

THEY SAY

I SAY

The Moves That Matter
in Academic Writing

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Gerald Graff • Cathy Birkenstein

FOURTH EDITION

“THEY SAY / I SAY”

*The Moves That Matter
in Academic Writing*



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PREFACE

Demystifying Academic Conversation



EXPERIENCED WRITING INSTRUCTORS have long recognized that writing well means entering into conversation with others. Academic writing in particular calls upon writers not simply to express their own ideas, but to do so as a response to what others have said. The first-year writing program at our own university, according to its mission statement, asks “students to participate in ongoing conversations about vitally important academic and public issues.” A similar statement by another program holds that “intellectual writing is almost always composed in response to others’ texts.” These statements echo the ideas of rhetorical theorists like Kenneth Burke, Mikhail Bakhtin, and Wayne Booth as well as recent composition scholars like David Bartholomae, John Bean, Patricia Bizzell, Irene Clark, Greg Colomb, Lisa Ede, Peter Elbow, Joseph Harris, Andrea Lunsford, Elaine Maimon, Gary Olson, Mike Rose, John Swales and Christine Feak, Tilly Warnock, and others who argue that writing well means engaging the voices of others and letting them in turn engage us.

Yet despite this growing consensus that writing is a social, conversational act, helping student writers actually participate in these conversations remains a formidable challenge. This book aims to meet that challenge. Its goal is to demystify academic writing by isolating its basic moves, explaining them clearly, and representing them in the form of templates.

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In this way, we hope to help students become active participants in the important conversations of the academic world and the wider public sphere.

HIGHLIGHTS

- *Shows that writing well means entering a conversation*, summarizing others (“they say”) to set up one’s own argument (“I say”).
- *Demystifies academic writing*, showing students “the moves that matter” in language they can readily apply.
- *Provides user-friendly templates* to help writers make those moves in their own writing.
- *Shows that reading is a way of entering a conversation*—not just of passively absorbing information but of understanding and actively entering dialogues and debates.

HOW THIS BOOK CAME TO BE

The original idea for this book grew out of our shared interest in democratizing academic culture. First, it grew out of arguments that Gerald Graff has been making throughout his career that schools and colleges need to invite students into the conversations and debates that surround them. More specifically, it is a practical, hands-on companion to his recent book *Clueless in Academe: How Schooling Obscures the Life of the Mind*, in which he looks at academic conversations from the perspective of those who find them mysterious and proposes ways in which such mystification can be overcome. Second,

this book grew out of writing templates that Cathy Birkenstein developed in the 1990s for use in writing and literature courses she was teaching. Many students, she found, could readily grasp what it meant to support a thesis with evidence, to entertain a counterargument, to identify a textual contradiction, and ultimately to summarize and respond to challenging arguments, but they often had trouble putting these concepts into practice in their own writing. When Cathy sketched out templates on the board, however, giving her students some of the language and patterns that these sophisticated moves require, their writing—and even their quality of thought—significantly improved.

This book began, then, when we put our ideas together and realized that these templates might have the potential to open up and clarify academic conversation. We proceeded from the premise that all writers rely on certain stock formulas that they themselves didn't invent—and that many of these formulas are so commonly used that they can be represented in model templates that students can use to structure and even generate what they want to say.

As we developed a working draft of this book, we began using it in first-year writing courses that we teach at UIC. In classroom exercises and writing assignments, we found that students who otherwise struggled to organize their thoughts, or even to think of something to say, did much better when we provided them with templates like the following.

- ▶ In discussions of _____, a controversial issue is whether _____ . While some argue that _____, others contend that _____ .
- ▶ This is not to say that _____ .

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One virtue of such templates, we found, is that they focus writers' attention not just on what is being said, but on the *forms* that structure what is being said. In other words, they make students more conscious of the rhetorical patterns that are key to academic success but often pass under the classroom radar.

THE CENTRALITY OF “THEY SAY / I SAY”

The central rhetorical move that we focus on in this book is the “they say / I say” template that gives our book its title. In our view, this template represents the deep, underlying structure, the internal DNA as it were, of all effective argument. Effective persuasive writers do more than make well-supported claims (“I say”); they also map those claims relative to the claims of others (“they say”).

Here, for example, the “they say / I say” pattern structures a passage from an essay by the media and technology critic Steven Johnson.

For decades, we've worked under the assumption that mass culture follows a path declining steadily toward lowest-common-denominator standards, presumably because the “masses” want dumb, simple pleasures and big media companies try to give the masses what they want. But . . . the exact opposite is happening: the culture is getting more cognitively demanding, not less.

STEVEN JOHNSON, “Watching TV Makes You Smarter”

In generating his own argument from something “they say,” Johnson suggests *why* he needs to say what he is saying: to correct a popular misconception.

Even when writers do not explicitly identify the views they are responding to, as Johnson does, an implicit “they say” can often be discerned, as in the following passage by Zora Neale Hurston.

I remember the day I became colored.

ZORA NEALE HURSTON, “How It Feels to Be Colored Me”

In order to grasp Hurston’s point here, we need to be able to reconstruct the implicit view she is responding to and questioning: that racial identity is an innate quality we are simply born with. On the contrary, Hurston suggests, our race is imposed on us by society—something we “become” by virtue of how we are treated.

As these examples suggest, the “they say / I say” model can improve not just student writing, but student reading comprehension as well. Since reading and writing are deeply reciprocal activities, students who learn to make the rhetorical moves represented by the templates in this book figure to become more adept at identifying these same moves in the texts they read. And if we are right that effective arguments are always in dialogue with other arguments, then it follows that in order to understand the types of challenging texts assigned in college, students need to identify the views to which those texts are responding.

Working with the “they say / I say” model can also help with invention, finding something to say. In our experience, students best discover what they want to say not by thinking about a subject in an isolation booth, but by reading texts, listening closely to what other writers say, and looking for an opening through which they can enter the conversation. In other words, listening closely to others and summarizing what they have to say can help writers generate their own ideas.

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THE USEFULNESS OF TEMPLATES

Our templates also have a generative quality, prompting students to make moves in their writing that they might not otherwise make or even know they should make. The templates in this book can be particularly helpful for students who are unsure about what to say, or who have trouble finding enough to say, often because they consider their own beliefs so self-evident that they need not be argued for. Students like this are often helped, we've found, when we give them a simple template like the following one for entertaining a counterargument (or planting a naysayer, as we call it in Chapter 6).

- ▶ **Of course some might object that _____ . Although I concede that _____ , I still maintain that _____ .**

What this particular template helps students do is make the seemingly counterintuitive move of questioning their own beliefs, of looking at them from the perspective of those who disagree. In so doing, templates can bring out aspects of students' thoughts that, as they themselves sometimes remark, they didn't even realize were there.

Other templates in this book help students make a host of sophisticated moves that they might not otherwise make: summarizing what someone else says, framing a quotation in one's own words, indicating the view that the writer is responding to, marking the shift from a source's view to the writer's own view, offering evidence for that view, entertaining and answering counterarguments, and explaining what is at stake in the first place. In showing students how to make such moves, templates do more than organize students' ideas; they help bring those ideas into existence.

“OK—BUT TEMPLATES?”

We are aware, of course, that some instructors may have reservations about templates. Some, for instance, may object that such formulaic devices represent a return to prescriptive forms of instruction that encourage passive learning or lead students to put their writing on automatic pilot.

This is an understandable reaction, we think, to kinds of rote instruction that have indeed encouraged passivity and drained writing of its creativity and dynamic relation to the social world. The trouble is that many students will never learn on their own to make the key intellectual moves that our templates represent. While seasoned writers pick up these moves unconsciously through their reading, many students do not. Consequently, we believe, students need to see these moves represented in the explicit ways that the templates provide.

The aim of the templates, then, is not to stifle critical thinking but to be direct with students about the key rhetorical moves that it comprises. Since we encourage students to modify and adapt the templates to the particularities of the arguments they are making, using such prefabricated formulas as learning tools need not result in writing and thinking that are themselves formulaic. Admittedly, no teaching tool can guarantee that students will engage in hard, rigorous thought. Our templates do, however, provide concrete prompts that can stimulate and shape such thought: What do “they say” about my topic? What would a naysayer say about my argument? What is my evidence? Do I need to qualify my point? Who cares?

In fact, templates have a long and rich history. Public orators from ancient Greece and Rome through the European Renaissance studied rhetorical *topoi* or “commonplaces,” model passages and formulas that represented the different strategies available

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to public speakers. In many respects, our templates echo this classical rhetorical tradition of imitating established models.

The journal *Nature* requires aspiring contributors to follow a guideline that is like a template on the opening page of their manuscript: “Two or three sentences explaining what the main result [of their study] reveals in direct comparison with what was thought to be the case previously, or how the main result adds to previous knowledge.” In the field of education, a form designed by the education theorist Howard Gardner asks postdoctoral fellowship applicants to complete the following template: “Most scholars in the field believe _____. As a result of my study, _____.” That these two examples are geared toward postdoctoral fellows and veteran researchers shows that it is not only struggling undergraduates who can use help making these key rhetorical moves, but experienced academics as well.

Templates have even been used in the teaching of personal narrative. The literary and educational theorist Jane Tompkins devised the following template to help student writers make the often difficult move from telling a story to explaining what it means: “X tells a story about _____ to make the point that _____. My own experience with _____ yields a point that is similar/different/both similar and different. What I take away from my own experience with _____ is _____. As a result, I conclude _____.” We especially like this template because it suggests that “they say / I say” argument need not be mechanical, impersonal, or dry, and that telling a story and making an argument are more compatible activities than many think.

WHY IT’S OKAY TO USE “I”

But wait—doesn’t the “I” part of “they say / I say” flagrantly encourage the use of the first-person pronoun? Aren’t we aware

that some teachers prohibit students from using “I” or “we,” on the grounds that these pronouns encourage ill-considered, subjective opinions rather than objective and reasoned arguments? Yes, we are aware of this first-person prohibition, but we think it has serious flaws. First, expressing ill-considered, subjective opinions is not necessarily the worst sin beginning writers can commit; it might be a starting point from which they can move on to more reasoned, less self-indulgent perspectives. Second, prohibiting students from using “I” is simply not an effective way of curbing students’ subjectivity, since one can offer poorly argued, ill-supported opinions just as easily without it. Third and most important, prohibiting the first person tends to hamper students’ ability not only to take strong positions but to differentiate their own positions from those of others, as we point out in Chapter 5. To be sure, writers can resort to various circumlocutions—“it will here be argued,” “the evidence suggests,” “the truth is”—and these may be useful for avoiding a monotonous series of “I believe” sentences. But except for avoiding such monotony, we see no good reason why “I” should be set aside in persuasive writing. Rather than prohibit “I,” then, we think a better tactic is to give students practice at using it well and learning its use, both by supporting their claims with evidence and by attending closely to alternative perspectives—to what “they” are saying.

HOW THIS BOOK IS ORGANIZED

Because of its centrality, we have allowed the “they say / I say” format to dictate the structure of this book. So while Part 1 addresses the art of listening to others, Part 2 addresses how to offer one’s own response. Part 1 opens with a chapter on

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“Starting with What Others Are Saying” that explains why it is generally advisable to begin a text by citing others rather than plunging directly into one’s own views. Subsequent chapters take up the arts of summarizing and quoting what these others have to say. Part 2 begins with a chapter on different ways of responding, followed by chapters on marking the shift between what “they say” and what “I say,” on introducing and answering objections, and on answering the all-important questions: “so what?” and “who cares?” Part 3 offers strategies for “Tying It All Together,” beginning with a chapter on connection and coherence; followed by a chapter on academic language, encouraging students to draw on their everyday voice as a tool for writing; and including chapters on the art of metacommentary and using templates to revise a text. Part 4 offers guidance for entering conversations in specific academic contexts, with chapters on entering class discussions, writing online, reading, and writing in literature courses, the sciences, and social sciences. Finally, we provide five readings and an index of templates.

WHAT THIS BOOK DOESN’T DO

There are some things that this book does not try to do. We do not, for instance, cover logical principles of argument such as syllogisms, warrants, logical fallacies, or the differences between inductive and deductive reasoning. Although such concepts can be useful, we believe most of us learn the ins and outs of argumentative writing not by studying logical principles in the abstract, but by plunging into actual discussions and debates, trying out different patterns of response, and in this way getting a sense of what works to persuade different audiences and what

doesn't. In our view, people learn more about arguing from hearing someone say, "You miss my point. What I'm saying is not _____, but _____," or "I agree with you that _____, and would even add that _____," than they do from studying the differences between inductive and deductive reasoning. Such formulas give students an immediate sense of what it feels like to enter a public conversation in a way that studying abstract warrants and logical fallacies does not.

ENGAGING WITH THE IDEAS OF OTHERS

One central goal of this book is to demystify academic writing by returning it to its social and conversational roots. Although writing may require some degree of quiet and solitude, the "they say / I say" model shows students that they can best develop their arguments not just by looking inward but by doing what they often do in a good conversation with friends and family—by listening carefully to what others are saying and engaging with other views.

This approach to writing therefore has an ethical dimension, since it asks writers not simply to keep proving and reasserting what they already believe, but to stretch what they believe by putting it up against beliefs that differ, sometimes radically, from their own. In an increasingly diverse, global society, this ability to engage with the ideas of others is especially crucial to democratic citizenship.

Gerald Graff
Cathy Birkenstein

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Entering the Conversation



THINK ABOUT AN ACTIVITY that you do particularly well: cooking, playing the piano, shooting a basketball, even something as basic as driving a car. If you reflect on this activity, you'll realize that once you mastered it you no longer had to give much conscious thought to the various moves that go into doing it. Performing this activity, in other words, depends on your having learned a series of complicated moves—moves that may seem mysterious or difficult to those who haven't yet learned them.

The same applies to writing. Often without consciously realizing it, accomplished writers routinely rely on a stock of established moves that are crucial for communicating sophisticated ideas. What makes writers masters of their trade is not only their ability to express interesting thoughts but their mastery of an inventory of basic moves that they probably picked up by reading a wide range of other accomplished writers. Less experienced writers, by contrast, are often unfamiliar with these basic moves and unsure how to make them in their own writing. Hence this book, which is intended as a short, user-friendly guide to the basic moves of academic writing.

One of our key premises is that these basic moves are so common that they can be represented in *templates* that you can use right away to structure and even generate your own

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writing. Perhaps the most distinctive feature of this book is its presentation of many such templates, designed to help you successfully enter not only the world of academic thinking and writing, but also the wider worlds of civic discourse and work.

Instead of focusing solely on abstract principles of writing, then, this book offers model templates that help you put those principles directly into practice. Working with these templates will give you an immediate sense of how to engage in the kinds of critical thinking you are required to do at the college level and in the vocational and public spheres beyond.

Some of these templates represent simple but crucial moves like those used to summarize some widely held belief.

- ▶ **Many Americans assume that _____.**

Others are more complicated.

- ▶ **On the one hand, _____. On the other hand, _____.**
- ▶ **Author X contradicts herself. At the same time that she argues _____, she also implies _____.**
- ▶ **I agree that _____.**
- ▶ **This is not to say that _____.**

It is true, of course, that critical thinking and writing go deeper than any set of linguistic formulas, requiring that you question assumptions, develop strong claims, offer supporting reasons and evidence, consider opposing arguments, and so on. But these deeper habits of thought cannot be put into practice unless you have a language for expressing them in clear, organized ways.

**STATE YOUR OWN IDEAS AS A
RESPONSE TO OTHERS**

The single most important template that we focus on in this book is the “they say _____; I say _____” formula that gives our book its title. If there is any one point that we hope you will take away from this book, it is the importance not only of expressing your ideas (“I say”) but of presenting those ideas as a *response to some other person or group* (“they say”). For us, the underlying structure of effective academic writing—and of responsible public discourse—resides not just in stating our own ideas but in listening closely to others around us, summarizing their views in a way that they will recognize, and responding with our own ideas in kind. Broadly speaking, academic writing is argumentative writing, and we believe that to argue well you need to do more than assert your own position. You need to enter a conversation, using what others say (or might say) as a launching pad or sounding board for your own views. For this reason, one of the main pieces of advice in this book is to write the voices of others into your text.

In our view, then, the best academic writing has one underlying feature: it is deeply engaged in some way with other people’s views. Too often, however, academic writing is taught as a process of saying “true” or “smart” things in a vacuum, as if it were possible to argue effectively without being in conversation *with* someone else. If you have been taught to write a traditional five-paragraph essay, for example, you have learned how to develop a thesis and support it with evidence. This is good advice as far as it goes, but it leaves out the important fact that in the real world we don’t make arguments without being provoked. Instead, we make arguments because someone has said or done something (or perhaps *not* said or done

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something) and we need to respond: “I can’t see why you like the Lakers so much”; “I agree: it was a great film”; “That argument is contradictory.” If it weren’t for other people and our need to challenge, agree with, or otherwise respond to them, there would be no reason to argue at all.

“WHY ARE YOU TELLING ME THIS?”

To make an impact as a writer, then, you need to do more than make statements that are logical, well supported, and consistent. You must also find a way of entering into conversation with the views of others, with something “they say.” The easiest and most common way writers do this is by *summarizing* what others say and then using it to set up what they want to say.

“But why,” as a student of ours once asked, “do I always need to summarize the views of others to set up my own view? Why can’t I just state my own view and be done with it?” Why indeed? After all, “they,” whoever they may be, will have already had their say, so why do you have to *repeat* it? Furthermore, if they had their say in print, can’t readers just go and read what was said themselves?

The answer is that if you don’t identify the “they say” you’re responding to, your own argument probably won’t have a point. Readers will wonder what prompted you to say what you’re saying and therefore motivated you to write. As the figure on the following page suggests, without a “they say,” *what* you are saying may be clear to your audience, but *why* you are saying it won’t be.

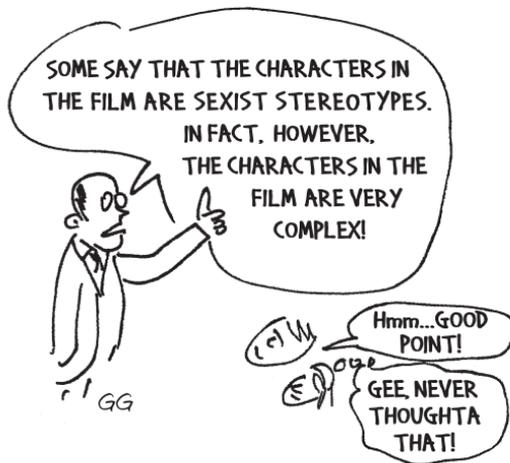
Even if we don’t know what film he’s referring to, it’s easy to grasp what the speaker means here when he says that its characters are very complex. But it’s hard to see why the speaker feels the need to say what he is saying. “Why,” as one member

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of his imagined audience wonders, “is he telling us this?” So the characters are complex—so what?

Now look at what happens to the same proposition when it is presented as a response to something “they say”:



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We hope you agree that the same claim—“the characters in the film are very complex”—becomes much stronger when presented as a response to a contrary view: that the film’s characters “are sexist stereotypes.” Unlike the speaker in the first cartoon, the speaker in the second has a clear goal or mission: to correct what he sees as a mistaken characterization.

THE AS-OPPOSED-TO-WHAT FACTOR

To put our point another way, framing your “I say” as a response to something “they say” gives your writing an element of contrast without which it won’t make sense. It may be helpful to think of this crucial element as an “as-opposed-to-what factor” and, as you write, to continually ask yourself, “Who says otherwise?” and “Does anyone dispute it?” Behind the audience’s “Yeah, so?” and “Why is he telling us this?” in the first cartoon above lie precisely these types of “As opposed to what?” questions. The speaker in the second cartoon, we think, is more satisfying because he answers these questions, helping us see his point that the film presents complex characters *rather than* simple sexist stereotypes.

HOW IT’S DONE

Many accomplished writers make explicit “they say” moves to set up and motivate their own arguments. One famous example is Martin Luther King Jr.’s “Letter from Birmingham Jail,” which consists almost entirely of King’s eloquent responses to a public statement by eight clergymen deploring the civil rights protests

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he was leading. The letter—which was written in 1963, while King was in prison for leading a demonstration against racial injustice in Birmingham—is structured almost entirely around a framework of summary and response, in which King summarizes and then answers their criticisms. In one typical passage, King writes as follows.

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations.

MARTIN LUTHER KING JR., “Letter from Birmingham Jail”

King goes on to agree with his critics that “It is unfortunate that demonstrations are taking place in Birmingham,” yet he hastens to add that “it is even more unfortunate that the city’s white power structure left the Negro community with no alternative.” King’s letter is so thoroughly conversational, in fact, that it could be rewritten in the form of a dialogue or play.

King’s critics:

King’s response:

Critics:

Response:

Clearly, King would not have written his famous letter were it not for his critics, whose views he treats not as objections to his already-formed arguments but as the motivating source of those arguments, their central reason for being. He quotes not only what his critics have said (“Some have asked: ‘Why didn’t you give the new city administration time to act?’”), but also things they *might* have said (“One may well ask: ‘How can

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you advocate breaking some laws and obeying others?”)—all to set the stage for what he himself wants to say.

A similar “they say / I say” exchange opens an essay about American patriotism by the social critic Katha Pollitt, who uses her own daughter’s comment to represent the patriotic national fervor after the terrorist attacks of September 11, 2001.

My daughter, who goes to Stuyvesant High School only blocks from the former World Trade Center, thinks we should fly the American flag out our window. Definitely not, I say: the flag stands for jingoism and vengeance and war. She tells me I’m wrong—the flag means standing together and honoring the dead and saying no to terrorism. In a way we’re both right. . . .

KATHA POLLITT, “Put Out No Flags”

As Pollitt’s example shows, the “they” you respond to in crafting an argument need not be a famous author or someone known to your audience. It can be a family member like Pollitt’s daughter, or a friend or classmate who has made a provocative claim. It can even be something an individual or a group might say—or a side of yourself, something you once believed but no longer do, or something you partly believe but also doubt. The important thing is that the “they” (or “you” or “she”) represent some wider group with which readers might identify—in Pollitt’s case, those who patriotically believe in flying the flag. Pollitt’s example also shows that responding to the views of others need not always involve unqualified opposition. By agreeing and disagreeing with her daughter, Pollitt enacts what we call the “yes and no” response, reconciling apparently incompatible views.

See Chapter 4 for more on agreeing, but with a difference.

While King and Pollitt both identify the views they are responding to, some authors do not explicitly state their views

but instead allow the reader to infer them. See, for instance, if you can identify the implied or unnamed “they say” that the following claim is responding to.

I like to think I have a certain advantage as a teacher of literature because when I was growing up I disliked and feared books.

GERALD GRAFF, “Disliking Books at an Early Age”

In case you haven’t figured it out already, the phantom “they say” here is the common belief that in order to be a good teacher of literature, one must have grown up liking and enjoying books.

COURT CONTROVERSY, BUT . . .

As you can see from these examples, many writers use the “they say / I say” format to challenge standard ways of thinking and thus to stir up controversy. This point may come as a shock to you if you have always had the impression that in order to succeed academically you need to play it safe and avoid controversy in your writing, making statements that nobody can possibly disagree with. Though this view of writing may appear logical, it is actually a recipe for flat, lifeless writing and for writing that fails to answer what we call the “so what?” and “who cares?” questions. “William Shakespeare wrote many famous plays and sonnets” may be a perfectly true statement, but precisely because nobody is likely to disagree with it, it goes without saying and thus would seem pointless if said.

But just because controversy is important doesn’t mean you have to become an attack dog who automatically disagrees with

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everything others say. We think this is an important point to underscore because some who are not familiar with this book have gotten the impression from the title that our goal is to train writers simply to disparage whatever “they say.”

DISAGREEING WITHOUT BEING DISAGREEABLE

There certainly are occasions when strong critique is needed. It’s hard to live in a deeply polarized society like our current one and not feel the need at times to criticize what others think. But even the most justified critiques fall flat, we submit, unless we really listen to and understand the views we are criticizing:

- ▶ While I understand the impulse to _____, my own view is _____.

Even the most sympathetic audiences, after all, tend to feel manipulated by arguments that scapegoat and caricature the other side.

Furthermore, genuinely listening to views we disagree with can have the salutary effect of helping us see that beliefs we’d initially disdained may not be as thoroughly reprehensible as we’d imagined. Thus the type of “they say / I say” argument that we promote in this book can take the form of agreeing up to a point or, as the Pollitt example above illustrates, of both agreeing and disagreeing simultaneously, as in:

- ▶ While I agree with X that _____, I cannot accept her overall conclusion that _____.
- ▶ While X argues _____, and I argue _____, in a way we’re both right.

Agreement cannot be ruled out, however:

- ▶ I agree with _____ that _____.

THE TEMPLATE OF TEMPLATES

There are many ways, then, to enter a conversation and respond to what “they say.” But our discussion of ways to do so would be incomplete were we not to mention the most comprehensive way that writers enter conversations, which incorporates all the major moves discussed in this book:

- ▶ In recent discussions of _____, a controversial issue has been whether _____. On the one hand, some argue that _____. From this perspective, _____. On the other hand, however, others argue that _____. In the words of _____, one of this view’s main proponents, “_____.” According to this view, _____. In sum, then, the issue is whether _____ or _____.

My own view is that _____. Though I concede that _____, I still maintain that _____. For example, _____. Although some might object that _____, I would reply that _____. The issue is important because _____.

This “template of templates,” as we like to call it, represents the internal DNA of countless articles and even entire books. Writers commonly use a version of it not only to stake out their “they say” and “I say” at the start of their manuscript, but—just as important—to form the overarching blueprint that structures what they write over the entire length of their text.

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Taking it line by line, this master template first helps you open your text by identifying an issue in some ongoing conversation or debate (“In recent discussions of _____, a controversial issue has been _____”), and then to map some of the voices in this controversy (by using the “on the one hand / on the other hand” structure). The template then helps you introduce a quotation (“In the words of”), to explain the quotation in your own words (“According to this view”), and—in a new paragraph—to state your own argument (“My own view is that”), to qualify your argument (“Though I concede that”), and then to support your argument with evidence (“For example”). In addition, the template helps you make one of the most crucial moves in argumentative writing, what we call “planting a naysayer in your text,” in which you summarize and then answer a likely objection to your own central claim (“Although it might be objected that _____, I reply _____”). Finally, this template helps you shift between general, over-arching claims (“In sum, then”) and smaller-scale, supporting claims (“For example”).

Again, none of us is born knowing these moves, especially when it comes to academic writing. Hence the need for this book.

BUT ISN'T THIS PLAGIARISM?

“But isn’t this plagiarism?” at least one student each year will usually ask. “Well, is it?” we respond, turning the question around into one the entire class can profit from. “We are, after all, asking you to use language in your writing that isn’t your

own—language that you ‘borrow’ or, to put it less delicately, steal from other writers.”

Often, a lively discussion ensues that raises important questions about authorial ownership and helps everyone better understand the frequently confusing line between plagiarism and the legitimate use of what others say and how they say it. Students are quick to see that no one person owns a conventional formula like “on the one hand . . . on the other hand. . . .” Phrases like “a controversial issue” are so commonly used and recycled that they are generic—community property that can be freely used without fear of committing plagiarism. It is plagiarism, however, if the words used to fill in the blanks of such formulas are borrowed from others without proper acknowledgment. In sum, then, while it is not plagiarism to recycle conventionally used formulas, it is a serious academic offense to take the substantive content from others’ texts without citing the author and giving him or her proper credit.

“OK—BUT TEMPLATES?”

Nevertheless, if you are like some of our students, your initial response to templates may be skepticism. At first, many of our students complain that using templates will take away their originality and creativity and make them all sound the same. “They’ll turn us into writing robots,” one of our students insisted. “I’m in college now,” another student asserted; “this is third-grade-level stuff.”

In our view, however, the templates in this book, far from being “third-grade-level stuff,” represent the stock-in-trade of

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sophisticated thinking and writing, and they often require a great deal of practice and instruction to use successfully. As for the belief that pre-established forms undermine creativity, we think it rests on a very limited vision of what creativity is all about. In our view, the templates in this book will actually help your writing become *more* original and creative, not less. After all, even the most creative forms of expression depend on established patterns and structures. Most songwriters, for instance, rely on a time-honored verse-chorus-verse pattern, and few people would call Shakespeare uncreative because he didn't invent the sonnet or the dramatic forms that he used to such dazzling effect. Even the most avant-garde, cutting-edge artists like improvisational jazz musicians need to master the basic forms that their work improvises on, departs from, and goes beyond, or else their work will come across as uneducated child's play. Ultimately, then, creativity and originality lie not in the avoidance of established forms but in the imaginative use of them.

Furthermore, these templates do not dictate the *content* of what you say, which can be as original as you can make it, but only suggest a way of formatting *how* you say it. In addition, once you begin to feel comfortable with the templates in this book, you will be able to improvise creatively on them to fit new situations and purposes and find others in your reading. In other words, the templates offered here are learning tools to get you started, not structures set in stone. Once you get used to using them, you can even dispense with them altogether, for the rhetorical moves they model will be at your fingertips in an unconscious, instinctive way.

But if you still need proof that writing templates need not make you sound stiff and artificial, consider the following opening to an essay on the fast-food industry that we've included at the back of this book.

Entering the Conversation

If ever there were a newspaper headline custom-made for Jay Leno's monologue, this was it. Kids taking on McDonald's this week, suing the company for making them fat. Isn't that like middle-aged men suing Porsche for making them get speeding tickets? Whatever happened to personal responsibility?

I tend to sympathize with these portly fast-food patrons, though. Maybe that's because I used to be one of them.

DAVID ZINCZENKO, "Don't Blame the Eater"

Although Zinczenko relies on a version of the "they say / I say" formula, his writing is anything but dry, robotic, or uncreative. While Zinczenko does not explicitly use the words "they say" and "I say," the template still gives the passage its underlying structure: "*They say* that kids suing fast-food companies for making them fat is a joke; but *I say* such lawsuits are justified."

PUTTING IN YOUR OAR

Though the immediate goal of this book is to help you become a better writer, at a deeper level it invites you to become a certain type of person: a critical, intellectual thinker who, instead of sitting passively on the sidelines, can participate in the debates and conversations of your world in an active and empowered way. Ultimately, this book invites you to become a critical thinker who can enter the types of conversations described eloquently by the philosopher Kenneth Burke in the following widely cited passage. Likening the world of intellectual exchange to a never-ending conversation at a party, Burke writes:

You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated

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for them to pause and tell you exactly what it is about. . . . You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you. . . . The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.

KENNETH BURKE, *The Philosophy of Literary Form*

What we like about this passage is its suggestion that stating an argument (putting in your oar) can only be done in conversation with others; that entering the dynamic world of ideas must be done not as isolated individuals but as social beings deeply connected to others.

This ability to enter complex, many-sided conversations has taken on a special urgency in today's polarized, Red State / Blue State America, where the future for all of us may depend on our ability to put ourselves in the shoes of those who think very differently from us. The central piece of advice in this book—that we listen carefully to others, including those who disagree with us, and then engage with them thoughtfully and respectfully—can help us see beyond our own pet beliefs, which may not be shared by everyone. The mere act of crafting a sentence that begins “Of course, someone might object that _____” may not seem like a way to change the world; but it does have the potential to jog us out of our comfort zones, to get us thinking critically about our own beliefs, and even to change minds, our own included.

Exercises

1. Write a short essay in which you first summarize our rationale for the templates in this book and then articulate your own

Entering the Conversation

position in response. If you want, you can use the template below to organize your paragraphs, expanding and modifying it as necessary to fit what you want to say.

In the Introduction to “*They Say / I Say*”: *The Moves That Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein provide templates designed to _____. Specifically, Graff and Birkenstein argue that the types of writing templates they offer _____. As the authors themselves put it, “_____.” Although some people believe _____, Graff and Birkenstein insist that _____. In sum, then, their view is that _____.

I [agree/disagree/have mixed feelings]. In my view, the types of templates that the authors recommend _____. For instance, _____. In addition, _____. Some might object, of course, on the grounds that _____. Yet I would argue that _____. Overall, then, I believe _____ —an important point to make given _____.

2. Read the following paragraph from an essay by Emily Poe, a student at Furman University. Disregarding for the moment what Poe says, focus your attention on the phrases she uses to structure what she says (italicized here). Then write a new paragraph using Poe’s as a model but replacing her topic, vegetarianism, with one of your own.

The term “vegetarian” tends to be synonymous with “tree-hugger” in many people’s minds. *They see* vegetarianism as a cult that brainwashes its followers into eliminating an essential part of their daily diets for an abstract goal of “animal welfare.” *However*, few vegetarians choose their lifestyle just to follow the crowd. *On the contrary*, many of these supposedly brainwashed people are actually independent thinkers, concerned citizens, and compassionate human beings. *For the truth is* that there are many very good reasons

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for giving up meat. Perhaps the best reasons are to improve the environment, to encourage humane treatment of livestock, or to enhance one's own health. *In this essay, then*, closely examining a vegetarian diet as compared to a meat-eater's diet will show that vegetarianism is clearly the better option for sustaining the Earth and all its inhabitants.

ONE

“THEY SAY”

Starting with What Others Are Saying



NOT LONG AGO we attended a talk at an academic conference where the speaker's central claim seemed to be that a certain sociologist—call him Dr. X—had done very good work in a number of areas of the discipline. The speaker proceeded to illustrate his thesis by referring extensively and in great detail to various books and articles by Dr. X and by quoting long passages from them. The speaker was obviously both learned and impassioned, but as we listened to his talk we found ourselves somewhat puzzled: the argument—that Dr. X's work was very important—was clear enough, but why did the speaker need to make it in the first place? Did anyone dispute it? Were there commentators in the field who had argued against X's work or challenged its value? Was the speaker's interpretation of what X had done somehow novel or revolutionary? Since the speaker gave no hint of an answer to any of these questions, we could only wonder why he was going on and on about X. It was only after the speaker finished and took questions from the audience that we got a clue: in response to one questioner, he referred to several critics who had

The hypothetical audience in the figure on p. 5 reacts similarly.

vigorously questioned Dr. X's ideas and convinced many sociologists that Dr. X's work was unsound.

This story illustrates an important lesson: that to give writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only what his or her thesis is, but also what larger conversation that thesis is responding to. Because our speaker failed to mention what others had said about Dr. X's work, he left his audience unsure about why he felt the need to say what he was saying. Perhaps the point was clear to other sociologists in the audience who were more familiar with the debates over Dr. X's work than we were. But even they, we bet, would have understood the speaker's point better if he'd sketched in some of the larger conversation his own claims were a part of and reminded the audience about what "they say."

This story also illustrates an important lesson about the *order* in which things are said: to keep an audience engaged, a writer needs to explain what he or she is responding to—either before offering that response or, at least, very early in the discussion. Delaying this explanation for more than one or two paragraphs in a very short essay or blog entry, three or four pages in a longer work, or more than ten or so pages in a book reverses the natural order in which readers process material—and in which writers think and develop ideas. After all, it seems very unlikely that our conference speaker first developed his defense of Dr. X and only later came across Dr. X's critics. As someone knowledgeable in his field, the speaker surely encountered the criticisms first and only then was compelled to respond and, as he saw it, set the record straight.

Therefore, when it comes to constructing an argument (whether orally or in writing), we offer you the following advice: remember that you are entering a conversation and therefore need to start with "what others are saying," as the

title of this chapter recommends, and then introduce your own ideas as a response. Specifically, we suggest that you summarize what “they say” as soon as you can in your text, and remind readers of it at strategic points as your text unfolds. Though it’s true that not all texts follow this practice, we think it’s important for all writers to master it before they depart from it.

This is not to say that you must start with a detailed list of everyone who has written on your subject before you offer your own ideas. Had our conference speaker gone to the opposite extreme and spent most of his talk summarizing Dr. X’s critics with no hint of what he himself had to say, the audience probably would have had the same frustrated “why-is-he-going-on-like-this?” reaction. What we suggest, then, is that as soon as possible you state your own position and the one it’s responding to *together*, and that you think of the two as a unit. It is generally best to summarize the ideas you’re responding to briefly, at the start of your text, and to delay detailed elaboration until later. The point is to give your readers a quick preview of what is motivating your argument, not to drown them in details right away.

Starting with a summary of others’ views may seem to contradict the common advice that writers should lead with their own thesis or claim. Although we agree that you shouldn’t keep readers in suspense too long about your central argument, we also believe that you need to present that argument as part of some larger conversation, indicating something about the arguments of others that you are supporting, opposing, amending, complicating, or qualifying. One added benefit of summarizing others’ views as soon as you can: you let those others do some of the work of framing and clarifying the issue you’re writing about.

Consider, for example, how George Orwell starts his famous essay “Politics and the English Language” with what others are saying.

Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is decadent and our language—so the argument runs—must inevitably share in the general collapse. . . .

[But] the process is reversible. Modern English . . . is full of bad habits . . . which can be avoided if one is willing to take the necessary trouble.

GEORGE ORWELL, "Politics and the English Language"

Orwell is basically saying, "Most people assume that we cannot do anything about the bad state of the English language. But I say we can."

Of course, there are many other powerful ways to begin. Instead of opening with someone else's views, you could start with an illustrative quotation, a revealing fact or statistic, or—as we do in this chapter—a relevant anecdote. If you choose one of these formats, however, be sure that it in some way illustrates the view you're addressing or leads you to that view directly, with a minimum of steps.

In opening this chapter, for example, we devote the first paragraph to an anecdote about the conference speaker and then move quickly at the start of the second paragraph to the misconception about writing exemplified by the speaker. In the following opening, from an opinion piece in the *New York Times Book Review*, Christina Nehring also moves quickly from an anecdote illustrating something she dislikes to her own claim—that book lovers think too highly of themselves.

"I'm a reader!" announced the yellow button. "How about you?" I looked at its bearer, a strapping young guy stalking my town's Festival of Books. "I'll bet you're a reader," he volunteered, as though we were

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two geniuses well met. “No,” I replied. “Absolutely not,” I wanted to yell, and fling my Barnes & Noble bag at his feet. Instead, I mumbled something apologetic and melted into the crowd.

There’s a new piety in the air: the self-congratulation of book lovers.

CHRISTINA NEHRING, “Books Make You a Boring Person”

Nehring’s anecdote is really a kind of “they say”: book lovers keep telling themselves how great they are.

TEMPLATES FOR INTRODUCING WHAT “THEY SAY”

There are lots of conventional ways to introduce what others are saying. Here are some standard templates that we would have recommended to our conference speaker.

- ▶ **A number of sociologists have recently suggested that X’s work has several fundamental problems.**
- ▶ **It has become common today to dismiss _____.**
- ▶ **In their recent work, Y and Z have offered harsh critiques of _____ for _____.**

TEMPLATES FOR INTRODUCING “STANDARD VIEWS”

The following templates can help you make what we call the “standard view” move, in which you introduce a view that has become so widely accepted that by now it is essentially the conventional way of thinking about a topic.

ONE “THEY SAY”

- ▶ Americans have always believed that individual effort can triumph over circumstances.
- ▶ Conventional wisdom has it that _____.
- ▶ Common sense seems to dictate that _____.
- ▶ The standard way of thinking about topic X has it that _____.
- ▶ It is often said that _____.
- ▶ My whole life I have heard it said that _____.
- ▶ You would think that _____.
- ▶ Many people assume that _____.

These templates are popular because they provide a quick and efficient way to perform one of the most common moves that writers make: challenging widely accepted beliefs, placing them on the examining table, and analyzing their strengths and weaknesses.

TEMPLATES FOR MAKING WHAT “THEY SAY” SOMETHING YOU SAY

Another way to introduce the views you’re responding to is to present them as your own. That is, the “they say” that you respond to need not be a view held by others; it can be one that you yourself once held or one that you are ambivalent about.

- ▶ I’ve always believed that museums are boring.
- ▶ When I was a child, I used to think that _____.

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- ▶ Although I should know better by now, I cannot help thinking that _____.
- ▶ At the same time that I believe _____, I also believe _____.

**TEMPLATES FOR INTRODUCING
SOMETHING IMPLIED OR ASSUMED**

Another sophisticated move a writer can make is to summarize a point that is not directly stated in what “they say” but is implied or assumed.

- ▶ Although none of them have ever said so directly, my teachers have often given me the impression that education will open doors.
- ▶ One implication of X’s treatment of _____ is that _____.
- ▶ Although X does not say so directly, she apparently assumes that _____.
- ▶ While they rarely admit as much, _____ often take for granted that _____.

These are templates that can help you think analytically—to look beyond what others say explicitly and to consider their unstated assumptions, as well as the implications of their views.

**TEMPLATES FOR INTRODUCING
AN ONGOING DEBATE**

Sometimes you’ll want to open by summarizing a debate that presents two or more views. This kind of opening

demonstrates your awareness that there are conflicting ways to look at your subject, the clear mark of someone who knows the subject and therefore is likely to be a reliable, trustworthy guide. Furthermore, opening with a summary of a debate can help you explore the issue you are writing about before declaring your own view. In this way, you can use the writing process itself to help you discover where you stand instead of having to commit to a position before you are ready to do so.

Here is a basic template for opening with a debate.

- In discussions of X, one controversial issue has been _____. On the one hand, _____ argues _____. On the other hand, _____ contends _____. Others even maintain _____. My own view is _____.

The cognitive scientist Mark Aronoff uses this kind of template in an essay on the workings of the human brain.

Theories of how the mind/brain works have been dominated for centuries by two opposing views. One, rationalism, sees the human mind as coming into this world more or less fully formed—preprogrammed, in modern terms. The other, empiricism, sees the mind of the newborn as largely unstructured, a blank slate.

MARK ARONOFF, “Washington Slept Here”

A student writer, Michaela Cullington, uses a version of this template near the beginning of an essay to frame a debate over online writing abbreviations like “LOL” (“laughing out loud”) and to indicate her own position in this debate.

Some people believe that using these abbreviations is hindering the writing abilities of students, and others argue that texting is

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actually having a positive effect on writing. In fact, it seems likely that texting has no significant effect on student writing.

MICHAELA CULLINGTON, “Does Texting Affect Writing?”

Another way to open with a debate involves starting with a proposition many people agree with in order to highlight the point(s) on which they ultimately disagree.

- ▶ **When it comes to the topic of _____, most of us will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.**

The political writer Thomas Frank uses a variation on this move.

That we are a nation divided is an almost universal lament of this bitter election year. However, the exact property that divides us—elemental though it is said to be—remains a matter of some controversy.

THOMAS FRANK, “American Psyche”

KEEP WHAT “THEY SAY” IN VIEW

We can’t urge you too strongly to keep in mind what “they say” as you move through the rest of your text. After summarizing the ideas you are responding to at the outset, it’s very important to continue to keep those ideas in view. Readers won’t be able to follow your unfolding response, much less any complications you may offer, unless you keep reminding them what claims you are responding to.

In other words, even when presenting your own claims, you should keep returning to the motivating “they say.” The longer and more complicated your text, the greater the chance that readers will forget what ideas originally motivated it—no matter how clearly you lay them out at the beginning. At strategic moments throughout your text, we recommend that you include what we call “return sentences.” Here is an example.

- In conclusion, then, as I suggested earlier, defenders of _____ can’t have it both ways. Their assertion that _____ is contradicted by their claim that _____.

We ourselves use such return sentences at every opportunity in this book to remind you of the view of writing that our book questions—that good writing means making true or smart or logical statements about a given subject with little or no reference to what others say about it.

By reminding readers of the ideas you’re responding to, return sentences ensure that your text maintains a sense of mission and urgency from start to finish. In short, they help ensure that your argument is a genuine response to others’ views rather than just a set of observations about a given subject. The difference is huge. To be responsive to others and the conversation you’re entering, you need to start with what others are saying and continue keeping it in the reader’s view.

Exercises

1. The following is a list of arguments that lack a “they say.” Like the speaker in the cartoon on page 5 who declares that the film presents complex characters, these one-sided

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arguments fail to explain what view they are responding to—what view, in effect, they are trying to correct, add to, qualify, complicate, and so forth. Your job in this exercise is to provide each argument with such a counterview. Feel free to use any of the templates in this chapter that you find helpful.

- a. Our experiments suggest that there are dangerous levels of chemical X in the Ohio groundwater.
 - b. Material forces drive history.
 - c. Proponents of Freudian psychology question standard notions of “rationality.”
 - d. Male students often dominate class discussions.
 - e. The film is about the problems of romantic relationships.
 - f. I’m afraid that templates like the ones in this book will stifle my creativity.
2. Below is a template that we derived from the opening of David Zinczenko’s “Don’t Blame the Eater” (p. 245). Use the template to structure a passage on a topic of your own choosing. Your first step here should be to find an idea that you support that others not only disagree with but actually find laughable (or, as Zinczenko puts it, worthy of a Jay Leno monologue). You might write about one of the topics listed in the previous exercise (the environment, gender relations, the meaning of a book or movie) or any other topic that interests you.

If ever there was an idea custom-made for a Jay Leno monologue, this was it: _____. Isn’t that like _____? Whatever happened to _____?

I happen to sympathize with _____, though, perhaps because _____.

TWO

“HER POINT IS”

The Art of Summarizing



IF IT IS TRUE, as we claim in this book, that to argue persuasively you need to be in dialogue with others, then summarizing others' arguments is central to your arsenal of basic moves. Because writers who make strong claims need to map their claims relative to those of other people, it is important to know how to summarize effectively what those other people say. (We're using the word "summarizing" here to refer to any information from others that you present in your own words, including that which you paraphrase.)

Many writers shy away from summarizing—perhaps because they don't want to take the trouble to go back to the text in question and wrestle with what it says, or because they fear that devoting too much time to other people's ideas will take away from their own. When assigned to write a response to an article, such writers might offer their own views on the article's *topic* while hardly mentioning what the article itself argues or says. At the opposite extreme are those who do nothing *but* summarize. Lacking confidence, perhaps, in their own ideas, these writers so overload their texts with summaries of others' ideas that their own voice gets lost. And since these summaries are not animated

by the writers' own interests, they often read like mere lists of things that X thinks or Y says—with no clear focus.

As a general rule, a good summary requires balancing what the original author is saying with the writer's own focus. Generally speaking, a summary must at once be true to what the original author says while also emphasizing those aspects of what the author says that interest you, the writer. Striking this delicate balance can be tricky, since it means facing two ways at once: both outward (toward the author being summarized) and inward (toward yourself). Ultimately, it means being respectful of others but simultaneously structuring how you summarize them in light of your own text's central argument.

**ON THE ONE HAND,
PUT YOURSELF IN *THEIR* SHOES**

To write a really good summary, you must be able to suspend your own beliefs for a time and put yourself in the shoes of someone else. This means playing what the writing theorist Peter Elbow calls the “believing game,” in which you try to inhabit the worldview of those whose conversation you are joining—and whom you are perhaps even disagreeing with—and try to see their argument from their perspective. This ability to temporarily suspend one's own convictions is a hallmark of good actors, who must convincingly “become” characters whom in real life they may detest. As a writer, when you play the believing game well, readers should not be able to tell whether you agree or disagree with the ideas you are summarizing.

If, as a writer, you cannot or will not suspend your own beliefs in this way, you are likely to produce summaries that are

so obviously biased that they undermine your credibility with readers. Consider the following summary.

David Zinczenko’s article “Don’t Blame the Eater” is nothing more than an angry rant in which he accuses the fast-food companies of an evil conspiracy to make people fat. I disagree because these companies have to make money. . . .

If you review what Zinczenko actually says (pp. 245–47), you should immediately see that this summary amounts to an unfair distortion. While Zinczenko does argue that the practices of the fast-food industry have the *effect* of making people fat, his tone is never “angry,” and he never goes so far as to suggest that the fast-food industry conspires to make people fat with deliberately evil intent.

Another telltale sign of this writer’s failure to give Zinczenko a fair hearing is the hasty way he abandons the summary after only one sentence and rushes on to his own response. So eager is this writer to disagree that he not only caricatures what Zinczenko says but also gives the article a hasty, superficial reading. Granted, there are many writing situations in which, because of matters of proportion, a one- or two-sentence summary is precisely what you want. Indeed, as writing professor Karen Lunsford (whose own research focuses on argument theory) points out, it is standard in the natural and social sciences to summarize the work of others quickly, in one pithy sentence or phrase, as in the following example.

Several studies (Crackle, 2012; Pop, 2007; Snap, 2006) suggest that these policies are harmless; moreover, other studies (Dick, 2011; Harry, 2007; Tom, 2005) argue that they even have benefits.

But if your assignment is to respond in writing to a single author, like Zinzchenko, you will need to tell your readers enough about his or her argument so they can assess its merits on their own, independent of you.

When a writer fails to provide enough summary or to engage in a rigorous or serious enough summary, he or she often falls prey to what we call “the closest cliché syndrome,” in which what gets summarized is not the view the author in question has actually expressed but a familiar cliché that the writer *mistakes* for the author’s view (sometimes because the writer believes it and mistakenly assumes the author must too). So, for example, Martin Luther King Jr.’s passionate defense of civil disobedience in “Letter from Birmingham Jail” might be summarized not as the defense of political protest that it actually is but as a plea for everyone to “just get along.” Similarly, Zinzchenko’s critique of the fast-food industry might be summarized as a call for overweight people to take responsibility for their weight.

Whenever you enter into a conversation with others in your writing, then, it is extremely important that you go back to what those others have said, that you study it very closely, and that you not confuse it with something you already believe. A writer who fails to do this ends up essentially conversing with imaginary others who are really only the products of his or her own biases and preconceptions.

**ON THE OTHER HAND,
KNOW WHERE YOU ARE GOING**

Even as writing an effective summary requires you to temporarily adopt the worldview of another person, it does not mean

ignoring your own view altogether. Paradoxically, at the same time that summarizing another text requires you to represent fairly what it says, it also requires that your own response exert a quiet influence. A good summary, in other words, has a focus or spin that allows the summary to fit with your own agenda while still being true to the text you are summarizing.

Thus if you are writing in response to the essay by Zinczenko, you should be able to see that an essay on the fast-food industry in general will call for a very different summary than will an essay on parenting, corporate regulation, or warning labels. If you want your essay to encompass all three topics, you'll need to subordinate these three issues to one of Zinczenko's general claims and then make sure this general claim directly sets up your own argument.

For example, suppose you want to argue that it is parents, not fast-food companies, who are to blame for children's obesity. To set up this argument, you will probably want to compose a summary that highlights what Zinczenko says about the fast-food industry *and* parents. Consider this sample.

In his article “Don't Blame the Eater,” David Zinczenko blames the fast-food industry for fueling today's so-called obesity epidemic, not only by failing to provide adequate warning labels on its high-calorie foods but also by filling the nutritional void in children's lives left by their overtaxed working parents. With many parents working long hours and unable to supervise what their children eat, Zinczenko claims, children today are easily victimized by the low-cost, calorie-laden foods that the fast-food chains are all too eager to supply. When he was a young boy, for instance, and his single mother was away at work, he ate at Taco Bell, McDonald's, and other chains on a regular basis, and ended up overweight. Zinczenko's hope is that with the new spate of lawsuits against

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the food industry, other children with working parents will have healthier choices available to them, and that they will not, like him, become obese.

In my view, however, it is the parents, and not the food chains, who are responsible for their children's obesity. While it is true that many of today's parents work long hours, there are still several things that parents can do to guarantee that their children eat healthy foods. . . .

The summary in the first paragraph succeeds because it points in two directions at once—both toward Zinczenko's own text *and* toward the second paragraph, where the writer begins to establish her own argument. The opening sentence gives a sense of Zinczenko's general argument (that the fast-food chains are to blame for obesity), including his two main supporting claims (about warning labels and parents), but it ends with an emphasis on the writer's main concern: parental responsibility. In this way, the summary does justice to Zinczenko's arguments while also setting up the ensuing critique.

This advice—to summarize authors in light of your own agenda—may seem painfully obvious. But writers often summarize a given author on one issue even though their text actually focuses on another. To avoid this problem, you need to make sure that your “they say” and “I say” are well matched. In fact, aligning what they say with what you say is a good thing to work on when revising what you've written.

Often writers who summarize without regard to their own agenda fall prey to what might be called “list summaries,” summaries that simply inventory the original author's various points but fail to focus those points around any larger overall claim. If you've ever heard a talk in which the points were connected only by words like “and then,” “also,” and “in addition,” you



THE EFFECT OF A TYPICAL LIST SUMMARY

know how such lists can put listeners to sleep—as shown in the figure above. A typical list summary sounds like this.

The author says many different things about his subject. *First* he says. . . . *Then* he makes the point that. . . . *In addition* he says. . . . *And then* he writes. . . . *Also* he shows that. . . . *And then* he says. . . .

It may be boring list summaries like this that give summaries in general a bad name and even prompt some instructors to discourage their students from summarizing at all.

Not all lists are bad, however. A list can be an excellent way to organize material—but only if, instead of being a miscellaneous grab bag, it is organized around a larger argument that informs each item listed. Many well-written summaries, for instance, list various points made by an author, sometimes itemizing those points (“First, she argues . . . ,” “Second, she

argues . . . ,” “Third . . .”), and sometimes even itemizing those points in bullet form.

Many well-written arguments are organized in a list format as well. In “The New Liberal Arts,” Sanford J. Ungar lists what he sees as seven common misperceptions that discourage college students from majoring in the liberal arts, the first of which begin:

Misperception No. 1: A liberal-arts degree is a luxury that most families can no longer afford. . . .

Misperception No. 2: College graduates are finding it harder to get good jobs with liberal-arts degrees. . . .

Misperception No. 3: The liberal arts are particularly irrelevant for low-income and first-generation college students. They, more than their more-affluent peers, must focus on something more practical and marketable.

SANFORD J. UNGAR, “The New Liberal Arts”

What makes Ungar’s list so effective, and makes it stand out in contrast to the type of disorganized lists our cartoon parodies, is that it has a clear, overarching goal: to defend the liberal arts. Had Ungar’s article lacked such a unifying agenda and instead been a miscellaneous grab bag, it almost assuredly would have lost its readers, who wouldn’t have known what to focus on or what the final “message” or “takeaway” should be.

In conclusion, writing a good summary means not just representing an author’s view accurately, but doing so in a way that fits what you want to say, the larger point you want to make. On the one hand, it means playing Peter Elbow’s believing game and doing justice to the source; if the summary ignores or misrepresents the source, its bias and unfairness will show. On the other hand, even as it does justice to the source,

a summary has to have a slant or spin that prepares the way for your own claims. Once a summary enters your text, you should think of it as joint property—reflecting not just the source you are summarizing, but your own perspective or take on it.

SUMMARIZING SATIRICALLY

Thus far in this chapter we have argued that, as a general rule, good summaries require a balance between what someone else has said and your own interests as a writer. Now, however, we want to address one exception to this rule: the satiric summary, in which a writer deliberately gives his or her own spin to someone else’s argument in order to reveal a glaring shortcoming in it. Despite our previous comments that well-crafted summaries generally strike a balance between heeding what someone else has said and your own independent interests, the satiric mode can at times be a very effective form of critique because it lets the summarized argument condemn itself without overt editorializing by you, the writer.

One such satiric summary can be found in Sanford J. Ungar’s essay “The New Liberal Arts,” which we just mentioned. In his discussion of the “misperception,” as he sees it, that a liberal arts education is “particularly irrelevant for low-income and first-generation college students,” who “must focus on something more practical and marketable,” Ungar restates this view as “another way of saying, really, that the rich folks will do the important thinking, and the lower classes will simply carry out their ideas.” Few who would dissuade disadvantaged students from the liberal arts would actually state their position

in this insulting way. But in taking their position to its logical conclusion, Ungar's satire suggests that this is precisely what their position amounts to.

USE SIGNAL VERBS THAT FIT THE ACTION

In introducing summaries, try to avoid bland formulas like “she says” or “they believe.” Though language like this is sometimes serviceable enough, it often fails to reflect accurately what's been said. In some cases, “he says” may even drain the passion out of the ideas you're summarizing.

We suspect that the habit of ignoring the action when summarizing stems from the mistaken belief we mentioned earlier that writing is about playing it safe and not making waves, a matter of piling up truths and bits of knowledge rather than a dynamic process of doing things to and with other people. People who wouldn't hesitate to say “X totally misrepresented,” “attacked,” or “loved” something when chatting with friends will in their writing often opt for far tamer and even less accurate phrases like “X said.”

But the authors you summarize at the college level seldom simply “say” or “discuss” things; they “urge,” “emphasize,” and “complain about” them. David Zinczenko, for example, doesn't just *say* that fast-food companies contribute to obesity; he *complains* or *protests* that they do; he *challenges*, *chastises*, and *indicts* those companies. The Declaration of Independence doesn't just *talk about* the treatment of the colonies by the British; it *protests against* it. To do justice to the authors you cite, we recommend that when summarizing—or when introducing a quotation—you use vivid and precise

TWO “HER POINT IS”

signal verbs as often as possible. Though “he says” or “she believes” will sometimes be the most appropriate language for the occasion, your text will often be more accurate and lively if you tailor your verbs to suit the precise actions you’re describing.

TEMPLATES FOR INTRODUCING SUMMARIES AND QUOTATIONS

- ▶ She advocates a radical revision of the juvenile justice system.
- ▶ They celebrate the fact that _____.
- ▶ _____, he admits.

VERBS FOR INTRODUCING SUMMARIES AND QUOTATIONS

VERBS FOR MAKING A CLAIM

argue	insist
assert	observe
believe	remind us
claim	report
emphasize	suggest

VERBS FOR EXPRESSING AGREEMENT

acknowledge	endorse
admire	extol
agree	praise

The Art of Summarizing

VERBS FOR EXPRESSING AGREEMENT

celebrate the fact that	reaffirm
corroborate	support
do not deny	verify

VERBS FOR QUESTIONING OR DISAGREEING

complain	qualify
complicate	question
contend	refute
contradict	reject
deny	renounce
deplore the tendency to	repudiate

VERBS FOR MAKING RECOMMENDATIONS

advocate	implore
call for	plead
demand	recommend
encourage	urge
exhort	warn

Exercises

1. To get a feel for Peter Elbow's "believing game," write a summary of some belief that you strongly disagree with. Then write a summary of the position that you actually hold on this topic. Give both summaries to a classmate or two, and see if they can tell which position you endorse. If you've succeeded, they won't be able to tell.

TWO “HER POINT IS”

2. Write two different summaries of David Zinczenko’s “Don’t Blame the Eater” (pp. 245–47). Write the first one for an essay arguing that, contrary to what Zinczenko claims, there *are* inexpensive and convenient alternatives to fast-food restaurants. Write the second for an essay that questions whether being overweight is a genuine medical problem rather than a problem of cultural stereotypes. Compare your two summaries: though they are about the same article, they should look very different.

THREE

“AS HE HIMSELF PUTS IT”

The Art of Quoting



A KEY PREMISE OF THIS BOOK is that to launch an effective argument you need to write the arguments of others into your text. One of the best ways to do so is by not only summarizing what “they say,” as suggested in Chapter 2, but by quoting their exact words. Quoting someone else’s words gives a tremendous amount of credibility to your summary and helps ensure that it is fair and accurate. In a sense, then, quotations function as a kind of proof of evidence, saying to readers: “Look, I’m not just making this up. She makes this claim, and here it is in her exact words.”

Yet many writers make a host of mistakes when it comes to quoting, not the least of which is the failure to quote enough in the first place, if at all. Some writers quote too little—perhaps because they don’t want to bother going back to the original text and looking up the author’s exact words, or because they think they can reconstruct the author’s ideas from memory. At the opposite extreme are writers who so overquote that they end up with texts that are short on commentary of their own—maybe because they lack confidence in their ability to comment on the quotations, or because they don’t fully

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understand what they’ve quoted and therefore have trouble explaining what the quotations mean.

But the main problem with quoting arises when writers assume that quotations speak for themselves. Because the meaning of a quotation is obvious to *them*, many writers assume that this meaning will also be obvious to their readers, when often it is not. Writers who make this mistake think that their job is done when they’ve chosen a quotation and inserted it into their text. They draft an essay, slap in a few quotations, and whammo, they’re done.

Such writers fail to see that quoting means more than simply enclosing what “they say” in quotation marks. In a way, quotations are orphans: words that have been taken from their original contexts and that need to be integrated into their new textual surroundings. This chapter offers two key ways to produce this sort of integration: (1) by choosing quotations wisely, with an eye to how well they support a particular part of your text, and (2) by surrounding every major quotation with a frame explaining whose words they are, what the quotation means, and how the quotation relates to your own text. The point we want to emphasize is that quoting what “they say” must always be connected with what *you* say.

QUOTE RELEVANT PASSAGES

Before you can select appropriate quotations, you need to have a sense of what you want to do with them—that is, how they will support your text at the particular point where you insert them. Be careful not to select quotations just for the sake of demonstrating that you’ve read the author’s work; you need to make sure they support your own argument.

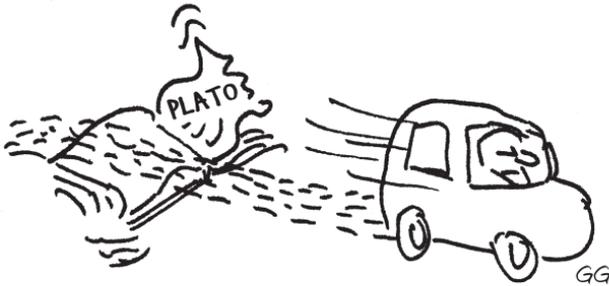
However, finding relevant quotations is not always easy. In fact, sometimes quotations that were initially relevant to your argument, or to a key point in it, become less so as your text changes during the process of writing and revising. Given the evolving and messy nature of writing, you may sometimes think that you've found the perfect quotation to support your argument, only to discover later on, as your text develops, that your focus has changed and the quotation no longer works. It can be somewhat misleading, then, to speak of finding your thesis and finding relevant quotations as two separate steps, one coming after the other. When you're deeply engaged in the writing and revising process, there is usually a great deal of back-and-forth between your argument and any quotations you select.

FRAME EVERY QUOTATION

Finding relevant quotations is only part of your job; you also need to present them in a way that makes their relevance and meaning clear to your readers. Since quotations do not speak for themselves, you need to build a frame around them in which you do that speaking for them.

Quotations that are inserted into a text without such a frame are sometimes called “dangling” quotations for the way they're left dangling without any explanation. One teacher we've worked with, Steve Benton, calls these “hit-and-run” quotations, likening them to car accidents in which the driver speeds away and avoids taking responsibility for the dent in your fender or the smashed taillights, as in the figure that follows.

DON'T BE A HIT-AND-RUN QUOTER.



What follows is a typical hit-and-run quotation by a student responding to an essay by Deborah Tannen, a linguistics professor and prominent author, who complains that academics value opposition over agreement.

Deborah Tannen writes about academia. Academics believe “that intellectual inquiry is a metaphorical battle. Following from that is a second assumption that the best way to demonstrate intellectual prowess is to criticize, find fault, and attack.”

I agree with Tannen. Another point Tannen makes is that . . .

Since this student fails to introduce the quotation adequately or explain why he finds it worth quoting, readers will have a hard time reconstructing what Tannen argued. First, the student simply gives us the quotation from Tannen without telling us who Tannen is or even indicating that the quoted words are hers. In addition, the student does not explain what he takes Tannen to be saying or how her claims connect with his own. Instead, he simply abandons the quotation in his haste to zoom on to another point.

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To adequately frame a quotation, you need to insert it into what we like to call a “quotation sandwich,” with the statement introducing it serving as the top slice of bread and the explanation following it serving as the bottom slice. The introductory or lead-in claims should explain who is speaking and set up what the quotation says; the follow-up statements should explain why you consider the quotation to be important and what you take it to say.

TEMPLATES FOR INTRODUCING QUOTATIONS

- ▶ X states, “Not all steroids should be banned from sports.”
- ▶ As the prominent philosopher X puts it, “_____.”
- ▶ According to X, “_____.”
- ▶ X himself writes, “_____.”
- ▶ In her book, _____, X maintains that “_____.”
- ▶ Writing in the journal *Commentary*, X complains that “_____.”
- ▶ In X’s view, “_____.”
- ▶ X agrees when she writes, “_____.”
- ▶ X disagrees when he writes, “_____.”
- ▶ X complicates matters further when she writes, “_____.”

TEMPLATES FOR EXPLAINING QUOTATIONS

The one piece of advice about quoting that our students say they find most helpful is to get in the habit of following every

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major quotation by explaining what it means, using a template like one of the ones below.

- ▶ **Basically, X is warning that the proposed solution will only make the problem worse.**
- ▶ **In other words, X believes _____.**
- ▶ **In making this comment, X urges us to _____.**
- ▶ **X is corroborating the age-old adage that _____.**
- ▶ **X’s point is that _____.**
- ▶ **The essence of X’s argument is that _____.**

When offering such explanations, it is important to use language that accurately reflects the spirit of the quoted passage. It is often serviceable enough in introducing a quotation to write “X states” or “X asserts,” but in most cases you can add precision to your writing by introducing the quotation in more vivid terms. Since, in the example above, Tannen is clearly alarmed by the culture of “attack” that she describes, it would be more accurate to use language that reflects that alarm: “Tannen is alarmed that,” “Tannen is disturbed by,” “Tannen deploras,” or (in our own formulation here) “Tannen complains.”

See pp. 40–41
for a list of
action verbs for
summarizing
what other say.

Consider, for example, how the earlier passage on Tannen might be revised using some of these moves.

Deborah Tannen, a prominent linguistics professor, complains that academia is too combative. Rather than really listening to others, Tannen insists, academics habitually try to prove one another wrong. As Tannen herself puts it, “We are all driven by our ideological

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assumption that intellectual inquiry is a metaphorical battle,” that “the best way to demonstrate intellectual prowess is to criticize, find fault, and attack.” In short, Tannen objects that academic communication tends to be a competition for supremacy in which loftier values like truth and consensus get lost.

Tannen’s observations ring true to me because I have often felt that the academic pieces I read for class are negative and focus on proving another theorist wrong rather than stating a truth . . .

This revision works, we think, because it frames or nests Tannen’s words, integrating them and offering guidance about how they should be read. Instead of launching directly into the quoted words, as the previous draft had done, this revised version identifies Tannen (“a prominent linguistics professor”) and clearly indicates that the quoted words are hers (“as Tannen herself puts it”). And instead of being presented without explanation as it was before, the quotation is now presented as an illustration of Tannen’s point that, as the student helpfully puts it, “academics habitually try to prove one another wrong” and compete “for supremacy.” In this way, the student explains the quotation while restating it in his own words, thereby making it clear that the quotation is being used purposefully instead of having been stuck in simply to pad the essay or the works-cited list.

BLEND THE AUTHOR’S WORDS WITH YOUR OWN

This new framing material also works well because it accurately represents Tannen’s words while giving those words the student’s own spin. Instead of simply repeating Tannen word for word, the follow-up sentences echo just enough of her language

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while still moving the discussion in the student’s own direction. Tannen’s “battle,” “criticize,” “find fault,” and “attack,” for instance, get translated by the student into claims about how “combative” Tannen thinks academics are and how she thinks they “habitually try to prove one another wrong.” In this way, the framing creates a kind of hybrid mix of Tannen’s words and those of the writer.

CAN YOU OVERANALYZE A QUOTATION?

But is it possible to overexplain a quotation? And how do you know when you’ve explained a quotation thoroughly enough? After all, not all quotations require the same amount of explanatory framing, and there are no hard-and-fast rules for knowing how much explanation any quotation needs. As a general rule, the most explanatory framing is needed for quotations that may be hard for readers to process: quotations that are long and complex, that are filled with details or jargon, or that contain hidden complexities.

And yet, though the particular situation usually dictates when and how much to explain a quotation, we will still offer one piece of advice: when in doubt, go for it. It is better to risk being overly explicit about what you take a quotation to mean than to leave the quotation dangling and your readers in doubt. Indeed, we encourage you to provide such explanatory framing even when writing to an audience that you know to be familiar with the author being quoted and able to interpret your quotations on their own. Even in such cases, readers need to see how *you* interpret the quotation, since words—especially those of controversial figures—can be interpreted in various ways and used to support different, sometimes opposing, agendas.

Your readers need to see what you make of the material you've quoted, if only to be sure that your reading of the material and theirs are on the same page.

HOW NOT TO INTRODUCE QUOTATIONS

We want to conclude this chapter by surveying some ways *not* to introduce quotations. Although some writers do so, you should not introduce quotations by saying something like “Orwell asserts an idea that” or “A quote by Shakespeare says.” Introductory phrases like these are both redundant and misleading. In the first example, you could write either “Orwell asserts that” or “Orwell’s assertion is that,” rather than redundantly combining the two. The second example misleads readers, since it is the writer who is doing the quoting, not Shakespeare (as “a quote by Shakespeare” implies).

The templates in this book will help you avoid such mistakes. Once you have mastered templates like “as X puts it” or “in X’s own words,” you probably won’t even have to think about them—and will be free to focus on the challenging ideas that templates help you frame.

Exercises

1. Find a published piece of writing that quotes something that “they say.” How has the writer integrated the quotation into his or her own text? How has he or she introduced the quotation, and what, if anything, has the writer said to explain it and tie it to his or her own text? Based on what you’ve read in this chapter, are there any changes you would suggest?

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2. Look at something you have written for one of your classes. Have you quoted any sources? If so, how have you integrated the quotation into your own text? How have you introduced it? explained what it means? indicated how it relates to *your* text? If you haven't done all these things, revise your text to do so, perhaps using the Templates for Introducing Quotations (p. 47) and Explaining Quotations (pp. 47–48). If you've not written anything with quotations, try revising some academic text you've written to do so.

FOUR

“YES / NO / OKAY, BUT”

Three Ways to Respond



THE FIRST THREE CHAPTERS of this book discuss the “they say” stage of writing, in which you devote your attention to the views of some other person or group. In this chapter we move to the “I say” stage, in which you offer your own argument as a response to what “they” have said.

Moving to the “I say” stage can be daunting in academia, where it often may seem that you need to be an expert in a field to have an argument at all. Many students have told us that they have trouble entering some of the high-powered conversations that take place in college or graduate school because they do not know enough about the topic at hand or because, they say, they simply are not “smart enough.” Yet often these same students, when given a chance to study in depth the contribution that some scholar has made in a given field, will turn around and say things like “I can see where she is coming from, how she makes her case by building on what other scholars have said. Perhaps had I studied the situation longer *I* could have come up with a similar argument.” What these students come to realize is that good arguments are based not on knowledge that only a special class of experts has access to, but on everyday habits

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of mind that can be isolated, identified, and used by almost anyone. Though there’s certainly no substitute for expertise and for knowing as much as possible about one’s topic, the arguments that finally win the day are built, as the title of this chapter suggests, on some very basic rhetorical patterns that most of us use on a daily basis.

There are a great many ways to respond to others’ ideas, but this chapter concentrates on the three most common and recognizable ways: agreeing, disagreeing, or some combination of both. Although each way of responding is open to endless variation, we focus on these three because readers come to any text needing to learn fairly quickly where the writer stands, and they do this by placing the writer on a mental map consisting of a few familiar options: the writer agrees with those he or she is responding to, disagrees with them, or presents some combination of both agreeing and disagreeing.

When writers take too long to declare their position relative to views they’ve summarized or quoted, readers get frustrated, wondering, “Is this guy agreeing or disagreeing? Is he *for* what this other person has said, *against* it, or what?” For this reason, this chapter’s advice applies to reading as well as to writing. Especially with difficult texts, you need not only to find the position the writer is responding to—the “they say”—but also to determine whether the writer is agreeing with it, challenging it, or some mixture of the two.

ONLY THREE WAYS TO RESPOND?

Perhaps you’ll worry that fitting your own response into one of these three categories will force you to oversimplify your argument or lessen its complexity, subtlety, or originality. This is

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certainly a serious concern for academics who are rightly skeptical of writing that is simplistic and reductive. We would argue, however, that the more complex and subtle your argument is, and the more it departs from the conventional ways people think, the more your readers will need to be able to place it on their mental map in order to process the complex details you present. That is, the complexity, subtlety, and originality of your response are more likely to stand out and be noticed if readers have a baseline sense of where you stand relative to any ideas you've cited. As you move through this chapter, we hope you'll agree that the forms of agreeing, disagreeing, and both agreeing and disagreeing that we discuss, far from being simplistic or one-dimensional, are able to accommodate a high degree of creative, complex thought.

It is always a good tactic to begin your response not by launching directly into a mass of details but by stating clearly whether you agree, disagree, or both, using a direct, no-nonsense formula such as: "I agree," "I disagree," or "I am of two minds. I agree that _____, but I cannot agree that _____." Once you have offered one of these straightforward statements (or one of the many variations discussed below), readers will have a strong grasp of your position and then be able to appreciate the complications you go on to offer as your response unfolds.

See p. 21 for suggestions on previewing where you stand.

Still, you may object that these three basic ways of responding don't cover all the options—that they ignore interpretive or analytical responses, for example. In other words, you might think that when you interpret a literary work you don't necessarily agree or disagree with anything but simply explain the work's meaning, style, or structure. Many essays about literature and the arts, it might be said, take this form—they interpret a work's meaning, thus rendering matters of agreeing or disagreeing irrelevant.

FOUR “YES / NO / OKAY, BUT”

We would argue, however, that the most interesting interpretations in fact tend to be those that agree, disagree, or both—that instead of being offered solo, the best interpretations take strong stands relative to other interpretations. In fact, there would be no reason to offer an interpretation of a work of literature or art unless you were responding to the interpretations or possible interpretations of others. Even when you point out features or qualities of an artistic work that others have not noticed, you are implicitly disagreeing with what those interpreters have said by pointing out that they missed or overlooked something that, in your view, is important. In any effective interpretation, then, you need not only to state what you yourself take the work of art to mean but to do so relative to the interpretations of other readers—be they professional scholars, teachers, classmates, or even hypothetical readers (as in, “Although some readers might think that this poem is about _____, it is in fact about _____”).

DISAGREE—AND EXPLAIN WHY

Disagreeing may seem like one of the simpler moves a writer can make, and it is often the first thing people associate with critical thinking. Disagreeing can also be the easiest way to generate an essay: find something you can disagree with in what has been said or might be said about your topic, summarize it, and argue with it. But disagreement in fact poses hidden challenges. You need to do more than simply assert that you disagree with a particular view; you also have to offer persuasive reasons *why* you disagree. After all, disagreeing means more than adding “not” to what someone else has said, more than just saying, “Although they say women’s rights are improving,

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I say women’s rights are *not* improving.” Such a response merely contradicts the view it responds to and fails to add anything interesting or new. To turn it into an argument, you need to give reasons to support what you say: because another’s argument fails to take relevant factors into account; because it is based on faulty or incomplete evidence; because it rests on questionable assumptions; or because it uses flawed logic, is contradictory, or overlooks what you take to be the real issue. To move the conversation forward (and, indeed, to justify your very act of writing), you need to demonstrate that you have something to contribute.

You can even disagree by making what we call the “duh” move, in which you disagree not with the position itself but with the assumption that it is a new or stunning revelation. Here is an example of such a move, used to open an essay on the state of American schools.

According to a recent report by some researchers at Stanford University, high school students with college aspirations “often lack crucial information on applying to college and on succeeding academically once they get there.”

Well, duh. . . . It shouldn’t take a Stanford research team to tell us that when it comes to “succeeding academically,” many students don’t have a clue.

GERALD GRAFF, “Trickle-Down Obfuscation”

Like all of the other moves discussed in this book, the “duh” move can be tailored to meet the needs of almost any writing situation. If you find the expression “duh” too brash to use with your intended audience, you can always dispense with the term itself and write something like “It is true that _____; but we already knew that.”

TEMPLATES FOR DISAGREEING, WITH REASONS

- ▶ X is mistaken because she overlooks recent fossil discoveries in the South.
- ▶ X’s claim that _____ rests upon the questionable assumption that _____.
- ▶ I disagree with X’s view that _____ because, as recent research has shown, _____.
- ▶ X contradicts herself/can’t have it both ways. On the one hand, she argues _____. On the other hand, she also says _____.
- ▶ By focusing on _____, X overlooks the deeper problem of _____.

You can also disagree by making what we call the “twist it” move, in which you agree with the evidence that someone else has presented but show through a twist of logic that this evidence actually supports your own, contrary position. For example:

X argues for stricter gun control legislation, saying that the crime rate is on the rise and that we need to restrict the circulation of guns. I agree that the crime rate is on the rise, but that’s precisely why I oppose stricter gun control legislation. We need to own guns to protect ourselves against criminals.

In this example of the “twist it” move, the writer agrees with X’s claim that the crime rate is on the rise but then argues that this increasing crime rate is in fact a valid reason for *opposing* gun control legislation.

Three Ways to Respond

At times you might be reluctant to express disagreement, for any number of reasons—not wanting to be unpleasant, to hurt someone’s feelings, or to make yourself vulnerable to being disagreed with in return. One of these reasons may in fact explain why the conference speaker we described at the start of Chapter 1 avoided mentioning the disagreement he had with other scholars until he was provoked to do so in the discussion that followed his talk.

As much as we understand such fears of conflict and have experienced them ourselves, we nevertheless believe it is better to state our disagreements in frank yet considerate ways than to deny them. After all, suppressing disagreements doesn’t make them go away; it only pushes them underground, where they can fester in private unchecked. Nevertheless, disagreements do not need to take the form of personal put-downs. Furthermore, there is usually no reason to take issue with *every* aspect of someone else’s views. You can single out for criticism only those aspects of what someone else has said that are troubling, and then agree with the rest—although such an approach, as we will see later in this chapter, leads to the somewhat more complicated terrain of both agreeing and disagreeing at the same time.

AGREE—BUT WITH A DIFFERENCE

Like disagreeing, agreeing is less simple than it may appear. Just as you need to avoid simply contradicting views you disagree with, you also need to do more than simply echo views you agree with. Even as you’re agreeing, it’s important to bring something new and fresh to the table, adding something that makes you a valuable participant in the conversation.

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There are many moves that enable you to contribute something of your own to a conversation even as you agree with what someone else has said. You may point out some unnoticed evidence or line of reasoning that supports X’s claims that X herself hadn’t mentioned. You may cite some corroborating personal experience, or a situation not mentioned by X that her views help readers understand. If X’s views are particularly challenging or esoteric, what you bring to the table could be an accessible translation—an explanation for readers not already in the know. In other words, your text can usefully contribute to the conversation simply by pointing out unnoticed implications or explaining something that needs to be better understood.

Whatever mode of agreement you choose, the important thing is to open up some difference or contrast between your position and the one you’re agreeing with rather than simply parroting what it says.

TEMPLATES FOR AGREEING

- ▶ I agree that diversity in the student body is educationally valuable because my experience at Central University confirms it.
- ▶ X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- ▶ X’s theory of _____ is extremely useful because it sheds light on the difficult problem of _____.
- ▶ Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.

Some writers avoid the practice of agreeing almost as much as others avoid disagreeing. In a culture like America’s that prizes

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originality, independence, and competitive individualism, writers sometimes don't like to admit that anyone else has made the same point, seemingly beating them to the punch. In our view, however, as long as you can support a view taken by someone else without merely restating what he or she has said, there is no reason to worry about being "unoriginal." Indeed, there is good reason to rejoice when you agree with others since those others can lend credibility to your argument. While you don't want to present yourself as a mere copycat of someone else's views, you also need to avoid sounding like a lone voice in the wilderness.

But do be aware that whenever you agree with one person's view, you are likely disagreeing with someone else's. It is hard to align yourself with one position without at least implicitly positioning yourself against others. The psychologist Carol Gilligan does just that in an essay in which she agrees with scientists who argue that the human brain is "hard-wired" for cooperation, but in so doing aligns herself against anyone who believes that the brain is wired for selfishness and competition.

These findings join a growing convergence of evidence across the human sciences leading to a revolutionary shift in consciousness. . . . If cooperation, typically associated with altruism and self-sacrifice, sets off the same signals of delight as pleasures commonly associated with hedonism and self-indulgence; if the opposition between selfish and selfless, self vs. relationship biologically makes no sense, then a new paradigm is necessary to reframe the very terms of the conversation.

CAROL GILLIGAN, "Sisterhood Is Pleasurable:
A Quiet Revolution in Psychology"

FOUR “YES / NO / OKAY, BUT”

In agreeing with some scientists that “the opposition between selfish and selfless . . . makes no sense,” Gilligan implicitly disagrees with anyone who thinks the opposition *does* make sense. Basically, what Gilligan says could be boiled down to a template.

- ▶ I agree that _____, a point that needs emphasizing since so many people still believe _____.
- ▶ If group X is right that _____, as I think they are, then we need to reassess the popular assumption that _____.

What such templates allow you to do, then, is to agree with one view while challenging another—a move that leads into the domain of agreeing and disagreeing simultaneously.

AGREE AND DISAGREE SIMULTANEOUSLY

This last option is often our favorite way of responding. One thing we particularly like about agreeing and disagreeing simultaneously is that it helps us get beyond the kind of “is too” / “is not” exchanges that often characterize the disputes of young children and the more polarized shouting matches of talk radio and TV.

Sanford J. Ungar makes precisely this move in his essay “The New Liberal Arts” when, in critiquing seven common “misperceptions” of liberal arts education, he concedes that several contain a grain of truth. For example, after summarizing “Misperception No. 2,” that “college graduates are finding it harder to get good jobs with liberal-arts degrees,” that few employers want to hire those with an “irrelevant major like philosophy or French,” Ungar writes: “Yes, recent graduates have had difficulty in the job market. . . .” But then, after

making this concession, Ungar insists that this difficulty affects graduates in all fields, not just those from the liberal arts. In this way, we think, Ungar paradoxically strengthens his case. By admitting that the opposing argument has a point, Ungar bolsters his credibility, presenting himself as a writer willing to acknowledge facts as they present themselves rather than one determined only to cheerlead for his own side.

**TEMPLATES FOR AGREEING
AND DISAGREEING SIMULTANEOUSLY**

“Yes and no.” “Yes, but . . .” “Although I agree up to a point, I still insist . . .” These are just some of the ways you can make your argument complicated and nuanced while maintaining a clear, reader-friendly framework. The parallel structure—“yes and no”; “on the one hand I agree, on the other I disagree”—enables readers to place your argument on that map of positions we spoke of earlier in this chapter while still keeping your argument sufficiently complex.

Charles Murray’s essay “Are Too Many People Going to College?” contains a good example of the “yes and no” move when, at the outset of his essay, Murray responds to what he sees as the prevailing wisdom about the liberal arts and college:

We should not restrict the availability of a liberal education to a rarefied intellectual elite. More people should be going to college, not fewer.

Yes and no. More people should be getting the basics of a liberal education. But for most students, the places to provide those basics are elementary and middle school.

CHARLES MURRAY, “Are Too Many People Going to College?”

FOUR “YES / NO / OKAY, BUT”

In other words, Murray is saying yes to more liberal arts, but not to more college.

Another aspect we like about this “yes and no,” “agree and disagree” option is that it can be tipped subtly toward agreement or disagreement, depending on where you lay your stress. If you want to stress the disagreement end of the spectrum, you would use a template like the one below.

- ▶ **Although I agree with X up to a point, I cannot accept his overriding assumption that religion is no longer a major force today.**

Conversely, if you want to stress your agreement more than your disagreement, you would use a template like this one.

- ▶ **Although I disagree with much that X says, I fully endorse his final conclusion that _____.**

The first template above might be called a “yes, but . . .” move, the second a “no, but . . .” move. Other versions include the following.

- ▶ **Though I concede that _____, I still insist that _____.**
- ▶ **X is right that _____, but she seems on more dubious ground when she claims that _____.**
- ▶ **While X is probably wrong when she claims that _____, she is right that _____.**
- ▶ **Whereas X provides ample evidence that _____, Y and Z’s research on _____ and _____ convinces me that _____ instead.**

Another classic way to agree and disagree at the same time is to make what we call an “I’m of two minds” or a “mixed feelings” move.

Three Ways to Respond

- ▶ I'm of two minds about X's claim that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- ▶ My feelings on the issue are mixed. I do support X's position that _____, but I find Y's argument about _____ and Z's research on _____ to be equally persuasive.

This move can be especially useful if you are responding to new or particularly challenging work and are as yet unsure where you stand. It also lends itself well to the kind of speculative investigation in which you weigh a position's pros and cons rather than come out decisively either for or against. But again, as we suggest earlier, whether you are agreeing, disagreeing, or both agreeing and disagreeing, you need to be as clear as possible, and making a frank statement that you are ambivalent is one way to be clear.

IS BEING UNDECIDED OKAY?

Nevertheless, writers often have as many concerns about expressing ambivalence as they do about expressing disagreement or agreement. Some worry that by expressing ambivalence they will come across as evasive, wishy-washy, or unsure of themselves. Others worry that their ambivalence will end up confusing readers who require decisive, clear-cut conclusions.

The truth is that in some cases these worries are legitimate. At times ambivalence can frustrate readers, leaving them with the feeling that you failed in your obligation to offer the guidance they expect from writers. At other times, however, acknowledging that a clear-cut resolution of an issue is

impossible can demonstrate your sophistication as a writer. In an academic culture that values complex thought, forthrightly declaring that you have mixed feelings can be impressive, especially after having ruled out the one-dimensional positions on your issue taken by others in the conversation. Ultimately, then, how ambivalent you end up being comes down to a judgment call based on different readers’ responses to your drafts, on your knowledge of your audience, and on the challenges of your particular argument and situation.

Exercises

1. Read one of the essays in the back of this book or on **theysayiblog.com**, identifying those places where the author agrees with others, disagrees, or both.
2. Write an essay responding in some way to the essay that you worked with in the preceding exercise. You’ll want to summarize and/or quote some of the author’s ideas and make clear whether you’re agreeing, disagreeing, or both agreeing and disagreeing with what he or she says. Remember that there are templates in this book that can help you get started; see Chapters 1–3 for templates that will help you represent other people’s ideas and Chapter 4 for templates that will get you started with your response.

FIVE

“AND YET”

Distinguishing What You Say from What They Say



IF GOOD ACADEMIC WRITING involves putting yourself into dialogue with others, it is extremely important that readers be able to tell at every point when you are expressing your own view and when you are stating someone else's. This chapter takes up the problem of moving from what *they* say to what *you* say without confusing readers about who is saying what.

DETERMINE WHO IS SAYING WHAT IN THE TEXTS YOU READ

Before examining how to signal who is saying what in your own writing, let's look at how to recognize such signals when they appear in the texts you read—an especially important skill when it comes to the challenging works assigned in school. Frequently, when students have trouble understanding difficult texts, it is not just because the texts contain unfamiliar ideas or words, but because the texts rely on subtle clues to let

readers know when a particular view should be attributed to the writer or to someone else. Especially with texts that present a true dialogue of perspectives, readers need to be alert to the often subtle markers that indicate whose voice the writer is speaking in.

Consider how the social critic and educator Gregory Mantsios uses these “voice markers,” as they might be called, to distinguish the different perspectives in his essay on America’s class inequalities.

“We are all middle-class,” or so it would seem. Our national consciousness, as shaped in large part by the media and our political leadership, provides us with a picture of ourselves as a nation of prosperity and opportunity with an ever expanding middle-class life-style. As a result, our class differences are muted and our collective character is homogenized.

Yet class divisions are real and arguably the most significant factor in determining both our very being in the world and the nature of the society we live in.

GREGORY MANTSIOS, “Rewards and Opportunities:
The Politics and Economics of Class in the U.S.”

Although Mantsios makes it look easy, he is actually making several sophisticated rhetorical moves here that help him distinguish the common view he opposes from his own position.

In the opening sentence, for instance, the phrase “or so it would seem” shows that Mantsios does not necessarily agree with the view he is describing, since writers normally don’t present views they themselves hold as ones that only “seem” to be true. Mantsios also places this opening view in quotation marks to signal that it is not his own. He then further distances himself from the belief being summarized in the opening

Distinguishing What You Say from What They Say

paragraph by attributing it to “our national consciousness, as shaped in large part by the media and our political leadership,” and then further attributing to this “consciousness” a negative, undesirable “result”: one in which “our class differences” get “muted” and “our collective character” gets “homogenized,” stripped of its diversity and distinctness. Hence, even before Mantsios has declared his own position in the second paragraph, readers can get a pretty solid sense of where he probably stands.

Furthermore, the second paragraph opens with the word “yet,” indicating that Mantsios is now shifting to his own view (as opposed to the common view he has thus far been describing). Even the parallelism he sets up between the first and second paragraphs—between the first paragraph’s claim that class differences do not exist and the second paragraph’s claim that they do—helps throw into sharp relief the differences between the two voices. Finally, Mantsios’s use of a direct, authoritative, declarative tone in the second paragraph also suggests a switch in voice. Although he does not use the words “I say” or “I argue,” he clearly identifies the view he holds by presenting it not as one that merely *seems* to be true or that *others tell us* is true, but as a view that *is* true or, as Mantsios puts it, “real.”

Paying attention to these voice markers is an important aspect of reading comprehension. Readers who fail to notice these markers often take an author’s summaries of what someone else believes to be an expression of what the author himself or herself believes. Thus when we teach Mantsios’s essay, some students invariably come away thinking that the statement “we are all middle-class” is Mantsios’s own position rather than the perspective he is opposing, failing to see that in writing these words Mantsios acts as a kind of ventriloquist, mimicking what

others say rather than directly expressing what he himself is thinking.

To see how important such voice markers are, consider what the Mantsios passage looks like if we remove them.

We are all middle-class. . . . We are a nation of prosperity and opportunity with an ever expanding middle-class life-style. . . .

Class divisions are real and arguably the most significant factor in determining both our very being in the world and the nature of the society we live in.

In contrast to the careful delineation between voices in Mantsios’s original text, this unmarked version leaves it hard to tell where his voice begins and the voices of others end. With the markers removed, readers cannot tell that “We are all middle-class” represents a view the author opposes, and that “Class divisions are real” represents what the author himself believes. Indeed, without the markers, especially the “yet,” readers might well miss the fact that the second paragraph’s claim that “Class divisions are real” contradicts the first paragraph’s claim that “We are all middle-class.”

TEMPLATES FOR SIGNALING WHO IS SAYING WHAT IN YOUR OWN WRITING

To avoid confusion in your own writing, make sure that at every point your readers can clearly tell who is saying what. To do so, you can use as voice-identifying devices many of the templates presented in previous chapters.

Distinguishing What You Say from What They Say

- ▶ Although X makes the best possible case for universal, government-funded health care, I am not persuaded.
- ▶ My view, however, contrary to what X has argued, is that _____.
- ▶ Adding to X's argument, I would point out that _____.
- ▶ According to both X and Y, _____.
- ▶ Politicians, X argues, should _____.
- ▶ Most athletes will tell you that _____.

BUT I'VE BEEN TOLD NOT TO USE "I"

Notice that the first three templates above use the first-person "I" or "we," as do many of the templates in this book, thereby contradicting the common advice about avoiding the first person in academic writing. Although you may have been told that the "I" word encourages subjective, self-indulgent opinions rather than well-grounded arguments, we believe that texts using "I" can be just as well supported—or just as self-indulgent—as those that don't. For us, well-supported arguments are grounded in persuasive reasons and evidence, not in the use or nonuse of any particular pronouns.

Furthermore, if you consistently avoid the first person in your writing, you will probably have trouble making the key move addressed in this chapter: differentiating your views from those of others, or even offering your own views in the first place. But don't just take our word for it. See for yourself how freely the first person is used by the writers quoted in this book, and by the writers assigned in your courses.

FIVE “AND YET”

Nevertheless, certain occasions may warrant avoiding the first person and writing, for example, that “she is correct” instead of “I think that she is correct.” Since it can be monotonous to read an unvarying series of “I” statements (“I believe . . . I think . . . I argue”), it is a good idea to mix first-person assertions with ones like the following.

- ▶ X is right that certain common patterns can be found in the communities.
- ▶ The evidence shows that _____.
- ▶ X’s assertion that _____ does not fit the facts.
- ▶ Anyone familiar with _____ should agree that _____.

One might even follow Mantsios’s lead, as in the following template.

- ▶ But _____ are real, and are arguably the most significant factor in _____.

On the whole, however, academic writing today, even in the sciences and social sciences, makes use of the first person fairly liberally.

ANOTHER TRICK FOR IDENTIFYING WHO IS SPEAKING

To alert readers about whose perspective you are describing at any given moment, you don’t always have to use overt voice markers like “X argues” followed by a summary of the argument. Instead, you can alert readers about whose voice you’re

Distinguishing What You Say from What They Say

speaking in by *embedding* a reference to X's argument in your own sentences. Hence, instead of writing:

Liberals believe that cultural differences need to be respected. I have a problem with this view, however.

you might write:

I have a problem with *what liberals call cultural differences*.

There is a major problem with the liberal doctrine of *so-called cultural differences*.

You can also embed references to something you yourself have previously said. So instead of writing two cumbersome sentences like:

Earlier in this chapter we coined the term "voice markers." We would argue that such markers are extremely important for reading comprehension.

you might write:

We would argue that "voice markers," as we identified them earlier, are extremely important for reading comprehension.

Embedded references like these allow you to economize your train of thought and refer to other perspectives without any major interruption.

TEMPLATES FOR EMBEDDING VOICE MARKERS

- ▶ X overlooks what I consider an important point about cultural differences.
- ▶ My own view is that what X insists is a _____ is in fact a _____.
- ▶ I wholeheartedly endorse what X calls _____.
- ▶ These conclusions, which X discusses in _____, add weight to the argument that _____.

When writers fail to use voice-marking devices like the ones discussed in this chapter, their summaries of others' views tend to become confused with their own ideas—and vice versa. When readers cannot tell if you are summarizing your own views or endorsing a certain phrase or label, they have to stop and think: “Wait. I thought the author disagreed with this claim. Has she actually been asserting this view all along?” or “Hmmm, I thought she would have objected to this kind of phrase. Is she actually endorsing it?” Getting in the habit of using voice markers will keep you from confusing your readers and help alert you to similar markers in the challenging texts you read.

Exercises

1. To see how one writer signals when she is asserting her own views and when she is summarizing those of someone else, read the following passage by the social historian Julie Charlip. As you do so, identify those spots where Charlip refers to the views of others and the signal phrases she uses to distinguish her views from theirs.

Distinguishing What You Say from What They Say

Marx and Engels wrote: “Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other—the bourgeoisie and the proletariat” (10). If only that were true, things might be more simple. But in late twentieth-century America, it seems that society is splitting more and more into a plethora of class factions—the working class, the working poor, lower-middle class, upper-middle class, lower uppers, and upper uppers. I find myself not knowing what class I’m from.

In my days as a newspaper reporter, I once asked a sociology professor what he thought about the reported shrinking of the middle class. Oh, it’s not the middle class that’s disappearing, he said, but the working class. His definition: if you earn thirty thousand dollars a year working in an assembly plant, come home from work, open a beer and watch the game, you are working class; if you earn twenty thousand dollars a year as a school teacher, come home from work to a glass of white wine and PBS, you are middle class.

How do we define class? Is it an issue of values, lifestyle, taste? Is it the kind of work you do, your relationship to the means of production? Is it a matter of how much money you earn? Are we allowed to choose? In this land of supposed classlessness, where we don’t have the tradition of English society to keep us in our places, how do we know where we really belong? The average American will tell you he or she is “middle class.” I’m sure that’s what my father would tell you. But I always felt that we were in some no man’s land, suspended between classes, sharing similarities with some and recognizing sharp, exclusionary differences from others. What class do I come from? What class am I in now? As an historian, I seek the answers to these questions in the specificity of my past.

JULIE CHARLIP, “A Real Class Act: Searching for Identity in the ‘Classless’ Society”

FIVE "AND YET"

2. Study a piece of your own writing to see how many perspectives you account for and how well you distinguish your own voice from those you are summarizing. Consider the following questions:
 - a. How many perspectives do you engage?
 - b. What other perspectives might you include?
 - c. How do you distinguish your views from the other views you summarize?
 - d. Do you use clear voice-signaling phrases?
 - e. What options are available to you for clarifying who is saying what?
 - f. Which of these options are best suited for this particular text?

If you find that you do *not* include multiple views or clearly distinguish between others' views and your own, revise your text to do so.

SIX

“SKEPTICS MAY OBJECT”

Planting a Naysayer in Your Text



THE WRITER Jane Tompkins describes a pattern that repeats itself whenever she writes a book or an article. For the first couple of weeks when she sits down to write, things go relatively well. But then in the middle of the night, several weeks into the writing process, she'll wake up in a cold sweat, suddenly realizing that she has overlooked some major criticism that readers will surely make against her ideas. Her first thought, invariably, is that she will have to give up on the project, or that she will have to throw out what she's written thus far and start over. Then she realizes that “this moment of doubt and panic is where my text really begins.” She then revises what she's written in a way that incorporates the criticisms she's anticipated, and her text becomes stronger and more interesting as a result.

This little story contains an important lesson for all writers, experienced and inexperienced alike. It suggests that even though most of us are upset at the idea of someone criticizing our work, such criticisms can actually work to our advantage. Although it's naturally tempting to ignore criticism of our ideas, doing so may in fact be a big mistake, since our writing improves when we not only listen to these objections but give them an explicit hearing

in our writing. Indeed, no single device more quickly improves a piece of writing than planting a naysayer in the text—saying, for example, that “although some readers may object” to something in your argument, you “would reply that _____.”

ANTICIPATE OBJECTIONS

But wait, you say. Isn’t the advice to incorporate critical views a recipe for destroying your credibility and undermining your argument? Here you are, trying to say something that will hold up, and we want you to tell readers all the negative things someone might say against you?

Exactly. We *are* urging you to tell readers what others might say against you, but our point is that doing so will actually *enhance* your credibility, not undermine it. As we argue throughout this book, writing well does not mean piling up uncontroversial truths in a vacuum; it means engaging others in a dialogue or debate—not only by opening your text with a summary of what others *have* said, as we suggest in Chapter 1, but also by imagining what others *might* say against your argument as it unfolds. Once you see writing as an act of entering a conversation, you should also see how opposing arguments can work for you rather than against you.

Paradoxically, the more you give voice to your critics’ objections, the more you tend to disarm those critics, especially if you go on to answer their objections in convincing ways. When you entertain a counterargument, you make a kind of preemptive strike, identifying problems with your argument before others can point them out for you. Furthermore, by entertaining counterarguments, you show respect for your readers, treating them not as gullible dupes who will believe anything you say

but as independent, critical thinkers who are aware that your view is not the only one in town. In addition, by imagining what others might say against your claims, you come across as a generous, broad-minded person who is confident enough to open himself or herself to debate—like the writer in the figure on the following page.

Conversely, if you don't entertain counterarguments, you may very likely come across as closed-minded, as if you think your beliefs are beyond dispute. You might also leave important questions hanging and concerns about your arguments unaddressed. Finally, if you fail to plant a naysayer in your text, you may find that you have very little to say. Our own students often say that entertaining counterarguments makes it easier to generate enough text to meet their assignment's page-length requirements.

Planting a naysayer in your text is a relatively simple move, as you can see by looking at the following passage from a book by the writer Kim Chernin. Having spent some thirty pages complaining about the pressure on American women to be thin, Chernin inserts a whole chapter entitled "The Skeptic," opening it as follows.

At this point I would like to raise certain objections that have been inspired by the skeptic in me. She feels that I have been ignoring some of the most common assumptions we all make about our bodies and these she wishes to see addressed. For example: "You know perfectly well," she says to me, "that you feel better when you lose weight. You buy new clothes. You look at yourself more eagerly in the mirror. When someone invites you to a party you don't stop and ask yourself whether you want to go. You feel sexier. Admit it. You like yourself better."

KIM CHERNIN, *The Obsession:
Reflections on the Tyranny of Slenderness*



"YOU WILL PROBABLY OBJECT THAT I HAVE
MISREPRESENTED X'S WORK HERE, AND I CONCEDE
THAT X NEVER SAYS _____ IN SO MANY
WORDS, NEVERTHELESS...."



The remainder of Chernin's chapter consists of her answers to this inner skeptic. In the face of the skeptic's challenge to her book's central premise (that the pressure to diet seriously harms women's lives), Chernin responds neither by repressing the skeptic's critical voice nor by giving in to it and relinquishing her own position. Instead, she embraces that voice and writes it into her text. Note too that instead of dispatching this naysaying voice quickly, as many of us would be tempted to do, Chernin stays with it and devotes a full paragraph to it. By borrowing some of Chernin's language, we can come up with templates for entertaining virtually any objection.

TEMPLATES FOR ENTERTAINING OBJECTIONS

- ▶ **At this point I would like to raise some objections that have been inspired by the skeptic in me. She feels that I have been ignoring the complexities of the situation.**
- ▶ **Yet some readers may challenge my view by insisting that _____.**
- ▶ **Of course, many will probably disagree on the grounds that _____.**

Note that the objections in the above templates are attributed not to any specific person or group, but to "skeptics," "readers," or "many." This kind of nameless, faceless naysayer is perfectly appropriate in many cases. But the ideas that motivate arguments and objections often can—and, where possible, should—be ascribed to a specific ideology or school of thought (for example, liberals, Christian fundamentalists, neopragmatists) rather than to anonymous anybodies. In other

words, naysayers can be labeled, and you can add precision and impact to your writing by identifying what those labels are.

TEMPLATES FOR NAMING YOUR NAYSAYERS

- ▶ Here many *feminists* would probably object that gender does influence language.
- ▶ But *social Darwinists* would certainly take issue with the argument that _____.
- ▶ *Biologists*, of course, may want to question whether _____.
- ▶ Nevertheless, both *followers and critics of Malcolm X* will probably suggest otherwise and argue that _____.

To be sure, some people dislike such labels and may even resent having labels applied to themselves. Some feel that labels put individuals in boxes, stereotyping them and glossing over what makes each of us unique. And it's true that labels can be used inappropriately, in ways that ignore individuality and promote stereotypes. But since the life of ideas, including many of our most private thoughts, is conducted through groups and types rather than solitary individuals, intellectual exchange requires labels to give definition and serve as a convenient shorthand. If you categorically reject all labels, you give up an important resource and even mislead readers by presenting yourself and others as having no connection to anyone else. You also miss an opportunity to generalize the importance and relevance of your work to some larger conversation. When you attribute a position you are summarizing to liberalism, say, or historical materialism, your argument is no longer just about your own solitary views but about the

intersection of broad ideas and habits of mind that many readers may already have a stake in.

The way to minimize the problem of stereotyping, then, is not to categorically reject labels but to refine and qualify their use, as the following templates demonstrate.

- ▶ **Although not all *Christians* think alike, some of them will probably dispute my claim that _____.**
- ▶ ***Non-native English speakers* are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.**

Another way to avoid needless stereotyping is to qualify labels carefully, substituting “pro bono lawyers” for “lawyers” in general, for example, or “quantitative sociologists” for all “social scientists,” and so on.

TEMPLATES FOR INTRODUCING OBJECTIONS INFORMALLY

Objections can also be introduced in more informal ways. For instance, you can frame objections in the form of questions.

- ▶ **But is my proposal realistic? What are the chances of its actually being adopted?**
- ▶ **Yet is it necessarily true that _____? Is it always the case, as I have been suggesting, that _____?**
- ▶ **However, does the evidence I've cited prove conclusively that _____?**

You can also let your naysayer speak directly.

- ▶ “Impossible,” some will say. “You must be reading the research selectively.”

Moves like this allow you to cut directly to the skeptical voice itself, as the singer-songwriter Joe Jackson does in the following excerpt from a *New York Times* article complaining about the restrictions on public smoking in New York City bars and restaurants.

I like a couple of cigarettes or a cigar with a drink, and like many other people, I only smoke in bars or nightclubs. Now I can't go to any of my old haunts. Bartenders who were friends have turned into cops, forcing me outside to shiver in the cold and curse under my breath. . . . It's no fun. Smokers are being demonized and victimized all out of proportion.

“Get over it,” say the anti-smokers. “You're the minority.” I thought a great city was a place where all kinds of minorities could thrive. . . . “Smoking kills,” they say. As an occasional smoker with otherwise healthy habits, I'll take my chances. Health consciousness is important, but so are pleasure and freedom of choice.

JOE JACKSON, “Want to Smoke? Go to Hamburg”

Jackson could have begun his second paragraph, in which he shifts from his own voice to that of his imagined naysayer, more formally, as follows: “Of course anti-smokers will object that since we smokers are in the minority, we should simply stop complaining and quietly make the sacrifices we are being called on to make for the larger social good.” Or “Anti-smokers might insist, however, that the smoking minority

should submit to the nonsmoking majority.” We think, though, that Jackson gets the job done in a far more lively way with the more colloquial form he chooses. Borrowing a standard move of playwrights and novelists, Jackson cuts directly to the objectors’ view and then to his own retort, then back to the objectors’ view and then to his own retort again, thereby creating a kind of dialogue or miniature play within his own text. This move works well for Jackson, but only because he uses quotation marks and other voice markers to make clear at every point whose voice he is in.

See Chapter 5 for more advice on using voice markers.

REPRESENT OBJECTIONS FAIRLY

Once you’ve decided to introduce a differing or opposing view into your writing, your work has only just begun, since you still need to represent and explain that view with fairness and generosity. Although it is tempting to give opposing views short shrift, to hurry past them, or even to mock them, doing so is usually counterproductive. When writers make the best case they can for their critics (playing Peter Elbow’s “believing game”), they actually bolster their credibility with readers rather than undermine it. They make readers think, “This is a writer I can trust.”

See pp. 31–32 for more on the believing game.

We recommend, then, that whenever you entertain objections in your writing, you stay with them for several sentences or even paragraphs and take them as seriously as possible. We also recommend that you read your summary of opposing views with an outsider’s eye: put yourself in the shoes of someone who disagrees with you and ask if such a reader would recognize himself in your summary. Would that reader think you have

taken his views seriously, as beliefs that reasonable people might hold? Or would he detect a mocking tone or an oversimplification of his views?

There will always be certain objections, to be sure, that you believe do not deserve to be represented, just as there will be objections that seem so unworthy of respect that they inspire ridicule. Remember, however, that if you do choose to mock a view that you oppose, you are likely to alienate those readers who don't already agree with you—likely the very readers you want to reach. Also be aware that in mocking another's view you may contribute to a hostile argument culture in which someone may ridicule you in return.

ANSWER OBJECTIONS

Do be aware that when you represent objections successfully, you still need to be able to answer those objections persuasively. After all, when you write objections into a text, you take the risk that readers will find those objections more convincing than the argument you yourself are advancing. In the editorial quoted above, for example, Joe Jackson takes the risk that readers will identify more with the anti-smoking view he summarizes than with the pro-smoking position he endorses.

This is precisely what Benjamin Franklin describes happening to himself in *The Autobiography of Benjamin Franklin* (1793), when he recalls being converted to Deism (a religion that exalts reason over spirituality) by reading *anti-Deist* books. When he encountered the views of Deists being negatively summarized by authors who opposed them, Franklin explains, he ended up finding the Deist position more persuasive. To avoid having this kind of unintentional reverse effect on

readers, you need to do your best to make sure that any counterarguments you address are not more convincing than your own claims. It is good to address objections in your writing, but only if you are able to overcome them.

One surefire way to *fail* to overcome an objection is to dismiss it out of hand—saying, for example, “That’s just wrong.” The difference between such a response (which offers no supporting reasons whatsoever) and the types of nuanced responses we’re promoting in this book is the difference between bullying your readers and genuinely persuading them.

Often the best way to overcome an objection is not to try to refute it completely but to agree with part of it while challenging only the part you dispute. In other words, in answering counterarguments, it is often best to say “yes, but” or “yes and no,” treating the counterview as an opportunity to revise and refine your own position. Rather than build your argument into an impenetrable fortress, it is often best to make concessions while still standing your ground, as Kim Chernin does in the following response to the counterargument quoted above. While in the voice of the “skeptic,” Chernin writes: “Admit it. You like yourself better when you’ve lost weight.” In response, Chernin replies as follows.

See pp. 59–62
for more on
agreeing, with
a difference.

Can I deny these things? No woman who has managed to lose weight would wish to argue with this. Most people feel better about themselves when they become slender. And yet, upon reflection, it seems to me that there is something precarious about this well-being. After all, 98 percent of people who lose weight gain it back. Indeed, 90 percent of those who have dieted “successfully” gain back more than they ever lost. Then, of course, we can no longer bear to look at ourselves in the mirror.

In this way, Chernin shows how you can use a counterview to improve and refine your overall argument by making a concession. Even as she concedes that losing weight feels good in the short run, she argues that in the long run the weight always returns, making the dieter far more miserable.

TEMPLATES FOR MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND

- ▶ Although I grant that the book is poorly organized, I still maintain that it raises an important issue.
- ▶ Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- ▶ While it is true that _____, it does not necessarily follow that _____.
- ▶ On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

Templates like these show that answering naysayers’ objections does not have to be an all-or-nothing affair in which you either definitively refute your critics or they definitively refute you. Often the most productive engagements among differing views end with a combined vision that incorporates elements of each one.

But what if you’ve tried out all the possible answers you can think of to an objection you’ve anticipated and you *still* have a nagging feeling that the objection is more convincing than your argument itself? In that case, the best remedy is to go back and make some fundamental revisions to your argument,

Planting a Naysayer in Your Text

even reversing your position completely if need be. Although finding out late in the game that you aren't fully convinced by your own argument can be painful, it can actually make your final text more intellectually honest, challenging, and serious. After all, the goal of writing is not to keep proving that whatever you initially said is right, but to stretch the limits of your thinking. So if planting a strong naysayer in your text forces you to change your mind, that's not a bad thing. Some would argue that that is what the academic world is all about.

Exercises

1. Read the following passage by the cultural critic Eric Schlosser. As you'll see, he hasn't planted any naysayers in this text. Do it for him. Insert a brief paragraph stating an objection to his argument and then responding to the objection as he might.

The United States must declare an end to the war on drugs. This war has filled the nation's prisons with poor drug addicts and small-time drug dealers. It has created a multibillion-dollar black market, enriched organized crime groups and promoted the corruption of government officials throughout the world. And it has not stemmed the widespread use of illegal drugs. By any rational measure, this war has been a total failure.

We must develop public policies on substance abuse that are guided not by moral righteousness or political expediency but by common sense. The United States should immediately decriminalize the cultivation and possession of small amounts of marijuana for personal use. Marijuana should no longer be classified as a Schedule I narcotic, and those who seek to use marijuana as medicine

should no longer face criminal sanctions. We must shift our entire approach to drug abuse from the criminal justice system to the public health system. Congress should appoint an independent commission to study the harm-reduction policies that have been adopted in Switzerland, Spain, Portugal, and the Netherlands. The commission should recommend policies for the United States based on one important criterion: what works.

In a nation where pharmaceutical companies advertise powerful antidepressants on billboards and where alcohol companies run amusing beer ads during the Super Bowl, the idea of a “drug-free society” is absurd. Like the rest of American society, our drug policy would greatly benefit from less punishment and more compassion.

ERIC SCHLOSSER, “A People’s Democratic Platform”

2. Look over something you’ve written that makes an argument. Check to see if you’ve anticipated and responded to any objections. If not, revise your text to do so. If so, have you anticipated all the likely objections? Who if anyone have you attributed the objections to? Have you represented the objections fairly? Have you answered them well enough, or do you think you now need to qualify your own argument? Could you use any of the language suggested in this chapter? Does the introduction of a naysayer strengthen your argument? Why, or why not?

SEVEN

“SO WHAT? WHO CARES?”

Saying Why It Matters



BASEBALL IS THE NATIONAL PASTIME. Bernini was the best sculptor of the baroque period. All writing is conversational. So what? Who cares? Why does any of this matter?

How many times have you had reason to ask these questions? Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. All too often, however, these questions are left unanswered—mainly because writers and speakers assume that audiences will know the answers already or will figure them out on their own. As a result, students come away from lectures feeling like outsiders to what they’ve just heard, just as many of us feel left hanging after talks we’ve attended. The problem is not necessarily that the speakers lack a clear, well-focused thesis or that the thesis is inadequately supported with evidence. Instead, the problem is that the speakers don’t address the crucial question of why their arguments matter.

That this question is so often left unaddressed is unfortunate since the speakers generally *could* offer interesting, engaging answers. When pressed, for instance, most academics will tell you that their lectures and articles matter because they address

some belief that needs to be corrected or updated—and because their arguments have important, real-world consequences. Yet many academics fail to identify these reasons and consequences explicitly in what they say and write. Rather than assume that audiences will know why their claims matter, all writers need to answer the “so what?” and “who cares?” questions up front. Not everyone can claim to have a cure for cancer or a solution to end poverty. But writers who fail to show that others *should* care or already *do* care about their claims will ultimately lose their audiences’ interest.

This chapter focuses on various moves that you can make to answer the “who cares?” and “so what?” questions in your own writing. In one sense, the two questions get at the same thing: the relevance or importance of what you are saying. Yet they get at this significance in different ways. Whereas “who cares?” literally asks you to identify a person or group who cares about your claims, “so what?” asks about the real-world applications and consequences of those claims—what difference it would make if they were accepted. We’ll look first at ways of making clear who cares.

“WHO CARES?”

To see how one writer answers the “who cares?” question, consider the following passage from the science writer Denise Grady. Writing in the *New York Times*, she explains some of the latest research into fat cells.

Scientists used to think body fat and the cells it was made of were pretty much inert, just an oily storage compartment. But within the past decade research has shown that fat cells act like chemical factories and that body fat is potent stuff: a highly active

tissue that secretes hormones and other substances with profound and sometimes harmful effects. . . .

In recent years, biologists have begun calling fat an “endocrine organ,” comparing it to glands like the thyroid and pituitary, which also release hormones straight into the bloodstream.

DENISE GRADY, “The Secret Life of a Potent Cell”

Notice how Grady’s writing reflects the central advice we give in this book, offering a clear claim and also framing that claim as a response to what someone else has said. In so doing, Grady immediately identifies at least one group with a stake in the new research that sees fat as “active,” “potent stuff”: namely, the scientific community, which formerly believed that body fat is inert. By referring to these scientists, Grady implicitly acknowledges that her text is part of a larger conversation and shows who besides herself has an interest in what she says.

Consider, however, how the passage would read had Grady left out what “scientists used to think” and simply explained the new findings in isolation.

Within the past few decades research has shown that fat cells act like chemical factories and that body fat is potent stuff: a highly active tissue that secretes hormones and other substances. In recent years, biologists have begun calling fat an “endocrine organ,” comparing it to glands like the thyroid and pituitary, which also release hormones straight into the bloodstream.

Though this statement is clear and easy to follow, it lacks any indication that anyone needs to hear it. Okay, one nods while reading this passage, fat is an active, potent thing. Sounds plausible enough; no reason to think it’s not true. But does anyone really care? Who, if anyone, is interested?

TEMPLATES FOR INDICATING WHO CARES

To address “who cares?” questions in your own writing, we suggest using templates like the following, which echo Grady in refuting earlier thinking.

- ▶ Parents used to think **spanking was necessary**. But recently [or within the past few decades] **experts suggest that it can be counterproductive**.
- ▶ This interpretation challenges the work of those critics who have long assumed that _____.
- ▶ These findings challenge the work of earlier researchers, who tended to assume that _____.
- ▶ Recent studies like these shed new light on _____, which previous studies had not addressed.

Grady might have been more explicit by writing the “who cares?” question directly into her text, as in the following template.

- ▶ **But who really cares? Who besides me and a handful of recent researchers has a stake in these claims? At the very least, the researchers who formerly believed _____ should care.**

To gain greater authority as a writer, it can help to name specific people or groups who have a stake in your claims and to go into some detail about their views.

- ▶ **Researchers have long assumed that _____. For instance, one eminent scholar of cell biology, _____, assumed in _____, her seminal work on cell structures and functions, that fat cells _____. As _____ herself put it, “_____” (2012). Another leading scientist, _____, argued that fat**

cells “_____” (2011). Ultimately, when it came to the nature of fat, the basic assumption was that _____.

But a new body of research shows that fat cells are far more complex and that _____.

In other cases, you might refer to certain people or groups who *should* care about your claims.

- ▶ If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes _____. However, new research shows _____.
- ▶ These findings challenge neoliberals’ common assumption that _____.
- ▶ At first glance, teenagers might say _____. But on closer inspection _____.

As these templates suggest, answering the “who cares?” question involves establishing the type of contrast between what others say and what you say that is central to this book. Ultimately, such templates help you create a dramatic tension or clash of views in your writing that readers will feel invested in and want to see resolved.

“SO WHAT?”

Although answering the “who cares?” question is crucial, in many cases it is not enough, especially if you are writing for general readers who don’t necessarily have a strong investment in the particular clash of views you are setting up. In the case of Grady’s argument about fat cells, such readers may still wonder why it matters that some researchers think fat cells are active,

while others think they're inert. Or, to move to a different field of study, American literature, *so what* if some scholars disagree about Huck Finn's relationship with the runaway slave Jim in Mark Twain's *Adventures of Huckleberry Finn*? Why should anyone besides a few specialists in the field care about such disputes? What, if anything, hinges on them?

The best way to answer such questions about the larger consequences of your claims is to appeal to something that your audience already figures to care about. Whereas the “who cares?” question asks you to identify an interested person or group, the “so what?” question asks you to link your argument to some larger matter that readers already deem important. Thus in analyzing *Huckleberry Finn*, a writer could argue that seemingly narrow disputes about the hero's relationship with Jim actually shed light on whether Twain's canonical, widely read novel is a critique of racism in America or is itself marred by it.

Let's see how Grady invokes such broad, general concerns in her article on fat cells. Her first move is to link researchers' interest in fat cells to a general concern with obesity and health.

Researchers trying to decipher the biology of fat cells hope to find new ways to help people get rid of excess fat or, at least, prevent obesity from destroying their health. In an increasingly obese world, their efforts have taken on added importance.

Further showing why readers should care, Grady's next move is to demonstrate the even broader relevance and urgency of her subject matter.

Internationally, more than a billion people are overweight. Obesity and two illnesses linked to it, heart disease and high blood pressure, are on the World Health Organization's list of the top 10 global health risks. In the United States, 65 percent of adults weigh too much,

Saying Why It Matters

compared with about 56 percent a decade ago, and government researchers blame obesity for at least 300,000 deaths a year.

What Grady implicitly says here is “Look, dear reader, you may think that these questions about the nature of fat cells I’ve been pursuing have little to do with everyday life. In fact, however, these questions are extremely important—particularly in our ‘increasingly obese world’ in which we need to prevent obesity from destroying our health.”

Notice that Grady’s phrase “in an increasingly _____ world” can be adapted as a strategic move to address the “so what?” question in other fields as well. For example, a sociologist analyzing back-to-nature movements of the past thirty years might make the following statement.

In a world increasingly dominated by cell phones and sophisticated computer technologies, these attempts to return to nature appear futile.

This type of move can be readily applied to other disciplines because no matter how much disciplines may differ from one another, the need to justify the importance of one’s concerns is common to them all.

TEMPLATES FOR ESTABLISHING WHY YOUR CLAIMS MATTER

- ▶ *Huckleberry Finn* matters/is important because it is one of the most widely taught novels in the American school system.
- ▶ Although X may seem trivial, it is in fact crucial in terms of today’s concern over _____.

SEVEN “SO WHAT? WHO CARES?”

- ▶ Ultimately, what is at stake here is _____.
- ▶ These findings have important implications for the broader domain of _____.
- ▶ If we are right about _____, then major consequences follow for _____.
- ▶ These conclusions/This discovery will have significant applications in _____ as well as in _____.

Finally, you can also treat the “so what?” question as a related aspect of the “who cares?” question.

- ▶ Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

All these templates help you hook your readers. By suggesting the real-world applications of your claims, the templates not only demonstrate that others care about your claims but also tell your readers why *they* should care. Again, it bears repeating that simply stating and proving your thesis isn’t enough. You also need to frame it in a way that helps readers care about it.

WHAT ABOUT READERS WHO ALREADY KNOW WHY IT MATTERS?

At this point, you might wonder if you need to answer the “who cares?” and “so what?” questions in *everything* you write. Is it really necessary to address these questions if you’re proposing something so obviously consequential as, say, a treatment for autism or a program to eliminate illiteracy? Isn’t it obvious

that everyone cares about such problems? Does it really need to be spelled out? And what about when you're writing for audiences who you know are already interested in your claims and who understand perfectly well why they're important? In other words, do you always need to address the "so what?" and "who cares?" questions?

As a rule, yes—although it's true that you can't keep answering them forever and at a certain point must say enough is enough. Although a determined skeptic can infinitely ask why something matters—"Why should I care about earning a salary? And why should I care about supporting a family?"—you have to stop answering at some point in your text. Nevertheless, we urge you to go as far as possible in answering such questions. If you take it for granted that readers will somehow intuit the answers to "so what?" and "who cares?" on their own, you may make your work seem less interesting than it actually is, and you run the risk that readers will dismiss your text as irrelevant and unimportant. By contrast, when you are careful to explain who cares and why, it's a little like bringing a cheerleading squad into your text. And though some expert readers might already know why your claims matter, even they need to be reminded. Thus the safest move is to be as explicit as possible in answering the "so what?" question, even for those already in the know. When you step back from the text and explain why it matters, you are urging your audience to keep reading, pay attention, and care.

Exercises

1. Find several texts (scholarly essays, newspaper articles, emails, memos, blogs, etc.) and see whether they answer

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the “so what?” and “who cares?” questions. Probably some do, some don’t. What difference does it make whether they do or do not? How do the authors who answer these questions do so? Do they use any strategies or techniques that you could borrow for your own writing? Are there any strategies or techniques recommended in this chapter, or that you’ve found or developed on your own, that you’d recommend to these authors?

2. Look over something you’ve written yourself. Do you indicate “so what?” and “who cares”? If not, revise your text to do so. You might use the following template to get started.

My point here (that _____) should interest those who _____. Beyond this limited audience, however, my point should speak to anyone who cares about the larger issue of _____.

EIGHT

“AS A RESULT”

Connecting the Parts



WE ONCE HAD A STUDENT named Bill, whose characteristic sentence pattern went something like this.

Spot is a good dog. He has fleas.

“Connect your sentences,” we urged in the margins of Bill’s papers. “What does Spot being good have to do with his fleas?” “These two statements seem unrelated. Can you connect them in some logical way?” When comments like these yielded no results, we tried inking in suggested connections for him.

Spot is a good dog, *but* he has fleas.

Spot is a good dog, *even though* he has fleas.

But our message failed to get across, and Bill’s disconnected sentence pattern persisted to the end of the semester.

And yet Bill did focus well on his subjects. When he mentioned Spot the dog (or Plato, or any other topic) in one sentence, we could count on Spot (or Plato) being the topic of the following sentence as well. This was not the case with

some of Bill's classmates, who sometimes changed topic from sentence to sentence or even from clause to clause within a single sentence. But because Bill neglected to mark his connections, his writing was as frustrating to read as theirs. In all these cases, we had to struggle to figure out on our own how the sentences and paragraphs connected or failed to connect with one another.

What makes such writers so hard to read, in other words, is that they never gesture back to what they have just said or forward to what they plan to say. "Never look back" might be their motto, almost as if they see writing as a process of thinking of something to say about a topic and writing it down, then thinking of something else to say about the topic and writing that down, too, and on and on until they've filled the assigned number of pages and can hand the paper in. Each sentence basically starts a new thought, rather than growing out of or extending the thought of the previous sentence.

When Bill talked about his writing habits, he acknowledged that he never went back and read what he had written. Indeed, he told us that, other than using his computer software to check for spelling errors and make sure that his tenses were all aligned, he never actually reread what he wrote before turning it in. As Bill seemed to picture it, writing was something one did while sitting at a computer, whereas reading was a separate activity generally reserved for an easy chair, book in hand. It had never occurred to Bill that to write a good sentence he had to think about how it connected to those that came before and after; that he had to think hard about how that sentence fit into the sentences that surrounded it. Each sentence for Bill existed in a sort of tunnel isolated from every other sentence on the page. He never bothered to fit all the parts of his essay

together because he apparently thought of writing as a matter of piling up information or observations rather than building a sustained argument. What we suggest in this chapter, then, is that you converse not only with others in your writing but with yourself: that you establish clear relations between one statement and the next by connecting those statements.

This chapter addresses the issue of how to connect all the parts of your writing. The best compositions establish a sense of momentum and direction by making explicit connections among their different parts, so that what is said in one sentence (or paragraph) both sets up what is to come and is clearly informed by what has already been said. When you write a sentence, you create an expectation in the reader's mind that the next sentence will in some way echo and extend it, even if—*especially if*—that next sentence takes your argument in a new direction.

It may help to think of each sentence you write as having arms that reach backward and forward, as the figure below suggests. When your sentences reach outward like this, they establish connections that help your writing flow smoothly in a way readers appreciate. Conversely, when writing lacks such connections and moves in fits and starts, readers repeatedly have to go back over the sentences and guess at the connections on their own. To prevent such disconnection and make your writing flow, we advise



following a “do-it-yourself” principle, which means that it is your job as a writer to do the hard work of making the connections rather than, as Bill did, leaving this work to your readers.

This chapter offers several strategies you can use to put this principle into action: (1) using transition terms (like “therefore” and “as a result”); (2) adding pointing words (like “this” or “such”); (3) developing a set of key terms and phrases for each text you write; and (4) repeating yourself, but with a difference—a move that involves repeating what you’ve said, but with enough variation to avoid being redundant. All these moves require that you always look back and, in crafting any one sentence, think hard about those that precede it.

Notice how we ourselves have used such connecting devices thus far in this chapter. The second paragraph of this chapter, for example, opens with the transitional “And yet,” signaling a change in direction, while the opening sentence of the third includes the phrase “in other words,” telling you to expect a restatement of a point we’ve just made. If you look through this book, you should be able to find many sentences that contain some word or phrase that explicitly hooks them back to something said earlier, to something about to be said, or both. And many sentences in *this* chapter repeat key terms related to the idea of connection: “connect,” “disconnect,” “link,” “relate,” “forward,” and “backward.”

USE TRANSITIONS

For readers to follow your train of thought, you need not only to connect your sentences and paragraphs to each other, but also to mark the kind of connection you are making. One of the easiest ways to make this move is to use *transitions* (from

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the Latin root *trans*, “across”), which help you cross from one point to another in your text. Transitions are usually placed at or near the start of sentences so they can signal to readers where your text is going: in the same direction it has been moving, or in a new direction. More specifically, transitions tell readers whether your text is echoing a previous sentence or paragraph (“in other words”), adding something to it (“in addition”), offering an example of it (“for example”), generalizing from it (“as a result”), or modifying it (“and yet”).

The following is a list of commonly used transitions, categorized according to their different functions.

ADDITION

also	in fact
and	indeed
besides	moreover
furthermore	so too
in addition	

ELABORATION

actually	to put it another way
by extension	to put it bluntly
in other words	to put it succinctly
in short	ultimately
that is	

EXAMPLE

after all	for instance
as an illustration	specifically
consider	to take a case in point
for example	

EIGHT "AS A RESULT"

CAUSE AND EFFECT

accordingly	so
as a result	then
consequently	therefore
hence	thus
since	

COMPARISON

along the same lines	likewise
in the same way	similarly

CONTRAST

although	nevertheless
but	nonetheless
by contrast	on the contrary
conversely	on the other hand
despite	regardless
even though	whereas
however	while yet
in contrast	

CONCESSION

admittedly	naturally
although it is true	of course
granted	to be sure

CONCLUSION

as a result	in sum
consequently	therefore
hence	thus
in conclusion	to sum up
in short	to summarize

Ideally, transitions should operate so unobtrusively in a piece of writing that they recede into the background and readers do not even notice that they are there. It's a bit like what happens when drivers use their turn signals before turning right or left: just as other drivers recognize such signals almost unconsciously, readers should process transition terms with a minimum of thought. But even though such terms should function unobtrusively in your writing, they can be among the most powerful tools in your vocabulary. Think how your heart sinks when someone, immediately after praising you, begins a sentence with "but" or "however." No matter what follows, you know it won't be good.

Notice that some transitions can help you not only to move from one sentence to another, but to combine two or more sentences into one. Combining sentences in this way helps prevent the choppy, staccato effect that arises when too many short sentences are strung together, one after the other. For instance, to combine Bill's two choppy sentences ("Spot is a good dog. He has fleas.") into one, better-flowing sentence, we suggested that he rewrite them as "Spot is a good dog, *even though* he has fleas."

Transitions like these not only guide readers through the twists and turns of your argument but also help ensure that you *have* an argument in the first place. In fact, we think of words like "but," "yet," "nevertheless," "besides," and others as argument words, since it's hard to use them without making some kind of argument. The word "therefore," for instance, commits you to making sure that the claims preceding it lead logically to the conclusion that it introduces. "For example" also assumes an argument, since it requires the material you are introducing to stand as an instance or proof of some preceding generalization. As a result, the more you use transitions, the more you'll be able not only to connect the parts of your text but also to construct

a strong argument in the first place. And if you draw on them frequently enough, using them should eventually become second nature.

To be sure, it is possible to overuse transitions, so take time to read over your drafts carefully and eliminate any transitions that are unnecessary. But following the maxim that you need to learn the basic moves of argument before you can deliberately depart from them, we advise you not to forgo explicit transition terms until you’ve first mastered their use. In all our years of teaching, we’ve read countless essays that suffered from having few or no transitions, but cannot recall one in which the transitions were overused. Seasoned writers sometimes omit explicit transitions, but only because they rely heavily on the other types of connecting devices that we turn to in the rest of this chapter.

Before doing so, however, let us warn you about inserting transitions without really thinking through their meanings—using “therefore,” say, when your text’s logic actually requires “nevertheless” or “however.” So beware. Choosing transition terms should involve a bit of mental sweat, since the whole point of using them is to make your writing *more* reader-friendly, not less. The only thing more frustrating than reading Bill-style passages like “Spot is a good dog. He has fleas” is reading misconnected sentences like “Spot is a good dog. For example, he has fleas.”

USE POINTING WORDS

Another way to connect the parts of your argument is by using pointing words—which, as their name implies, point or refer backward to some concept in the previous sentence. The most common of these pointing words include “this,” “these,” “that,”

“those,” “their,” and “such” (as in “these pointing words” near the start of this sentence) and simple pronouns like “his,” “he,” “her,” “she,” “it,” and “their.” Such terms help you create the flow we spoke of earlier that enables readers to move effortlessly through your text. In a sense, these terms are like an invisible hand reaching out of your sentence, grabbing what’s needed in the previous sentences and pulling it along.

Like transitions, however, pointing words need to be used carefully. It’s dangerously easy to insert pointing words into your text that don’t refer to a clearly defined object, assuming that because the object you have in mind is clear to you it will also be clear to your readers. For example, consider the use of “this” in the following passage.

Alexis de Tocqueville was highly critical of democratic societies, which he saw as tending toward mob rule. At the same time, he accorded democratic societies grudging respect. *This* is seen in Tocqueville’s statement that . . .

When “this” is used in such a way it becomes an ambiguous or free-floating pointer, since readers can’t tell if it refers to Tocqueville’s critical attitude toward democratic societies, his grudging respect for them, or some combination of both. “This what?” readers mutter as they go back over such passages and try to figure them out. It’s also tempting to try to cheat with pointing words, hoping that they will conceal or make up for conceptual confusions that may lurk in your argument. By referring to a fuzzy idea as “this” or “that,” you might hope the fuzziness will somehow come across as clearer than it is.

You can fix problems caused by a free-floating pointer by making sure there is one and only one possible object in the vicinity that the pointer could be referring to. It also often helps

to name the object the pointer is referring to at the same time that you point to it, replacing the bald “this” in the example above with a more precise phrase like “this ambivalence toward democratic societies” or “this grudging respect.”

REPEAT KEY TERMS AND PHRASES

A third strategy for connecting the parts of your argument is to develop a constellation of key terms and phrases, including their synonyms and antonyms, that you repeat throughout your text. When used effectively, your key terms should be items that readers could extract from your text in order to get a solid sense of your topic. Playing with key terms also can be a good way to come up with a title and appropriate section headings for your text.

Notice how often Martin Luther King Jr. uses the key words “criticism,” “statement,” “answer,” and “correspondence” in the opening paragraph of his famous “Letter from Birmingham Jail.”

Dear Fellow Clergymen:

While confined here in the Birmingham city jail, I came across your recent *statement* calling my present activities “unwise and untimely.” Seldom do I pause to *answer criticism* of my work and ideas. If I sought to *answer* all the *criticisms* that cross my desk, my secretaries would have little time for anything other than *such correspondence* in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your *criticisms* are sincerely set forth, I want to try to *answer* your *statement* in what I hope will be patient and reasonable terms.

MARTIN LUTHER KING JR., “Letter from Birmingham Jail”

Even though King uses the terms “criticism” and “answer” three times each and “statement” twice, the effect is not overly repetitive. In fact, these key terms help build a sense of momentum in the paragraph and bind it together.

For another example of the effective use of key terms, consider the following passage, in which the historian Susan Douglas develops a constellation of sharply contrasting key terms around the concept of “cultural schizophrenics”: women like herself who, Douglas claims, have mixed feelings about the images of ideal femininity with which they are constantly bombarded by the media.

In a variety of ways, the mass media helped make us the cultural schizophrenics we are today, women who rebel against yet submit to prevailing images about what a desirable, worthwhile woman should be. . . . [T]he mass media has engendered in many women a kind of cultural identity crisis. We are ambivalent toward femininity on the one hand and feminism on the other. Pulled in opposite directions—told we were equal, yet told we were subordinate; told we could change history but told we were trapped by history—we got the bends at an early age, and we’ve never gotten rid of them.

When I open *Vogue*, for example, I am simultaneously infuriated and seduced. . . . I adore the materialism; I despise the materialism. . . . I want to look beautiful; I think wanting to look beautiful is about the most dumb-ass goal you could have. The magazine stokes my desire; the magazine triggers my bile. And this doesn’t only happen when I’m reading *Vogue*; it happens all the time. . . . On the one hand, on the other hand—that’s not just me—that’s what it means to be a woman in America.

To explain this schizophrenia . . .

SUSAN DOUGLAS, *Where the Girls Are:
Growing Up Female with the Mass Media*

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In this passage, Douglas establishes “schizophrenia” as a key concept and then echoes it through synonyms like “identity crisis,” “ambivalent,” “the bends”—and even demonstrates it through a series of contrasting words and phrases:

rebel against / submit
told we were equal / told we were subordinate
told we could change history / told we were trapped by history
infuriated / seduced
I adore / I despise
I want / I think wanting . . . is about the most dumb-ass goal
stokes my desire / triggers my bile
on the one hand / on the other hand

These contrasting phrases help flesh out Douglas’s claim that women are being pulled in two directions at once. In so doing, they bind the passage together into a unified whole that, despite its complexity and sophistication, stays focused over its entire length.

REPEAT YOURSELF—BUT WITH A DIFFERENCE

The last technique we offer for connecting the parts of your text involves repeating yourself, but with a difference—which basically means saying the same thing you’ve just said, but in a slightly different way that avoids sounding monotonous. To effectively connect the parts of your argument and keep it moving forward, be careful not to leap from one idea to a different idea or introduce new ideas cold. Instead, try to build bridges between your ideas by echoing what you’ve just said while simultaneously moving your text into new territory.

Connecting the Parts

Several of the connecting devices discussed in this chapter are ways of repeating yourself in this special way. Key terms, pointing terms, and even many transitions can be used in a way that not only brings something forward from the previous sentence but in some way alters it. When Douglas, for instance, uses the key term “ambivalent” to echo her earlier reference to schizophrenics, she is repeating herself with a difference—repeating the same concept, but with a different word that adds new associations.

In addition, when you use transition phrases like “in other words” and “to put it another way,” you repeat yourself with a difference, since these phrases help you restate earlier claims but in a different register. When you open a sentence with “in other words,” you are basically telling your readers that in case they didn’t fully understand what you meant in the last sentence, you are now coming at it again from a slightly different angle, or that since you’re presenting a very important idea, you’re not going to skip over it quickly but will explore it further to make sure your readers grasp all its aspects.

We would even go so far as to suggest that after your first sentence, almost every sentence you write should refer back to previous statements in some way. Whether you are writing a “furthermore” comment that adds to what you have just said or a “for example” statement that illustrates it, each sentence should echo at least one element of the previous sentence in some discernible way. Even when your text changes direction and requires transitions like “in contrast,” “however,” or “but,” you still need to mark that shift by linking the sentence to the one just before it, as in the following example.

Cheyenne loved basketball. Nevertheless, she feared her height would put her at a disadvantage.

These sentences work because even though the second sentence changes course and qualifies the first, it still echoes key concepts from the first. Not only does “she” echo “Cheyenne,” since both refer to the same person, but “feared” echoes “loved” by establishing the contrast mandated by the term “nevertheless.” “Nevertheless,” then, is not an excuse for changing subjects radically. It too requires repetition to help readers shift gears with you and follow your train of thought.

Repetition, in short, is the central means by which you can move from point A to point B in a text. To introduce one last analogy, think of the way experienced rock climbers move up a steep slope. Instead of jumping or lurching from one handhold to the next, good climbers get a secure handhold on the position they have established before reaching for the next ledge. The same thing applies to writing. To move smoothly from point to point in your argument, you need to firmly ground what you say in what you’ve already said. In this way, your writing remains focused while simultaneously moving forward.

“But hold on,” you may be thinking. “Isn’t repetition precisely what sophisticated writers should avoid, on the grounds that it will make their writing sound simplistic—as if they are belaboring the obvious?” Yes and no. On the one hand, writers certainly can run into trouble if they merely repeat themselves and nothing more. On the other hand, repetition is key to creating continuity in writing. It is impossible to stay on track in a piece of writing if you don’t repeat your points throughout the length of the text. Furthermore, writers would never make an impact on readers if they didn’t repeat their main points often enough to reinforce those points and make them stand out above subordinate points. The trick therefore is not to avoid repeating yourself but to repeat yourself in varied and interesting enough ways that you advance your argument without sounding tedious.

Exercises

1. Read the following opening to Chapter 2 of *The Road to Wigan Pier*, by George Orwell. Annotate the connecting devices by underlining the transitions, circling the key terms, and putting boxes around the pointing terms.

Our civilisation . . . is founded on coal, more completely than one realises until one stops to think about it. The machines that keep us alive, and the machines that make the machines, are all directly or indirectly dependent upon coal. In the metabolism of the Western world the coal-miner is second in importance only to the man who ploughs the soil. He is a sort of grimy caryatid upon whose shoulders nearly everything that is not grimy is supported. For this reason the actual process by which coal is extracted is well worth watching, if you get the chance and are willing to take the trouble.

When you go down a coal-mine it is important to try and get to the coal face when the “fillers” are at work. This is not easy, because when the mine is working visitors are a nuisance and are not encouraged, but if you go at any other time, it is possible to come away with a totally wrong impression. On a Sunday, for instance, a mine seems almost peaceful. The time to go there is when the machines are roaring and the air is black with coal dust, and when you can actually see what the miners have to do. At those times the place is like hell, or at any rate like my own mental picture of hell. Most of the things one imagines in hell are there—heat, noise, confusion, darkness, foul air, and, above all, unbearably cramped space. Everything except the fire, for there is no fire down there except the feeble beams of Davy lamps and electric torches which scarcely penetrate the clouds of coal dust.

EIGHT "AS A RESULT"

When you have finally got there—and getting there is a job in itself: I will explain that in a moment—you crawl through the last line of pit props and see opposite you a shiny black wall three or four feet high. This is the coal face. Overhead is the smooth ceiling made by the rock from which the coal has been cut; underneath is the rock again, so that the gallery you are in is only as high as the ledge of coal itself, probably not much more than a yard. The first impression of all, overmastering everything else for a while, is the frightful, deafening din from the conveyor belt which carries the coal away. You cannot see very far, because the fog of coal dust throws back the beam of your lamp, but you can see on either side of you the line of half-naked kneeling men, one to every four or five yards, driving their shovels under the fallen coal and flinging it swiftly over their left shoulders. . . .

GEORGE ORWELL, *The Road to Wigan Pier*

2. Read over something you've written with an eye for the devices you've used to connect the parts. Underline all the transitions, pointing terms, key terms, and repetition. Do you see any patterns? Do you rely on certain devices more than others? Are there any passages that are hard to follow—and if so, can you make them easier to read by trying any of the other devices discussed in this chapter?

NINE

“YOU MEAN I CAN JUST SAY IT THAT WAY?”

Academic Writing Doesn't Mean Setting Aside Your Own Voice



WE WISH WE HAD A DOLLAR for each time a student has asked us a version of the above question. It usually comes when the student is visiting us during our office hours, seeking advice about how to improve a draft of an essay he or she is working on. When we ask the student to tell us in simple words the point he or she is trying to make in the essay, the student will almost invariably produce a statement that is far clearer and more incisive than anything in the draft.

“Write that down,” we will urge. “What you just said is sooo much better than anything you wrote in your draft. We suggest going home and revising your paper in a way that makes that claim the focal point of your essay.”

“Really?” our student will ask, looking surprised. “You mean I can just say it that way?”

“Sure. Why not?”

“Well, saying it that way seems just so elementary—so obvious. I mean, I don’t want to sound stupid.”

The goal of this chapter is to counteract this common misconception: that relying in college on the straightforward, down-to-earth language you use every day will make you sound stupid; that to impress your teachers you need to set aside your everyday voice and write in a way that nobody can understand.

It’s easy to see how this misconception took hold, since academic writing is notoriously obscure. Students can’t be blamed for such obscurity when so much of the writing they’re assigned to read is so hard to understand—as we can see in the following sentence from a science paper that linguist Steven Pinker quotes in his essay “Why Academics Stink at Writing”:

Participants read assertions whose veracity was either affirmed or denied by the subsequent presentation of an assessment word.

After struggling to determine what the writer of this sentence was trying to say, Pinker finally decided it was probably something as simple as this:

Participants read sentences, each followed by the word *true* or *false*.

Had the author revised the original statement by tapping into his or her more relaxed, everyday language, as Pinker did in revising it, much of this struggle could have been avoided. In our view, then, mastering academic writing does not mean completely abandoning your normal voice for one that’s stiff, convoluted, or pompous, as students often assume. Instead, it means creating a new voice that draws on the voice you already have.

This is not to suggest that any language you use among friends has a place in academic writing. Nor is it to suggest that you may fall back on your everyday voice as an excuse to remain in your comfort zone and avoid learning the rigorous

forms and habits that characterize academic culture. After all, learning new words and forms—moves or templates, as we call them in this book—is a major part of getting an education. We do, however, wish to suggest that everyday language can often enliven such moves and even enhance your precision in using academic terminology. In our view, then, it is a mistake to assume that the academic and everyday are completely separate languages that can never be used together. Ultimately, we suggest, academic writing is often at its best when it combines what we call “everydayspeak” and “academicspeak.”

BLEND ACADEMIC AND COLLOQUIAL STYLES

In fact, we would argue that, despite their bad reputation, many academics are highly successful writers who provide models of how to blend everyday and academic styles. Note, for example, how Judith Fetterley, a prominent scholar in the field of literary studies, blends academic and everyday ways of talking in the following passage on the novelist Willa Cather:

As Merrill Skaggs has put it, “[Cather] is neurotically controlling and self-conscious about her work, but she knows at all points what she is doing. Above all else, she is self-conscious.”

Without question, Cather was a control freak.

JUDITH FETTERLEY, “Willa Cather and the
Question of Sympathy: An Unofficial Story”

In this passage, Fetterley makes use of what is probably the most common technique for blending academic and everyday language: she puts them side by side, juxtaposing “neurotically controlling” and “self-conscious” from

See pp. 248–55
for an essay that
mixes colloquial
and academic
styles.

a quoted source with her own colloquial term, “control freak.” In this way, Fetterley lightens a potentially dry subject and makes it more accessible and even entertaining.

A TRANSLATION RECIPE

But Fetterley does more than simply put academicspeak and everydayspeak side by side. She takes a step further by translating the one into the other. By translating Skaggs’s polysyllabic description of Cather as “neurotically controlling and self-conscious” into the succinct, if blunt, “control freak,” Fetterley shows how rarefied, academic ways of talking and more familiar language can not only coexist but actually enhance one another—her informal “control freak” serving to explain the formal language that precedes it.

To be sure, slangy, colloquial expressions like “control freak” may be far more common in the humanities than in the sciences, and even in the humanities such casual usages are a recent development. Fifty years ago academic writing in all disciplines was the linguistic equivalent of a black-tie affair. But as times have changed, so has the range of options open to academic writers—so much so that it is not surprising to find writers in all fields using colloquial expressions and referring to movies, music, and other forms of popular culture.

Indeed, Fetterley’s passage offers a simple recipe for mixing styles that we encourage you to try out in your own writing: first state the point in academic language, then translate the point into everyday language. Everyone knows that academic terms like “neurotically controlling” and “self-conscious”—and others you might encounter like “subject position” or “bifurcate”—can be hard to understand. But this translation recipe, we think, eases

Academic Writing Doesn't Mean Setting Aside Your Own Voice

such difficulties by making the academic familiar. Here is one way you might translate academicspeak into everyday speak:

- ▶ Scholar X argues, “_____.” In other words, _____.

Instead of “In other words,” you might try variations like the following:

- ▶ Essentially, X argues _____.
- ▶ X's point, succinctly put, is that _____.
- ▶ Plainly put, _____.

Following Fetterley's lead and making moves like these can help you not only demystify challenging academic material, but also reinterpret it, showing you understand it (and helping readers understand it) by putting it into your own terms.



SELF-TRANSLATION

But this translation recipe need not be limited to clarifying the ideas of others. It can also be used to clarify your own complex ideas, as the following passage by the philosopher Rebecca Goldstein illustrates:

We can hardly get through our lives—in fact, it’s hard to get through a week—without considering what makes specific actions right and others wrong and debating with ourselves whether that is a difference that must compel the actions we choose. (Okay, it’s wrong! I get it! But why should I care?)

REBECCA GOLDSTEIN, *Plato at the Googleplex:
Why Philosophy Won’t Go Away*

Though Goldstein’s first sentence may require several rereadings, it is one that most of us, with varying degrees of effort, can come to understand: that we all wrestle regularly with the challenging philosophical questions of what the ethics of a given situation are and whether those ethics should alter our behavior. But instead of leaving us entirely on our own to figure out what she is saying, Goldstein helps us out in her closing parenthetical remarks, which translate the abstractions of her first sentence into the kind of concrete everyday speak that runs through our heads.

Yet another example of self-translation—one that actually uses the word “translation”—can be found on the opening page of a book by scholar Helen Sword:

There is a massive gap between what most readers consider to be good writing and what academics typically produce and publish. I’m not talking about the kinds of formal strictures necessarily imposed

by journal editors—article length, citation style, and the like—but about a deeper, duller kind of disciplinary monotony, a compulsive proclivity for discursive obscurantism and circumambulatory diction (translation: an addiction to big words and soggy syntax).

HELEN SWORD, *Stylish Academic Writing*

In this passage, Sword gives her own unique twist to the translation technique we've been discussing. After a stream of difficult polysyllabic words—"a compulsive proclivity for discursive obscurantism and circumambulatory diction"—she then concludes by translating these words into everyday speak: "an addiction to big words and soggy syntax." The effect is to dramatize her larger point: the "massive gap between what most readers consider to be good writing and what academics typically produce and publish."

FAMOUS EXAMPLES

Even notoriously difficult thinkers could be said to use the translation practice we have been advocating in this chapter, as the following famous and widely quoted claims illustrate:

I think, therefore I am.

—RENÉ DESCARTES

The master's tools will never
dismantle the master's house.

—AUDRE LORDE

The medium is the message.

—MARSHALL McLuhan

Form follows function.

—LOUIS SULLIVAN

These sentences can be read almost as sound bites, short, catchy statements that express a more complex idea. Though the term "sound bite" is usually used to refer to mindless media

simplifications, the succinct statements above show what valuable work they can do. These distillations are admittedly reductive in that they do not capture all the nuances of the more complex ideas they represent. But consider their power to stick in the minds of readers. Without these memorable translations, we wonder if these authors' ideas would have achieved such widespread circulation.

Consider Descartes' "I think, therefore I am," for example, which comes embedded in the following passage, in which Descartes is struggling to find a philosophical foundation for absolute truth in the face of skeptical doctrines that doubt that anything can be known for certain. After putting himself in the shoes of a radical skeptic and imagining what it would be like to believe all apparent truths to be false, Descartes "immediately . . . observed," he writes,

whilst I thus wished to think that all was false, it was absolutely necessary that I, who thus thought, should be somewhat; and as I observed that this truth, I think, therefore I am (*cogito ergo sum*), was so certain and of such evidence that no ground of doubt, however extravagant, could be alleged by the sceptics capable of shaking it, I concluded that I might, without scruple, accept it as the first principle of the philosophy of which I was in search.

RENÉ DESCARTES, "Discourse on the Method, Part IV"

Had Descartes been less probing and scrupulous, we speculate, he would have stopped writing and ended the passage after the statement "it was absolutely necessary that I, who thus thought, should be somewhat." After all, the passage up to this point contains all the basic ingredients that the rest of it goes on to explain, the simpler, more accessible formulation

“I think, therefore I am” being merely a reformulation of this earlier material. But just imagine if Descartes had decided that his job as a writer was finished after his initial claim and had failed to add the more accessible phrase “I think, therefore I am.” We suspect this idea of his would not have become one of the most famous touchstones of Western philosophy.

EVERYDAY LANGUAGE AS A THINKING TOOL

As the examples in this chapter suggest, then, translating academic language into everyday speak can be an indispensable tool for clarifying and underscoring ideas for readers. But at an even more basic level, such translation can be an indispensable means for you as a writer to clarify your ideas to yourself. In other words, translating academicspeak into everyday speak can function as a thinking tool that enables you to discover what you are trying to say to begin with.

For as writing theorists often note, writing is generally not a process in which we start with a fully formed idea in our heads that we then simply transcribe in an unchanged state onto the page. On the contrary, writing is more often a means of discovery in which we use the writing process to figure out what our idea is. This is why writers are often surprised to find that what they end up with on the page is quite different from what they thought it would be when they started. What we are trying to say here is that everyday speak is often crucial for this discovery process, that translating your ideas into more common, simpler terms can help you figure out what your ideas really are, as opposed to what you initially imagined they were. Even Descartes, for example, may not have had the formulation “I think, therefore I am” in mind before he wrote the passage

above; instead, he may have arrived at it as he worked through the writing process.

We ourselves have been reminded of this point when engaged in our own writing. One major benefit of writing collaboratively, as the two of us do, is that it repeatedly forces us to explain in simpler terms our less-than-clear ideas when one of us doesn't already know what the other means. In the process of writing and revising this book, for instance, we were always turning to each other after reading something the other had written and asking a version of the “Can-you-explain-that-more-simply?” question that we described asking our students in our office in this chapter's opening anecdote: “What do you mean?” “I don't get it—can you explain?” “Huh!?” Sometimes, when the idea is finally stated in plain, everyday terms, we realize that it doesn't make sense or that it amounts to nothing more than a cliché—or that we have something worth pursuing. It's as if using everyday language to talk through a draft—as any writer can do by asking others to critique his or her drafts—shines a bright light on our writing to expose its strengths and weaknesses.

STILL NOT CONVINCED?

To be sure, not everyone will be as enthusiastic as we are about the benefits of everyday speak. Many will insist that, while some fields in the humanities may be open to everyday language, colloquial expressions, and slang, most fields in the sciences are not. And some people in both the humanities and the sciences will argue that some ideas simply can't be done justice to in everyday language. “Theory X,” they will say, “is just too complex to be explained in simple terms,” or “You have to be in the field to understand it.” Perhaps so. But at least one

distinguished scientist, the celebrated atomic physicist Enrico Fermi, thought otherwise. Fermi, it is said, believed that all faculty in his field should teach basic physics to undergraduates, because having to explain the science in relatively plain English helped to clarify their thinking. This last point can be stated as a rule of thumb: if you can't explain it to your Aunt Fanny, chances are you don't understand it yourself.

Furthermore, when writers tell themselves that their ideas are just too complex to be explained to nonspecialists, they risk fooling themselves into thinking that they are making more sense than they actually are. Translating academicspeak into everyday speak functions as a kind of baloney detector, a way of keeping us honest when we're in danger of getting carried away by our own verbosity.

CODE-MESHING

"But come on," some may say. "Get real! Academic writing must, in many cases, mean setting aside our own voices." Sure, it may be fine to translate challenging academic ideas into plain everyday language, as Goldstein, Sword, and Descartes do above, when it's a language that your audience will understand and find acceptable. But what if your everyday language—the one you use when you're most relaxed, with family and friends—is filled with slang and questionable grammar? And what if your everyday language is an ethnic or regional dialect—or a different language altogether? Is there really a place for such language in academic, professional, or public writing?

Yes and no. On the one hand, there are many situations—like when you're applying for a job or submitting a proposal to be read by an official screening body—in which it's probably

safest to write in "standard" English. On the other hand, the line between language that might confuse audiences and language that engages or challenges them is not always obvious. Nor is the line between foreign words that readers don't already know and those that readers might happily learn. After all, "standard" written English is more open and inclusive than it may at first appear. And readers often appreciate writers who take risks and mix things up.

Many prominent writers mix standard written English with other dialects or languages, employing a practice that cultural and linguistic theorists Vershawn Ashanti Young and Suresh Canagarajah call "code-meshing." For instance, in the titles of two of her books, *Talkin and Testifyin: The Language of Black America* and *Black Talk: Words and Phrases From the Hood to the Amen Corner*, the language scholar Geneva Smitherman mixes African American vernacular phrases with more scholarly language in order to suggest, as she explicitly argues in these books, that black vernacular English is as legitimate a variety of language as "standard" English. Here are three typical passages:

In Black America, the oral tradition has served as a fundamental vehicle for gittin ovah. That tradition preserves the Afro-American heritage and reflects the collective spirit of the race.

Blacks are quick to ridicule "educated fools," people who done gone to school and read all dem books and still don't know nothin!

It is a socially approved verbal strategy for black rappers to talk about how bad they is.

GENEVA SMITHERMAN, *Talkin and Testifyin:
The Language of Black America*

In these examples, Smitherman blends the types of terms we expect in scholarly writing like “oral tradition” and “fundamental vehicle” with black vernacular phrases like “gittin ovah.” She even blends the standard English spelling of words with African American English variants like “dem” and “ovah” in a way that evokes how some speakers of African American English sound. Some might object to these unconventional practices, but this is precisely Smitherman’s point: that our habitual language practices need to be opened up, and that the number of participants in the academic conversation needs to be expanded.

Along similar lines, the writer and activist Gloria Anzaldúa mixes standard English with what she calls Chicano Spanish to make a political point about the suppression of the Spanish language in the United States. In one typical passage, she writes:

From this racial, ideological, cultural, and biological cross-pollination, an “alien” consciousness is presently in the making— a new *mestiza* consciousness, *una conciencia de mujer*.

GLORIA ANZALDÚA,
Borderlands / La Frontera: The New Mestiza

Anzaldúa gets her point across not only through *what* she says but through the *way* she says it, showing that the new hybrid, or “*mestiza* consciousness,” that she celebrates is, as she puts it, “presently in the making.” Ultimately, such code-meshing suggests that languages, like the people who speak them, are not distinct, separate islands.

Because there are so many options in writing, then, there is no need to ever feel limited in your choice of words. You can always experiment with your language and improve it. Depending on your audience and purpose, and how much risk you’re

willing to take, you can dress up your language, dress it down, or some combination of both. You could even recast the title of this book, “*They Say / I Say*,” as a teenager might say it: “*She Goes / I’m Like*.”

We hope you agree with us, then, that to succeed as a college writer, you need not always set aside your everyday voice, even when that voice may initially seem unwelcome in the academic world. It is by blending everyday language with standard written English that what counts as “standard” changes and the range of possibilities open to academic writers continues to grow.

Exercises

1. Take a paragraph from this book and dress it down, rewriting it in informal colloquial language. Then rewrite the same paragraph again by dressing it up, making it much more formal. Then rewrite the paragraph one more time in a way that blends the two styles. Share your paragraphs with a classmate, and discuss which versions are most effective and why.
2. Find something you’ve written for a course, and study it to see whether you’ve used any of your own everyday expressions, any words or structures that are not “academic.” If by chance you don’t find any, see if there’s a place or two where shifting into more casual or unexpected language would help you make a point, get your reader’s attention, or just add liveliness to your text. Be sure to keep your audience and purpose in mind, and use language that will be appropriate to both.

TEN

“BUT DON’T GET ME WRONG”

The Art of Metacommentary



WHEN WE TELL PEOPLE that we are writing a chapter on the art of metacommentary, they often give us a puzzled look and tell us that they have no idea what “metacommentary” is. “We know what commentary is,” they’ll sometimes say, “but what does it mean when it’s *meta*?” Our answer is that whether or not they know the term, they practice the art of metacommentary on a daily basis whenever they make a point of explaining something they’ve said or written: “What I meant to say was _____,” “My point was not _____, but _____,” or “You’re probably not going to like what I’m about to say, but _____.” In such cases, they are not offering new points but telling an audience how to interpret what they have already said or are about to say. In short, then, metacommentary is a way of commenting on your claims and telling others how—and how not—to think about them.

It may help to think of metacommentary as being like the chorus in a Greek play that stands to the side of the drama unfolding on the stage and explains its meaning to the audience—or like a voice-over narrator who comments on

and explains the action in a television show or movie. Think of metacommentary as a sort of second text that stands alongside your main text and explains what it means. In the main text you say something; in the metatext you guide your readers in interpreting and processing what you've said.

What we are suggesting, then, is that you think of your text as two texts joined at the hip: a main text in which you make your argument and another in which you "work" your ideas, distinguishing your views from others they may be confused with, anticipating and answering objections, connecting one point to another, explaining why your claim might be controversial, and so forth. The figure below demonstrates what we mean.



THE MAIN TEXT SAYS SOMETHING. THE METATEXT TELLS READERS HOW—AND HOW NOT—TO THINK ABOUT IT.

**USE METACOMMENTARY TO CLARIFY
AND ELABORATE**

But why do you need metacommentary to tell readers what you mean and guide them through your text? Can't you just clearly say what you mean up front? The answer is that, no matter how clear and precise your writing is, readers can still fail to understand it in any number of ways. Even the best writers can provoke reactions in readers that they didn't intend, and even good readers can get lost in a complicated argument or fail to see how one point connects with another. Readers may also fail to see what follows from your argument, or they may follow your reasoning and examples yet fail to see the larger conclusion you draw from them. They may fail to see your argument's overall significance, or mistake what you are saying for a related argument that they have heard before but that you want to distance yourself from. As a result, no matter how straightforward a writer you are, readers still need you to help them grasp what you really mean. Because the written word is prone to so much mischief and can be interpreted in so many different ways, we need metacommentary to keep misinterpretations and other communication misfires at bay.

Another reason to master the art of metacommentary is that it will help you develop your ideas and generate more text. If you have ever had trouble producing the required number of pages for a writing project, metacommentary can help you add both length and depth to your writing. We've seen many students who try to produce a five-page paper sputter to a halt at two or three pages, complaining they've said everything they can think of about their topic. "I've stated my thesis and

presented my reasons and evidence,” students have told us. “What else is there to do?” It’s almost as if such writers have generated a thesis and don’t know what to do with it. When these students learn to use metacommentary, however, they get more out of their ideas and write longer, more substantial texts. In sum, metacommentary can help you extract the full potential from your ideas, drawing out important implications, explaining ideas from different perspectives, and so forth.

So even when you may think you’ve said everything possible in an argument, try inserting the following types of metacommentary.

- ▶ In other words, she doesn’t realize how right she is.
- ▶ What _____ really means is _____.
- ▶ My point is not _____ but _____.
- ▶ Ultimately, then, my goal is to demonstrate that _____.

Ideally, such metacommentary should help you recognize some implications of your ideas that you didn’t initially realize were there.

Let’s look at how the cultural critic Neil Postman uses metacommentary in the following passage describing the shift in American culture when it began to move from print and reading to television and movies.

It is my intention in this book to show that a great . . . shift has taken place in America, with the result that the content of much of our public discourse has become dangerous nonsense. With this in view, my task in the chapters ahead is straightforward. I must, first, demonstrate how, under the governance of the printing

The Art of Metacommentary

press, discourse in America was different from what it is now—generally coherent, serious and rational; *and then* how, under the governance of television, it has become shriveled and absurd. *But to avoid the possibility that my analysis will be interpreted as standard-brand academic whimpering, a kind of elitist complaint against “junk” on television, I must first explain that . . .* I appreciate junk as much as the next fellow, *and I know full well that the printing press has generated enough of it to fill the Grand Canyon to overflowing.* Television is not old enough to have matched printing’s output of junk.

NEIL POSTMAN, *Amusing Ourselves to Death:
Public Discourse in the Age of Show Business*

To see what we mean by metacommentary, look at the phrases above that we have italicized. With these moves, Postman essentially stands apart from his main ideas to help readers follow and understand what he is arguing.

He previews what he will argue: *It is my intention in this book to show . . .*

He spells out how he will make his argument: *With this in view, my task in the chapters ahead is . . . I must, first, demonstrate . . . and then . . .*

He distinguishes his argument from other arguments it may easily be confused with: *But to avoid the possibility that my analysis will be interpreted as . . . I must first explain that . . .*

TITLES AS METACOMMENTARY

Even the title of Postman’s book, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*, functions as a form of

metacommentary since, like all titles, it stands apart from the text itself and tells readers the book's main point: that the very pleasure provided by contemporary show business is destructive.

Titles, in fact, are one of the most important forms of metacommentary, functioning rather like carnival barkers telling passersby what they can expect if they go inside. Subtitles, too, function as metacommentary, further explaining or elaborating on the main title. The subtitle of this book, for example, not only explains that it is about "the moves that matter in academic writing," but indicates that "they say / I say" is one of these moves. Thinking of a title as metacommentary can actually help you develop sharper titles, ones that, like Postman's, give readers a hint of what your argument will be. Contrast such titles with unhelpfully open-ended ones like "Shakespeare" or "Steroids" or "English Essay" or essays with no titles at all. Essays with vague titles (or no titles) send the message that the writer has simply not bothered to reflect on what he or she is saying and is uninterested in guiding or orienting readers.

USE OTHER MOVES AS METACOMMENTARY

Many of the other moves covered in this book function as metacommentary: entertaining objections, adding transitions, framing quotations, answering "so what?" and "who cares?" When you entertain objections, you stand outside of your text and imagine what a critic might say; when you add transitions, you essentially explain the relationship between various claims. And when you answer the "so what?" and "who cares?" questions, you look beyond your central argument and explain who should be interested in it and why.

TEMPLATES FOR INTRODUCING METACOMMENTARY

TO WARD OFF POTENTIAL MISUNDERSTANDINGS

The following moves help you differentiate certain views from ones they might be mistaken for.

- ▶ Essentially, I am arguing not that we should give up the policy, but that we should monitor effects far more closely.
- ▶ This is not to say _____, but rather _____.
- ▶ X is concerned less with _____ than with _____.

TO ELABORATE ON A PREVIOUS IDEA

The following moves elaborate on a previous point, saying to readers: “In case you didn’t get it the first time, I’ll try saying the same thing in a different way.”

- ▶ In other words, _____.
- ▶ To put it another way, _____.
- ▶ What X is saying here is that _____.

TO PROVIDE A ROAD MAP TO YOUR TEXT

This move orients readers, clarifying where you have been and where you are going—and making it easier for them to process and follow your text.

- ▶ Chapter 2 explores _____, while Chapter 3 examines _____.
- ▶ Having just argued that _____, I want now to complicate the point by _____.

TEN “BUT DON’T GET ME WRONG”

TO MOVE FROM A GENERAL CLAIM TO A SPECIFIC EXAMPLE

These moves help you explain a general point by providing a concrete example that illustrates what you’re saying.

- ▶ For example, _____.
- ▶ _____, for instance, demonstrates _____.
- ▶ Consider _____, for example.
- ▶ To take a case in point, _____.

TO INDICATE THAT A CLAIM IS MORE, LESS, OR EQUALLY IMPORTANT

The following templates help you give relative emphasis to the claim that you are introducing, showing whether that claim is of more or less weight than the previous one, or equal to it.

- ▶ Even more important, _____.
- ▶ But above all, _____.
- ▶ Incidentally, we will briefly note, _____.
- ▶ Just as important, _____.
- ▶ Equally, _____.
- ▶ Finally, _____.

TO EXPLAIN A CLAIM WHEN YOU ANTICIPATE OBJECTIONS

Here’s a template to help you anticipate and respond to possible objections.

- ▶ Although some readers may object that _____, I would answer that _____.

TO GUIDE READERS TO YOUR MOST GENERAL POINT

Chapter 6
has more
templates for
anticipating
objections.

These moves show that you are wrapping things up and tying up various subpoints previously made.

- ▶ **In sum, then,** _____.
- ▶ **My conclusion, then, is that** _____.
- ▶ **In short,** _____.

In this chapter we have tried to show that the most persuasive writing often doubles back and comments on its own claims in ways that help readers negotiate and process them. Instead of simply piling claim upon claim, effective writers are constantly “stage-managing” how their claims will be received. It’s true of course that to be persuasive a text has to have strong claims to argue in the first place. But even the strongest arguments will flounder unless writers use metacommentary to prevent potential misreadings and make their arguments shine.

Exercises

1. Read an essay or article and annotate it to indicate the different ways the author uses metacommentary. Use the templates on pages 137–39 as your guide. For example, you may want to circle transitional phrases and write “trans” in the margins, to put brackets around sentences that elaborate on earlier sentences and mark them “elab,” or underline sentences in which the author sums up what he or she has been saying, writing “sum” in the margins.

How does the author use metacommentary? Does the author follow any of the templates provided in this book

TEN “BUT DON’T GET ME WRONG”

word for word? Did you find any forms of metacommentary not discussed in this chapter? If so, can you identify them, name them, and perhaps devise templates based on them for use in your own writing? And finally, how do you think the author’s use of metacommentary enhances (or harms) his or her writing?

2. Complete each of the following metacommentary templates in any way that makes sense.
- ▶ In making a case for the medical use of marijuana, I am not saying that _____.
 - ▶ But my argument will do more than prove that one particular industrial chemical has certain toxic properties. In this article, I will also _____.
 - ▶ My point about the national obsessions with sports reinforces the belief held by many _____ that _____.
 - ▶ I believe, therefore, that the war is completely unjustified. But let me back up and explain how I arrived at this conclusion: _____. In this way, I came to believe that this war is a big mistake.

ELEVEN

“HE SAYS CONTENDS”

Using the Templates to Revise



ONE OF THE MOST IMPORTANT stages of the writing process is revision, when you look at a draft with an eye for how well you've made your argument and what you need to do to make it better. The challenge is to figure out what needs work—and then what exactly you need to do.

Sometimes you'll have specific comments and suggestions from a teacher, noting that you need to state your position more explicitly, that your point is unclear, that you've misunderstood an author you're summarizing, and so forth. But what if you don't have any such guidance, or aren't sure what to do with it? The list of guidelines below offers help and points you back to relevant advice and templates in this book.

Do you present your argument as a response to what others say? Do you make reference to other views besides your own? Do you use voice markers to distinguish clearly for readers between your views and those of others? In order to make your argument as convincing as possible, would it help to add more concessions to opposing views, using “yes but” templates?

Asking yourself these large-scale revision questions will help you see how well you’ve managed the “they say / I say” framework and this in turn should help you see where further revisions are needed. The checklist below follows the order of chapters in this book.

How Do You Represent What Others Say?

Do you start with what others say? If not, try revising to do so. See pages 23–28 for templates that can help.

Do you summarize or paraphrase what they’ve said? If so, have you represented their views accurately—and adequately?

Do you quote others? Do you frame each quotation successfully, integrating it into your text? Does the quotation support your argument? Have you introduced each quotation adequately, naming the person you’re quoting (and saying who that person is if your readers won’t know)? Do you explain in your own words what the quotation means? Do you then clearly indicate how the quotation bears on your own argument? See pages 45–47 for tips on creating a “quotation sandwich.”

Check the verbs you use to introduce any summaries and quotations: do they express accurately what was said? If you’ve used common signal phrases such as “X said” or “Y believes,” is there a verb that reflects more accurately what was said? See pages 40–41 for a list of verbs for introducing summaries and quotations.

Have you documented all summaries and quotations, both with parenthetical documentation in your text and a references or works-cited list?

Do you remind readers of what others say at various points throughout your text? If not, see pages 27–28 for help revising in order to do so.

What Do You Say?

Do you agree, disagree, or both with those you're responding to? Have you said so explicitly?

If you disagree, do you give reasons why you disagree? If you agree, what more have you added to the conversation? If you both agree and disagree, do you do so without confusing readers or seeming evasive?

Have you stated your position and the one it responds to as a connected unit?

What reasons and evidence do you offer to support your “I say”? In other words, do your argument and the argument you are responding to—your “I say” and “they say”—address the same topic or issue, or does a switch occur that takes you on a tangent that will confuse readers? One way to ensure that your “I say” and “they say” are aligned rather than seeming like ships passing in the night is to use the same key terms in both. See Chapter 8 for tips on how to do so.

Will readers be able to distinguish what you say from what others say? See Chapter 5 for advice about using voice markers to make that distinction clear, especially at moments when you are moving from your view to someone else's view or back.

Have You Introduced Any Naysayers?

Have you acknowledged likely objections to your argument? If so, have you represented these views fairly—and responded to them persuasively? See Chapter 6 for tips on how to do so.

If not, think about what other perspectives exist on your topic, and incorporate them into your draft.

Have You Used Metacommentary to Clarify What You Do or Don’t Mean?

No matter how clearly you’ve explained your points, it’s a good idea to explain what you mean—or *don’t* mean—with phrases like “in other words” or “don’t get me wrong.” See Chapter 10 for examples of how to do so.

Do you have a title? If so, does it tell readers what your main point or issue is, and does it do so in a lively manner? Should you add a subtitle to elaborate on the title?

Have You Tied It All Together?

Can readers follow your argument from one sentence and paragraph to the next and see how each successive point supports your overall argument?

Check your use of transitions, words like “however” and “therefore.” Such words make clear how your ideas relate to one another; if you need to add transitions, see pages 105–06 for a complete list.

Check your use of pointing words. Do you use common pointers like “this” and “that,” which help lead readers from one sentence

to the next? If so, is it always clear what “this” and “that” refer to, or do you need to add nouns in order to avoid ambiguity? See pages 108–10 for help working with pointing words.

Have you used what we call “repetition with a difference” to help connect parts of your argument? See pages 112–14 for examples of how to do so.

Have You Shown Why Your Argument Matters?

Don’t assume that readers will see why your argument is important—or why they should care. Be sure that you have told them why. See Chapter 7 if you need help.

A REVISED STUDENT ESSAY

Here is an example of how one student, Antonia Peacocke, used this book to revise an essay. Starting with an article she’d written for her high school newspaper, Peacocke then followed the advice in our book as she turned her article into a college-level academic essay. Her original article was a brief account of why she liked *Family Guy*, and her first step in revising was to open with a “they say” and an “I say,” previewing her overall argument in brief form at the essay’s beginning. While her original version had acknowledged that many find the show “objectionable,” she hadn’t named these people or indicated why they didn’t like the show. In her revised version, after doing further research, Peacocke identified those with whom she disagreed and responded to them at length, as the essay itself illustrates.