

for the situation should always take into account your likely audience and your purpose in writing.

Although it may have been in the past, academic writing in most disciplines today is no longer the linguistic equivalent of a black-tie affair. To succeed as a writer in college, then, you need not always limit your language to the strictly formal. Although academic writing does rely on complex sentence patterns and on specialized, disciplinary vocabularies, it is surprising how often such writing draws on the languages of the street, popular culture, our ethnic communities, and home. It is by blending these languages that what counts as "standard" English changes over time 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.

## "BUT DON'T GET ME WRONG"

### *The Art of Metacommentary*



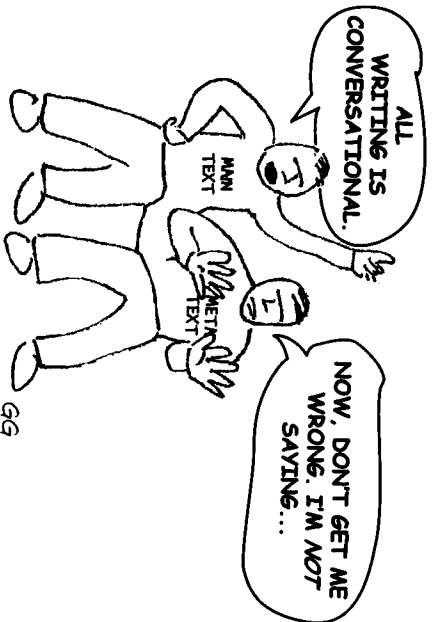
**WHEN WE TELL PEOPLE** that we are writing a chapter on the art of metacommentary, they often give us a puzzled look and tell us that they have no idea what "metacommentary" is. "We know what commentary is," they'll sometimes say, "but what does it mean when it's *meta*?" Our answer is that whether 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

## TEN "BUT DON'T GET ME WRONG"

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. Figure 7 demonstrates what we mean.



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

FIGURE 7

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## The Art of Metacommentary

### 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

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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 he sees in American culture as it moves away 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 press, discourse in America was different from what it is now—generally coherent, serious and rational; and then how, under the gov-*

ernance 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 these chapters . . . 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.

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### **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 ALERT READERS TO AN ELABORATION OF 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 READERS WITH A ROADMAP 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 \_\_\_\_\_.

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## 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 \_\_\_\_\_.

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## *The Art of Metacommentary*

### TO GUIDE READERS TO YOUR MOST GENERAL POINT

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

**Chapter 6**  
has more  
templates for  
anticipating  
objections.

- ▶ 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 pp. 135–37 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

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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.

## 4

# IN SPECIFIC ACADEMIC SETTINGS

