They Say / I Say
Chapter Five “And Yet” Distinguishing What You Say from What They Say

Paragraph 1
1. I can’t stress this enough: I would like you to internalize the concepts of this book and apply them to your written responses. These concepts can be applied to writing for any class. The purpose of these reading guides is to cause you to pause and reflect about what you just read. Explain the important topic this chapter will be about.

Paragraph 2
2. Difficult texts “rely on subtle clues to let readers know when a particular view should be attributed the writer or to someone else. Define subtle. Define attributed.
3. Earlier in your educational journey, you were drilled to distinguish facts from opinions. In your own words, explain what you are being asked to distinguish between now.

Paragraphs 3 - 5
You may have asked yourself while working through these guides, “Why do some paragraphs, like this one, seem to have more than one paragraph?” The reason is because the paragraph includes a block quote. According to the MLA format guide, “For quotations that are more than four lines of prose or three lines of verse, place quotations in a free-standing block of text and omit quotation marks.” Block quotes are still part of the paragraph it is quoted within.

4. Paragraphs four and five give a rhetorical analysis of the quoted material in paragraph three. Remember the idea of “how does an author craft a piece” or “analyze the rhetorical strategies used.” According to the author, what is the effect of the diction (word choices) Mantsios uses?
5. According to the author, what is the effect of the syntax (parallelism) Mantsios uses?
6. According to the author, what is the effect of the tone of Mantsios’s writing?

Paragraphs 6 - 7
7. Think about when you are reading a non-fiction piece (essay, editorial, article, etc.). Do you think you actively strive to distinguish the multiple voices in an article or do you read from start to finish believing there is only one voice? Explain.
8. Often, when I read, a visualization of the author comes to my mind. Old – young, blond – brunette, glasses – no glasses, smiling – frowning, tattoos, and on and on. If you haven’t done so already, try to imagine what the author of this book looks like and how he or she behaves. Describe that image.

Paragraph 8
9. This paragraph assumes you know what a “declarative statement” is. One way to classify sentences is by their function: Declarative, Interrogative, Imperative, and Exclamatory. Define each type.

Paragraphs 9 - 11
10. Have you experienced contradictory messages about whether or not to use “I” in your writing? Explain.
11. Define sophistication.
12. Define nuance.

The author is exposing you, the student, to an on-going debate among academic instructors. He is arguing in favor of one viewpoint and summarizes the opposing viewpoint as believing, “the ‘I’ word encourages self-indulgent opinions rather than well-grounded argument.” Another way of explaining the reason you have been instructed not to write in the first parents is because, at this point of your
educational journey, many of you do not possess sophisticated writing skills to understand the nuance of using the 'I' word effectively. Typically, students tend to use the first person pronoun as described in paragraph 11.

13. Consider what you have read so far in this book. In paragraph, explain your stance (agree, disagree, etc.) on the use of the word "I" in academic writing.

Paragraphs 12-13
14. 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, underline those spots where Charlip refers to the views of others and circle the signal phrases she uses to distinguish her views from theirs.

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 slitting 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.

Exercise

Study the AP synthesis essay you have been working on in previous chapters to see how many perspectives you account for and how well you distinguish your own voice for those you are summarizing. Consider the following:

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 your views and others', revise your text to do so. Create the next body paragraph of your essay incorporating all you have learned so far.