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Finding Your Voice In Academic Writing

Deirdre McQuillan

Technological University Dublin, deirdre.mcquillan@tudublin.ie

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Volume. 3

Academic Writing for Business Researchers: A Peer-led Student Handbook Series

Finding your voice in academic writing

Edited by Dr. Deirdre McQuillan,
College of Business, Technological University Dublin

Forward

Welcome to the third in the series of peer learning handbooks developed by PhD and MPhil research students to help assist their peers along the academic writing journey. This handbook addresses the challenge of finding your voice in academic writing. This is a complex issue and a very challenging one for PhD and early career academics as they struggle to get a balance between their own identity as an academic and the expectations of their audience. When the individual or the social voice is appropriate is a matter of high uncertainty among many academics, not only those in early career. Integrating a personal voice into academic writing may be perceived as highly risky and it takes courage and confidence to develop. Personalising the work leaves scholars open to criticism that may feel more personal. In reading around this subject however the nuances of space for voice have been explored. This may be selective for particular avenues or contexts of communication. It may even be normalised through methodological approaches or disciplines from those who have gone before. Every individual needs to reflect on these issues, if not during the PhD journey then in the years following.

The handbook is structured starting with Chapter 1 by Intesar Madi, Kevin Corbett and Rawayda Abdou reflecting on the disciplinary and social impositions of voice in academic writing. Chapter 2 alludes to the complexity and uncertainty that exists because of the multiple dimensions of academic voice. This chapter is written by Elun Hack, Joanna Kossykowska and Duke Debrah Afrane. Chapter 3 is written from the position of student or early career scholar's aspirations to find their own voice in academic writing as part of their identity. It reflects on the problem of huge uncertainty among students and their supervisors and includes a personal reflection of the journey of one PhD student. Chapter 3 also reflects on finding your own voice in academic writing when writing in a second language which carries additional consideration for many scholars. This chapter is written by Christina Kenny, Saba Shahzadi, Lindsay Harrison, Talal Sorour and Edicleia Oliveira. Moving to Chapter 4, and as usual in this handbook series, the students want to give prescriptive guidance to help their peers. Chapter 4 focuses on developing academic voice as a process including practical advice and tips. Developing academic voice through academic enculturation is one explanation of the process to consider. The chapter also addresses the challenge for supervisors and reflects on how to teach students about their academic voice in a nod to the challenge recognised for supervisors and mentors as well as students. In the end however, we are comforted by the reminder that there is no single or correct way to write – each scholar needs to find out what works and what does not work in their own writing. It may even be that students don't need to expend large amounts of consideration figuring out their voice to defend a Viva or even to get an article published, but it may become more of a personal journey that can be discovered and enjoyed more as competency develops and the fundamentals are met. Chapter 4 is written by Tara Holland, Thi Ngoc Dao, Fardus Sultan, Clodagh O'Reilly and Shubham Sharma.

We hope this gives you food for thought and helps to reduce uncertainty and confusion on the subject of integrating your voice into your academic writing.

Deirdre McQuillan
Editor

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Chapter 1. The social and methodological imposition of academic voice constraints

By Intesar Madi, Kevin Corbett, Rawayda Abdou

This chapter starts by recognising the complex issues involved for PhD and early career researchers having the confidence and courage to develop their academic voice. Expectations and norms exist within society and within the academic sector in terms of disciplinary and methodological expectations about good academic writing.

Academic voice as a social and cultural construction (Intesar Madi)

Integrating ideas from “They Say / I Say” is a huge challenge and crucial element of social interactions in academic writing. In addition to considering voice as socially constructed, it is also seen as a self-representation. Writing a paragraph that includes various authors’ views on a topic provides an opportunity for your own ‘voice’ to shine through on the subject (Everitt-Reynolds, Delahunt, & Maguire, 2012). Researchers such as Gray (2017, p.179), Charmaz & Mitchell (1996, p.295) mentioned that Voice refers to how authors present themselves within their written work. It is the mediating link between author and subject in any writing style, and it reflects “what the author brings to, aims for, and does with the material.” However, the author of *Doing & Writing Qualitative Research*, Adrian Holliday, observes that academic writers have a particular dilemma: they must balance extensive reference to others’ work with the inclusion of their own perspectives. We need to demonstrate our knowledge of prior published literature about the topic at hand while at the same time explaining our ideas, experiences, and critical insights (Holliday, 2007). Thus, Writing with a strong voice is desirable in all scholarly writing. Yet, it is not easy to accomplish it. Sometimes, it is even more challenging for second language writers who are new to the culture (Riyanti, 2015).

Voice in academic writing has received substantial interest in recent research, although it has different theoretical perspectives among researchers. Most scholars agree that the theoretical voice is an essential component of a successful academic text. Voice can be seen as self-representation in writing. Researchers such as (Zhao & Llosa, 2008; and Riyanti, 2015) also agree that Voice is claimed to have a correlation with the quality of writing and serves similar functions related to the writers' identity. While voice has been widely recognized as the writers' identity, It is essential to balance the ideas and arguments expressed in your voice with those of other authors, who are usually scholars in the field of study. In addition to this, Voice is also considered as a social and cultural construction. Voice is social and cultural, as writers construct their self-representation from drawing on culturally available resources when they write (Hyland, 2002). However, to write with a strong voice, writers need to communicate effectively with different audiences. Kirby and Liner (2004) mentioned that writers' guesses about their audience often influence their voice choices.

Unarguably, the existence of voice in academic writing is important and helps writers position themselves as part of a broader scholarly community. However, students experience a broad range of difficulties in integrating their Voices in academic writing. And more particularly, Second Language writers often struggle to establish their authorial identities and voice in their writing. In the Second Language, voice is not necessarily identified as representing the true self as flagged by (Riyanti, 2015).

Writing in another language may not represent writers' Voice, unlike writing in their first language where they use a strong Voice that shows their authorial and self-representation. Hirvela and Belcher (2001) found that the students struggle to establish themselves as effective writers to have an appropriate authorial voice in the target language. Moreover, Riyanti, in his study of Voice in Second Language Writing (2015), found that finding his voice was struggling as an international student who has to write for the U.S mainstream audience. Hirvela and Belcher (2001), Phan (2009), and (Allison, 2018) (2018) also highlighted that the second language writers struggle to acquire their voice and the desire to integrate their first Language voice into their second language academic writing.

In sum, Integrating Voice in academic writing is an essential skill to be an excellent and influential writer. However, students experience a broad range of difficulties, and more significantly, they struggle to find their Voice in their academic writing. However, the central concern of most voice research in second language writing is to identify the normative features of a successful academic voice (Gennrich, 2018). As a second language student researcher, I find writing with a strong Voice in academic writing is challenging for me due to the differences in cultural backgrounds and not being familiar with the audience's culture.

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Voice as a methodological construct (Kevin Corbett)

Robbins, (2016) say some have proposed that voice “distinguishes between your thoughts and words, and those of other authors”) (University of Melbourne, n.d., para 1). In a similar vein, Wendig (2012) calls it “a creation of that writer and that writer only”. Robins (2016) continues that others simply see it as a style of writing that is specific to academia (Everitt-Reynolds, Delahunt, & Maguire, 2012). Alternatively, Potgieter & Smit (2009) have characterized it as “our scholarly identity in our craft,” which involves finding “knowledge and understanding that is blended into our identity” (pp. 215–216). However, as MacPhail (2014) has noted, there is simply no consensus about voice, despite the emphasis that is placed on it. Robbins (2016) asks, given this lack of consensus, how does one go about finding or developing a voice? She believes it is important not only to present ideas, facts, and conclusions but to also have a point of view or stance. She concludes that when you are able to consistently communicate that in your writing, you are using your voice. Or, as succinctly stated by Gardner (2010), “Voice is all about your originality and having the courage to express it” (para 5).

Robbins Fogel, McLaughlin, Pomeroy, Busch-Armendariz & Staller (2016) continue that it is likely we have all experienced looking at a blank page realizing that it represents exactly what is in our minds at that time. They assert that once you find your voice and have started writing, it is particularly important to be clear about the expectations of the journal that will eventually receive your manuscript. Robbins *et.al.* (2016) add that we know that writing is work and is often hard. In fact, they report that Thomas Hood is credited for lamenting, “easy reading is d–d [damned] hard writing” (1837, p. 287). It is also important to note that voice can also be expressed in one’s choice of research topics. According to Robbins (2016), McPhail (2014) recommends writing daily, to record your voice (thoughts and arguments) on software so you can begin to recognise it in your writing, to read broadly, deeply and critically both within and outside your academic field, as you critically assess others’ writing in your field, and above all else to write clearly and with flair. This researcher agrees with McPhail (2014) as his experience has been to read broadly each day and not just academic work. It has helped him to compare and contrast the different styles of writing amongst writers, noting also their subject matter and how they get their message across to the reader.

Cunliffe (2018) describes his opinion as a juxtaposition of theoretical and personal insights situated in *new or narrative ethnography* developed by Goodall (2000: p.9), who commented that “narratives are shaped out of a writer’s personal experiences (his own) within a culture and addressed to academic and public audiences”. Cunliffe (2018) continues that narrative ethnography encompasses the belief that personal narratives are also collective ones, because we live and work in a dialectical

relationship with our social, cultural, historical, and linguistic circumstances. He describes it as moving away from objectifying the *self* as an identity, to putting ourselves into the story by cultivating our *sociological imagination* (Wright Mills, 1959): to interrogate our relationship with and what Cunliffe (2018) terms our '*respons-ability*'—our ability to recognize the need to be responsive—with and for others. Cunliffe (2018) adds that it is a form of writing that is important because, as Parker (2004: 56) says, reflexive writing from "within" can help us understand and reshape our experience—we may unbecome and become someone else—while at the same time offering a narrative that "might well be recognized by other(s)." Weatherall (2019) draws on autoethnographic methods to assist her in reflexively engaging with her doctoral experiences (Lake, 2015). She cites both Boylorn & Orbe, (2013) and McDonald, (2013).who say the aim of these methods is to foster reflection and learning, by critically examining our own experiences in order to theorise them. Autoethnographic material include all subjective verbal and written experiences of the researcher. Wheatherall (2019) concludes that if we want doctoral work to creatively and to critically examine management knowledge, questioning writing conventions is therefore a necessary aspect of this process. Cunliffe (2018) and Wheatherall (2019) both make important points concerning narrative ethnography. This researcher agrees this process is to move away from the 'self' and embrace ones' ability to recognize the need to be responsive—with and for others.

Cunliffe (2018) asserts that doing research that is "different" is about *alterity* (Levinas, 1961)—being constituted as "the Other" and as the Other there are practical consequences in terms of getting published, gaining tenure, building a career and being seen as a credible scholar. Cunliffe (2018) discusses the meaning of *alterity* and the idea that we do not live our lives in isolation but *in relation* to "others," particular people, generalized others, language systems, narratives of culture and history. She continues that alterity is *not* an abstract concept but is rooted in "the face-to-face bonds of everyday sociality" (Gardiner, 1996: 132), in how we relate with people who play a significant part in our life—our parents, friends, students, co-authors, research participants, mentors and colleagues, people whose lives interweave with our own in ways difficult to fully articulate.

According to Matsuda & Tardy (2007), some researchers have argued that voice is irrelevant to academic writing and that its importance has been overstated in the professional literature (Helms-Park & Stapleton (2003); Stapleton (2002). Matsuda (2001) defines a socially oriented notion of voice as the amalgamative effect of the use of discursive and non-discursive features that language users choose, deliberately or otherwise, from socially available yet ever-changing repertoires. Matsuda & Tardy (2007) inform us that Elbow (1994) has identified, in addition to the literal or physical voice, five

meanings of voice that are relevant to writing: audible voice or intonation (the sounds in a text), dramatic voice (the character or implied author in a text), recognizable or distinctive voice, voice with authority and resonant voice or presence. But Stapleton & Helms-Park (2008) have responded to the Matsuda & Tardy (2007) paper by clarifying that nowhere in either of their papers do they state that voice (however defined) is irrelevant to all or most academic writing. Voice, in their opinion, is an important part of writing and communicating, and aspects of it are essential at the higher levels of academic writing where authors are aiming to publish. Stapleton & Helms-Park (2008) add that the title of their 2003 article made it clear that it was the role of “individualized voice” in the argumentative writing that they had chosen to investigate and not “voice in academic writing.”

Gennrich & Dison (2018) believe a key challenge is to enable lecturers to recognise that voice in each student is multi-faceted and that the nature of same is that it is not generic and manifests itself differently in different contexts. Three dimensions of voice have become apparent in their research: genre, vocabulary and argument. If students can recognise the power they have to use the academic genre of each discipline to serve their purposes and recognise assessment as enabling rather than threatening, they can begin to find their voice. Voice is further explored by Thesen (2013) in sociolinguistic traditions that draw on Bakhtin’s (1986) concept of the utterance. Thesen (2013) opinions that there is no such thing as a “pure” voice; rather it is always pulled in multiple directions, a relational concept that highlights both the speaker/writers “speech plan”, and the authoritative discourses in which it is given meaning, as persuasive, passable, naïve and incoherent.

Robbins *et al.* (2016) conclude that writing for publication is a key metric used to evaluate and promote your professional career. They maintain that it is therefore important to find the days and times that are most productive for you and this is the starting point that you reach to enable you to write. Robbins *et al.* (2016) argue that scholars strive for accurate, informative, interesting, stimulating, and readable text. To them writing as a process and pursuit is time consuming and often simultaneously satisfying and daunting. They add that it can lead to academics, in particular, facing the persistent certainty of and demand to produce a variety of written work. This researcher believes that one of the biggest challenges he will face on his PhD journey is to find Elbow’s (1994) five characteristics of voice in his writing: to make it audible, be of character, to be distinctive, authoritative and to contain resonance.

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Voice norms and expectations across disciplines (Rawayda Abdou)

The starting point for this assignment is the following two quotations representing the two opposing opinions pertinent to the integration of 'voice' into scholarly writing.

"In general, academic writing aims at being 'objective' in its expression of ideas, and thus tries to avoid specific reference to personal opinions. Your academic writing should imitate this style by eliminating first person pronouns ... as far as possible" (Arnaudet and Barrett 1984: 73)

Writing is not just about conveying 'content' but also about the representation of self. (Ivanic 1997:1).

While the first quotation represents a strand of literature suggesting that academic writing should be impersonal, the other strand supports the importance of developing an academic identity. The former literature suggests that academic writing should be dry, use a passive voice, and omit one's own opinion (Hyland, 2002a). Previous research argues that academic writers by removing their personal voice and subordinating their own views and opinions to that of their findings promote objectivity as well as professionalism (Charmaz & Mitchell, 1996; Arnaudet and Barrett 1984). Conversely, a number of research encourages the use of active voice and highlights its usefulness in ascertaining a credible scholarly identity (Glimore et al.; Ismail et al, 2020; Ivanic 1997). This personal standing in turn will facilitate communication with readers and potentially facilitate the presentations of arguments and opinions. However, creating such a personal standing seems to be challenging. Robins (2016) demonstrates that it needs courage and practice for one to establish his own voice as well as the need for originality, with particular attention to be paid to not compromising objectivity – a prominent feature of academic writing. Nevertheless, Robins (2016) suggests that by basing opinions and views on evidence rather than unsubstantiated conjecture, one could maintain the balance between communicating his own stance and presenting his ideas objectively.

These two opposing standpoints raise questions about the appropriateness of the strong presence of one's own voice in academic writing. And, if so, the extent to which it could be applied to all academic disciplines. In fact, previous research shows that this controversial debate emerges from the tensions across disciplines on the nature of academic writing (Hyland, 2002a). This provides the rationale for the present assignment to discuss the appropriateness of the use of 'voice' in academic discourse through disciplines lens. I will conclude with suggestions for students on how they should approach their academic writing.

Hyland (2002,b) suggest that the impersonality of academic writing is not uniform across the academic discourse, rather it varies with its disciplines- soft or hard sciences. On the one hand, in soft sciences, for example, social sciences, humanities, and business, the relationships and theories developed cannot be precisely measured, hence, the authors' personal voice and presence can help strengthen the findings and contributions of their work and also establish a writer-reader relationship. Notably, when authors have a strong credibility i.e. expert writers in their field, linking their findings to their identities boost confidences in their results and gives credibility to their contribution. Therefore, the absence of a personal stance in academic writing in soft disciplines challenge credibility, weakens the academic argument and undermine communication with readers as well as peers.

It is worth noting that second language students in particular are facing challenges in establishing their own academic identity. Intuitively, Language fluency and clear writing are inherent to the process of establishing this identity (Huang, 2010).

On the other hand, contrary to soft sciences, where authors link their findings to their identities to give them credibility and emphasize the personal source of their contributions, in hard sciences such as engineering and physics, because their results and findings are more clear cut, empirically tested or experimented, authors promote credibility and confidence in their results by disguising their identities and subordinate them to their results and findings in order to promote objectivity. As demonstrated by Gong and Dragga (1995), the relationship under study or the scientific experiment is the sharp focus of the academic writing in hard sciences, hence the omission of the writer's voice is appropriate and justified.

Based on the above discussion, we conclude that academic writing generally and the importance of the author's voice more specifically are not uniform across academic disciplines. Nonetheless, there is considerable heterogeneity across them. It is crystal clear that not all disciplines follow the same conventions and there is a variety of practices that apply to particular disciplines and purposes. Therefore, students seeking to build their identity should be aware of the alternatives forms of academic writing available to them (Hyland, 2002a). Therefore students seeking to reach the correct form of academic writing, specifically in terms of showing their own identities in their writing, should ask themselves a few questions which might potentially lead them to the correct form of writing: What are the features of writing as well as the specific demands of their disciplines? What their readers and

peers expect from them?. Equally important, they should notice and critically observe when and how the experts in their disciplines use their voices.

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Chapter 2. Dimensions of academic voice in scholarly writing

By Elun Hack, Joanna Kossykowska and Duke Debrah Afrane

This chapter explicates the multiple dimensions of academic voice in scholarly writing. It recognises the daunting nature of finding one's voice in writing because there are many issues to consider. There are individual and social aspects to consider, but also language and identity considerations. The chapter concludes by presenting insights that demystify the challenge for students and early career scholars.

Three Dimensions of 'Voice' in academic writing (Elun Hack)

According to Robbins (2016), one of the most frequently asked questions by doctoral students or early career academics is how they can find and / or develop their academic voice. The challenge with answering this question lies in the fact that there is no standard definition nor is there any consensus about the term 'voice', despite the importance placed on it as part of the skill of academic writing (MacPhail, 2014; Robbins, 2016). The lack of a standard definition was also evidenced over two decades ago by Bowden (1995, p. 187) who while referring to the many definitions of 'voice' suggested, "The distinctions are seemingly endless and often more confusing than illuminating". Moreover, it is acknowledged that debates exist within scholarly literature as to what the exact meaning of voice is, but also what relevance, if any, it has to academic writing (Kennelly, 2018). Furthermore, another challenge presented in relation to finding your voice is that this skill is not understood or developed in doctoral students due to the willingness of their supervisors to afford them renting privileges on their own scholarly voice(s), thereby limiting the student's ability to develop their own (Potgieter and Smit, 2009). So, with no standard definition, debates about its relevance, and doctoral students seemingly not always being provided an opportunity to develop their own, is it possible to understand what the term 'voice' actually describes, and what is relevance might be? One definition that attempts to answer this question is Robbins (2016, p.133) which describes 'voice' in its most basic form, suggesting that it "distinguishes between your thoughts and words, and those of other authors". This could be interpreted as describing 'voice' as one's thoughts and words pertaining to a specific field of research and highlights its relevance as the ability to engage in debate with other authors in a confident manner. In order to further assist in understanding voice, Tardy (2012) offers three dimensions of voice, namely: individual aspects of voice, social aspects of voice, and voice as dialogic, to help understand voice, each of these will be reviewed.

Individual aspects of voice

Ramanathan and Atkinson (1999) propose that when 'voice' is viewed primarily as the property of the individual, then it is to be considered unique and personal in description, or the characteristics of the communication style that individuates a writer from all other writers. Kennelly (2018, p. 4) would argue that "when voice is conceptualised as individual expression, it privileges the individual's identity and self-awareness and relates voice to an accomplishment of creative and personal expression". The significance of voice in writing is to convey meaning and offer the reader an explanation and is believed to be more effective when the reader is able to hear the author in the text, as this assists the reader in understanding the meaning of the text (Elbow, 2007). Elbow (2007) would continue to argue

that individual voice can in fact be learned and improved with practice, and as such should be considered a part of the educational process.

Social aspects of voice

In contrast to individual voice, which is argued to be the property of the author, the 'social voice' is thought to be related to the discipline and other social groups the author is associated to (Tardy, 2012). The significance of social aspects of voice is that as authors develop their own unique writing skills, they select particular discourses and start to align their work(s) with authors and particular texts within this discourse, thereby assisting them in constructing their own voice (Ivanič, 1998; Hyland 2008). Kennelly (2018) advocates for viewing voice from this perspective as she believes that this places the focus on the writer behind the writing, and therefore examines the authors and texts that influence the work. This point is underpinned by the work of Gea-Valor (2010), in which it is suggested that an author's apparent voice within a text is not independent of social aspects of writing, examples of these would include genre and audience, but rather linked to these aspects in crucial ways.

Voice as Dialogic

The third dimension of voice as laid out by Tardy (2012) transcends the idea that writing is controlled solely by the writer themselves, nor is it determined by the social domains in which they write, but rather it is combination of both writer and social context. This notion is further argued by Prior (2001), who debates that a dialogic notion of voice moves us past this incorrect separation of personal and social influences. Viewing voice in this manner brings into question the impact the reader has, as it's the readers impressions within a social context that identify voice (Tardy, 2012). Burgess and Ivanič (2010) similarly note the significant importance the reader has on interpreting the writers voice, further advocating the readers inclusion in this dimension. The dialogic dimension takes into consideration both the individual and social dimensions that are both integral components of voice, as well as being instrumental in the developing and refining of an author's voice. In addition, this dimension also draws our focus to the reader and the manner in which the writer and the reader interact, thus constructing voice at a specific time and within a particular space (Tardy, 2012).

In concluding this literature review, it is important to note that research into academic writing is growing, as well as presenting many varied theoretical perspectives and methodologies (Tardy, 2012). Despite there being no standard definition or consensus about the term 'voice', this review focused on offering the reader and insight into the three dimensions believed to influence the author's voice. While the individual and social dimensions are viewed independently of each other in the first two

dimensions, the third dimension, dialogic approach, views them as co-dependent. Moreover, the dialogic approach is thought to incorporate the readers interpretation of the research, and thus their own construction of their voice. Voice is an integral part of the writer's ability to express their views in an assertive manner, and therefore young doctoral students / early career researchers should be encouraged to develop and practice their own voice from the onset of their research.

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Interweaving of language and identity as academic voice (Joanna Kossykowska)

One of the most significant challenges for any writer is the concern of the matter of "voice"- metaphorically, the ability to "imprint" the writing with the author own unique style (Chinn, 2017). Writing academically, maintaining the accuracy of one's argument and the presence of one's speech is cognitively and linguistically demanding. Authors are trying to find a balance between relying on theory or previous knowledge and taking up their positions while building on that knowledge (Gennrich & Dison, 2018). Academic writers show themselves in their texts in different ways, through use of first-person pronouns to construct an authorial voice and enhance arguments or they have embraced passive voice, frequently blurring the clarity of the discussion and debate (Sigel, 2009). Scholarly writers often say that they worrying of losing their own voice, or wonder if they are ever going to develop one (Murray & Moore, 2006). This article highlight the nature of "voice" in academic writing and the sense of author identity in the written discourse. Further, this paper emphasizes the guidelines of how to find your voice in academic writing, and it concludes with the author reflective account.

Voice has multiple meanings depending on the epistemological lens of the writer and the various disciplines where has been used (Oostendorp, 2016; Pearce & Wood, 2016). Voice in writing, identified variously as style, persona, stance, or ethos, has never been very clearly defined (Bowden, 1995). Humphrey et al. (2014) argue that voice is an author's deliberate decision that takes into account how he/she wants to be heard by the reader and to get a 'right' voice requires considerable metacognitive ability. He describes voice as a personal style that expresses the author's attitude to the events reported and the relationship of the author to the audience' (Humphrey et al., 2014, p.111). Loréz-Sanz (2011) says voice 'projects a picture of the writers themselves and their connection to their claims, their societies and their readers'. Some scholars have stated that the voice "distinguishes between author own thoughts and words and those of other authors" (Robbins, 2016). In a similar way, Wendig (2012) called it the creation of the writer and only the writer". Others simply see voice as a writing style that is unique to academia (Everitt-Reynolds et al., 2012). Alternatively, Potgieter & Smit (2009) identified it as "our scholarly identity in our craft," which involves finding "knowledge and understanding that is blended into our identity" (p. 215–216).

The interweaving of language and identity means that the appearance of the writer is unavoidable and has been discussed through the concepts of voice and stance (Cheung & Lau, 2020). Hyland (2012), argues that stance primarily involves the writer's expression of attitudes and evaluation of knowledge in a text to say something new. In contrast, voice, which is more reader-oriented, concerns the framing

of knowledge following disciplinary conventions. According to Hewings (2012), stance is the textual characteristics involved in persuasion, assessment, and judgements, while voice takes a broader viewpoint, involving the creation of writer identity. Thus, research into voice helps to locate the "person behind the written word" (Hirvela & Belcher, 2001), perceived by the reader. Whether it is a real person, a person or identity created to serve audience, meaning and intent, the development of a strong authorial voice is important for building a credible "discoursal self" (Ivanič, 1998) to convince and engage readers and is considered to be an integral part of good writing. The strategy used by authors to build authorial voice is the use of first-person pronouns, perhaps the best indication of a writer's presence in the text. However, the use of first-person pronouns differs across disciplines. For example, in hard sciences, the role of writers in the text is often reduced, enhancing the sense of objectivity and the reliability of research activities and methods. Alternatively, in the fields of humanities and social sciences, personal reference tends to be more important in establishing legitimacy and making a clear contribution to the field in the absence of empirical evidence (Cheung & Lau, 2020).

MacPhail (2014) observed that despite the importance put on it, there is simply no consensus on the voice. Thus, given the lack of consensus, how is it possible to find or develop a voice? In academic writing, it is essential not only to present ideas, facts and conclusions but also to provide a point of view or a stance. If the author is able to express that consistently in his writing, then he uses his voice (Robbins, 2016). Or as the literary agent and editor Rachel Gardner (2010) succinctly put it: "Voice is all about your originality and has the courage to express it" (p.133).

The essence of academic writing has the required and strict guidelines for authorial voice and voice as opinions (Sansom, 2018). Each journal targets a specific audience of readers, and knowing the audience is the significant task that scholarly writers should take into account (Chinn, 2017). The author ability to reach his audience depends on his ability to speak directly to that audience. Voice can be articulated in research papers, especially in the discussion section, as the author moves from the findings of the analysis to arguments and conclusions. Brown (2014) warned that it is necessary not to bury the author's voice in quotes from more well-established scholars. While writer's ideas may be based on ongoing research, his results should be based on his original thinking, which clearly communicates his stance. It is crucial to understand that developing one's voice takes courage and practice (Robbins, 2016). In the face of a certain failure, courage requires writers to allow themselves to be vulnerable enough to continue their efforts, despite no assurance of success. Practice is important to gain ability in any endeavor, and there is no exception in the search to discover and

develop one's voice. As MacPhail (2014) suggests, by every day writing the writer forming the habits of writing, and the one's voice can emerge through continuous writing.

To conclude, the author wants to refer to Bourdieu's reflexivity and the importance of language. Using personal-reflexive voice is recommended; however, it may be risky in some disciplines. As Fleischman (1998) argues, scholars who use a more active and personal voice are often perceived to face issues of scientific credibility. Until the author has not read Bourdieu book "Language and symbolic power", he has not thought about the meaning of language in other categories than the communication tool. According to Bourdieu (1991), language is "viewed not only as a means of communication but also as a medium of power through which individuals pursue their own interests and display their practical competence". Bourdieu argues that there is "no longer any innocent words on two antagonistic senses, reflecting how the sender and the receiver understand it". Therefore, the author is still looking for his academic voice in writing, and he has in mind that expressing his voice will depend on the audience.

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Fitting in, standing out and doing both; demystification of academic voice (Duke Debrah Afrane)

Writing academic papers in business journals is a craft that requires time and effort to ensure its success (Ragins, 2012). This is because, apart from presenting ideas that exist within literature, the student is supposed to show an identity in the ideas they present from the literature (French, 2020). In support of this, Ismail, Ansell, & Barnard (2020) identified writing as involving “writing, reading, talking, thinking, and engaging” (p. 473). Such identity in writing shows an understanding of what is being read in literature (Gennrich & Dison, 2018; Gray, 2017) and an effective way of communicating to an audience (Matsuda & Tardy, 2007; Stapleton & Helms-Park, 2008). This process of showing an identity in the writing of academic papers is what has been referred to as one's voice in the writing. Voice represents the overall impression a reader derives from their reading of literature (Matsuda & Tardy, 2007); Gennrich & Dison (2018) suggested that such impression enables the reader to provide their own version of the story that is being read, based on which the reader can establish an opinion or contribution (Gray, 2017). For example, an author who identifies a research gap after reviewing literature can be said to be communicating voice. This is because the author in presenting the gaps has to provide relevant justifications to show the existence of such gaps (using literature to provide an opinion). The crafty nature of such endeavour (Ragins, 2012) has made it daunting for most students in research (Gennrich & Dison, 2018; Ismail et al., 2020). Several reasons have been proffered as explanations for the daunting nature of finding one's voice; these include language barriers (French, 2020), gender bias (Gray, 2017), limited training in academic writing (Gennrich & Dison, 2018) and so on. As to whether these reasons cut across all disciplines and contexts remains a mystery (Robbins, 2016). In this write up, I attempt to demystify such mystery and provide an account of ways of simplifying one's academic voice in writing.

Demystification of Academic Voice

A research conducted by Ismail et al. (2020) have identified the process of finding one's voice in writing as “fitting in, standing out and doing both”. Others (Gilmore, Harding, Helin, & Pullen, 2019; Gray, 2017) have identified voice as the communication of one's emotion in writing. These suggestions for voice makes language barriers limited in explaining the reasons why finding voice has become difficult for students. For example, a researcher in “fitting in” one's views to existing literature has to read the literature thoroughly (Gennrich & Dison, 2018). Such thorough reading provides the researcher with preliminary information they require to stand out (providing a contribution) in their writing; having this preliminary information gives the reader the confidence to find a voice in their writing (Gilmore et al., 2019; Robbins, 2016). As a result, it is my opinion that language barrier as a cause of the difficulty

in finding academic voice is an over-emphasis of the situation as it simplifies finding of voice for native speakers than non-native speakers (even though it can be acknowledged that non-native speakers requires more time and effort than native speakers to communicate voice). The same can be said for gender bias as a cause of the difficulties students face in the finding of their voice in writing (Gray, 2017). What is certain is that whether native or non-native speakers, male or female, the processes (which is daunting) that will enable ones academic voice in writing has to be followed to ensure success (Gilmore et al., 2019).

The foregoing suggest a greater awareness of the complexities that surrounds the writing of voice (French, 2020; Gilmore et al., 2019). Training of students in the processes of finding voice is an effective means of enhancing such awareness (Gilmore et al., 2019; Robbins, 2016). Gennrich & Dison's (2018) finding that "a lack of understanding of the purpose of assessment contribute to these struggles" (p. 1), support the role of training in academic voice. Such training could take the form of exposing students to some form of assessment (this assessment has to be done prior to the start of writing their major thesis) that enables students to communicate their voice. The essence is to give the student the opportunity to practice voice writing since such practice has been shown to positively influence the academic writing abilities of the student (Robbins, 2016). Apart from this, the student, knowing that communicating ones voice is daunting and requires some preliminary hard work, has to constantly practice such writing on their own. The essence is to give themselves the confidence they require in their write-up; this confidence to communicate ones voice is needed if the student is to succeed in finding their own voice in their research (Gennrich & Dison, 2018; Gilmore et al., 2019; Robbins, 2016).

To conclude, it should be stated that your voice makes contribution to literature, introduces ideas that is yet to be looked at in literature and presents an easily accessible version of ideas that exist in literature to an audience. Doing this makes you an intuitive researcher (Cunningham & Carmichael, 2018); such intuitiveness require effort and commitment on the part of the students. As a result, the student must be made aware of the daunting nature of finding academic voice and exposed to it through training at the beginning of their academic journey. Constant practice on the part of the student will also be an effective means of gaining confidence in finding ones academic voice. The point to be noted from this write up is that, language barriers has some role to play in the difficulty that exist in finding ones academic voice. This role of language barriers might be limited to the time it will take for native and non-native speakers to go through the preparation process (which can still be debated). However, with significant preparations, the student (native or non-native, male or female)

will be able to accumulate enough understanding of what is been read and hence enable them to communicate their voice in their writing.

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Chapter 3. On promoting and experiencing the journey of finding voice in academic writing

By Christina Kenny, Saba Shahzadi, Lindsay Harrison, Talal Sorour and Edicleia Oliveira

This chapter focuses on the development of a personal voice in academic writing. The chapter starts by recognizing the challenge of uncertainty that many PhD and early career researchers feel starting out on their writing journey. It also sets the case for integrating a personal voice into writing and describes the story of this journey by one doctoral student. The importance of voice is linked to personal identity like a fingerprint arguing for its importance in writing. The chapter concludes however by recognising a major challenge in developing authorial voice for second language scholars.

The challenge of 'uncertainty' about voice (Christina Kenny)

The concept of incorporating and assimilating an individual, subjective voice into academic writing is not widely taught in graduate programmes or widely reported upon in the literature with only few authors taking aim at elucidating on the subject (Robbins, 2016; Wollin & Fairweather, 2007). While, the argument could be made that there is no straightforward, easy or reliable way to teach something so personal and subjective, it is still expected of academic scholars in every academic field. Many advanced, well-practiced academics often pride themselves on being able to identify the author of a journal article from merely the style of writing and as such, it is a sought-after skill to have a voice so easily recognisable and straightforwardly related to one individual that identification can be made through reading alone. In conjunction with personal voice, many academics have to also consider their social voice. Alongside making their own identity heard they must also take into account their socially constructed views and identities and how they might accurately express them in the literature. It is a complex, multifarious subject area with no clear syllabus.

The overall aim of this review is to examine what literature exists on finding personal voice in academia and what advice or background information if any, is given for scholars on this journey. I will additionally aim to compare any information found to my own journey of finding and integrating my own voice into scholarly work in academia.

Papers were searched for manually on a range of reputable, academic search engines including Research Gate and Google Scholar. Literature between the years 2000-2020 only were included in the search. After the initial search, papers were hand-selected after reading the abstracts of papers deemed suitable. Papers were then narrowed down based on their relevance to the topic and read in full.

The results generated from this search were highly variable, which, arguably is to be expected when examining such a subjective subject area. There were no obvious, recurring themes within each of the papers explored here, however, we could dispute that the lack of a recurring theme is, in itself, a theme. All of the authors included in this search maintained and discussed the importance of finding 'personal voice' and the importance of encouraging personal voice in academic writing.

Kennelly (2017) has described the three main theoretical approaches within the literature for comprehending the academic writing process. It describes three main processes which we must fully dismantle in order to understand the concept of finding voice. These processes include: 1. Writing as

text; 2. writing as process and 3. Writing as a social practice. The author goes on to describe the view that these processes should also be viewed as an act of bestowment as academic literature is impacting and participating to experience and education.

Potgieter & Smit (2008) discussed the fact that academic writing has a reputation for being lacklustre, monotonous and difficult to comprehend in general. Given this fact, they embarked on a journey to find their own scholarly voices within their respective fields. The core concern at hand throughout their narrative paper is the difficulty they experienced in discriminating between their acquired knowledge from years of theory learning and the realities they actually confront and grapple with within their respective fields. This sentiment is reiterated by Logan (2012) who discusses the uncertainty of personal voice throughout an action inquiry utilising self-reflective practice. The author discusses the general uncertainty surrounding her own personal voice all while continuing to engage in her writing process and her process of supporting and educating students on their own processes. This obvious lack of certainty around one's own voice in the academic writing space is reflected in Hathaway's (2015) belief that regardless of a student's linguistic level they should be encouraged to work on their skills of academic writing expression and not be boxed into a certain type or style.

One study (Gennrich & Dison, 2018) examined student's abilities to express their voice in relation to their achievement levels throughout their university course. These findings were not widely repeated or reported upon elsewhere.

Finally, one author examined, on a deeper level the cultural discourse behind academic identity and voice. Atay (2017) undertook an autoethnographic exploration and examined the entire concept of "Academic home". The author made some interesting points regarding the background of authors and how their socialisation and culture can play a role. The author states " I argue that as postcolonial academic bodies who are educated in the Western societies, our voices are often questioned or silenced, and our bodies and writing are often surveyed".

All of the papers included in this review examined some form or concept of academic voice. It can be seen from all of them that there is a clear lack of understanding on the definition of "voice" in academia. Some consider it an overlooked area of academia while others believe the roots of this problem run much deeper. As a young academic myself, I can relate to each of these authors in some way. The concept of finding my academic voice is not something I have been widely encouraged to do and from my experience, the "voice" that eventually develops is often an echo of our own supervisor

as we pick up their traits and habits along the way and naturally, are encouraged to do so by them. The concept of what “voice” is, is highly subjective and as such, appears to be difficult to teach. I am of the opinion that instead of teaching students to find their voice, we instead don’t box them into what we believe to be the correct “voice” or style of writing, as even this differs from one accomplished academic to the next.

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The case for personal voice in academic writing (Saba Shahzadi)

For evaluating and contributing in the exiting debates and discussions related to your discipline one needs to add his/her voice. Voice is defined as an idea, thought, or information presented by the author or someone else. There are two types of voices i.e. Individualized voice and social voice. The thought or idea said by the author himself/herself is said to be the individual voice of the author whereas the thought or idea said by someone else then it needed to mention the source while writing that thought or idea. Moreover, language, voice, and power are linked together (Sperling et al. 2011). Thus, to have to power one needs to integrate his/her voice in writings related to their field. Likewise, the author becomes more confident and courageous by sharing his stance with others. It not only brings an identity to the author but also gives legitimate power to the author if his stance is considered legitimate by the reader. This essay persuades readers to integrate voice i.e. individual and social voice, in their scholarly writings because of the reasons discussed in the proceeding paragraphs.

Firstly, your voices help you to communicate your stance to your readers. In scholarly writing, the author analyzes the available literature and then expresses his/ her stance to the audience (Thompson, 2001). Thus, to express your stance or evaluation of the available literature it is compulsory to integrate your voice in your writing. Thus, it is proved that voice helps you to communicate your stance to the readers.

Secondly, integrating voice in your writing helps you to become courageous and confident about your stance. While saying your individual stance in the discussion part of the scholarly articles, the author writes his/her individual stance and while publishing that article many journals might reject your article but some might publish your work (Hegbloom et al. 2017). Thus, whether it's the failure of rejecting or acceptance of your work it will bring courage in you and you will become confident about what you are saying. Furthermore, integrating social voice in your writings helps you to develop your argument in your writing. As scholarly writing is based on available literature then it is compulsory to add social voice in your writing and by mentioning the social voice in your writing helps you to set a ground for making an argument and supporting your stance (Matsuda et al. 2007). Thus, integrating social voice in your writing helps you to develop your argument in your writing. In addition, power is given to the writers whose voice is considered as legitimate in different fields. Scholars and researchers of different fields do debates and discussions on different topics and also share their voice through their writing (Lores-Sanz, 2011). If the stance is accepted by the readers and the scholars then that writer is given with legitimate power and his/her stance is considered as legitimate. Then, the author is given the power of being a legitimate writer.

Moreover, an individualized voice in scholarly writing gives more power to marginalized groups. People from marginalized groups are given more power when they add their voice in their writings (Sperling et al. 2011). The groups include people from gay, lesbian, black, etc. community. It is considered that the reason for more power to the individualized voice by the marginalized group is given because the individualized voice is considered as a more emotional, rationale, and conventional. Thus, more power is given to the individualized voice of marginalized groups. It should be added also that writers using individualized voice become more reflexive as they become aware of their social, political, and cultural surroundings. Reflexivity allows the researchers to become sensitive because of which they start observing their social, cultural, and political environment more closely. Autobiographies are considered to show the importance of self-reflexivity in scholarly writers (Matsuda et al. 2007). Thus, writers who use their voice in their writing become more reflexive. Similarly, the use of voice in scholarly writing gives the writer an identity. The use of voice in scholarly writers is a way of showing your identity as an individual who has a stance (Ondrusek, 2012). Thus, when quoted by the other writers an identity is given to the writers whenever their stance is expressed in their writings or shared in their works. Thus, by integrating voice in the scholarly writings gives an identity to the writer.

It should be further noted that integrating voices in the scholarly writers gives the authors a safe place for integrating their voice. Whenever a scholarly article is written it is based on the available literature on that topic which means by adding a social voice in the article first and then mentioning your personal voice brings a safe place for the author (Matsuda et al. 2007) because the base of the argument is set by the using the social voice thus it brings safe place for the authors.

As a final reflection, voice is used to establish credibility in the writings. In scholarly writing, it is compulsory to add facts, statistics, ideas, personal stance, and conclusion (Matsuda et al. 2012). Voice is all about original ideas and thoughts and it is used to establish credibility. In academic writing, arguments and discussions are not based on ideologies or beliefs rather it depends on the originality of your thoughts and the way the author represents it in his/her writings.

To conclude, integrating voice in scholarly writings is essential because it helps the writers to share his ideas and thoughts with other scholars, make his identity, become a legitimate writer, and bring credibility in his work. It also provides a safe place for scholars to share their stance by setting ground

on using social voices. Hence, all these reasons proved that it is important to integrate voice in scholarly writings.

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A doctoral student experience of finding her voice in academic writing (Lindsay Harrison)

It is increasingly advocated that doctoral students find their voice in scholarly writing (Ryan et al. 2013). However, for novice-scholars, integrating voice poses a range of challenges (Potgieter and Smit, 2009). While the academic-writing literature offers some support to students in the form of writing development advice (MacPhail, 2014), to date, its guidance on issues of knowledge and identity in writing are less explicit (French, 2020). This is surprising given that voice is understood by a range of scholars as an expression of knowledge through identity (Lopez-sanz, 2011; Potgieter & Smit, 2009; Robbins, 2016). Based on my personal experiences as a doctoral student, I contend that this lack of explicit guidance may constrain students from understanding and integrating their identity into their writing. Following a brief review of the literature on voice in academic-writing, I present and explore my own experiences in the area. In doing so I demonstrate how personal reflection and engagement with a paradigm can be helpful for students to understand and develop their voice and ‘scholarly identity,’ and include it appropriately within their scholarly writing.

Challenges around voice for doctoral students

Academics contend that doctoral students should work to discover their voice as part of their education (Ryan et al. 2013). However, research shows that students struggle to do this and are held back by the frequently tacit rules of academic-writing as well as their perceived low levels of self-efficacy (Gennrich & Dison, 2018; Ismail, Ansell & Barnard, 2020). While the academic-writing literature gives some assistance by providing students with a variety of suggestions to develop their personal writing style (MacPhail, 2014), it rarely furnishes explicit guidance on how students can develop and integrate their identity in scholarly writing (French, 2020; Mitchell, 2017; Potgieter & Smit, 2009). Given that voice is conceived by some as the written expression of knowledge blended into the author’s identity (Potgieter & Smit, 2009), this lack of direction is surprising. Indeed, it may inhibit students from understanding when and how it is appropriate to articulate their identity within their writing, and lead them into ‘haphazardly socialising themselves, with greater or lesser degrees of success’ (French, 2020, p. 1614).

Voice as an expression of identity and knowledge

Scholars variously understand the link between voice and identity (Robbins, 2016; Mitchell, 2017). Some view voice as representing the unitary self (Bowden, 1999), whereas others contend that it inevitably relates to both the authors’ personal and social identities (Ivanic, 1998). While identity can be conceptualised in different ways (Hicks, 2020), at its core it relates to the qualities, beliefs,

personality, physical traits and expressions that make up a person or group (Covington, 2008). According to sociologists, as human-beings we develop knowledge and our own unique identity through the interaction of our personal selves with the roles we inhabit within the social world, such as family-member, employee or scholar (Hicks, 2020). We then consciously or unconsciously select which knowledge (acquired in these roles) to integrate into our sense of self (O'Neil, 2010).

Support for students

If students are to accept the written voice as an expression of identity (and thereby knowledge), they must understand both their personal and social identities, including that as of a novice-scholar (French, 2020). They must also make decisions about their ontological and epistemological position (Hathcoat, Meixner & Nicholas, 2018). Respectively these terms refer to a person's beliefs about the nature of knowledge and their relationship to it (Slevitch, 2011). Seminal authors have stated that connecting with a paradigm or worldview can be helpful to clarify one's set of beliefs about knowledge (Maxwell, 2012). However, to date, there is limited empirical evidence on whether or how reflecting on identity and connecting with a paradigm can help students to find and integrate their voice in scholarly writing (French, 2020). This will restrict educational development for students on voice in academic-writing.

The aim of this section is to explore whether and how reflection on identity and connecting with a paradigm can assist doctoral students to understand, develop and integrate their voice in scholarly writing. As part of a narrative inquiry approach (Clandinin & Connelly, 2000), within this paper, I present a personal narrative of my experiences as a doctoral student. I briefly describe how my shifting social roles enabled me to connect with a paradigm. I further discuss how this helped me to understand when and how to integrate my voice within scholarly writing.

To understand the ongoing formation of my scholarly identity and my journey towards a paradigm, it is necessary to understand how my social roles shifted during my PhD. I started my doctoral studies as a speech and language therapist who was interested in developing training to support clinicians to communicate with parents of children attending therapy. Unbeknownst to myself, I entered the field from a positivist position, in line with what is typical in a scientific healthcare field like speech and language therapy. At this time, I sought to identify the 'best' way for clinicians to be trained in parent-clinician interactions. However, as my studies progressed, my social role changed. In addition to becoming a doctoral student, I moved from being the clinician in the room, to being the parent. My children were born prematurely and I was now attending therapy with them as their parent. My

experiences in this role had a profound impact upon my identity, perspective and beliefs about knowledge. Upon reflection, I realised that my perspective was different depending on which social role I inhabited. These reflections in combination with extensive reading led me to connect with the participatory paradigm (Heron and Reason, 1997). Within the participatory paradigm, human-beings subjectively experience an objective physical world and can make better sense of this world through dialogue with each other. The paradigm has an extended epistemology and asserts that different types of knowledge are acquired in various ways. For example, whereas reading often leads to propositional knowledge, life experience leads to experiential knowledge. Aligning with this worldview had a number of consequences for me as a doctoral student. In relation to my writing, it helped me to understand how my emerging identity as a scholar is influenced by my previous and present social roles. It further gave me permission to draw upon and utilise the knowledge I acquired within these social roles, to either interpret data and previous research or to present it within appropriate genres of writing such as autoethnographies or narratives. While I am still learning the frequently tacit rules that surround voice in academic writing, exploring my personal and social identities and connecting with a paradigm has helped me to understand their basis.

As with all qualitative research, this personal narrative is not generalisable across persons, places or time and represents my experiences alone. Due to the limited scope of this paper, I provide a brief personal summary and do not explore themes at depth.

Due to limited explicit guidance, doctoral students often struggle to develop their voice in scholarly writing (Potgieter & Smit, 2009; Gennrich & Dison, 2018; Ismail, Ansell & Barnard, 2020). Through personal narrative this paper explored whether and how reflection on identity and connecting with a paradigm can assist doctoral students to understand, develop and integrate their voice in scholarly writing. Study-findings suggest that these activities can assist novice-scholars to discover their voice by finding 'knowledge and understanding that is blended into our identity and setting up new understandings that have the goodness of fit.' (Potgieter and smit, 2009, p. 216). Further in-depth research is required to investigate the utility of these methods for other students, and to evaluate if explicit guidance in education would be beneficial.

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Academic writing as a fingerprint of identity (Talal Sorour)

One of the most issues that scholars or doctoral students and early career writers face is how they develop or find their voice in academic writing. As every human has his own finger print that illustrates his identity, which differentiate him from others. Hence, voice in academic writing is the signature of the author, which illustrates the author identity through his thoughts and opinions and way of writing. As in recent years, the concept of identity has come to attract significant attention from researchers. One of the terms that has been used to capture the sense of identity in written discourse is voice—a term that has been defined in a wide variety of ways.

According to (Belcher and Hervilla 2001) as they edited a special issue of *Writing in a Second Language* focusing on the issue of voice in writing in a second language. Soon after voice became a topic for discussion. Stapleton (2002) expressed doubts about the importance of voice in academic writing and sought to demonstrate its insignificance to academic writing in a study examining the relationship between literal features related to voice and the quality of scholarly polemical writing. Hence, Is voice, as (Helms-Park & Stapleton, 2003) noted insignificant to academic writing? The answer, of course, depends on how the voice is defined and how suitability is measured and interpreted. Hence, what is an academic voice? It seems that there is no typical definition for it. As University of Melbourne, n.d., proposed that the voice is as distinguish between the words and the thoughts of the author, which differentiate him from other authors. Moreover, Wending 2012 described it as “creation of that writer and writer only”. Others such as, (Everitt-Reynolds, Delahunt, & Maguire, 2012) see it as a writing style which concentrates in academics. Furthermore, (Elbow 1994) has identified it in five meanings of voice that are relevant to writing.

First, audible voice or intonation (the sounds in a text). Second, dramatic voice (the character or implied author in a text). Third, recognizable or distinctive voice. Fourth, voice with authority. Fifth, resonant voice or presence. On the other hand, some have criticize it such as Potgieter & Smit (2009) they noted as “our scholarly identity in our craft” which include finding “knowledge and understanding that is blended into our identity”. Moreover, (MacPhil 2014) noted, there is simply no consent about the writing voice, although there is an emphasis on it. So, in the absence of consent, how does one look for or develop a voice? In academic writing, it is important to not only present fact, thoughts ideas and conclusions but also the Point of view or position. When you are able to communicate this consistently in your writing, you are using your voice. Furthermore, (Rachel Gardner 2010), writing voice is all about your creativity and having the courage to express it.

As every human has his own finger print that illustrates his identity, which differentiate him from others. Hence, voice in academic writing is the signature of the author which illustrates the author identity his thoughts and opinions Personal Voice in Academic Writing as Academic standards define the types of writing where there is greater acceptance of the use of a personal voice (first-person personal writing), and this often depends on individual factors. (Fleischman 1998) illustrated that a personal voice is more suitable when the authors are “from traditionally within the academy relegated groups: women, blacks, lesbians, gays, ethnic minorities, and academics from working-class backgrounds”. It has also been suggested that men and women have historically showed differences in writing styles and therefore in academic voice. In the same vein, (Tedlock 2003) illustrates that ethnography written by married couple’s husband and wife as authors are often displays a separation on the gender. As the husband who is the male partner is likely to write on topics that concentrate on his major using a trusted academic voice as away. On the other hand, the wife as a female is more likely to write on feminine topic, which concentrate on women’s interest by using a female personal voice. According to (cf. 1998; Tedlock, 2003) former studies illustrates differences in academic voice in the same text written by husbands and wives , and family members, have failed to support the claim that gender essentially explains differences in the use of academic voice and self-representation in writing. On the other hand, (Fleischmann 1998) notes that some scholars have classified the formal traditional voice as male and personal writing as female. As historically, males controlled the scientific community leading to feminist criticisms of early literature and theoretical models. Many scholars today turn to social media as a modern opportunity to expose and criticize gender bias in science, in particular the assumption that a trusted voice is linked to maleness.

This paper illustrates whether and how voice plays a role in academic writing. As we discussed the important of voice in academic writing and the features of it as it is one of the most issues that scholars or doctoral students and early career writers face is how they develop or find their voice in academic writing. As every human has his own finger print that illustrates his identity, which differentiate him from others. Hence, voice in academic writing is the signature of the author, which illustrates the author identity through his thoughts and opinions and way of writing. as voice in academic writing differentiate from one to other depending on the gender and level of education and opinions etc.

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Developing an authorial voice as a second language researcher (Edicleia Oliveira)

According to French (2020), the written text is central to an academic's life. It's through its consumption, interaction, and production that a scholar affirms her/himself professionally. It is also by engaging in these activities that a researcher learns the writing practices that regulates the compliance of systematic protocols that defines what is scientific and what is not. For French, a researcher's professional identity emerges from the entanglement of the written text and writing practices in the everyday life of academics. Within this context, developing an academic voice is a space of power struggle and negotiation. Nonetheless, it is within these tensions that the academic professional identity is shaped. As agreed by several authors (Botelho de Magalhães et al., 2019; Hirvela & Belcher, 2001; Langum & Sullivan, 2020; Li & Deng, 2019; Morton & Storch, 2019; Potgieter & Smit, 2009), finding a voice as a second-language (hereafter referred to as L2) scholar is especially challenging. This paper will discuss some challenges and implications of developing an authorial voice in English as an L2 researcher.

Defining Academic Voice

According to Robbins (2016), academic voice is a difficult term to define. Different authors have described it differently, some with emphasis on subjectivity, others as a disciplinary construction, yet others as generally good academic writing. Similarly, for Potgieter and Smit (2009), developing an academic voice, is to master the disciplinary knowledge and conventions first of all. Only then, scholars are well positioned to find where they fit in within their disciplinary landscape. They used the metaphor of the signature, as the "I" being there in the text, to illustrate the presence of an author's voice. However, they also argued that novice researchers, specially, feel confused on how to properly position their voices in relation to the many other voices within a particular field, especially when they are in conflict. They explained this feeling as "a state of discursive tension" (p.218), to which they called heteroglossia. Adding to that, novice researchers are contemplated with the inadequacy of their voices, when facing more experienced authors, in the form of paper rejection notices. French (2020) framed these tensions discussed by Potgieter and Smit within a Bordieuan (1985, as cited in French) concept of habitus. She contended that finding one's voice is to negotiate subjectivities against the adherence, through acculturation, to disciplinary discourses and writing practices that often goes unquestioned. Unlike French, Morton and Storch (2019) adopted a Bakhtinian (1981; 1986) approach to authorial voice. For them, its orientation is simultaneously individual and social. From the perspective of PhD supervisors, as explored voice is related to how students construct their arguments critically, adding their own interpretation of other author's perspectives in a way that is

convincing and authoritative. Conversely, showing language command is in itself a challenging task for L2 students, as discussed next.

Challenges in developing an authorial voice in an L2

Ivanič and Camps (2001) asserted that cultural representations are extended to the written text, specifically in relation to linguistic choices. Drawing from a Bakhtinian (1981; 1986, as cited in Ivanič & Camps) concept, they argued that “voice types” are situated within sociocultural contexts, denouncing one's social affiliation. While researchers have at their disposal a number of voice types, they have to learn to balance them with the requirements of their disciplines. To the agreed disciplinary writing conventions, Hirvela & Belcher (2001) called it “academese”. For them, the process of learning how to write in academese can be perceived as a process of losing, blending, or enlarging one's identities. This process is even more complex for mature graduate students, who already developed an authorial voice in their native languages. Botelho de Magalhães et al. (2019) hold similar views, claiming that learning what is acceptable or not in an L2, as to sound legitimate and without “written accents”, makes the task of developing a voice the more challenging. As an illustration, Hirvela & Belcher (2001) reported of an accomplished researcher in his first language who struggle to gain the same recognition and respect when writing in the L2.

Despite of the challenges, L2 academics agreed that having a good command of English and the academese would give them the opportunity to advance their academic careers (Hirvela & Belcher, 2001). Likewise, according to Botelho de Magalhães et al. (2019) the authorial voices of L2 scholars grew stronger as they gained confidence in themselves as academics by mastering the key concepts of their disciplines. Researchers interviewed by Langum and Sullivan (2020) acknowledged that writing in English allowed them to be part of a wider community of researchers. Interestingly, they also testified that once they learned the conventions of academic writing in English, it became harder to translate some disciplinary concepts into their native languages. Generally, researchers recognised that mastering and confidence comes with practice and patience (Hirvela & Belcher, 2001; Langum & Sullivan, 2020; Robbins, 2016).

To conclude, it can be understood from the literature discussed above that academic writing is a difficult task in general and even harder for researchers writing in an L2. However, as argued by Langum and Sullivan (2020), rather than being perceived as a deficit, researchers with a L2 already possess a voice in their native tongues, especially in the case of mature academics. Extending their voice to the L2 actually widen their horizons in both languages, giving researchers a wider awareness

of their research context and how it is translated into the written text. Although choices are sometimes constrained by the obligation to follow disciplinary writing rules, learning the tenets of good writing is a good place to start. Finally, as framed by French (2020) as a space of negotiation and power struggle, adding a Bakhtinian perspective of voice types (as cited in Ivanič & Camps, 2001), developing a voice in an L2 academic writing imply the possibility either to: (1) conform or resist hegemonic voices; or (2) recombine available voice types to create one's own self-representational voice. However, the latter comes with the caveat, as deliberated by Potgieter and Smit (2009), of not being granted affiliation within the scholarly community, at least until one have found a signature that sounds legitimate for others in the field.

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Chapter 4. Integrating your voice into academic writing as a learned and prescriptive process

By Tara Holland, Thi Ngoc Dao, Fardus Sultan, Clodagh O'Reilly and Shubham Sharma

This chapter progresses the student reflections to strategies and prescriptive guidance by firstly recognising that integrating voice into academic writing is a process that can be both learned and taught. Some practical guidance and tips are included. The practical guidance recognises that finding a voice is a matter of taste and scholars themselves must eventually figure out what works for them and what does not.

From student to academic voice through academic enculturation (Tara Holland)

The term 'academic voice' is deceptively simple. On closer inspection, it is revealed to be a term often described as 'multi-layered and complex' (Prior & Bilbro, 2012). There is no standard definition for academic voice, however, Robbins (2016), describes it well when she says that 'in academic writing it is important not only to present ideas, facts, and conclusions but also have a point of view or a stance (Robbins, 2016). This means that students have to be able to understand the academic writings of other authors sufficiently to review them critically versus other authors in their field. This is an art that takes practice and cannot be 'inherently' learned just by reading academic articles and trying to mimic the authors. There are many contributory factors such as student efficacy (Carlino, 2012), academic enculturation (Coffman et al., 2016; Prior & Bilbro, 2012) and finding one's authorial identity (Cheung et al., 2018). A brief look at the literature, illustrates that a student voice transforms to an academic voice through a process of academic enculturation. Academic enculturation is not a simple linear process and is not standard across all universities. The factors attributed to findings one's academic voice, are both psychological and practical and develop in tandem.

This work first examines the academic enculturation process from both a psychological and practical perspective, and finishes with concluding thoughts on academic voice.

Academic Enculturation

Prior and Bilbro (2012) refer to academic enculturation as "the totality of processes that are involved in the ongoing production of cultural forms of life" (Prior & Bilbro, 2012). For example, doctoral students are participating in academic enculturation when they undertake the journey which transforms them from students themselves to scholars. They do this through attending colloquia and conferences which help them to talk about their work, by taking supportive modules like academic writing and research methodology with help them to learn and practice the art of academic writing, and finally they learn from socialising with their peers and other academics. Academic enculturation is therefore a mix of both psychological and practical elements which are inter-related. For example, when a student submits their first poster to a mini-conference, writes their first paper for review, or finishes their first semester of lecturing, these are all milestones that contribute to the transformation of their self-identity (Coffman et al., 2016).

The Psychological Factors

Coffman et al.'s research study offers an interesting look at how a group of five doctoral students helped each other find their academic voices, through the use of a community of practice. The

authors' paper is aptly named "Waiting for the Expert to Arrive" and describes the process of becoming a researcher and adopting a scholarly identity, as a 'process of transformation and identity development' (Coffman et al., 2016). A community of practice is defined as "a group of people who share a common concern, a set of problems or a passion about a topic, and who deepen their knowledge and

expertise in this area, by interacting regularly" (Wenger et al., 2002). Identity transformation plays a key role here, according to Kasworm (2010). She points out that a doctoral student's identity is positional in the sense that the student is attempting to negotiate the academic challenges set before them, as well as developing a sense of agency as certain goals are achieved. Similarly, the student's identity is also relational, as they are developed by a student's acceptance by others within their social environment, in particular with their faculty members (Kasworm, 2010).

The Practical Factors

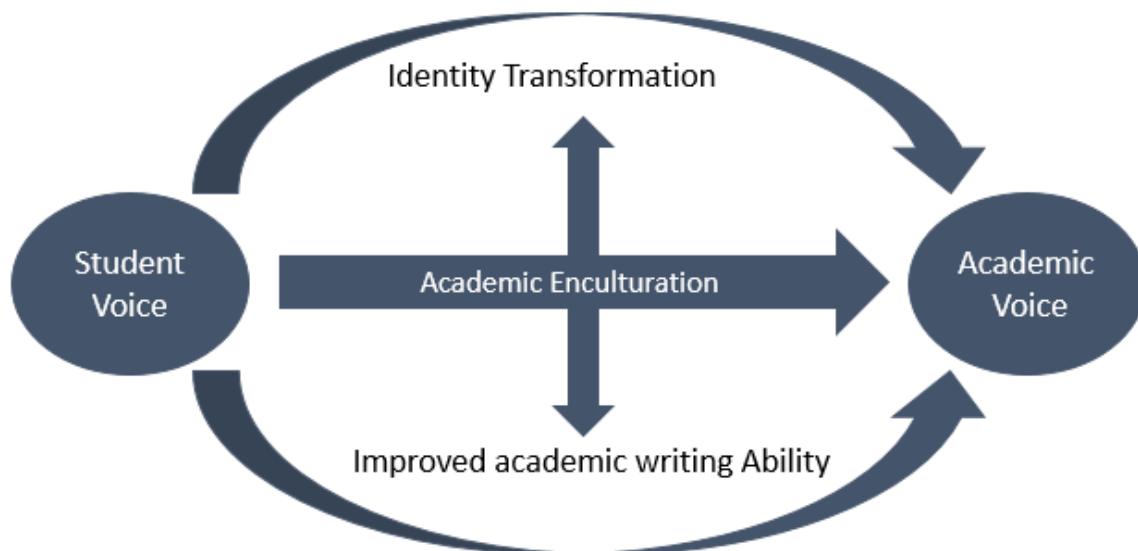
Gray (2017) believes that for far too long, under-graduate and graduate level students have received little if any advice on how to develop their academic voice when learning how to become academic writers. Therefore, for many individuals, including professors, academic voice is part of the hidden curriculum of university life (Gray, 2017). Hyland (2002) concurs with this view in his study on identity and academic writing. He introduces a phrase called 'the myth of impersonality' where he explains that students had been taught to subordinate their views and personalities in their academic writing. Hyland includes excerpts from numerous text books and style guides, for example:

"To the scientist it is unimportant who observed the chemical reaction: only the observation itself is vital. Thus the active voice sentence is inappropriate. In this situation, passive voice and the omission of the agent of action are justified" (Gong & Dragga, 1995).

Hyland does admit that simply writing in the third person, versus the first person oversimplifies a more complex picture. Literature does emphasise that research standards differ by discipline. It is generally believed that the closer the discipline is to the hard sciences (e.g. medicine or engineering) the more acceptable it is to use the third person throughout. However, even twenty years ago Hyland was calling for educators to guide learners towards an awareness of the options that academic writing offers by helping to forge their academic identities by using their academic voices appropriately. It seems that slowly Hyland's message has been disseminated and the students of today in many locations, have access to courses that teach them both the explicit and the tacit practicalities of good academic writing.

To summarise, the following model in Figure 1 is proposed as a way to visualise how the psychological and practical factors of academic enculturation transform student voice to academic voice.

Figure 1. Progression of Student Voice to Academic Voice



Source: Derived from 'Academic Voice' literature review

Academic enculturation is an umbrella term used to describe the transformational journey a student goes through on their way to becoming a scholar. As a student's self-efficacy grows, it is linked to the transformation of their identity to that of a scholar. As this is happening, the student voice in their writing transforms to an academic voice. Other authors have found links between voice, power and self-efficacy, which support this view (Gennrich & Dison, 2018). So too, does the study of Cheung et al, where the participants understand an authorial writer as one who has confidence in their role as author, values writing, has ownership of their writing, thinks authorially, and has rhetorical goals in their writing (Cheung et al., 2018).

A common theme in the literature on this topic is the fact that not all students have access to the same degree of academic enculturation (Carlino, 2012; Ismail et al., 2020). Ismail et al. (2020) highlight the plight of a South African Management scholar with little access to his supervisor or other university supports, who eventually employs the services of an academic writing coach to help him publish his thesis. Carlinho's (2012) study focuses on how the art of writing itself, helped Argentinian doctoral students to cope with their identity transitions.

The literature confirms that the transformation from student voice to academic voice is a journey with both psychological and practical elements, and the more students can immerse themselves in collaborations with their peers and other scholars, the less difficult this transformational journey will be. Unfortunately, not all students have the same opportunities to minimise the challenges of this journey. Those of us with access to both the psychological and practical tools to complete our journeys, are lucky indeed.

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Finding the voice is a process; some practical guidance (Thi Ngoc Dao)

Investigating voice is a continuing concern within academic writing. While there is no standard definition of an academic voice, many researchers suggest that 'voice' is a personal opinion, so-called stylistic, which distinguishes between one author's ideas and others (Garder, 2010; Matsuda & Tardy, 2008; Sansom, 2018). Ivanic (2005, p. 400) mentions voice as "the strength which the writer comes over as the author of the text" that can position the research authoritatively within their discipline. Some researchers (for example (Helms-Park & Stapleton, 2003; Stapleton, 2002) suggest that voice can be considered both from the writer's and readers' perspectives, or both discursive and non-discursive features. Readers construct voice within a particular context of social interaction, bringing their assumptions, beliefs, values, and expectations to bear on the writer's text (Matsuda & Tardy, 2007). Morton & Storch (2019) describe academic writing as a concept of "textual voice" based on an understanding of the voice as dialogic which is achieved through negotiation between writers and readers.

In academic writing, authors represent themselves in their texts in different ways. The voice can be distinguished into two kinds as writer voice and source voice (Academicmarker, 2019). The writer's voice is used to indicate and introduce the opinions and ideas of the writer, while the source voice may be used to introduce evidence, concepts, or ideas from a published piece of research. The writer's voice can come from research topics or different kinds of research questions that the author asks. Moreover, voice can also be expressed in the discussion section after having the research's results or in the conclusion part where the authors are encouraged to give well-reasoned opinions in the writer's stylistic voice. It is important not only to present ideas, facts, and conclusions (which considered as the source voice) but to have a personal point of view as well in a research paper based on evidence to establish credibility (which considered as the writer voice). When the authors can consistently present these kinds of voice in their writing, they are using their voice.

In order to develop one's voice, it is necessary to take courage and practice. Courage is to help the writer facing the failure or harsh comment in publishing, and then continue trying to succeed in expressing their voice (Brown, 2015). In addition, the practice is an essential way to help authors achieve this. MacPhail (2014) proposes six techniques to speed up finding and developing the author's distinctive voice: free write, read more, write every day, talk out the arguments, share the early drafts, trust your instincts. Among them, the most effective way is free writing, which starts with a blank piece of paper and keeps writing for 15 or 20 minutes. Then the writers should keep this process of writing every day to refine writing skills. In addition, the writers need to read and analyse not only

within their academic field but also read outside their field. In this step, the writers should read critically which think about how they will be able to use it in their work in their own words (Robbins, 2016). Moreover, writing clearly will make the work accessible to a more general audience. The writer also should be open to feedback because it is the best way to train and vary the writing and to learn how to improve and represent the own voice.

To sum up, 'voice' plays a crucial role in academic writing. The voice is self-represented way of an author using their texts in an academic context. Finding the voice is a process, in which the writer has to write continuously and read deeply, broadly and critically to test different techniques. To find and develop an academic voice, we should strive to write with clarity and flair as Clandinin & Connelly (1994, p. 424) suggest that "when the veil of silence is lifted and the writer knows he or she has something to say and feels the power of voice, that person still must find a way of saying what he or she wishes to speak".

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Examine what works and what does not in your own writing (Fardus Sultan)

Good writing engages us from the start, makes reading effortless and enjoyable, “the eye does not pause, and the mind does not stumble” (Creswell & Creswell, 2018, p.167). It tells a story and brings a reader onto a journey; and as humans, we love a good story (Zak, 2014). Research, above all, regardless of the topic being studied, is a human endeavour (Leavy, 2017). It is conducted by humans for humans. So why then, when we write about some of the most important aspects of our scholarly pursuit, our language is not as exciting and engaging as in a narrative story?

After all, as scholars, we are telling a story (Donnor & Ladson, 2018) and scholarly writing could also be seen as storytelling. We might not immediately recognise the main protagonists, as we do in literary writing, nonetheless, they are present in the form of our participants or the focus of our research – for whose benefit we are doing it? Similar to the main elements of a story, with the introduction, culmination and conclusion, so are the elements of scholarly writing. The literature review is setting the scene, providing a background and context. This progresses to determining our research question and culminating in how we have conducted the research. It ends with the conclusion by discussing the results and contribution of the research. While it might not have a fairy tale ending, contribution to knowledge provides that positive aspect, a good feel factor or a talking point for the future research stories.

Since ancient times, communicating messages by telling stories has been a traditional way humans have imparted knowledge (Sundin et al., 2018; Zinsser, 2006). Conditioned to learn by listening to stories from our birth (McKee, 2003), a narrative is a method we use to remember while “we tend to forget lists and bullet points” (McKee, 2003, p.4). Sundin et al., (2018) argue that by conveying scientific evidence in a relevant and understandable manner, by embedding information in a narrative can, not only increase audience’s engagement, but also the readiness to act upon such knowledge. Thus, by viewing the knowledge from a storytelling perspective, the messages are easier to process and often result in higher attention span (Sundin et al., 2018). In the current post-modernist area (Richardson, 2018), where the real-world relevance of research is often questioned (Robson & McCartan, 2016), using such engaging method of writing can serve to convey the importance of research.

In her contribution to the Sage Handbook of Qualitative Research (2018), Richardson writes how in ‘coming out’ and confessing to struggle to finish reading some “supposedly exemplary studies” (p.1410) or long-awaited books, she had also discovered a community of like-minded scholars. In what

she identified as a serious problem, particularly relevant for the qualitative researchers; as unlike quantitative studies, qualitative research has to be read in full to be wholly appreciated; she argues for the need to reframe how qualitative scholars write and doing so, write in the context reflective of the dominant social constructs.

So, what does that mean for current researchers? How can we develop scholarly voice and apply these storytelling principles?

First and foremost it is by realising that as researchers, we too are writers (Denzin & Lincoln, 2018), each with a unique voice (Renck Jalongo & Saracho, 2016). The more proficient such voice is, the more effective it is in communicating scholarly work (Renck Jalongo & Saracho, 2016). In other words, just like a singer in training their voice, writing too, needs to be practised and coached (Renck Jalongo & Saracho, 2016). Often, it takes writing and re-writing to produce writing excellence, or as Zinsser so eloquently argues: "Rewriting is the essence of writing well" (2006, p 65).

Secondly, the writing voice; the language, tone and manner of engagement is determined by the audience (Honoree, 2016; Robson & McCartan, 2016). Writing for journals is not the same as writing for blogs. Even writing papers for academic journals requires knowledge of the audience they serve, with the style and tone reflected therein (Robson & McCartan, 2016). As Renck Jalongo and Saracho (2016) reason "there is a useful distinction between writing about (a topic) and writing for (an audience). Writing about is like making the menu; writing for is more like preparing and serving the meal" (p.32). Hence, such awareness and audience-centricity is "a critical variable that differentiates effective and ineffective writers" (Renck Jalongo & Saracho, 2016, p.32).

Consequently, to express the ideas accurately and precisely, the language needs to be clear and concise (Robson & McCartan, 2016), or to what Creswell and Creswell (2018) refer to as trimming the fat; a process of removing excess words from sentences. The result of which is having more compelling and impactful messages (Plaxco, 2010). In the examples of how not to write, Jalongo and Saracho (2016) highlight the use of a pompous tone, abundance of bold yet unsubstantiated claims, emotive language and a multitude of jargon.

In another example, Neuman (2014) argues that scholars often use passive instead of the active voice. While this may seem more commanding, he contends, it also obscures the writing. In the similar line,

others too, suggest the use of active voice, accompanied with active verbs and the present tense (Creswell & Creswell, 2018; Robson & McCartan, 2016; Zinsser, 2006).

While the above highlight some of the strategies in finding a voice, it is also noteworthy to conclude with Plaxco's (2010) remarks that "there is no single, correct way to write... The trick, then, is not to copy someone else's voice, but rather to study what works—and what does not—in your own writing... to formulate your own guide to effective communication" (Plaxco, 2010, p.2261).

Finding a voice as Zinsser (2006) observes is "largely a matter of taste" (p. 164) too and in concurring with Plaxco (2010) the purpose of this brief paper is not to convince of "the one true way [of] writing" (Plaxco, 2010, p.2261) but to prompt and think what's the story in our own research?

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Tips for developing your academic voice (Clodagh O'Reilly)

The authors voice in a piece of academic writing is an important element that introduces opinion and reflection. It can bring a unique point of view or insight to the findings discussed or present an individual style. How and when the authors voice is weaved into academic writing will depend on the guidelines for a piece. An editorial will allow for a stronger personal voice than perhaps a peer reviewed journal article (Sansom, 2018). Voice should reflect 'what the author brings to, aims for, and does with the materials.' Often an author's voice will bridge the transition from research studies results to the arguments and conclusions (Charmaz & Mitchell 1996). The conclusion of research should be based on original thought and communicating the authors own stance (Brown 2014).

The author needs to consider many factors before deciding on the most appropriate voice for their research. It will take time for a new author to develop their own voice and style.

Authoritative Voice

Historically, academic writing was reported in a distant, authoritative voice. Often this authoritative voice was assumed to strengthen the academic writing and was known as the hallmark of a mature author. The use of an authoritative, more distant voice is underpinned by the argument that knowledge is seen as open for discovery by anyone who is appropriately trained, and the researchers personal characteristics are irrelevant (Fleischman 1998). To speak with authority, an author might often need to use language and code which is not synonymous with their own usual culture (Johns 1997). It became the aim of many authors to create 'author-evacuated prose' where personal attachment or intention was avoided (Geertz 1988). This was particularly common in the science field. A scientist is not concerned with the personality or characteristics of the individual who observed the chemical reaction. They are only concerned with the observation itself.

As the inclusion of a personal reflexive voice became more accepted and popular, many authors first incorporated this by initially writing a piece in a distant authoritative voice and subsequently wrote a more personal reflexive piece commenting on their earlier work (Watson 1968).

Personal Reflexive Voice

The use of a personal reflexive voice does not automatically require the use of the first-person pronoun 'I', although that may be assumed. There has been much debate and discussion on the inclusion of an active-voice and whether it can perhaps be seen to weaken the authority of the article. (Bourdieu 2004) On peer review of a journal the author might be encouraged to replace the active-voice 'I' with the more distant voice terms of 'this paper examines' or 'this paper offers' (Gray 2006).

Reflexivity however allows an author to become sensitive to their own political, social and cultural context.

The inclusion and use of a personal reflexive voice can add to the transparency and credibility of the research (Lincoln and Guba 1985). However, for some it is seen as a professionally risky approach, depending on the subject (Goffman 2014). There can also be cultural challenges in using the first-person voice of 'I' where it is not deemed appropriate or encouraged (Hyland, 2002). The author must be aware of the cultural context where their research will be disseminated and ensure they are respectful and reflective of cultural norms.

Personal voice is most accepted when the author is from a marginalised group (Fleischman 1998). There has been some interesting research into the preferences of gender on voice style (Tedlock 2003). The personal voice is culturally coded as feminine, and as it is deemed to be more relational, conversational and emotional it is gendered female. This may impact the author on their decision to use a personal voice or authoritative voice. There have been several high-profile exposés over the past few years where female authors have highlighted.

Tips for developing your voice

Whether as an author you decide to use an authoritative distant voice, or a personal reflexive voice, there are several tools an emerging author can use to help develop their voice. Free writing is the practice of regularly taking a blank piece of paper and writing whatever comes to mind without sources, quotes or references. This helps to form the habit of writing. The voice as an author will emerge through continuous writing (MacPhail 2014).

Reading widely, broadly and critically is also important to gain exposure to different styles of writing. Reading from a wide variety of sources and on a wide range of subjects both within and outside the authors field and then critically evaluating the style will help develop a connection between other authors ideas and your own (Fitzmaurice and O'Farrell).

Above all, it is imperative that an author write clearly. There has much criticism of academic writing. It has been described as 'typically challenging, boring and dense' by Steven Pinker (2014). Pinker goes on to call this concept the 'Curse of knowledge' whereby the author often incorrectly assumes the reader has the same level of background and detailed knowledge on the subject.

Over the past 60 years, there has been a shift to a more accessible style of writing as outlined above. The inclusion of the personality and attitudes of the person behind the writing – when appropriate – has become more mainstream. The use of clear, easy to understand language has helped to demystify the work of academics and make it more accessible to everyone, the use of the personal voice of the author has been instrumental in this. There has also been an acknowledgement of the challenges and stigma faced by some scholars in the use of their natural voice, highlighting and challenging these biases on a public platform – such as social media – have ensured barriers are continually removed.

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Teaching and learning how to find your academic voice (Shubham Sharma)

The awareness of the centrality of academic writing skills has led to calls for more productive training for students to meet the demands of the academic literacy activities they will experience at university. One of the many newspaper articles that highlight this lack of preparedness among home students in universities lists the following as obstacles and problems: not knowing 'academic language' and not knowing how the student writer is entitled to have his/her own opinion, a lack of understanding of the research process as recursive rather than sequential and poor 'critical reading and thinking' (Tickle 2011). These are all epistemological adaptation issues, involving identity and speech negotiations. They concern the position of the self in and with regard to authority in an academic culture, and a profound reorientation in terms of what information itself is and how it is constructed; all that is mentioned above by Hyland (2006).

Three separate sources are referencing, critical thinking and vocabulary, offering examples of the significant cultural changes expected by newcomers to higher education. New orientations of self are expected to be effectively navigated by these changes: new ways of being, valuing, understanding and expressing. Both of these are critical aspects of entering a new information group. Referencing is perceived to be an important feature of scholarly activities, but sometimes it's deeper meaning is not understood. Wingate (2006), Hendricks and Quinn (2000) and Chanock (2007) allege that it is a total fallacy to frame referencing as a technical technique that can be applied to the repertoire of a student. Therefore, guidance on 'how to quote' in itself is insufficient as it leaves students unsure how to choose sources, how to objectively understand them, and how or why to quote (Lea and Street 2000). In these skills, the facility implies an understanding of the built essence of knowledge.

Critical thinking is the second site. This is another example of an environment that is considered to be important but unnecessary for home learners for international students. It is thus frequently included in English for Academic Purposes (EAP) courses where a perceived 'lack' of linguistic capital is equated with 'lack' of critical thinking skills, as Smith (2006) points out. In fact, however, all students, irrespective of their language context, see the need to learn critical thinking as a key component of their university education. This can definitely be indicated by the high level of sales of Cottrell's *Critical Thinking Skills* (2nd edition, 2011), 'Over 1/2 million sold' as the cover for the 2011 edition proclaims. A significant aspect of entering these modern academic groups is the third site, language.

Actually, a further justification for an inclusive model of academic writing tuition is made by the linguistic features of academic discourse. Regardless of discipline, there are recognizable linguistic

elements of academic discourse. Strong lexical density, high nominal style and impersonal constructions are prominent features (Hyland, 2006). The most widely used words have been established and the idea of specialized use of certain lexical objects has been developed (Coxhead 1998).

Many institutions have Writing Centres. They appear to be framed, however, as assisting with writing 'problems'. They can also be called Writing Clinics, suggesting that they are 'unwell,' or insufficient for students who consult them. The minimal, ad hoc, design of this treatment may not be adequate.

Once the problem of gaining academic literacy practices is framed rather than bolting on any lacking abilities as acculturation, its orientation is exposed as not remedial developmental. Crucially, all classes of students, whether domestic or foreign, regardless of their linguistic origin, are involved. In terms of practice and language, a fine calibration is expected of all students to be able to function efficiently and authentically within the new setting. An effort to include a systematic roadmap for achieving this is the course under discussion. The groundwork has already been laid for such a course. Theoretical explorations of the epistemological and cultural dimensions are being published that enrich our perception of what is involved. Useful and applicable resources for teaching also exist. It is important to prioritize the acquisition of academic literacies and introduce them into the mainstream rather than leaving them as peripheral. This suggests a change in pedagogical goals.

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“Why, then, is academic writing so often viewed as an isolated activity? And why is it still based on maintaining distance between writer and reader?”
(Kiriakos and Tienari, 2018)

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