AUTHORIAL VOICE AS A WRITING STRATEGY
IN DOCTORAL THESES

by

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To my family

for your unfailing support, motivation and inspiration

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To colleagues who supported me with many coffees and moral support, and who acted as sounding boards for my ideas, my heartfelt thanks. Thank you for believing in me and sharing this journey.

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I praise and honour the Lord Jesus Christ, my Saviour, for giving me the courage and wisdom to complete this task.

Abstract

Voice is not a new concept in writing; however, it is relatively new in the field of academic writing. The main aim of this research is to determine how voice as a social construct is understood and perceived by doctoral students and supervisors from the faculties of Humanities and Social Sciences at a South African university. The focus is on the challenges of exhibiting an authorial voice in doctoral writing in particular, with the aim of informing a pedagogical framework of voice that might serve as a foundation for further development of an instructional framework.

The term 'voice' started to appear in North American composition writing in the mid-1960s as a mark of self-discovery, individualism, and expressivism. However, the emergence of social constructivism led to a marked decrease in the emphasis on individual voice in favour of regarding voice as socialised and constructed. The post-2000 voice era became more nuanced and established a definite niche for voice in academic discourse. The three approaches that influenced written voice most significantly are individualised voice, powered by the expressivist approach; socialised voice, which embraces voice as multi-dimensional and dialogic and embedded in Bakhtin's *heteroglossia;* and voice as empowerment, represented by the Academic Literacies Approach.

Except for its historic evolution the notion of voice was impacted by Systemic Functional Linguistics (SFL) as a theory of language. Two partially operationalised models, grounded in social constructivism and SFL, provided the substance for designing a heuristic framework for voice: the Engagement Framework, situated in the Appraisal Framework of Martin and White (2005) and Hyland's (2008a) model of stance and engagement.

With the decline of the expressivist approach a number of theoretical and empirical studies propagating a pedagogical approach started to appear. Although these studies validate the need for a visible voice pedagogy, voice has yet to be operationalised as student friendly pedagogical tool.

The following research questions guided the research: 1. How is authorial voice theorised in linguistics and applied linguistics? 2. Has the notion of 'voice' been adequately operationalised in academic writing contexts? 3. What guidance on developing a voice pedagogy is found in the scholarly literature on writing instruction in higher education? 4. How is the notion of voice understood by supervisors and doctoral students?

A qualitative case study was conducted to determine the understanding and perceptions of voice by supervisors and doctoral students by means of semi-structured interviews. The data were systematically analysed and coded using qualitative content analysis. The qualitative data analysis software program ATLAS.ti.2 was used for this purpose.

The data yielded four main categories: 1. Assumptions about voice as non-negotiable in doctoral writing; 2. Enablers of voice; 3. Impediments of voice, confirming voice as complex and unstable; 4. Opinions on voice as construct that substantiated gaps in the literature. As the findings point to a need for a pedagogy of voice these categories were translated into parameters for a pedagogy of negotiated voice. The pedagogical model integrates the theory-based heuristic as well as pedagogical attempts at measuring voice and the findings of the empirical study.

Key terms: academic writing, engagement, discipline-specific, doctoral writing, humanities and social sciences, pedagogy, pedagogical framework, stance, teaching writing, voice.
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TABLE OF CONTENTS

List of Tables

List of Figures

Appendices (on CD)

CHAPTER 1 INTRODUCTION

1. AIM OF THE RESEARCH

The concept of voice is not new but voice in academic writing has only become the focus of theoretical attention in recent years. However, the theoretical research has not been matched by empirical research or pedagogical applications of voice (Canagarajah 2015:122). Voice in written language has since developed to play an important role in advanced academic discourse in the 21st century. Writing is a crucial part of students' academic career, although it is seldom explicitly taught. Academic writing is distinct from other forms of writing and is referred to as "knowing how to speak and act in academic discourses" (Boughey 2000:282), and for many students writing remains a challenge.

The quality of writing takes on more importance and the stakes become higher as a student progresses at postgraduate[1] level (Singleton-Jackson, Lumsden & Newsom 2009). At the doctoral level it is imperative to have developed an own voice, which is judged by the quality of the doctoral thesis. The significance and labour of writing a doctoral thesis cannot be underestimated. Yet, it is often treated as a notion separate from the research (Kamler & Thomson 2008:507). It is indisputable that doctoral students make their theoretical and empirical contribution through producing a written text by means of which they eventually become scholars in their field (Wisker 2008).

The debate on product-process approaches has dominated writing approaches since the 70s and 80s in the USA, and has spread to Australia and the UK (Thompson 2013). This divide is still alive as demonstrated in the process of developing a scholarly/doctoral voice and the thesis as a product that should demonstrate mastery of a disciplinary field of knowledge. The product is open to scrutiny by external

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[1] The term 'postgraduate' lacks a uniform application in tertiary institutions worldwide. In the South African higher educational context postgraduate studies often consist of three consecutive levels: honours, masters and doctoral, although in some faculties students can proceed to master's level after the bachelor's degree. Many tertiary academic institutions worldwide do not offer an honours degree. In the US the term 'graduate' is used to refer to academic studies undertaken beyond undergraduate courses. Another difference to note of is that 'graduate' is often used as an alternative term for 'postgraduate'.

examiners and thereafter by the public, whereas the process is occluded, though not less important or unreal. Lave and Wenger (1991) add another dimension to the apparently invisible process and accentuate writing as a process of legitimate peripheral participation through which students write themselves into the discourse community to become authentic members. In this thesis I attempt to unveil the process and gain insight into the cognitive and social processes by which a doctoral voice is constructed and co-constructed. The main aim of this research is to determine how voice as a social construct is understood and perceived by doctoral students and supervisors from the faculties of the Humanities and Social Sciences at a South African university[2]. The focus, in particular, will be on the challenges in exhibiting an authorial voice in doctoral writing, and how these may inform a pedagogical framework that might assist advanced students to develop their own academic voices among other voices that constitute the discourse of their disciplinary fields or subfields.

2. CHAPTER OVERVIEW

The purpose of this chapter is to provide background to and a rationale for the study and give an overview of the current state of knowledge on voice as a writing strategy. In order to justify this research endeavour the gaps and limitations of the currently available literature are pointed out. I first provide a brief history of research on writing development linked to the emergence of voice. This is followed by an overview and problematisation of English as a dominant language in education, with reference to the distinctions between English as a first language (L1) and English as an additional language (EAL) within the global context and in South Africa. Subsequently, I briefly discuss doctoral writing as academic discourse, with specific reference to the salience of the conceptual and interactional nature of a thesis, the challenges linked to writing a thesis, and the need for formal training as well as the importance of establishing a voice in doctoral writing. The chapter concludes with an overview of the empirical research that has been conducted on voice as a writing strategy, specifically in doctoral writing.

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[2] Universities in South Africa do not classify faculties in a similar way. At the university where the sampling was done, the disciplines referred to as the Social Sciences are categorised under the Faculty of the Humanities. Henceforth, I refer to the social sciences, arts and humanities as "Humanities".

3. CONTEXT AND RATIONALE

In this section the study is contextualised by providing a brief history of writing research linked to the emergence of voice. It is followed by an exposition of the rationale for the study, which includes the dominant status of English in higher education worldwide and in South Africa. Thereafter, the current position of doctoral writing is discussed with reference to the nature of doctoral writing as academic discourse, and its positioning as both conceptual and interactional. It is debated whether the ability to write on doctoral level is an assumption, what the challenges are regarding EAL doctoral writing in South Africa, and whether formal training in doctoral writing is needed.

3.1 Brief history of writing research

The real-world context in which this study is located comprises the struggles of students, especially EAL speakers of English, to become legitimate participants in the discourses of their subject-fields (Lave & Wenger 1991) in a context where English has globally become the dominant language of thesis- and dissertation-writing (Hyland 2013:54). Many works in the literature point to the reality of academic writing as a site of struggle, particularly for EAL speakers/writers, for example, the following: Bangeni (2014); Butler (2009); Cadman (1997); Cameron, Nairn and Higgins (2009); Canagarajah and Jerskey (2009); Carstens (2008, 2009); Holliday (2007); Hyland (2013); Ivanič (1998); Lensmire (1998); Maybin (2001); Thesen (2013); Stacey (2009); Thesen and Cooper (2014); and Webb (2009). The following references explore doctoral writing as a site of struggle: Aitchison and Lee (2006); Basturkmen, East and Bitchener (2014); Castelló, Iñesta and Monereo (2009); Chang and Tsai (2014); Cotterall (2011); Garbus (2005); Guerin and Picard (2012); Kamler and Thomson (2006); Li (2008); Paltridge (2003); San Miguel and Nelson (2007); Starfield and Ravelli (2006); Swales (2004); and Wellington, Bathmaker, Hunt, McCulloch and Sikes (2005).

The reality of students, including doctoral students, who struggle to write in academic English, as pointed out in the previous paragraph, calls for a closer look at the historical roots of writing development and instruction. The concept of voice in writing and writing instruction has developed over the past 60 years. Writing development in

the USA between the 1960s and 1970s still reflected traditional conceptions of writing and writing instruction, and was mainly focused on prescriptive text features, model texts and formalistic rules. The Darmouth Seminar in 1966 reconceptualised specifically the teaching of English away from traditional models of cultural heritage and skills by viewing language (writing and talking) as a cognitive and expressive process (Nystrand 2006).

The mid-1970s marked the launch of empirical research on writing, which, in turn, was instrumental in instilling a new social perspective in writing. This perspective gained momentum in writing studies around the 1980s. The social aspect of writing became closely linked to the process writing movement during this time, which spread beyond the teaching of English to other forms of writing instruction. With the emergence of writing as a socialised phenomenon, researchers became interested in the nature of language and the new-found belief that writing is an inherently social and interactive phenomenon, and that the relationship between writers and readers is important in the process of meaning-making. Three well-known proponents of this view include Voloshinov (1973), Vygotsky (1978) and Bakhtin (1981, 1986), whose ideas about the social and dialogical nature of human communication and writing ('multivoicedness') are supported in this study.

During the 1980s, the cognitive development model of writing proposed by Bereiter and Scardamalia (1987) contributed to a view of writing as a problem-solving instrument and as a tool for thinking. Their research followed Britton's (1969) studies that criticised school writing as focusing too much on the transfer of information instead of encouraging thinking and understanding, and on Emig's (1977) ground-breaking essay *Writing as a mode of learning*, which proposes writing as a mode of learning and communication and emphasis on writing as process-and-product.

In the 1970s to the 1990s, socio-constructivism emerged, placing increased emphasis on the social nature of learning, knowledge building, and writing as communication (Nelson 2001:23). Nystrand (2006:20-21) points to the increase of research into doctoral writing as a social process during the 1980s. Further impacting on the interactional and interactive approaches to academic writing and

the development of voice is Bartholomae's seminal work *Inventing the university* in 1986, which emphasises the social and communicative aspects of college writing (Bartholomae 1986).

The last five decades saw exponential growth of the notion of voice. Concurrent with writing developments from the 1960s to 1990s, the notion of written voice as a concept that is contrary to the impersonal and overly structured approach to writing emerged, initially as a metaphorical expression of the authentic, expressivist self (Matsuda 2015:142). Bowden (1996) refers to the awakening of the use of voice in writing during the '60s and '70s as a "conceptual leap". This conceptual leap triggered several major events in the 21st century that accelerated the expansion of voice as constructed through the application of linguistic features in writing and the firm establishment of voice in academia (Costley 2008; Guerin & Green 2012; Hyland 2000, 2005b. 2008a; Ivanič 1998; Matsuda 2001; Matsuda 2015; Matsuda & Tardy 2007; Petrić 2010; Prior 2001; Tardy 2012a, 2016).

A factor that contributed considerably to the momentum of voice research is the reality of English as the dominant language of higher education and scholarly publishing globally and in South Africa. The development of teaching and writing in English was spearheaded by the spread of English as a global and an academic language (Ferguson 2007:8). The next section discusses the role of English as the academic *lingua franca* in scholarly writing.

3.2 English as the dominant language in higher education

The history and development of voice have been closely linked to writing in English as both a first and an additional language. The voice movement in American schools during the 1970s played a formative role in the development of the voice construct. From the 1970s through to the 1990s voice was regarded as one of the so-called 'principles' of L1-dominant American school and university writing, and therefore played an important a role in the development of writing instruction (Matsuda 2001).

In a global context, although English is not the international language with the highest number of native speakers (the first position is occupied by Mandarin

Chinese), it is the language with the largest number of non-native speakers in the world (The 15 most spoken languages 2017: online). Figures in 2010 indicated 360 million native speakers of English and 603 million non-native speakers, which means that English is the world's second largest spoken language (The 15 most spoken languages 2017: online). The prediction that half of the world's population will be speaking English by 2050 is perhaps not so far-fetched (Hyland 2013:54).

The global increase in the number of English speakers, coupled with the massification of higher education worldwide, and the status of English as the internationally accepted language of research and publication, have resulted in a heterogeneous group of writers whose diverse language and writing needs have to be met (Hyland 2013; Lillis 2003; Zhao 2010). Statistics on the number of postgraduate students worldwide studying through the medium of English and figures on how many of them are EAL speakers are unfortunately not readily available. We can only guestimate on the basis of figures published on related issues: Curry and Lillis (2004) mention that English accounts for 74% of the publications according to *Ulrich's Periodical Directory*, while Thomson Reuters (2017) report that 70% of the titles on the *Thomson Reuter Master Journal List* are published in English. On the topic of doctoral theses, *The Academy of Science of South Africa* reported in 2010 that English had become the language of doctoral education in many countries (ASSAf 2010:98), an observation which has since been corroborated by Hyland (2013:54).

These facts and figures highlight the importance of being able to express voice through the medium of English. Questions are raised as to how especially non-mother tongue speakers develop a writing voice in new scientific discourses and in a language that is not their first. The following section reflects on the development of L1 and EAL writing practices, and how these may affect the establishment of voice in English.

3.2.1 *International L1 and EAL writing practices*
The field of EAL academic writing and the principles and practices of developing voice and identity are well researched. One of the main claims (empirically and non-

empirically based) made by numerous scholars during the past two decades is that the principles and practices of developing voice are problematic, especially for non-native speakers (and writers) of English. The scholars are listed in chronological order: Ivanič (1998); Yeh (1998); Ramanathan and Aitkinson (1999); Atkinson (2001); Hirvela and Belcher (2001); Ivanič and Camps (2001); Matsuda (2001); Prior (2001); Stapleton (2002); Starfield (2002); Hyland (2002c); Helms-Park and Stapleton (2003); Matsuda, Canagarajah, Harklau, Hyland and Warschauer (2003); Canagarajah (2004); Ouelette (2004); Malström (2007); Veite and Phan (2007); Matsuda and Tardy (2007, 2008); Zhao and Llosa (2008); Burke (2010); Chang (2010); Zhao (2010, 2013); Petrić (2010); Matsuda (2012); Thesen (2013); Thesen and Cooper (2014); Hyland (2003b); Canagarajah (2015); and Matsuda (2015).

The pre-2000 approach to voice was inextricably bound up with the Western ideology of individualism (Matsuda 2001; Zhao 2010, 2013) and focused primarily on authorial identity and L1 writing. In the new millennium the massification of higher education and the concomitant increase of studying, writing and publishing in English has not only influenced a shift in focus from L1 to EAL writing, it has also had a significant impact on voice development. The conventional view was that voice comes more naturally to L1 students since explicit or implicit voice training has been part of mainstream L1 teaching throughout their schooling careers (Ramanathan & Kaplan 1996). It was assumed that they had acquired the Anglo-American paradigms and strategies effortlessly and that mere refinement would be needed (Ramanathan & Atkinson 1999), whereas EAL students who study at overseas universities bring their own L1 writing conventions with them while having to produce texts and voice that are congruent with the Anglo-American theoretical paradigms (Kaplan 1988). Except for more general arguments like these, literature on voice is completely silent on when and how learners/students acquire voice in L1. Voice is mainly seen to represent innate individualist and expressivist traits expressed through linguistic behaviour such as clarity, expressivism, assertiveness and demonstrativeness (Ramanathan & Atkinson 1999:48; Zhao 2010:8).

The scholarly literature of the past 30 years reflects a lively debate on the construction of voice by EAL students, non-native speakers of English (NNSE), and

English of foreign language (EFL) students. Part of the debate has centred around whether EAL writing impairs students' voice (e.g. Flowerdew & Peacock 2001; Helms-Park & Stapleton 2003; Hirvela & Belcher 2001; Kaplan 1988; Li 1996; Matsuda 2001; Prior 2001; Ramanathan & Atkinson 1999; Ramanathan & Kaplan 1996). Some scholars argue that the concept of individualistic voice is culturally alien to EAL students with a collectivist cultural background, and thus expressing voice is problematic for them (Hirvela & Belcher 2001; Kaplan 1988; Ramanathan & Atkinson 1999; Ramanathan & Kaplan 1996).

Many post-2000 studies, however, reflect the view that writing with voice is not an insurmountable problem for EAL student writers. Especially mature students can bridge the gap between L1 and EAL by applying voice strategies acquired in their L1 academic writing to their EAL academic writing. Ivanič and Camps (2001) are of the opinion that critical language awareness can enhance EAL student writers' control over their choice of voice type and projecting voice in their writing. This belief has been corroborated by the findings of, among others, Zhao and Llosa (2008); and Zhao (2010, 2013). The comparison between L1 and EAL (referred to as L2 in their article) voice as proposed by Zhao and Llosa is worth quoting:

> The more effective and productive way to discuss the issues of voice in research and in practice, hence, is not to set up a static dichotomy between L1 and L2 academic writing, but to further investigate how voice functions in academic writing for our students — both L1 and L2 — across different settings (2008:166).

Of similar importance is Zhao's (2010) recent proposition that the strength of a writer's voice "does not depend on L1 writers' background, years of formal English instruction received, or exposure time to their native English speaking environment" (2010:159). Matsuda's views seem to resonate with those of Zhao as illustrated by his statement that voice is not finding an expressivist self, but a process of acquiring and negotiating socially and discursively available features of voice (see also Matsuda 2015:144).

The view that voice and individualism are not synonymous is demonstrated in an autobiographical doctoral study by Shen (1989), who reflects on his struggle in constructing a 'new L2 writerly voice', and which echoes many EAL writers'

experiences in the process of constructing a new authorial EAL voice. Hirvela and Belcher's (2001) study on NNS doctoral students (discussed extensively in Chapter 4) maintains that more attention should be paid to the nature of the voice already developed in an EAL student's own primary language and that they should be sensitised to a fuller repertoire of voice. These authors confirm the multi-layered nature of voice and emphasise that non-native speakers of English are not voiceless. Burke's (2010:12-13) research on the construction of writer identity in the academic writing of six Korean "ESL students" describes how students with established authorial voice and identity in their Korean first language were able to enter the EAL academic discourse community by applying L1 discourse features. He emphasised that the doctoral students' cognitive, affective and writing development was on a higher level than that of the other students. The doctoral students were more positive and confident in negotiating their views and constructing their voice in comparison with the undergraduate students. The construction of voice in doctoral writing is discussed in detail in Chapter 5.

An aspect which is often conflated with the absence or deficiency of voice in writing is the lack of English language proficiency. It has been pointed out in EAL studies on voice that even where the development of voice can be demonstrated, a lack of English language proficiency can still be an impediment. Zhao (2010:91), for example, found that the infrequent use of certain voice features could be ascribed to students' insufficient English language proficiency. Burke (2010:9) remarked that in general EAL students' problems with academic writing stem from low language proficiency. Ivanič and Camps (2001), on the other hand, reject the general advice that people who write in a second language should first learn the language and become proficient before considering the projection of voice or identity. They (Ivanič & Camps 2001:31) make a strong claim that identity/voice development is central to writing.

Two processes or series of events that played out more or less simultaneously had a major influence on the development, understanding and definition of voice as discursively constructed textual and non-textual features in order to successfully communicate with the reader in negotiating these discursive strategies. The one is

the broadening of English as a global language in education and publishing, which stimulated the recognition of English language variations spoken and written by a variety of users worldwide (Ferguson 2007:8). Hyland (2013:54) deems this as the beginning of a "more culturally, socially and linguistically heterogeneous student population", which brings diverse identities, learning and language practices to their writing. This is very different from the traditions imbedded in English L1 composition of the previous century and demands new writing competencies to meet new demands. The other process entails the acceptance of different varieties of English, which may explain the narrowing of the gap between L1 and EAL writing in the literature. This shift to globalised English in a sense removed the rigid pre-2000 distinctions between L1 and EAL. Around the turn of the century scholars started to problematise the "native–speaker norm as the benchmark for language analysis or instruction" (Matsuda 2015:140) and voice development. Ivanič and Camps (2001:4) purport that the negotiation of "identity [and voice] is an integral part of any act of writing". All writers, both L1 and EAL, have to be sensitised to voice in order to develop and "establish a professionally acceptable voice" (Hyland 2013:61).

We now turn to the position of English and the relationship between L1 and EAL teaching and learning of English within the South African academic context where the empirical research was undertaken.

3.2.2 *South African L1 and EAL writing practices*
English is the dominant language of higher education in South Africa (ASSAf report 2010). Yet issues regarding L1 and EAL in the context of teaching, learning and writing of English at tertiary level are far from settled. Terms that are being used internationally to distinguish between different categories of non-mother-tongue speakers of English, namely EAL, EFL and NNSE (Canagarajah 2006; Ouelette 2004), cannot easily be applied in the South African higher education context. The position of English in the South African higher education context is simply not as clearly nuanced and thus difficult to neatly categorise[3]. Thesen and van Pletzen

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[3] In the pre-1994 era the two official languages in South Africa were English and Afrikaans. Although all eleven official languages are recognised in the post-1994 Constitution of the Republic of South Africa, no 108 of 1996, a distinct movement towards a formal "monolingualisation" of English as the language of South African tertiary institutions (Webb 2012:202) is evident.

(2006) explain that although English is a second, third or even fourth language for the majority of learners and students in South Africa, the majority receive secondary and tertiary instruction in English. Students with Afrikaans as home language and the preponderance of students with African languages as their home languages are second language speakers or even third language speakers of English. According to the 2001 census isiZulu is the home language of 22.7% of the South African population, 16% are isiXhosa mother tongue speakers, 13.5% are Afrikaans speaking, while English mother tongue speakers comprise only 9.6% of the population (Brand South Africa 2015: online). Thus, almost 77% of the entire South African population speak other home languages than English (9.6%) and Afrikaans (13.5%) (Brand South Africa 2015: online). According to Thesen and van Pletzen (2006:15) the term 'English as an additional language' (EAL) rather than ESL or English L2 may best capture the position of English in the South African teaching and learning environment. Nevertheless, the language issues in South Africa are still contentious and often people/students whose mother tongue is not English are referred to as ESL or L2 merely for pragmatic reasons, or to indicate a lesser proficiency in English. In keeping with the current international trend EAL is used throughout the thesis, except where ESL or L2 is used in specific sources or contexts.

Political pressure caused at least two traditionally Afrikaans universities to recently adapt their language policies to English as the only language of teaching, instruction and writing[4]. A few South African universities still provide the option to write assignments, examinations, dissertations and theses in Afrikaans, especially in selected disciplines, such as Theology and Education where the relevant occupations may still be practised through the medium of Afrikaans. However, English has become the sole medium of instruction in South Africa at postgraduate level for reasons such as finding qualified external examiners and international publication possibilities. Since the academic world is rapidly moving closer to becoming a 'global village', an increasing number of foreign students, predominantly from other African countries, are studying at South African universities and can be categorised under the broad denominator of EAL, as opposed to L1, which refers to

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[4] The University of the Free State and the University of Pretoria.

native English speakers. This situation compounds the problem of academic writing at South African tertiary institutions. The rapid growth of English as the preferred academic language leads to pressure on students and scholars to write in English and the imperative to produce successful texts and theses.

Since the turn of the century, writing centres have been established at many tertiary institutions in South Africa to deal with students' general writing inadequacies on a one-on-one basis (Archer 2008a, 2010). These inadequacies are problematised by Boughey (2000) with reference to the South African higher education context. I am in agreement with Boughey's characterisation of South African "*second language discourses*" (2000:279) as "deficit" discourses which are tied to the diverse socio-cultural backgrounds of students. South African universities are home to a multicultural, multilingual student cohort with different home languages, and who are confronted with new ways of thinking, speaking and writing in order to gain membership of academic discourses. However, at postgraduate level students are assumed to have rid themselves of the shackles of inadequate writing, and thus, as stated by Thesen (2013), writing is often not regarded as a central issue in postgraduate pedagogy. Thesen (2013:104) further points out that one of the clear symptoms of the neglect of postgraduate writing is the growing demand for workshops on research writing and the outsourcing of support for postgraduate writing. These interventions are often the only writing assistance available to postgraduate students, apart from the feedback they receive from their supervisors and writing manuals in libraries as well as online.

This state of affairs is of particular significance for the nature and challenges of doctoral study as it is the highest academic level at which students demonstrate their disciplinary knowledge, create new knowledge, and use language as a vehicle for entry into the discourse community of other scholars. The section below describes the nature and challenges of doctoral writing universally and in South Africa.

3.3 The nature and challenges of doctoral writing

This section introduces the nature and some of the challenges of doctoral writing in terms of understanding thesis writing as engaging in academic discourse, both

conceptual and interactional. Subsequently, the current status of doctoral writing in the South African context is discussed, and lastly the pivotal issue of whether doctoral students need writing assistance is foregrounded.

3.3.1 *Doctoral writing as academic discourse*

The notion of writing has been framed in diverse ways by different scholars, based on the theoretical and ideological paradigms from which they operate. However, irrespective of whether writing is characterised as a skill or a social practice, it has to be mastered and applied by students to attain academic authority, shape their writing and demystify the complexity of academic discourse (Canagarajah & Jerskey 2009:483). It is perhaps appropriate to first establish the difference in terminology such as research, scholarly debates, discourse and academic discourse.

Research can be defined as "a process of steps used to collect and analyze information to increase our understanding of a topic or issue" (Creswell 2002:3). The process consists of three steps: asking a question, collecting data to answer the question, and submitting an answer to the question. The process of research is expressed in the doing of research, or "researching", which is inevitably linked to writing (Kamler & Thomson 2006:11). Research by doctoral students is regarded as the highest level of advanced academic literacy (Thompson 2005:307) as it contributes to knowledge production. The process subsumed in doctoral writing is widely acknowledged as challenging: doctoral students are recognised as novices who are socialised into the academic norms and research through support and guidance (Kamler & Thomson 2008; Singleton-Jackson *et al.* 2009). While doctoral students are regarded as apprentices, they have already completed advanced studies in a specialised field and attained a level of expertise. Thesis writing is a form of research writing which is formed and influenced by the disciplinary demands as well as by the demands of the genre of doctoral writing (Kamler & Thomson 2006:12).

Scholars agree that any discursive activity entails making meaning through language (Foley 2004; Halliday 1978; Ivanič 1998; Kamler & Thomson 2006; Patterson & Weideman 2013). Discourse espouses both a cognitive and social side. Ivanič

explains that discourse as an abstract noun means the "producing and receiving culturally recognized, ideologically shaped representations of reality" (Ivanič 1998:17), to which Hyland (2004a:3, 8) adds the important dimension that discourse is constructed within social communities and is thus socially constitutive (see also Weideman 2009:192). The "text" is the channel for reporting facts and embodies the physical manifestation of socially negotiated discourse in writing (Hyland 2004a:3, 2013:60; Ivanič 1998:38; Kamler & Thomson 2006:12).

Academic discourse and academic writing are sometimes conflated in the literature (Hyland 2009c, 2013; Ivanič 1998). Scholarly writers often avoid a simplistic explanation of academic discourse as this specific discourse is not easily put in a straitjacket (Patterson & Weideman 2013). Academic discourse is the embodiment of a particular way of writing and constituting knowledge that takes on the "interests, values, beliefs and knowledge-making practices of the academic community which are specific to higher education as an institution" (Ivanič 1998:256) by being shaped by and demonstrating the social practices associated with the values and norms of the academic discourse community. Scholars generally agree that academic discourse is not monolithic (Hyland 2004a:8; Ivanič 1998). There are multiple disciplinary discourses, each of which embodies the dialogue that forms part of discipline-specific enquiry. Hyland succinctly explains this as "writing is not just another aspect of what goes on in the disciplines; it is seen as *producing* them" in terms of constructing, displaying, negotiating and evaluating knowledge (Hyland 2004a:3, 5) [emphasis in the original]. Disciplinary grounding of writing in academic discourse cannot be compromised. Consequently, the discipline-specific acquisition and development of voice is a non-negotiable notion.

It is often easier to describe the textual features of academic writing than to define the concept (Hyland 2004a:2). Academic writing is characterised by the language, knowledge, tone, style, argument, persuasiveness, its referential nature, the acquisition of skills and strategies, the construction of social positioning, the negotiation of voice and the distinction of many approaches and practices – notions which are examined in this study. Hyland explains the nature of academic discourse, and the role of academic writing, which he then distinguishes as fulfilling the

14

traditional role "as a carrier of what counts as legitimate knowledge and as authorised ways of talking about this knowledge" (Hyland 2013:55). Academic writing can be explained as the particular form of writing flowing from academic discourse by employing the identity of the discourse community and discoursal linguistic features (Hyland 2002b:1094; Ivanič 1998:257).

This study considers the doctoral thesis as a distinct form of disciplinary discourse. Writing is at the core of the research process in higher education (Hyland 2013:566, Kamler & Thomson 2006:3). Undertaking doctoral research cannot be separated from writing, which is demonstrated in academic writing (Lee & Kamler 2008). Writing is a process in itself, but also the eventual product of the entire research process. However, rather than being a genre fixed in its qualities, a thesis bears the characteristics of 'doctorateness' (Wellington 2013:1492-1502), which testifies both to the nature of the thesis that has become diversified during the past two decades (Kamler & Thomson 2006:9), and to the nature of the process of thesis writing. Doctoral writing is a specific form of academic discourse, embedded in a lingual system which pursues epistemological and empirical knowledge and which is culturally and socially bound. It is therefore not surprising that writing is often experienced "to be alien and privileged ways of writing" (Hyland 2013:55; Ivanič 1998; van Schalkwyk 2007:957).

Doctoral candidates enter scholarly discourses with their academic and disciplinary communities (a notion emphasised by Swales 1990) through reasoning and writing and thereafter they may become accepted as experts. This process is not unproblematic. Writing practices challenge doctoral students to find new roles, identities and ways of writing, as these do not develop overnight or through osmosis (Hyland 2013:56). Consequently, even doctoral students express uncertainty about their educational identity (Schulze 2014). Writing attempts are often sensed as pretentious, lacking depth, and experienced as reproductions of highly regarded scholars and academics in the process of finding their own academic identities (Ivanič 1998).

15

3.3.2 *Doctoral writing as both conceptual and interactional*

Hyland (2013:53) recently challenged the assumption of academic writing as "somehow peripheral to the more serious aspects of university life – doing research and teaching students" – and reiterated the importance of universities being "ABOUT writing", since academic literacy lies at the heart of academia. Any form of academic writing is valued for its content; the doctoral thesis[5] in particular is traditionally viewed as making a "substantial and original contribution to knowledge" (Wellington *et al.* 2005:14), especially to creating new "disciplinary content" (Hyland 2002b:1092).

The significance and role of propositional content and the cognitive activity associated with it has never been disputed as a quality of academic writing in general, and doctoral writing in particular (Frels, Onwuegbuzie & Slate 2010:xx). However, the perceived objective and fact-based nature of academic writing often explicated in style guides and text books as laden with dry, impersonal and a "faceless discourse" only dealing with facts (Hyland 2002c:351:351) has been disputed. In 2002 Hyland (2002b:1092) claims that

> [r]ecent research has suggested that academic prose is not completely impersonal, but that writers gain credibility by projecting an identity invested with individual authority, displaying confidence in their evaluations and commitment to their ideas.

In other words, writers communicate and negotiate their ideas and disciplinary content to their community of scholarly readers through various choices of discoursal resources.

A critical stance towards the "traditional" view of academic discourse and academic writing became visible particularly from around the 1990s (Besnier 1990; Harwood 2005), and went hand in hand with a renewed interest in the interpersonal aspect of writing (Hyland 2004a:175-6; Ifantidou 2005:1332). The perception that academic writing is objective, and a site to display facts and evidence rather than opinion, is still held by some and taught to students as though the author should be removed from the text (Hyland 2008a:5). Despite their very practical advice on various

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[5] In some countries like the UK, Australia, Hong Kong and South Africa the PhD, or DPhil, is referred to as a thesis, and the Master's as a dissertation. In the USA the terminology is reversed. In this study I will refer to doctoral writing as a thesis.

aspects of academic writing to students, Crème and Lea (1997:107) are explicit in advising that "in academic forms of writing it is usual for the writer to appear very little directly and [...] to appear as an observer and commentator, impersonally and at a distance from her material". Matsuda and Tardy (2007:236) confirm that writers of academic texts experience a tension (see also Castelló, Mateos, Castells, Iñesta, Cuevas & Sole 2012:585) between a personal and academic style.

The aforementioned views tie in with the more recent approach to academic discourse as being socially and culturally embedded and that writing is both ideational and interactive. Bakthin proposes that content and form are inseparably linked: "[f]orm and content in discourse are one, once we understand that verbal discourse is a social phenomenon – social throughout its entire range and in each and every of its factors" (Bakhtin 1981:259). This view has been espoused by many researchers, such as Hyland (2004a), Ivanič (1998), Matsuda (2015), and Prior 2001). Ivanič proposes that "discourse is a matter of both the form and the content of language" (1998:274). Leibowitz (2000:30, referring to Richardson 1994), reinforces this inseparability of "form and content" in writing.

Numerous other scholars have recently critiqued the "traditional" approach to research writing. In this approach writing is viewed as "a mental and cognitive activity" (Burke 2010:40-41) which is characteristic of an "objective and an impersonal style" (Farrokhi & Ashrafi 2009:40), "focused on conveying factual information" (Gray & Biber 2012:23), and which carries "the special weight of older traditions and ideals of scientific objectivity" (Mauranen & Bondi 2003:269). Fortunately, the past two decades have witnessed a change of direction towards the use of voice, evaluative language and reader engagement and interaction in academic discourse. The evaluative stance towards source material and recontextualising propositional content to fit the author's purpose has recently been referred to as a "need" which is closely linked to the issue of an "epistemological stance and authorial identity" (McCulloch 2012:57, with reference to Chandrasoma, Thompson & Pennycook 2004).

As the setting of the present study is the South African higher education context, it is imperative to understand the context of doctoral writing in South Africa.

3.3.3 *Doctoral writing in South Africa*

In comparison with Western countries the production of doctoral degrees in South Africa is extremely low. In 2007 South Africa produced 26 doctorates per million of the total population compared to 28 per million in Mexico, 201 in the USA, 264 in Australia, 288 in the UK and 569 in Portugal. According to ASSAf (2010:46) the production of doctorates in South Africa compares unfavourably to universities worldwide and needs to increase significantly. The picture looks less bleak if taken into account that the production of doctoral graduates in South Africa between 1996 (5152) and 2012 (13965) nearly tripled. This is a 6.4% growth over the sixteen-year period. The increase in graduate students was almost equal, with 6.5%. However, South Africa could still be perceived as underperforming since it "is near the bottom of the list of PhD-producing countries worldwide" (ASSAf 2010:56).

Three recent reports provide useful statistics, interpretations and recommendations on doctoral education in South Africa and shed light on the need for the holistic advancement of doctoral studies, in particular with regard to writing: The Academy of Science of South Africa's (ASSAf 2010) report; *Doctoral education in South Africa: Policy, discourse and data* (Cloete, Mouton & Sheppard 2015); and the *Higher education monitor: The state of higher education in South Africa* (Council on Higher Education CHE 2009). Based on these findings, the South African National Development Plan (NDP) (2012) set a target of 5000 doctoral graduates per annum for 2030, which is an increase of more than 100% on the figure for 2013 (2051 doctoral graduates). This would mean 100 doctoral graduates per one million of the population by 2030. This projection may, however, be over-optimistic for a number of reasons, which are discussed below.

First, the drop-out rates of doctoral students is a cause for concern. The average completion rate between 2003 and 2004 was 35% after five years and 41% after six years (Cloete *et al.* 2015:17) and of the 2006 intake 48% dropped out after seven years and 52% did not complete their studies. Another possible explanation for the

low number of doctorates produced in South Africa is referred to as "pipeline leakage". This means that an increasing number of students drop out of the system from the final year of secondary school to completing a doctorate. In 2007 the ratio was 433:1 or 0,2% of learners, who wrote the senior certificate exams, obtained a doctoral degree (ASSAf 2010:69). The high attrition rate of doctoral graduates may also be attributed to an average drop-out rate of 40-50% of first year students as part of the pipeline leakage.

One of the ASSAf recommendations to improve throughput is that doctoral students should develop "skills such as writing and publishing" (ASSAf 2010:77). The next section addresses the dire need for formal training in doctoral writing.

3.3.4 *The need for formal training in doctoral writing*

The need for assistance with writing has grown linear to the growth in the number of doctoral studies that have been produced during the past two decades (Kamler & Thomson 2006:9). Where writing assistance is generally available to undergraduate students, postgraduate teaching of writing is rare or lacking. While bemoaning the reality of the low quality of scholarly writing, Kamler and Thomson (2006:10) exhort universities to realise this need and to "do more by offering social practice oriented instruction in high-level writing for doctoral researchers". A lack of formal training and insufficient preparation for advanced writing in doctoral programmes has also been identified by Boote and Beile (2005:5), while Randolph (2009:1) laments the poor level of writing in doctoral theses, and Kamler (2008) objects to the lack of attention to doctoral writing and specialised instructional strategies (see also Basturkmen *et al.* 2014; Cotterall 2011; Guerin & Picard 2012; Lee & Kamler 2008; Paltridge 2003; San Miguel & Nelson 2007; Starfield & Ravelli 2006; Swales 2004).

The reality is that sustained writing instruction programmes and strategies for doctoral candidates as an ongoing and supportive process is rare (Kamler & Thomson 2006). Scarcer even is instruction or specific guidelines on the projection of authorial voice (Petrić 2010). These key issues are explored in this study.

The next section serves to give an overview of the current state of knowledge about the empirical research on voice instruction as part of writing instruction, in particular at the doctoral level.

4. OVERVIEW OF THE EMPIRICAL RESEARCH ON VOICE AS A WRITING STRATEGY

Since 2000, international publications on scholarly writing have demonstrated a revived interest in voice, and emphasised an authorial voice as inherent in successful scholarly writing. Seminal sources, in chronological order, include Hirvela and Belcher (2001); Ivanič and Camps (2001); Stapleton (2002); Helms-Park and Stapleton (2003); Cappello (2006); Elbow (1994a, 2007); Hyland (2007, 2008a); Matsuda and Tardy (2007); Jeffery (2010, 2011); Zhao (2010, 2013); Bloch (2012); Matsuda (2015); Canagarajah (2015); and Tardy (2016).

The subsections below (4.1 - 4.4) give a snapshot of empirical studies on voice conducted at school, undergraduate and postgraduate level respectively. Those that espouse a pedagogical approach are discussed in more detail in Chapter 5.

4.1 Voice in school writing

The bulk of the empirical research on authorial voice has focused on providing a description of the experiences of voice and identity construction and negotiation in school writing (e.g. Beck, McKeown & Worthy 1995; Humphrey, Davidson & Walton 2014; Cappello 2006; Macken-Horarik & Morgan 2011; Ritchie 1989; van Sluys 2003; Yeh 1998; Zhao & Llosa 2008). In this section, only studies underpinned by pedagogical or instructional approaches to voice, and which are relevant to the theme of this study, are discussed.

Cappello's (2006) research, which is embedded in an expressivist approach to voice, claims voice to be "a multiple, dynamic, and socially situated expression of oneself" (2006:483), which echoes Baktin's dialogism. Cappello does not propagate voice instruction as a pedagogical tool, yet her findings from a writing workshop she conducted encourage the negotiation of voice, also taking into account the learners' own social identity as well as reader expectations.

Three studies investigated voice-related features, rubrics and voice-rating scales associated with quality in texts and also influenced the debate on the pedagogical approach to voice. These include Jeffery (2010, 2011), Zhao and Losa (2008) and Helms-Park and Stapleton (2003). Jeffery (2010; 2011) examined USA statewide direct writing assessments of L1 high school exit-level writing rubrics and the association between voice definitions and criteria of voice instantiations from 40 state-mandated direct exit-level secondary school writing assessments (DWA). The findings show that voice is often part of scoring rubrics and is frequently assessed in high-stakes writing tests. Although it is not a primary finding, Jeffery (2010:96, 197) found that teachers valued voice as a pedagogical tool. The findings of these three studies confirm the significance of choice, as proposed in this study, which can empower students with agency. Zhao and Llosa's (2008) study, which promotes a pedagogical approach, also provides evidence that voice-related features are associated with text quality in L1 exit-level school writing in the USA. Their study used Helms-Park and Stapleton's (2003) Voice Intensity Rating Scale on undergraduate EAL writing in order to determine what and whether there is a relationship between voice and overall writing quality in terms of holistic ratings of the following features: meaning/content, development/argument/organisation, language use including a sense of voice and audience, and conventions. Zhao and Llosa's (2008) study questioned Helms-Park and Stapleton's (2003) findings on the value of a pedagogy of voice for EAL students. Their 2008 research contradicted Helms-Park and Stapleton's findings, and concluded that assessment and evaluation criteria in US education do not differentiate between L1 and EAL writers.

Only one study on voice in school writing within the South African context (Bansilal, James & Naidoo 2010) was found in advanced searches on the EBSCO host and Sabinet research platforms. The study focuses on the poor mathematical skills of five grade 9 South African learners and the value of educator and learner feedback as an essential tools to improve quality mathematical education. Voice is only applicable in the Academic Literacies tradition of "giving voice to learners" (Bansilal *et al*. 2010:153) in order to improve mutual feedback between educator and learner with the view of remediating previous mistakes.

4.2 Voice in undergraduate writing

The body of international empirical research on voice at undergraduate level is fairly limited. Only the following publications on studies at this level could be found: Helms-Park and Stapleton (2003); Mesa and Chang (2010); Ouelette (2004); Peach (2012); Ramanathan and Kaplan (1996); Zhao (2010, 2012).

Although Mesa and Chang's (2010) study on undergraduate EAL students' understanding of stance and voice supports the theoretical grounding of Bakhtinian dialogicity and the application of the of Appraisal system, as in the present research, it does not exhibit a pedagogical approach to voice. In a study on a first-year online composition course Peach (2012) does not promote an explicit pedagogy of voice but propagates the pre-2000 Bowden-Elbow-Yancey expressivist approach (discussed in Chapter 3), which encourages students to use their own voice/persona to express their authority in writing.

Ouelette's (2004) study, which explores voice in an EAL freshman composition course, focuses on the intersection of plagiarism with NNS writers' attempts to appropriate voice and does not overtly promote any pedagogy of voice. The findings acknowledge that the appropriation of voice can be achieved by facilitating and constraining discursive spaces. Voice as a singular noun promotes the expressivist approach of voice in contrast to the Bakthinian multiplicity of voices, which incorporates voices and thereby values the diverse cultures and language, which are part of NNS writers, as propagated in Ouelette's study (2004:222, 223, 225). The role of choice is also emphasised in Ouelette's findings (2004:225). It is contended that the individual voice does not necessarily disappear when drawing from primary and secondary discourses (2004:233), but depends on the student's ability to employ linguistic and discursive strategies in organising the "multiple voices" (2004:233).

The other three studies mentioned above have pedagogical implications for voice. Ramanathan and Kaplan's (1996) groundbreaking study is not on student writing, but on the prevalence of commentary on voice (and audience) in ten widely used first-year (freshman) composition textbooks. Ramanathan and Kaplan (1996) found that the voice references in textbooks were inaccessible to EAL writers. Their explanation

is that the authors may have assumed L1 proficiency and may have operated from an L1 ideology of individualism.

Reference has already been made to Helms-Park and Stapleton's (2003) study on the analysis of 48 Chinese-speaking, EAL first-year students' writing measured on a Voice Intensity Scale. They found that voice intensity, measured according to four features associated with L1 voice, and overall quality of EAL academic writing, were unrelated. Their contention was that "at least within the context of novice L2 writing, an undue amount of attention may have been accorded to voice and its linguistic manifestations" (2003:256). They claimed that "voice should be treated as a relatively minor concern" regarding EAL writing courses, as primary attention should be paid to the basics of academic writing (Helms-Park & Stapleton 2003:256). These assertions have received much criticism by different scholars, *viz.* Dressen-Hammouda (2014), Matsuda (2015:150), Matsuda and Tardy (2008), Zhao (2010, 2012) and Zhao and Llosa (2008). An important finding for the present study which has not often been reported is that features of voice can be identified and captured on a scale or in a rubric (Helms-Park & Stapleton 2003:256).

Zhao's (2010, 2012) mixed methods research evaluated the writing quality of 200 TOEFL iBT (*Test of English as a Foreign Language*™ internet-based test) using a voice-rating scale based on Hyland's (2008a) model of voice. This study replicated and extended Helms-Park and Stapleton's (2003) study on EAL writing and Zhao and Llosa's (2008) study on L1 writing. Zhao's (2010) study is based on four raters' interview data on the assessment of 400 ESL TOEFL iBT writing samples measuring students' (non-L1) English reading, listening, speaking and writing skills for access at university level. Another group of 200 ESL TOEFL writing samples were used to evaluate the effectiveness of voice in relation to the overall quality of EAL writing.

Zhao (2010) questions Helms-Park and Stapleton's (2003) findings, especially on the grounds of methodological limitations and their conclusion that voice is irrelevant to academic writing (2010:18). Zhao's (2010, 2012) findings corroborated those of Zhao and Llosa (2008), namely that voice was a significant predictor of writing quality. The variance of voice in L1 writing in Zhao and Llosa's (2008) study was higher (61%)

than the 25% variance found in EAL writing quality in Zhao's (2010, 2012) study. Zhao argued that the variant nature of the tasks and rating measures could account for the differences. Her conditional recommendation in terms of a pedagogical approach to voice is significant for this study: if voice in L1 assessment and instruction is considered a vital concept in L1 education "then maybe L2 writing instruction and assessment should pay more attention to this concept" (Zhao 2010:154).

It is interesting to note that all the studies on voice that have been done in South African higher education contexts are embedded in the critical literacy tradition, in particular the Academic Literacies tradition. These include Archer (2008b); Bansilal *et al.* (2010); Boughey and Leibowitz (1994); De Kadt and Mathonsi (2003); Jacobs (2013); McKenna (2004); Paxton (2004, 2012); Stacey (2009); and Thesen (1997, 2007). Boughey (2000) provides a philosophical explanation for different voices in a text according to the Bakhtinian tradition, whereas Starfield's (2002) ethnographic study intersects authority, identity and plagiarism. Authority is rooted in its social and linguistic origins, while identity is grounded in Ivaničian discoursal identity (Clark & Ivanič 1997; Ivanič 1998). None of these studies, however, has a pedagogical focus.

4.3 Voice in postgraduate writing (excluding doctoral writing)

A number of predominantly qualitative studies published after 2000, and focused on EAL students in particular, contribute to the knowledge on voice (in chronologically order): Ivanič and Camps's (2001 - UK); Veite and Phan (2007 – Australia); Johnston and Strong (2008 – Canada); and Petrić (2010 – English-medium university in Central Europe). Two of the mentioned studies do not have a pedagogical focus: Veite and Phan (2007) and Johnston and Strong (2008). Veite and Phan (2007) analyse narratives of an EAL master student and supervisor on the growth and negotiation of voice, while facing the dilemma of compliance with dominant conventions in discourse. In Johnston and Strong's (2008) qualitative narrative, the study deals with the many voices that co-construct an auto-ethnographic master's thesis. Bakhtin's *heteroglossia* of voices was used as theoretical underpinning.

A particularly influential study on voice is Ivanič and Camps' (2001) qualitative study that analyses six Mexican EAL graduate students' writing samples. The purpose of their study was to develop an analytical framework on the self-representation of voice in writing and to indicate the relevance for EAL writing pedagogy. Halliday's (1985) macrofunctions of language (ideational, interpersonal and textual) and Bakhtin's 'dialogicity' underpin their research. In proposing that the negotiation of identity and voice is "an integral part of any act of writing" (Ivanič & Camps 2001:4) the researchers confirmed the assumption that voice is non-negotiable in writing, and particularly in academic writing. The following is one of the pioneering recommendations in their study, which also motivated and influenced the pedagogical approach to voice assumed in this thesis (although I propose a more holistic view of voice):

> We suggest that an L2 writing pedagogy that raises critical awareness about voice in the sense of self-representation can help learners maintain control over the personal and cultural identity they are projecting in their writing.

The findings by Ivanič and Camps on the creative combination of voices in sources added a critical dimension to voice in academic discourse, and their recommendations suggest that voice interpreted in accordance with the Academic Literacies approach can be a powerful tool in the hands of culturally disadvantaged writers.

Petrić (2010) undertook a pioneering study on the conceptions of voice by 30 EAL master's students in the social sciences, which she collected through interviews, using a qualitative methodology. She found that the students observed voice to be meaningful in writing; however, their conceptions of the construct were very diverse (Petrić 2010:333). The study does not overtly advocate a pedagogical approach, but signals the value of providing specific guidelines for sensitising (2010:325) students to linguistic features that embody voice. She emphasises that supervisors and students should agree on the conceptions of voice in order for voice to become a useful tool (2010:334).

A number of South African empirical studies explored voice at postgraduate level (excluding the doctoral level): Hutchings (2014); Paxton (2014); Paxton, van Pletzen, Archer, Arend and Chihota (2008); Thomson (2008); van Rensburg (2011); and

Webb (2009)[6]. Five of the studies favoured a qualitative methodology, and one a mixed-methods methodology. However, each applied a different design and methodology. Two of the studies focus on student problems with basic referencing and writing conventions, as well as plagiarism issues, which are often a replacement for deficit-writing that impairs the development of voice (Webb 2009; Hutchings 2014). Ivanič's theory of voice as an act of writer identity is applied in two of the studies (van Rensburg 2011; Paxton 2014). Five of the studies are embedded in the Academic Literacies tradition in terms of recognising students' voices in a socio-political sense (Hutchings 2014; Paxton 2014; Paxton, van Pletzen, Archer, Arend & Chihota 2008; Thomson 2008; and van Rensburg 2011). The outcomes of Hyland's corpus analysis were employed by Paxton *et al.* (2008) and compared to voice as used in the Academic Literacies tradition that cautions against the demands and fixed rules of a new disciplinary discourse, which may cause the "suppression of the individual author's voice". Their study addresses only stance, and not the comprehensive notion of voice. Van Rensburg (2011) used the Appraisal system as well as the Ivaničian model of writer identity to theoretically underpin his study. However, none of these studies investigated aspects of a pedagogy of voice.

4.4 Voice in doctoral writing

4.4.1 *Doctoral writing needs*

The amount of discursive attention to the genre of the doctoral thesis has increased in recent years (Johns & Swales 2002:14). Thesis writing is first and foremost recognised by its formal and technical language, structure, methodology and factual precision. Successfully completing a doctorate requires the mastery of complex discursive patterns, rhetorical practices and an increased variety and demand of writing skills (Nelson, Range & Ross 2012:376). Not only do competent research writers have to comply with the formal and methodological requirements of producing a doctoral thesis, they also need to be adept at using the language specific to their disciplines (Paltridge 1997, 2002b, 2003).

The assumption exists among certain academics that if students have been accepted into doctoral programmes they should automatically also be able to write

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[6] See Appendix 1 for a cryptic comparison of these studies in table format.

well (Antoniou & Moriarty 2008:158; Guerin & Green 2012; Johns & Swales 2002:21; Wellington 2010:137). It has further been assumed that adequate exposure to or immersion in academic literature will improve doctoral writing. However, some researchers have pointed out that doctoral students are underprepared for the level and nature of the writing tasks they have to perform (Randolph 2009:1). Williams (2012:24) contends that the unfamiliarity with writing expectations in a university context creates tension between needs and expectations in doctoral writing when he refers to students' "struggle with the contortions of the rules and regulations of academic prose" (see also Guerin & Green 2012).

Some specific issues with which doctoral students struggle are rhetorical skills, such as persuading an audience/reader; structural organisation of the thesis (Boote & Beile 2005:5); integration and synthesis of source material (Guerin & Picard 2012); appropriately using authorial voice (Bitchener & Basturkmen 2006, Blanton 2014; Guerin & Picard 2012; Petrić 2010); writer identity in academic discourse (Nelson & San Miguel 2003); establishing a relationship with the reader (engagement) in order to present arguments persuasively (Nelson & San Miguel 2003:121); and appropriate stance in thesis writing (Charles 2006:492, 494-495). The appropriate use of advanced writing skills is even more limited, such as the ability to use sources in support of an argument, or to consider the different choices of citation formats by giving prominence to an authorial voice (Holliday 2007; Thompson C 2005; Guerin & Picard 2012).

The next subsection presents an overview of empirical studies on voice in doctoral writing.

4.4.2 *Empirical studies on voice in doctoral writing*

Considerably more empirical research has been done on voice in article writing than on voice in thesis writing. Examples of the former, in chronological order, include Swales (1990, 2004); Charles (1999); Malström (2007); Matsuda and Tardy (2007); Bondi (2007); Hyland (2008a); Pho (2008, 2013, 2014); Chang and Schleppegrell (2011); Gross and Chesley (2012); Silver (2012); Tardy (2012a); and Parkinson (2013).

Eight studies on voice in doctoral writing published post-2000 have been located. However, none of them have been conducted in South Africa. All of them deal with EAL writing. Two of the eight used mixed methods (Castelló *et al.* 2009; Chang 2010), while the others used purely qualitative methodologies employing different methods. Only three studies address the construct of voice as primary focus (Burke 2010; Hirvela & Belcher 2001; Thompson 2012). Although voice is but one of the foci of the remaining five studies (Castelló *et al.* 2009; Chang 2010; Chang & Tsai 2014; Guerin & Picard 2012; Williams 2012), they are nevertheless relevant to this discussion. The multiplicity or plurality of voice is a theme in both Castelló *et al.* (2009) and Hirvela and Belcher (2001); the connection between writer identity and voice constitutes the focus of Burke (2010), Castelló *et al.* (2009), Guerin and Picard (2012), and Hirvela and Belcher (2001); the interplay between and different levels of stance and voice is a focus addressed by Chang (2010), Chang and Tsai (2014), and Thompson (2012); while the finding of a 'voice' through various iterations of writing is addressed in Williams (2012). A common thread found in six of the studies is the facilitation of voice on different pedagogical levels (Burke 2010; Castelló *et al.* 2009; Chang 2010; Chang & Tsai 2014 (covertly); Guerin & Picard 2012; Williams 2012), which is relevant to the present study. A more detailed discussion of each of the seven studies on doctoral writing is provided below. The systematic tabulated summary can be found in Appendix 2.

Hirvela and Belcher's (2001) study is one of the pioneering empirical studies on voice at doctoral level often cited in the literature. The qualitative case study explores ways in which voice can be used primarily to analyse voice. Three mature doctoral students who had already established L1 voices and identities in their respective first languages are the focus of the study, which reports on the students' shift in experiences and transitions from different cultural, linguistic and institutional settings in applying voice (2001:91). An expressivist, 'person-behind-the-voice' approach to voice and identity underpin their study, which defines voice as "identity and self-representation" (2001:84). The authors' account of voice is the underlying transition in identity for EAL students. They propose the need for a multi-layered, plural view of voice and a shift towards attaining the writing standard of the target culture. In order to better understand the voice construct in EAL writing it has to be clarified and

defined more appropriately (2001:104-105), which I agree is a prerequisite in any pedagogy for voice. Although the authors acknowledge that awareness-raising is a starting point in voice pedagogy (2001:104) and that the value of sensitising instructors to the array of voice features is underscored - as it can assist them in their own teaching contexts - they question the utility of voice as an instructional tool and contend that the attention to the teaching of voice has obscured its interpretive value. Voice is promoted purely as an analytical tool to better understand and research voice, rather than an instructional tool.

An exploratory mixed-methods study on the doctoral writing process as embedded in specific communication situations of Spanish doctoral students, finds its theoretical underpinning in the Bakhtinian incorporation of voices from multiple sources (Castelló *et al.* 2009). Voice, however, is perceived as the construction of a writer identity and is not related to linguistic features of voice. The study pivots on the fact that writing is not isolated products, but is situated in specific communicative contexts. Castelló *et al.* examine the strategies employed by 19 doctoral students to regulate their writing processes and evaluate their knowledge and emotional perceptions of the strategising processes. They found that awareness of the writing process can increase the text quality of the writing product. Both the writing process and knowledge production are dialogic and multi-voiced. An important finding is that a direct relationship exists between students' efforts to make their voices heard and improved text quality.

Burke (2010) conducted a qualitative case study on the construction of writer identity and authoritative academic voices of six EAL Korean students (three doctoral and two BA and MA students respectively). The study is underpinned by social constructionism and discourse theory and is embedded in the belief that academic writing is dialogical and socially constructed, following the ideational, interpersonal and textual construction of writer identities of Halliday (1994) and Ivanič (1998). The research focus is EAL students' struggle in appropriating and deploying an authoritative EAL academic identity in written texts. An analysis of Hyland's (2004a; 2005a) textual and interpersonal metadiscoursal markers are applied to evaluate the influences of particularly Korean discourse on English academic writing. An over-use

of textual metadiscoursal markers such as transitions, code glosses, and evidentials were found in students' texts, compared to fewer interpersonal metadiscoursal markers such as personal pronouns, hedges, and boosters. Findings of the study advocate the teaching options of metadiscoursal markers in academic writing to empower students to be critical writers who can apply different voices in constructing their own meaning. The author though equates voice with the 'discoursal self' and self-representation in texts to warrant credibility and authoritative writing (Burke 2010:33, 34). Focused writing instruction, aimed at raising students' awareness of the relationship among language, identity and propositional content is prioritised, as well as guidance to students in using linguistic resources in order to construct positive writer identities (Burke 2010:313).

Stance is equated with voice in Chang's (2010) study of seven EAL doctoral students in the Social Sciences, whose first language is Mandarin. His multi-methods study (qualitative research combined with a quasi-experimental intervention study) is grounded in Martin and White's (2005) Appraisal Framework, with specific focus on the subsystem of Engagement as a tool to analyse authorial stance. The purpose of his study, in Chang's own words, is "to develop a stance schema as the foundational knowledge for developing an **authoritative authorial voice**" (2010:1) [own emphasis added]. The most important finding for the present study is the offering of an instructional design tool for advanced academic writing as a discursive practice, adapted from the Engagement System (2010:163).

The differentiation between stance and voice, as existing on a number of levels, is the focus of Thompson's (2012) qualitative research of a corpus of thesis samples that were part of the Reading Academic Text corpus, established at the *University of Reading,* which he had previously used for his own doctoral research (2001). The sample texts came from a range of disciplines, including agricultural botany, agricultural economics, history and psychology. Thompson's study is an important contribution to the debate on achieving a voice of authority in doctoral thesis writing. It confirms that stance is an aspect of voice; that voice can be constructed by making choices at the propositional level; that writers can develop and maintain voice by

regulating the interaction between averral and attribution; and that metadiscourse achieves textual coherence by serving as a guide to readers.

Williams's (2012) study reports on an EAL doctoral student's textual experiences in adopting an appropriate voice and constituting an argument which goes beyond merely recycling previous writings. Narrative writing is used as a tool to achieve critical reflexivity (2012:30) and a "sense of self" (2012:26), which is in line with the current shift of focus in EAP from critical reading to adopting a voice. This fresh approach supports the position taken in the present study, namely that doctoral students should be instructed about the possibilities of finding and employing an authorial voice in writing. It is argued that in the absence of a "neat system or model" (2012:26) for explicit teaching of writing, a more indirect, implicit approach on a rhetorical level and not on the traditional level of error correction, should be pursued. The findings furthermore underscore that writing progress follows an inconsistent development, which is part of the doctoral writing development and the acquiring of academic discourse: "[A]ctual writers may continue to need and demand engagement in a variety of pedagogic practices on their way to developing their own voice" (Williams 2012:24).

Guerin and Picard's (2012) qualitative case study relates to Williams's (2012) study in terms of the intersection between authorial voice and plagiarism - more specifically the textmatching between academic formulaic language and plagiarism. The approach to voice adopted by this study is the 'person-behind-the-text-voice' (referring to Bowden 1999 and Hirvela & Belcher 2001), reflecting an identity, combined with Ede's (1992) concept of "situational voice" and Ivanič and Camps's (2001) choices of voice types. The theoretical framework draws on Ivanič and Camps's (2001) concept of voice as the linguistic realisation of the three SFL functions of ideational, interpersonal and textual positioning.

The study analyses two doctoral students' writing, who both struggle with English (in an EAL course), using concordancing software combined with text-matching software (*Turnitin*) to develop an appropriate voice. They found that the one student's percentage of matches decreased while concurrently developing an

31

authorial voice. However, while making language choices that more closely reflect the expectations of the discipline, the other student's percentage of text matches increased. They emphasise that developing confidence and authority in writing is a process of learning, and distinguishing which features in writing can be recycled and which cannot be recycled in avoiding plagiarism. Their study draws attention to the process of apprenticeship of doctoral writing as fostering "the academic identity" (2012:35) by developing their own voices in order to avoid plagiarism and to understand the process of acquiring their own confident authorial voice in creating texts on doctoral level.

The focus of Chang and Tsai's (2014) study is on authorial stance. However, since stance comprises part of the broader concept of voice, and is often conflated with voice (Thompson 2012), this study is included here. Twenty EFL doctoral students from two scientific domains (social science and natural science) were interviewed and examples from their written texts were analysed to appraise their conceptions of stance and epistemic beliefs. Chang and Tsai (2014) emphasise the close connection between doctoral students' authorial stance-taking and interpersonal meaning-making by which writers make knowledge claims and establish their academic authorship. The authors contend that the EFL students' weak use of authorial stance features can be ascribed to superficial knowledge and misconception of the construct of stance, although they demonstrated a mature epistemic understanding. They suggest a scaffolding process "to craft professional research writing" (2014:540), which entails raising awareness of authorial stance and implementing it within the broader framework of academic writing instruction, although they do not recommend a particular pedagogy.

Some of the above studies have in common the promotion of an overt pedagogical approach to voice (Burke 2010; Chang 2010; Williams 2012) while others are provisionally pedagogical (Hirvela & Belcher 2001) or partially pedagogical (Castelló et al. 2009; Guerin & Picard 2012). Two recent studies on EAL post-doctoral writing favour an instructional approach to the teaching of EAL advanced academic writing and a sensitising or instructional approach to voice: Dressen-Hammouda (2014) and Yeh (2012).

No studies on voice at the doctoral level conducted in South Africa could be located through a systematic search by a qualified librarian using the Sabinet and Ebsco host search engines. The present study will contribute to occupying this niche.

Although a number of pedagogically oriented theoretical and empirical studies on voice have been published since 2000 (e.g. Burke 2010; Canagarajah 2015; Chang 2010; Dressen-Hammouda 2014; Guerin & Picard 2012; Ivanič & Camps 2001; Matsuda 2015; Petrić 2010; Tardy 2012a; Williams 2012; Yeh 2012; Zhao & Llosa 2008; Zhao 2010, 2013), there is much scope for research to establish the needs of both students and faculty with regard to voice instruction, and to propose solutions on the basis of such research. Especially at advanced academic levels, where an 'own academic voice' becomes imperative in the process of knowledge creation, knowledge of the exact nature of students' struggles with voice can contribute to designing interventions that may create an awareness among students of the available conceptual and linguistic resources, and the academic capital that these sources carry.

Findings in six of the eight empirical studies on voice in doctoral writing concluded with recommendations for some kind of instruction or facilitation of voice. A question that comes to mind is whether the recommendations of the empirical and theoretical studies that propagate a pedagogy of voice have impacted on the advice that textbooks and writing manuals provide on doctoral writing. The next section gives a brief overview.

4.5 Guidelines on voice as reflected in textbooks on doctoral writing
Whereas producing a doctoral thesis is commonly regarded as an extended and complex process, manuals on doctoral writing, however, often present the writing thereof as a smooth process of following a DIY, quick how-to-write-your-thesis manuals in "getting it right", denying the labour, craft and process involved in developing from a novice writer into a scholar (Calebrese 2012; Kamler & Thomson 2006). Ramanathan and Kaplan (1996) conducted a survey of instruction on voice in 10 freshman textbooks on argumentation published or revised between 1990 and

1995. Part of the rationale for their study was that the notions of voice and audience were applicable to only North American teaching of L1 freshman composition writing. Their survey identified eight common assumptions found in varying degrees in the selected texts, and their findings reveal that the nature of voice espoused in rhetorically oriented freshman composition writing is decontextualised: voice is neither embedded in a particular genre, nor rooted in a specific discipline. Furthermore they found and concluded that voice was anchored in the (then) predominantly L1 ideology of individualism which was considered inaccessible to EAL students.

I was interested in what had been added to the pedagogy of voice in the genre of doctoral writing after the turn of the century, and examined 124 textbooks and manuals on thesis writing, published between 2005 and 2015[7], and available on SACat (computerised database of all library stock in Southern Africa using the Sabinet platform), and which could be accessed. My main aim was to determine whether the trend of presenting voice in a decontextualised way, such as in the textbooks published by the end of the 20th century as established by Ramanathan and Kaplan (1996), continued into the 21st century.

Only 26 of the 124 textbooks incorporate references to voice, the majority of which are more incidental than systematic. Significant is the description of voice as a hegemonic assumption, using monoglossic terminology. If the table of contents does not direct the reader to a topic, voice in this respect, then the word list/index can assist the reader. Unfortunately neither of these always proves to be a reliable source, which consequently restricts access for the reader. Even the word list/index as indicative of a topic discussed in a book, can be misleading. In Lovitts (2007), for example, the word index has only one reference to voice (343), but a plethora of other references to different aspects of voice in thesis writing (36, 39, 84, 89, 278, 308, 309, 336, 339, 343, 345, 335 356, 367, 391, 409) were found by means of a search on Google Books. This demonstrates the dilemma of random references and

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[7] An alphabetical list of the bibliographic detail of the textbooks on doctoral writing between 2005 and 2015, attached as Appendix 3, does not form part of the study's reference list, except for the textbooks analysed in this section.

discussions on voice which are not readily available to readers, and not discussed within a context.

Eight of the 26 textbooks contained one or two decontextualised references to voice: Badenhorst (2008); Becker (2015); Boud and Lee (2009); James and Slater (2014); Kirton (2011); McAlpine and Amundsen (2011); Williams (2013); and Wisker (2008). Decontextualised references, such as the following, create an assumption that readers know what voice is: "developing your own voice in your writing"; "finding the right voice and level for an expert reader in our area"; "[w]rite in your own voice from time to time"; "[w]riting for publication requires a shift in voice from the voice of the thesis" (Murray 2011:4, 90, 150, 309). All these remarks may be useful if they are contextualised or followed by examples. Without contextualisation the EAL doctoral student will not gain much from the advice on how to develop an appropriate academic voice.

Common themes on voice emerged from a number of textbooks. Though voice is rarely explained within the context of academic discourse, a number of authors presented voice as equivalent with identity. Casanave and Li (2008:81-86) associate voice with Ivanič and Gee's notion of identity. This understanding of voice is also proposed by Badenhorst (2008), Boud and Lee (2009:93) and Gardner and Mendoza (2010:248). Several authors prefer an expressivist approach where voice is perceived as "the imprint of ourselves in writing" (Badenhorst 2008:201), or writers are encouraged to make their voices heard and explicit by the use of personal pronouns and the empowering effect of narratives (Casanave & Li 2008:158, 259). Some emphasise voice as the presence of the writer in the text (Jacobs 2008; Ryan 2012:55, 159).

Voice is characterised by some authors as belonging to the qualitative research tradition, though not always overtly (Badenhorst & Guerin 2015). Lee (2009:63-64) recommends the expression of voice in especially qualitative inquiry where the authorial voice of the author acts as a descriptor of notions in the social world. According to Piantanida and Garman (2009) qualitative research in particular makes provision for authors to give voice to a silenced, marginalised group.

The theme of 'finding a voice' runs like a golden thread through several textbooks (Badenhorst & Guerin 2015:307, 187; Boud & Lee 2009:93; Casanave & Li 2008:74-87; Engels-Schwarzpaul & Peters 2013:254; Germano 2013:78; Lovitts 2007:84, 336; Murray 2011:4; Paltridge & Starfield 2007:51-52; Rocco & Hatcher 2011:102-113; Ryan 2012:191; Wellington *et al.* 2005:119-120; Wisker 2008:292). The notion that writers have to find a voice is often coupled with expressing a voice that takes cognisance of the kind of affect the voice intends to have on the reader/audience (Becker 2015:54), whether an imagined reader (Luey 2008:18), or "an expert reader" in the field (Murray 2011:90). Rocco and Hatcher (2011:102-114) are the only authors who present the broader context of communication with the reader as part of social writing. Ryan (2012:288) challenges writers to develop a voice by comparing it to presenting an argument and position in a thesis that is clear to the reader.

Another theme that emerges in several textbooks is equating voice with style (Luey 2008:74-75; Rugg & Petre 2010:167, 256; White 2011). A number of authors are more specific in equating voice with tone and writing style (Becker 2015:53-54) or suggest that academic voice can be developed by examining and reworking one's own style and those of others (Lee 2009:82).

Merely 7 of the 26 textbooks on doctoral writing discussed voice contextually, which could have practical pedagogical value for doctoral students, discussed here in alphabetical order. Voice is widely acknowledged in scholarly writing on various levels in Badenhorst and Guerin's edited book (2015). Except for numerous references to voice by different contributors, a section on research literacies identities (2015:113-131) in Part 3 discusses the salience of appropriate voices and identities in the text. Elsewhere the development of a student's own voice is also appraised in terms of the supervisor-student relationship (2015:187, 190, 210, 307, 319).

Also pedagogically expedient is a chapter on finding and owning an academic voice in Casanave and Li (2008:74-87), where voice is contextualised to correlate with Ivanič and Gee's notion of identity. Similarly, a chapter devoted to voice: *Bringing your own voice to the table* in Luey (2008:70-103) discusses voice in context with

audience, content, style and voice versus voices/sources. Voice, however, is not defined or theorised and discussed - assuming readers are informed.

A small section of Chapter 6 in Piantanida and Garman (2009:64-65) is devoted to stance and voice, which accentuates the legitimacy of using voice in the interpretive tradition of a personal narrative. The other references in the word list are randomly scattered throughout the book. The decontextualised presentation therefore jeopardises the pedagogical usefulness.

Chapter 8 (in Part 2 *Finding voice: Appreciating audience*) in Rocco and Hatcher's edited book (2011:102-114) explains the authentic and communicative nature of voice as integral to "good writing". Academic voice as the language of academia is contextualised as a sign of engaging in a cognitive endeavor and becoming part of the academic community. The majority of references to voice in the word list relates to Chapter 8 where voice is categorised and discussed under functional headings, such as Authenticity, Academic voice, The voice of authority, Knowing the field, Structure and clarity, *I* and the other, Authorial reflections. The last section, Tools of the trade: A toolkit, offers guidelines on, amongst others, voice and content, genre, voice as process, voice and style, voice and choice, voice and the reader. The 18 points in the toolkit are practical guidelines and strategies to develop a unique writing voice.

Although not specified in the table of contents, a section *Authorship and voice* is found in Part III, Section 10, in Rudestam and Newton (2015:270-273). Though brief, voice is discussed within the context of authorship in scholarly writing. It recognises the process of developing a scholarly voice; voice as linked to propositional and disciplinary content and voice as style. The short discussion is functional and provides a multidimensional view of voice to its readers.

White (2011) offers rich pedagogical guidelines on various aspects of voice. Chapter 5 on *Academic discourse* consists of subsections which cover diverse notions of voice. Subsection 5.7 presents sound instruction and guidelines on several applications of voice as a linguistic feature in academic writing. Subsection 5.8

discusses the importance of writing for an audience, whereas 5.9 expresses sound guidelines on authenticity, and 5.10 discusses assertiveness in writing. Subsection 5.11 stipulates guidelines for using hedges (often used as a feature of stance and personalised voice), while 10.8 recommends on style, voice and tense use.

In conclusion, the degree of visibility of voice in textbooks and the depth and length of discussions differ vastly. Only a number of the textbooks that were examined offer extensive and contextualised sections on voice, the majority of which are listed in the table of contents. Regarding the pedagogical value of the advice it is concluded that a deep understanding of voice can hardly be developed by a few monoglossic references randomly scattered throughout an entire textbook.

4.6 Summative overview of gaps in the empirical research and pedagogical advice on voice

It is clear that very little conceptual and empirical research has been done on authorial voice from a pedagogical point of view. The literature on voice in manuals on doctoral writing also reveals certain limitations. In sum, very few studies have thus far

▶ focused on graduate-level academic writing as specialised area of research;

▶ examined the most recent textbooks between 2005 and 2015 available on doctoral writing in South Africa for the denominator 'voice' in order to evaluate how much value is attached to the voice construct in doctoral writing;

▶ offered a summative overview of guidance on voice presented in textbooks on doctoral writing, which in general displays sporadic, decontextualised references to voice, and describes voice as a hegemonic assumption, using monoglossic terminology;

▶ done a comprehensive literature research on voice in order to distinguish between and synthesise language paradigms, and theories and approaches to voice;

▶ offered a comprehensive overview of theories on voice to provide the groundwork for an analytical and instructional framework;

▶ suggested a paradigm shift to reconceptualising post-2000 academic voice through a different lens than the predominantly pre-2000 expressivist voice;

- ▶ conducted comprehensive empirical research by interviewing doctoral students and supervisors on their understanding and perceptions of voice with resultant findings of voice as crucial in doctoral writing;

- ▶ explored authorial voice from a pedagogical point of view in order to bridge the mismatch between theoretical and empirical studies on the notion of voice;

- ▶ endeavoured to empower supervisors in guiding their students' scientific writing and developing their authorial voices in a symbiotic student-supervisor relationship; and

- ▶ proposed a pedagogical framework for facilitating voice.

Following from the gaps in the theoretical, empirical and pedagogical literature on voice, the main research questions to guide the research are proposed.

5. RESEARCH QUESTIONS AND OBJECTIVES

This research has been guided by the following questions:

1. How is authorial voice theorised in linguistics and applied linguistics?
2. Has the notion of 'voice' been adequately operationalised in academic writing contexts?
3. What guidance on developing a voice pedagogy is found in the scholarly literature on writing instruction in higher education?
4. How is the notion of voice understood by supervisors and doctoral students?

These research questions translate into the following objectives:

1. To examine the definition and theorisation of voice in the linguistics and applied linguistics literature.
2. To analyse and operationalise frameworks and models of voice in academic writing.
3. To describe and evaluate the guidance on voice pedagogy provided in the scholarly literature on writing instruction.
4. To explore supervisors and doctoral students' understanding of the notion of voice.

6. CHAPTER PREVIEW

Chapter 2 describes the methodology and research design of the qualitative research case study for which data were collected through individual semi-structured interviews with eight supervisors and eight doctoral students selected from eight departments in the faculty of Humanities at a South African university. Chapter 3 expounds the conceptual and theoretical underpinnings of voice, with reference to voice as a problematic notion in the literature and the history of voice; linguistic theories of voice, approaches to academic writing and theoretical approaches to voice. In Chapter 4 the Appraisal Framework of Martin and White (2005) and Hyland's (2008a) metadiscoursal model of stance and engagement are explored as frameworks which establish the basis for a heuristic framework of voice. Chapter 5 expounds the pedagogical approach to instructing voice in the literature as a basis for proposing a pedagogical framework. In Chapter 6 the data from the empirical study are presented and the findings interpreted. Chapter 7 concludes the thesis by evaluating the extent to which the research questions have been answered and proposes a pedagogical framework for negotiated voice.

CHAPTER 2 DESIGN AND METHODOLOGY

1. INTRODUCTION

The empirical part of this study is a qualitative case study exploring how voice is understood by supervisors and doctoral students. In this chapter, I discuss the choices that guided the design and methodology, including the theoretical underpinnings and epistemology, the rationale behind selecting a qualitative case study, non-random purposive sampling, as well as a detailed exposition of data collection through semi-structured interviews. Then the choice of directed content analysis and the process of coding and the phases followed in the content analysis are expounded. Lastly, the procedures needed to enhance rigour and quality are described as applied in this research.

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3. To describe and evaluate the guidance on voice pedagogy provided in the scholarly literature on writing instruction.

4. To explore supervisors and doctoral students' understanding of the notion of voice.

3. RESEARCH DESIGN AND METHODOLOGY

The choice of the research design is supported by an explanation of the interpretivist ontology and constructivist epistemology as methodological underpinnings of the study to align with the socio-constructivist foundation of the theoretical framework of this research. Furthermore, the nature of qualitative research is discussed and the choice of an explorative instrumental case study and consequential research methods is justified.

3.1 Philosophical underpinnings and epistemology

The meta-paradigm of this study is subjectivist, and it is situated within an interpretivist-constructivist paradigm (Creswell 2009:6). According to the subjectivist paradigm, reality can only be understood through the researcher's subjective observation and interpretation of real-world data and social interactions. Interpretivists, as Ponterotto (2005:130) points out, believe that reality is not a single truth because of the existence of multiple, constructed realities. Interpretive studies typically explore people's experiences and their perceptions thereof, and are often inductive in nature and related to qualitative approaches with regard to data gathering and analysis (Gray 2013:34).

Interpretivism and constructivism are closely linked in terms of epistemology (Gray 2013:19, 23; Grbich 2012:5; Starman 2013:30). The epistemology of constructivism is concerned with "the relationship between 'knower' (the research participant) and the 'would-be-knower' (the researcher)" (Ponterotto 2005:131), which presupposes a dynamic interaction between researcher and participant. The epistemology related to the constructivist worldview seeks to understand and explain reality through interpretation and observations of interactions within a social context (Creswell 2009:6). The research reported in this study explored reality as manifested in the subjective understanding, perceptions and reflections of supervisors and doctoral students as participants on different aspects of the construct of voice. Constructivism acknowledges the multiple meanings of a phenomenon, just as it recognises multiple

realities and interpretations of data (Ponterotto 2005:130) which are "culturally derived and historically situated interpretations of the social life-world" (Crotty 1998:67). One of the distinguishable characteristics of a constructivist approach is the centrality of the interaction between the researcher and the researched. Meaning is uncovered in the findings which are co-constructed through deep reflection, interactive dialogue and interpretation (Ponterotto 2005:129).

In summary, the epistemology adopted for this research assumes that knowledge is not static but is emerging and transforming, and is constantly (re-)interpreted by both observer and participant. Reality is mediated by the way in which the author makes personal sense of a multiplicity of societal circumstances (Creswell 2009:6). An interpretivist-constructivist approach thus does not only attempt to reveal one single truth, since reality is believed to be constructed in the mind of the individual, rather than being an external entity, as exhibited in voice in doctoral writing in this study (Ponterotto 2005:129). The particular ontology and epistemology of this study are best supported by an explorative, qualitative research design aimed at understanding the phenomenon in question.

3.2 The nature of qualitative research

Qualitative methods denote a broad class of empirical methods that involve the description and interpretation of the experiences of research participants in context-specific settings, followed by the analysis and interpretation of observations or data (Denzin & Lincoln 2005:3). A qualitative research design forms the foundation of this study as it is interpretive in its approach - concerned with understanding the world as it is from subjective experiences of individuals – voice as perceived by supervisors and doctoral students. Qualitative research views the world as relational, complex, and constantly changing and supports the view that there are many truths and realities and interpretive practices (Denzin & Lincoln 2005:6). Characteristic of qualitative research is its assumption that no absolute truth exists because it is contingent on context and multiple perspectives. Denzin and Lincoln (2005) use two apt metaphors in an attempt to demarcate this multifaceted concept: that of a "bricoleur" presenting a bricolage, "a pieced-together set of representations that is fitted to the specifics of a complex situation"; and that of a "quilt maker" who

"uses the aesthetic and material tools of his or her craft, deploying whatever strategies, methods, and empirical materials are at hand" (Denzin & Lincoln 2005:4-6). Thus every study is time and context bound, which implies that replication and generalisation are improbable (Grbich 2012:5).

Qualitative research is also associated with a methodological approach that emphasises participants' voices and settings (Mendaglio 2003:164). Meaning emerges and is constructed by the participants in their natural settings, and qualitative researchers want to uncover information and knowledge about their participants' perceptions and concerns (Denzin & Lincoln 2005:3). In other words, subjectivity has value since the views of both participants and the researcher are respected, and interpretation is constructed by both (Grbrich 2012:4). Knowledge is constructed within the individual rather than something outside oneself. Therefore, the power predominantly lies with the point of view, beliefs or practices of the participants. As participants' own words are prominent in describing the phenomenon, event or experience, qualitative findings are in the main presented in everyday language (Ponterotto 2005:128). The nature of qualitative research makes it useful for describing and answering questions about participants and contexts in order to gain deeper understanding of their thinking.

Qualitative research is suitable to explore complex research areas and understand phenomena, especially when little information is available about a phenomenon, such as voice in doctoral thesis writing, which is both complex and under-researched (e.g. Matsuda 2001; Sperling, Appleman, Gilyard & Freedman 2011; Yancey 1994; Zhao 2010). Thus, qualitative research was selected as the most suitable methodology to study the notion of voice in doctoral writing, in particular the understanding, views and perceptions of supervisors and doctoral students as participants.

Whereas the participants' viewpoints and words create meaning at the one end of the scale of qualitative research, the researcher as primary research instrument creates meaning on the other end. In fact, the researcher as instrument pervades every aspect of the research process (Denzin & Lincoln 2005:22; Mendaglio

2003:170). All facets of the researcher's life experiences, such as age, knowledge, training, emotions, values, attitudes, beliefs, gender and ethnicity influence and affect how they navigate the research process and approach. What they are determines and shapes to a large extent how the research is undertaken and presented. Since the very nature of qualitative research involves the researcher (as a whole person) as instrument, subjectivity is inherent in qualitative research; although it should not be equalled to bias. In this regard, it is perhaps appropriate to share my personal experience and development of voice in the form of a reflexive statement.

In the first place, my experience in teaching various aspects of academic writing to postgraduate students made me aware of the intertextuality and multi-voicedness in writing, and taking ownership of the interpersonal and ideational meaning writers communicate through their texts. Secondly, I believe that I developed an academic voice by writing and rewriting academic texts, of which this thesis is but one example. Initially, my voice was impeded by the realisation that English is not my home language. Especially in writing the literature review I felt as though I was wearing others' shoes, and my writing sounded like textbook writing. Thirdly, in addition to almost 'natural' growth of my voice through extensive writing, I noticed that my confidence in using my own voice increased as a result of more overt knowledge of the discursive and non-discursive resources available to the academic writer. Although my supervisor and the language editor made valuable changes to my formulation, and assisted in finding the right turn of phrase, these changes did not silence my own voice. In the fourth place, my voice developed through becoming familiar with the concepts embedded in the discourse of the subject-field – in other words through immersion in the epistemology of the field. The better I understood and internalised the content, the more I felt like I was wearing my own shoes. Lastly, I developed a keen metacognitive awareness of the authorial voice in my own writing as the chapters of the PhD progressed towards the final chapter. This awareness became heightened during the discussion and interpretation of my findings. I would like to explain this discovery by means of an often used metaphor from the literature, which also occurred in the responses of some of the respondents. Whereas writing the predominantly literature-based chapters felt like choral singing because I was

trying to sing along with a multiplicity of expert voices, writing the discussion and conclusion chapters made me feel more like a soloist. The realisation that I do not merely have to restate what others have said before me, and that I have been able to transform knowledge into a uniquely created artifact gives me the confidence to proclaim that I have made a small contribution to the body of scientific knowledge about voice. This new-found confidence has empowered me to look back on a very fulfilling journey.

The following section will disclose the multiple advantages of a case study design, one aspect being that it brings the researcher to an understanding of complex issues in order to extend the experience and add credibility to what has already been done in previous research (discussed in section 5 below).

3.3 Research design: case study

The case study has become a common way of and viable method for doing qualitative research (Stake 2005:443; Yin 2009:5). According to Mills, Durepos and Wiebe (2010:109) the case study was the first type of research to be undertaken in the field of qualitative research. Although case studies have often been regarded as part of qualitative research, they can also be used as a research design in quantitative or mixed methods research (Starman 2013:30). Both Stake (2005) and Yin (2003) propose that the constructivist paradigm is conducive to a case study approach as it endorses the premise of a social construction of reality.

It has also been argued that where a study has a strong theoretical basis the choice of a case study "based on prior knowledge leads to a better research plan" (Starman 2013:36), and advances the development or refining of theory. The choice of the case for this study has been made with the view of advancing the understanding of authorial voice in academic writing in general, and thesis writing in particular within a higher education setting, with a focus on doctoral students and supervisors. Another characteristic of a case study employed in this research is that the researcher was the key instrument in interviewing participants, the gathering and analysis of data. This study also answers to the prototypical criteria for a case study in that the participants' meanings and actual words were of key importance in gathering and

analysing data, which aided the re-interpretation of literature and formulation of a pedagogical framework. In accordance with the iterative process of qualitative research changes could and did take place during the data collection, analysis and interpretation stages.

Many methodological experts have attempted to explain the concept of a case study (Gerring 2004). Simons (2009:21) defines a case study as "an in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, program or system in a 'real life'". Stake (2005:443) and Simons (2009:21) agree that it is the choice of what is to be studied, rather than a methodological choice that determines a case study. The definition provided by Starman (2013:32) is both holistic and practically useful for my research topic: "It is a ticket that allows us to enter a research field in which we discover the unknown within well-known borders while continually monitoring our own performance; scalability; and our own, as well as general, existing knowledge".

A case study can focus on any of the following: a person, a programme, a group of learners, an event, a happening, a community, a specific policy or phenomenon occurring in a bounded context (Baxter & Jack 2008:544; Creswell 1998:61) and is an appropriate research methodology when a phenomenon is being studied (Yin 2009:13), which is the concept of voice in this study. A case study design should be considered, amongst others, when the focus of the research is to answer how and why questions, to unearth contextual aspects relevant to the research phenomenon (Baxter & Jack 2008:545; Yin 2009:4, 28); and to contribute to a deep understanding of the phenomenon being studied - the understanding and unravelling of the notion of voice.

Stake (1995) distinguishes between intrinsic and instrumental interest in cases. The term 'intrinsic' suggests a researcher's interest in the case, and when the intent is to enhance the understanding of the case itself and not the abstract construct or generic phenomenon (Stake 2005:445). An instrumental case study is used when the case itself is of secondary interest and the primary interest is to understand and gain insight into an issue and/or to refine theory (Stake 2005:445). This study takes

as its point of departure Yin's (2009:13) definition of a case study to "investigate contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident". It is categorised as an instrumental case study (Yin 2003) because of the need for the understanding of the phenomenon of voice in thesis writing through the eyes and understanding of supervisors and doctoral students.

After having discussed the choice of the instrumental, explorative case study for the present qualitative study, the choice of sampling method, sampling size and site selection are explained below.

3.4 Sampling and site selection

Purposive sampling was the most apt sampling method for this qualitative case study, because I was interested in respondents who would have the best knowledge regarding the research phenomenon (Elo, Kääriäinen, Kanste, Pölkki, Utriainen & Kyngäs 2014:4). Creswell (2013:156) advised that when using non-random, purposeful sampling, decisions should be made about who or what would be sampled, what form the sampling should take, and how many people or sites need to be sampled. Purposive sampling in qualitative research typically uses small samples to enhance "depth" of understanding of the phenomenon. The procedure is thus to sample until saturation has been reached.

Participants for the study were purposively selected on the basis of meeting the following criteria:

1) As a researcher, and primary instrument in qualitative research, I relied on my own life and academic experiences, knowledge, training and expertise in the sampling process.
2) My position as a full time lecturer determined the choice of the university from which I would select the respondents. I was familiar with the university structure, and had unrestricted access to HODs and staff members in particular.
3) The South African university of choice is representative of a diverse demographic student body. However, the demographic representation of respondents was also determined by other factors, as explained below.

4) Only participants from the Humanities at a certain South African university were selected on an *a priori* basis.

5) Selection of departments in the Humanities depended on the availability of doctoral students in a particular department. Since many departments in the Humanities did not have registered doctoral students in 2013, when the initial telephonic inquiries were made to the HODs of each department, only eight departments met the criteria of having at least one registered doctoral student in the faculty of the Humanities at the university where the empirical research would be undertaken. The departments who met the criteria were History, Political Studies and Governance, Social Work, Psychology, Sociology, Drama and Theatre Arts, Odeion School of Music and Linguistics and Language Studies.

6) After having done the initial screening, letters of consent were sent to the various HODs. I personally collected these original, signed letters of consent. A copy of the standardised letters is attached as Appendix 4.

7) The initial request and goal to select doctoral students in the final year of their doctoral studies did not materialise, the only criterion being an already submitted and approved PhD proposal at the university where the empirical research was undertaken. The HODs agreed to send me a prioritised list of their enrolled doctoral students. I then e-mailed the students whose names were provided to me in the order of priority listed by the HODs. I started at the top of the list and sent e-mails until a student indicated his/her willingness to participate in the empirical study. Eight doctoral students were purposively (non-randomly) selected according to this procedure. Race, age and gender were therefore incidental, and not necessarily demographically representative of the South African population. One student each from the above-mentioned departments in the Humanities at the above-mentioned university was sampled.

8) After having determined the availability of doctoral students, telephonic conversations with the HODs of the selected eight departments confirmed that they were also willing to provide the names of supervisors with experience in doctoral supervision whom I could approach for semi-structured interviews. I subsequently sent e-mails to the supervisors in each department until I found a suitable one.

9) Following these procedures, eight supervisors, irrespective of race, age or gender, were sampled purposively for semi-structured interviews, one each from the above-mentioned Humanities departments. Supervisors' experience in doctoral supervision was the determining factor in the the selection process. Consequently the supervisors who qualified for selection were not demographically representative of the South African population.

10) After the selection of doctoral students and supervisors as suitable participants, letters of informed consent were sent to both groups of participants that had to be signed as requested, and returned to me. Copies of these letters are attached as Appendices 5 and 6.

The two tables below (Table 1 and Table 2) present the demographic characteristics of the two groups of participants - doctoral supervisors and doctoral students - which confirm that the above criteria have been met. Demographic information was collected by using a form that had to be completed by all the participants before each interview. The names were removed to ensure that after the data had been captured only the researcher would be able to identify the participants. The names were substituted by abbreviations that were verified and confirmed with every participant listed in the Tables below.

Table 1: Summary of demographic characteristics of participants: doctoral supervisors

1	Name, surname	Replaced by initials, as indicated in 4 below					
2	Highest qualification	6 PhD, 2 DPhil					
3	Faculty	Humanities					
4	Department and abbreviation for respondent	Drama and Theatre Arts **SD**			History **SH**	Linguistics and Language Practice **SL**	Odeion School of Music **SM**
		Political Studies and Governance **SPSG**			Psychology **SP**	Social Work **SSW**	Sociology **SS**
5	Years' experience in doctoral supervision	1-2 0	3-5 1	6-10 2	11-20 3	21-30 2	31-40 0
6	Mother tongue	English 0		Afrikaans 8	IsiSotho 0	Other South African language	Other Language 0
7	Gender	Male 5				Female 3	
8	Age	20-30 0		31-40 1	41-50 2	51-60 4	61-70+ 1
9	Date of interviews	16/10/15; 16/10/15; 19/10/15; 27/10/15; 2/11/15; 2/11/15; 3/11/15; 10/11/15					

Table 2: Summary of demographic characteristics of participants: doctoral students

1	Name, surname	Replaced by initials, as indicated in 3 below					
2	Faculty	Humanities					
3	Department Abbreviation for respondent	Drama and Theatre Arts **DD**		History **DH**		Linguistics and Language Practice **DL**	Odeion School of Music **DM**
		Political Studies and Governance **DPSG**		Psychology **DP**		Social Work **DSW**	Sociology **DS**
4	Year of Master's completion	1996; 2x 1999; 2001; 2003; 2010; 2011; 2013					
5	Type of Master's	Structured master's 4		Dissertation 4		Article–format	
6	Year of registration of PhD	2010 1	2011 1	2012 1	2013 1+1	2014 1+1+1	2015	Other
7	PhD Student	Full time 3			Part time 4			
		One part-time until July 2015 – thereafter full-time					
8	Occupation	Lecturer x 4; research assistant x1; music consultant x1; director of economic development and tourism in a government organisation x1; teacher x1					
9	Stage you are in your PhD	Pre-proposal	Proposal + ethical clearance 1	Literature review 3	Methodology and data collection 1	Final stage 3	
10	Number of supervisors for PhD	1 6	2 2	3 0	4 0	Other	
11	Mother tongue	English 1	Afrikaans 3	IsiSotho 1	Other South African language 1 IsiXhosa 1 Setswana	Other Language 1 German	
12	Gender	Male 3			Female 5			
13	Age	20-30 1	30-40 1	40-50 4	50-60 2	70+ 0	
14	Date of interviews	30/10/15; 5/11/15; 9/11/15; 24/11/15; 30/11/15; 1/12/15; 19/1/16; 28/1/16					

3.5 Data collection

First, a survey of the literature was undertaken to determine the trends, development and themes regarding voice in academic writing in doctoral theses to answer the first research question of this study. An analytical framework, which was distilled from the

Appraisal Framework (Martin & White 2005) combined with Hyland's (2008a) metadiscoursal model of stance and engagement, was partially operationalised and used to formulate the semi-structured interview questions (see Chapter 4).

Acknowledged methods to collect data in qualitative research include interviews, questionnaires, documents, audio-visual materials and observations (Creswell 2013). Semi-structured interviews were chosen as the method for this study. Interviews can be conducted in various ways: one-on-one, with a focus group, by telephone, through e-mail, and different forms of the Web, for example Skype interviews. It was initially envisaged to conduct focus group interviews with the doctoral students. Due to the fact that doctoral students do not necessarily live close to the university, the methodology had to be adapted. To compensate for this hurdle, I therefore used semi-structured individual interviews for all participants, two of which were conducted via Skype. The semi-structured interviews were complemented by researcher field notes and analytic memos. Stake (1995:64) refers to an interview as "the main road to multiple realities" while Merriam (2009:90) adds that it "allows the researcher to respond to the situation at hand". Patton (2002:69) underlines the advantage of the conceivable depth attained through data from interviews by saying that the purpose of interviewing is "to allow us to enter into the other person's perspective", which was indeed the aim of the interview.

The choice of interview type was determined by the ontological and epistemological paradigm of the study. Semi-structured interviewing was used for the following reasons:

1)   They allow study participants to voice their ideas and perceptions on voice in thesis writing, which allows a researcher in Patton's words "to enter into the other person's perspective" (Patton 2002:341) and is appropriate where depth of meaning is crucial through gaining participants' insight and understanding (Gillham 2000:11).

2)   Semi-structured interviews offer the benefit of the tightly structured schedule of a structured interview for easier comparison of coded responses across

respondents, but also allow for less control and formality than structured interviews.

3)   Semi-structured interviews offer the opportunity to probe and encourage fuller responses, especially where little is known about a phenomenon.

4)   They made provision for contextual aspects in understanding the interviewees' perceptions on voice in thesis writing.

5)   The language used by the participants is considered to be essential in gaining insight into their understanding and perceptions of voice. It also allows for attitudinal information, which may be captured in transcriptions by thinking dots to indicate pausing, or uncertainty [Uhm], or adding specific emotions in brackets such as [laughter], [snickers].

6)   A further advantage of semi-structured interview questions is that they assist the researcher in keeping the interview and the interviewees to the topic.

7)   The rich data generated in this way can be analysed in different ways.

The interview schedule was meticulously prepared through notes made during the literature review. Key questions were based on questions from other empirical research in this area of research (e.g. Boote & Beile 2005; Chang 2010; Hyland 2002c, 2004b, 2008a; Ivanič 1998; Kamler 2008; Matsuda & Tardy 2007; Petrić 2010; Randolph 2009; Tardy 2012a, 2012b; Zhao 2010). The main questions were supplemented with additional prompts that could potentially be used, depending on the participants' responses. By writing down the prompts (in my own interview schedule) I hoped to introduce consistency into the questions for comparability in data analysis. The interview questions were also discussed with my supervisor, as well as other experts in the field of academic writing and voice, and subsequently refined. To further refine the questions five pilot interviews were conducted with three doctoral supervisors and two doctoral students from different disciplines. Although the content of the questions for the supervisors and students was exactly the same, I prepared two different sets of semi-structured questions for the two groups separately (see Appendices 7 and 8).

After having finalised the interview schedule, I made one-hour appointments with each of the participants for interviews to be held during October and December

2015. Because of logistical reasons and non-availability, two interviews with doctoral students were completed during January 2016. For the sake of convenience the interviews with supervisors were held in their offices on campus, as well as with those doctoral students who were also lecturing staff. However, two were held in my office on campus, while two others were conducted via Skype. The interview questions were sent to the participants approximately a week in advance of the interview to allow them to familiarise themselves with the questions. It was made clear to them that it was not a precondition, but because of the abstractness and theoretical complexity of the notion of 'voice', it was preferable that they should receive and read the questions beforehand, and to keep them handy during the interviews.

I started each interview with a brief description of my research topic and the aim of the empirical research. To comply with the research ethics requirements of both universities where I was registered as a doctoral student and the university where my empirical research was undertaken, I commenced by asking their informed consent, confirming the confidentiality of the interview and anonymity in reporting. They completed the template with demographic detail, and the pseudonym-abbreviation for each (e.g. SM (Supervisor Music 1), DD (Doctoral student Drama)) was agreed upon. It was also put to each interviewee that he/she could withdraw at any stage during the interview or indicate if they were not willing to answer a question. It was then confirmed that the duration of the interview would be approximately 60 minutes. Their permission was asked to record the interview by using both a digital voice recorder, and an Echo Smart Pen that provided a back-up recording while simultaneously making handwritten notes, which were also saved digitally.

After each interview, the voice recording was copied to my laptop. The data from each interview were transcribed as soon as possible from the audio recordings. The transcribed data were supplemented by handwritten notes and filed separately as raw data, both as Word files and hard copies. Both the voice recordings and transcribed data are kept on a USB in a safe at the Postgraduate School of the university where the empirical data were collected.

4. DATA ANALYSIS

Qualitative content analysis was the most suitable type of analysis to apply to the data collected from semi-structured interviews conducted with the two groups of participants, namely supervisors and doctoral students (Krippendorff 1989:403). Data analysis is discussed under the following subsections: data analysis approaches; criteria for selecting the most suitable type of content analysis; and phases of content analysis. The phases of content analysis are discussed in seven subsequent sections: developing the research question; selecting material for analysis, building a coding frame; segmentation; trial coding; the coding process and modifying the code frame; analysing the results and drawing conclusions from coded data; and presenting and interpreting the findings.

4.1 Data analysis approaches

Qualitative content analysis is one of several methods for systematically describing the meaning of qualitative data (Hsieh & Shannon 2005:1278; Schreier 2014:170). According to Schreier (2014:171-173) qualitative content analysis developed out of the quantitative tradition during the first half of the 20th century. Quantitative content analysis involves frequency counts of texts and was traditionally considered a method for data collection. Both versions of content analysis are focused on the systematic description of data through coding. The difference is that "[w]hereas the focus of quantitative content analysis continues to be on manifest meaning", qualitative content analysis is also applied to latent and more context-dependent meaning (Schreier 2014:173). The focus of qualitative data analysis is therefore on the characteristics of language as communication and to extract the content or contextual meaning of a text (Hsieh & Shannon 2005:1278). This is done by assigning categories or codes to parts of texts.

Qualitative content analysis has been described by Patton (2002:453) as "any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings". Other features of qualitative content analysis are its flexibility and systematic approach. Hsieh and Shannon (2005:1278) define it as "a research method for the subjective interpretation of the content of text data through the systematic classification process

of coding and identifying themes or patterns". The process of assigning units of meaning to categories of a coding frame is called "coding" and "[t]his frame is at the heart of the method" (Schreier 2014:170, 173). One of the features of content analysis is reducing the amount of material to concepts that describe the research phenomenon by creating categories, concepts or a mode. Manifest or latent meanings, themes and patterns are examined and interpreted by the researcher (Elo *et al.* 2014:2).

Qualitative content analysis can be used in either an inductive or a deductive way. Inductive coding is open coding where categories are created through careful scrutiny and constant comparison of the data (Zhang & Wildemuth 2005). The inductive process is designed to condense raw data into categories or themes based on valid inference and interpretation. However, qualitative content analysis does not exclude deductive reasoning (Patton 2002). Deductive coding departs from a categorisation framework where data are coded according to *a priori* identified themes (Elo *et al.* 2014:2). Both deductive and inductive approaches in the analysis of data, captured from individual semi-structured interviews with supervisors and doctoral students, were used in this study. Content analysis determined the interface between theories of authorial voice and the requirements for scholarly writing explored and analysed in the literature review (Chapter 3). A certain element of *a priori* coding was necessary as the semi-structured interview schedule framed the direction of the analysis. The analytical framework distilled from the Appraisal Framework (Martin & White 2005) and the discoursal model of stance and engagement (Hyland 2008a) also guided the interview questions (see Chapter 4).

4.2 Selecting the most suitable type of content analysis

Hsieh and Shannon (2005:1277) distinguish three types of content analysis, namely conventional, summative and directed qualitative content analysis. All three approaches can be used to interpret meaning from textual data. For the purpose of this study directed content analysis was selected, as it is guided by a structured approach that departs from a theory and aims to substantiate or extend a conceptual framework or theory. For this thesis a conceptual framework, adapted from Martin and White's (2005) Appraisal Framework and Hyland's (2008a) model for stance and

engagement, was used as the theoretical point of departure. Through adopting a pre-conceived set of conceptual categories a coding frame is built (Shreier 2014:174). However, it should be noted that one of the strengths of the directed content analysis approach might also be considered a weakness: since existing theories or categories guide the approach, the researcher has to account for possible induced conceptual bias in interpreting the data in such a way as to fit or even forward existing concepts (Hsieh & Shannon 2005:1283). Subjectivity though is considered as being inherent in qualitative research in general, articulated as follows by Starman (2013:30):

> Qualitative research is characterized by an interpretative paradigm, which emphasizes subjective experiences and meanings they have for an individual. Therefore, the subjective views of a researcher on a particular situation play a vital part in the study results.

As the researcher's views and prejudices to the analytical process - who inevitably brings his/her set of experiences - are regarded as an instrument in the qualitative study, a measure of subjectivity on the part of the researcher should be allowed.

After having decided on the most suitable type of content analysis, the phases that materialised are discussed.

4.3 Phases of content analysis

Following the standard procedures in doing qualitative studies, I concurrently collected and analysed the data (Baxter & Jack 2008:544-559).

Data analysis in this study followed both a deductive and inductive approach. The deductive approach was defined by the operationalising of the Appraisal Framework and the model for stance and engagement (as discussed above in 4.1) which directed the interview questions. Following on the deductive phase, the iterative inductive analysis process was applied where data were extracted, segregated, coded, grouped, regrouped and categorised according to emergent patterns, themes and subthemes (Andrade 2009:52; Creswell 2008). As analysis proceeded, additional themes developed, which in turn were then compared to the themes and categories that guided the interview schedule, which originated from the literature

and theoretical approach as well as operationalised framework (see Chapters 3 and 4 below).

Elo *et al.* (2014:2) propose three key stages that are present in both inductive and deductive content analysis: preparation, organisation, and reporting of results. As these phases are inherent to both Hsieh and Shannon's (2005:1285) seven steps and Schreier's (2014:174-180) eight steps for conducting qualitative content analysis, a slightly adapted series of eight phases has guided the content analysis of this study: 1) developing the research question; 2) building a coding frame; 3) selecting the material for analysis; 4) coding; 5) clustering of themes; 6) trial coding/applying and modifying the coding process; 7) analysing the results and drawing conclusions from coded data; 8) presenting and interpreting the findings.

In this study, the phases of content analysis were as follows:

4.3.1 *Developing the research questions*

The very first step in doing qualitative content analysis is the formulation of research questions, which also guided the ontology, epistemology and methodology of this study (Mayring 2014:82). Saldaña (2009:18, in referring to Auerbach and Silverstein 2003), confirms the importance of keeping the research question, theoretical framework and aim of the study in mind. Consequently, in this study the choice of methodology that was regarded to be most suitable for the interpretivist, constructivist paradigm was a qualitative case study, using purposive sampling to generate data that were analysed through directed content analysis. The following step in the process was building a coding frame.

4.3.2 *Building a coding frame*

In directed content analysis, the analysis is informed by pre-existing categories. In this study, the analysis returned to topics and/or concerns that had arisen in the literature review (Chapter 3), known as concept-driven (Schreier 2014:176). These themes were compared with other emerging themes that had initially appeared through conventional content analysis, called data-driven categories (Schreier 2014:176). In this way, I developed and built a coding scheme in a systematic,

logical and rigorous way, which is central to trustworthiness in research using content analysis (Hsieh & Shannon 2005:1286). According to Poole and Folger (1981, in Hsieh & Shannon 2005:1285), a coding scheme/frame is a translation device that organises data into categories. Charmaz (2006:45) uses a very vivid metaphor for the process of building a coding frame, namely that coding "generates the bones of your analysis […] and integration will assemble those bones into a working skeleton". After having built the "working skeleton" or coding frame I proceeded with the next step in the analysis process.

4.3.3 *Selecting material for analysis*

Qualitative methodologists disagree on the total amount of data to be coded. Although some (e.g. Lofland, Snow, Anderson & Lofland 2006; Strauss 1987) are of the opinion that all the collected data should be coded, most suggest that "only the most salient portions of the corpus merit examination" (Saldaña 2009:15). With regard to the question as to how much material should be coded, disagreement exists among scholars. Some are of the opinion that every recorded piece of data should be coded in fear of loss of significant data (e.g. Lofland *et al.* 2006; Strauss 1987). Others, like Saldaña (2009:15; Schreier 2014:176-180), argue that only the most salient parts of the material merit coding "and that even up to one half of the total record can be summarised or deleted, leaving the primary half for intensive data analysis" (Saldaña 2009:15). I followed Saldaña's recommendation on this issue as the data of this study were voluminous and the scope of the study would not allow for finer coding.

The first step was to prepare the data in terms of having detailed and correct transcriptions of the interviews available (Zhang & Wildemuth 2005; Creswell 2013). The next step was to select material that reflected the full diversity of data sources (supervisors and doctoral students), followed by breaking down the material into smaller chunks.

The third step was to read through the interviews one by one after the voice recordings had been transcribed. This implied reading the material from the beginning, line by line, and checking if material occurred that was related to the

categorisation framework (Mayring 2014:82). Saldaña (2009) recommends that it would be beneficial, even when using qualitative software such as Atlas.ti, if the first cycles of pre-coding and coding are done on hard-copy printouts "to permit you to work with traditional writing materials such as red pens and highlighters to explore data in fresh ways" (Saldaña 2009:22). I followed his recommendation and printed out the text-based data of each of the interviews, marked portions of text with highlighters and made notes in pen.

After this first cycle of reading linearly through the separate interviews, I rearranged the data in 30 different documents, according to the 30 interview questions. In the second cycle of analysis I prepared the data question by question for an electronic analysis, in four columns, landscape format: the first (left-hand) column was reserved for the text of the doctoral students; the second (left-hand) smaller column was reserved for notes; the third for text of the supervisor; and the fourth for notes, as recommended by Saldaña's (2009:16). Different colours were used to highlight salient data, as well as to make notes in the margins. Saldaña (2009:16) refers to this phase as pre-coding, which entails "circling, highlighting, bolding, underlining, or colouring rich or significant participant quotes or passages that strike you". In other words, this phase involved the documenting of mere thoughts as analytic memos and field notes. These thoughts became very useful later for analytic consideration when the analysis progressed. See example below in Table 3 of a section of the transcribed text of question 1, pre-coded according to Saldaña's (2009) recommendations:

Table 3: Colour-coded initial analysis of a section of question 1 of semi-structured interview questions from participants DL and SL respectively

DL		SL	Voice is a technique that you learn
Interviewer: Okay now that is exactly my question now if we go to question you know six. I am asking there does voice develop now spontaneously if a doctorial writer knows his/her topic and content well? Now there are two levels in the question, the one is by reading and knowing your topic if your voice develops. And if it is a spontaneous	**Student needs to be made aware of**	*P:* Once again, I think no. I think it's a **technique** that you learn. Obviously you have to know your **topic** well, **but** the fact that you know your topic well doesn't necessarily mean that you can write well about it or that you can express it well. So I think part of what happens in a doctoral dissertation, is that because you **read so much about**	Have to know your topic well - but it does not follow that

Transcript	Code	Transcript	Code
process or do you think it is something that you really need to be made aware of? Participant: Yes it is something that you need to be made aware of, it is something that **you need to be made aware** of. Yes you **have to spend time** on your work, reading and then you can have you know your **voice can be trusted.** Interviewer: Okay and then the question that I am asking now is does your voice develop when you know your topic and content well? Do you think that you know when you work for years on your PhD that you will have a stronger voice at the end because of knowing your topic or not necessarily? Participant: **Yes you will have a stronger voice when you know your topic well**. And you can even…always **go back and put in your voice in those areas that you wanted to say something.** Interviewer: Uhm…I am just writing, so at this stage do you feel that your voice has developed already? Participant: Not fully, it is developing.	voice Writers have to be **made aware of voice**; Spend time on work and reading, **then voice can be trusted** Voice can be added later to make voice stronger	**other people's voice, you start indicating some of their voice in your own**. It's sort of like drama: you later on tend to create your own persona when you write; you sort of, in your own mind you're this person you… But if I think now of my own work, there would be certain writers whom I knew would be really good writers, and somehow without necessarily making a choice, you try **to copy some of that over the years**. And you see how people make arguments; how they shoot down other arguments – and that becomes part of how you style yourself. *R:* But as you now referred in the previous question you say, for you the conceptual voice is the most important. So don't you think then, when you really are immersed in your reading, in your content, that that kind of conceptual voice then will develop better if you've done a lot of reading? Or is it a more technical skill? *P:* No, **I think it's obviously linked to knowing your field** well. I think, there's no doubt about it; what I'm sort of stumbling on is spontaneous, part… I think it's not spontaneous – **it's a very deliberate growth process.** *R:* Not a spontaneous part. As you say that no one is born with the ability to write well. *P:* Yes, that's my view – at least with academic writing. Your style will develop	knowing topic well, you can write well and you copy others' style Voice linked to knowing your field well Not spontaneous, but deliberate growth process

After this initial phase, I moved on to selecting the unit of analysis. The unit of analysis refers to the categorisation of the most basic entity that is focused on. In this study, it is the perceptions about voice. Qualitative content analysis typically uses specific themes signifying ideas as the unit for analysis, rather than the physical linguistic units (e.g. words, sentences, or paragraphs). A particular theme might be conveyed by a single word, a phrase, a sentence, a paragraph, or an entire document (Zhang & Wildemuth 2005:3). Thus, in this study codes assigned to chunks of text varied between phrases, sentences, paragraphs or sections of paragraphs that emerged as themes from all the participants' data.

While the first cycle of coding was done manually as described above, Atlas.ti was used to assist with the analysis during the second phase of analysis, both to account for the voluminous data and to ensure trustworthiness. Qualitative content analysis is often supported by computer programs, such as NVivo1 or ATLAS.ti.2 to enhance the rigour and trustworthiness of the data. Atlas.ti, a computer aided qualitative data-analysis programme was applied after a holistic manual analysis to firstly obtain an overview of the data, in support of the initial manual coding process, to account for the rich data. In Atlas.ti codes are assigned to ideas. It allowed me as researcher to code the data, retrieve text based on keywords, rename or merge existing codes without perturbing the rest of the codes, and generate visualisations of emergent codes and their relationships to one another. Alas.ti also maintains automatic logs of coding changes, which made it possible to keep track of the evolution of the analysis.

4.3.4 *Coding*

The terms 'coding' and 'categorising' are used interchangeably (e.g. Elo *et al.* 2014; Saldaña 2009). "Coding is a heuristic (from the Greek, meaning 'to discover') – an exploratory problem-solving technique without specific formulas to follow" as proposed by Saldaña (2009:8). Coding should also be seen only as an initial phase in the analysis process, because, as Saldaña indicated, coding is not merely labelling, it is also linking. This linking endeavour was described as leading the researcher "from the data to the idea, and from the idea to all the data pertaining to that idea" (Richards & Morse 2007:137). Initial coding and labelling should then advance to rigorous analysis and interpretation. The coding process greatly determines the success of a content analysis (Hsieh & Shannon 2005:1286). Coding is arranging, grouping and categorising phenomena in a systematic order in order to group coded data that share some characteristics into patterns, classifications, categories or "families" (Saldaña 2009:8), as the codes are called in Atlas.ti. The Atlas.ti qualitative software program has been used as support for the human interpreter in the analysis process and was especially useful in handling the relatively large amounts of research data.

4.3.5 *Clustering of themes*

The actual process of ascribing patterns or themes derived from the text through analysis which comprised assigning codes to segments and clustering of themes, also called segmentation (Hsieh & Shannon 2005:1286). Grbrich (2007:21) explains segmentation as a process of applying and reapplying codes to data which allows for data to be "segregated, grouped, regrouped and relinked in order to consolidate meaning and explanation". The following step in the continued process of applying and reapplying codes to data in this study was the examining and evaluating of data until a point of saturation was reached and no additional new concepts were found. A suggestion from Creswell (2009:153) to researchers proved to be very useful during this stage, namely to ask oneself during all cycles of coding and data analysis: "What strikes you?" This question stimulates the researcher to think beyond the obvious and to anticipate surprising, unusual and/or conceptually interesting ideas and categories.

A further step was to identify relationships among categories and between the data sources. It was also found that a unit of text was assigned to more than one category simultaneously (Hsieh & Shannon 2005:1286). Saldaña (2009:8) points out that in searching for patterns, categories could be formed not only because of similarities, but also because of differences and paradoxes, which enrich the data (see also (Schreier 2014:176). The comparisons were twofold: first a systematic comparison was done among the data of each group of participants (supervisors and doctoral students) separately. Secondly I looked for cross-comparisons among the two groups of data.

4.3.6 *Trial coding/applying the coding process and modifying the code frame*

Once the structure of the coding frame was developed, the categories could be defined. Four super families and 28 families were identified in Atlas.ti. Concise descriptions were provided for each of the categories/codes in a coding list. The descriptions consist of a description and the characteristic features of each category. The Code List is attached as Appendix 9.

Applying an iterative process of coding or, as Saldaña (2009:8) refers to it, a "cyclical act", results in refinement. It happened that some of the first cycle codes were subsumed by other codes, while others were relabelled, rearranged or discarded (Saldaña 2009:10). After all the categories/codes had been generated and defined, I had to stand back, look for possible overlapping of categories, re-evaluate and revise the structure of the code frame or coding manual. During the coding process I constantly checked the coding categories and application of the segments of text in order to prevent "drifting into an idiosyncratic sense of what the codes mean" (Schilling 2006:33). The coding process was constantly verified with my supervisor, either in person or by e-mailing the latest saved copy bundle of Atlas.ti in order to prevent the coder from moving away from the coding manual and code frame which could lead to inconsistency (Miles & Huberman 1994). When the primary and iterative coding processes had been finalised I analysed the results by making sense of the themes and categories that had been identified and coded.

4.3.7 *Analysing the results and drawing conclusions from coded data*

In every study this is a crucial phase in the analysis process, which to a great extent depends on the researcher's inductive and deductive reasoning skills. In order to confirm the rigour of this process, a trail of notes and memos was kept. The actual number of codes, categories, themes and/or concepts generated from a study is not prescribed. Saldaña (2009:19) indicates that it depends on the method of analysis, the nature of the data, the need of the study and the researcher's choice of detailed analysis. The code list (Appendix 9) also testifies to the methodological rigour in the content analysis process, as discussed below in section 5.

4.3.8 *Presenting and interpreting the findings*

The findings of the qualitative content analysis were presented by means of the code frame, consisting of the four super families (primary categories) and the families (28 categories), which were illustrated through quotations (direct words of the participants) and the interpretation thereof. Although description is regarded as the main focus of qualitative content analysis (Schreier 2014:181), the presentation of the data goes beyond mere description, because the descriptions should be rich and thick (Denzin 1989:83; Ponterotto 2006) and because the researcher's interpretation

represents her personal and theoretical understanding as well as her assessment of the phenomenon being studied. Patton (2002:503-504) describes this balance between description and interpretation in reporting the findings as providing "sufficient description to allow the reader to understand the basis for an interpretation, and sufficient interpretation to allow the reader to understand the description". Following the descriptive phase, presenting the analysed data should reach an abstraction phase where the findings from the data confirm, oppose or enhance theoretical constructs from the literature, as endorsed by Merriam (1988:48): "[O]ur analysis and interpretation – our study's findings – will reflect the constructs, concepts, language, models, and theories that structured the study in the first place".

5. METHODOLOGICAL RIGOUR AND QUALITY

Although the past several decades have seen an increase of qualitative research, a debate still centres on the difficulty of establishing validity and the multiple perspectives taken by scholars (e.g. Creswell & Miller 2000; Grbich 2012:5; Lincoln & Guba 1985; Whittemore, Chase & Mandle 2001). However, there is general consensus that researchers doing qualitative research should demonstrate the trustworthiness of their studies. Therefore establishing trustworthiness and/or validity in particular in qualitative content analysis is a recurring theme in the literature (e.g. Babbie & Mouton 2001; Chase & Mandle 2001; Elo *et al.* 2014; Graneheim & Lundman 2004; Whittemore *et al.* 2001). There are, however, proponents such as Humble (2009:33) who argue for retaining terminology like reliability and validity in qualitative research. The criteria for evaluating research in the quantitative paradigm, such as validity, reliability and objectivity, have been identified as being different from those in qualitative content analysis, along with other features like paradigms, inference process, methodology and analyses. This gap has been recognised by Lincoln and Guba (1985), who proposed four criteria for evaluating trustworthiness in qualitative research, namely **credibility, transferability, dependability** and **confirmability** – criteria that were recommended by many scholars since then "to support trustworthiness by reporting the trustworthiness of qualitative research" (Elo *et al.* 2014:2; see also Baxter & Jack 2008; Whittemore *et al.* 2001).

This study used the mentioned four criteria to assess the trustworthiness of the qualitative data, and thereby supported the view of Elo *et al.* (2014) that trustworthiness should not merely be applied to "the main qualitative content analysis phases from data collection to reporting of the results" but is indeed important for "every phase of the analysis process, including the preparation, organization and reporting of the results" (Elo *et al.* 2014:1).

The four criteria for evaluating trustworthiness, namely credibility, transferability, dependability and confirmability are now discussed in this order.

5.1 Credibility

A study is credible when a researcher has accurately described the phenomenon and used rich descriptions which include credible selection (identifying the research participants) and gathering of data (describing the sampling methods) (Lincoln & Guba 1985). Lincoln and Guba (1985 – endorsed by Hsieh & Shannon 2005:1280) subsequently propose a number of pointers to guide researchers in order to improve the credibility of research results, e.g. prolonged engagement in the field, persistent observation, triangulation, negative case analysis, checking interpretations against raw data, peer debriefing, and member checking. Creswell and Miller (2000) propose a useful categorisation according to a paradigm and lens perspective, of which the pointers that are relevant to a constructivist paradigm are quoted (Creswell & Miller 2000:126):

Constructivist paradigm	Strategies
Lens of the researcher is	disconfirming evidence
Lens of study participants is	prolonged engagement in field
Lens of people external to study (reviewers, readers)	thick, rich description.

Two of the three strategies pertaining to the constructivist paradigm (Creswell & Miller 2000) employed in this study include disconfirming evidence and thick rich description. Prolonged engagement in the field did not apply to this study as the data were collected through once-off semi-structured interviews with participants.

The procedure of disconfirming evidence is typified by Miles and Huberman (1994 and Creswell & Miller 2000:127) as closely related to "triangulation", which is sometimes used in qualitative research, but more often in a mixed methods approach (Creswell & Miller 2000:126), although terms are sometimes used variably in the literature. This procedure, which implies that researchers rely on their own lens in particular, represents a constructivist approach, which is in line with the process of searching the data for *a priori* themes that are consistent or inconsistent with ("disconfirming") the data. Except for disconfirming categories, dissimilarities and counter arguments by participants were revealed, described and evaluated. Data triangulation, or rather a procedure of disconfirming evidence, was applied in my study, as the corpus of data was collected from two sources, namely supervisors of doctoral students and doctoral students. The content analysis distinguished between the two sources by pointing out similarities and disparities in the data sets.

The second strategy to enhance credibility inherent to constructivist research is the use of thick, rich descriptions. A vivid comparison is given by Denzin (1989:83): "thick descriptions are deep, dense, detailed accounts [while] [t]hin descriptions, by contrast, lack detail and simply report facts". Descriptions pertain to settings, participants and themes of a study (Creswell & Miller 2000:128). A vivid description confirms reliability and is a way of enabling readers to understand the account and make inferences about the applicability of the findings. Readers are drawn into the setting and the text contexts and thick, rich, vivid descriptions act as a lens through which readers establish credibility. It has been striven for in this study to provide readers with a lens of accurate, thick and rich descriptions that are intended to explore and present the multi-faceted complexities of the participants' understanding or lack of understanding, their perceptions, motivations and interpretations of the phenomenon of voice in their own doctoral writing and in those of their students. The large number of quotations, echoing their own voices on the phenomenon, contributed to transport the reader into the setting of the interviews and to establish credibility.

Member checking is a measure to ensure credibility by involving the participants in the study (Creswell & Miller 2000:127). Lincoln and Guba (1985:314) regard this

procedure as the most important technique to authenticate credibility. In this study, the final narrative in the discussion chapter was sent to all participants via e-mail in order to get feedback on main factors, causal relationships, and interpretive conclusions (Miles & Huberman 1994:276). This enabled validation of the narrative account.

5.2 Transferability

Transferability is listed as one of the procedures for ensuring trustworthiness, together with credibility, dependability and confirmability (Lincoln & Guba 1985) and is defined as "the extent to which the findings can be transferred to other settings or groups" (Elo *et al.* 2014:6); in other words to determine the extent to which the data can be extrapolated and transferred to other contexts (Graneheim & Lundman 2004). In line with the requirement put forward by Elo *et al.* (2014:6), my aim was to report the data and write up the analytic results in a high quality, trustworthy way.

I also followed two additional strategies, proposed by Mendaglio (2003:172) and Creswell (2009:200) in order to enhance transferability, namely the use of thick descriptions and purposive sampling to lay a solid foundation and framework for transferability (see sections 3.5 and 4.1). The notion of transferability in qualitative research is comparable to generalisability in quantitative research but it is not the same. The findings of a study such as this, which are claimed to be transferrable, are not necessarily generalisable because transferability does not involve broad claims but invites readers to make connections between elements of the study and their own experience.

Transferability allows readers the opportunity of applying the findings to outside contexts. For instance, readers should be able to transfer the heuristic that instantiates the construct of voice to other disciplines and academic writing contexts, and to transfer the assumptions, enablers and impediments that emerged from the findings to their own academic contexts and different academic levels. As suggested by the morphology of the word 'transferable' readers are presented with findings that enable them to judge the measuare in which the research outcomes apply to their own situations. In addition, future researchers can make transferability judgements based on the detailed and thick descriptions in the content analysis report.

5.3 Dependability

Dependability as a distinguishable subcategory of trustworthiness has been described as referring to the stability of data over time and under diverse conditions and determined by confirming the consistency of the research process (Elo *et al.* 2014:2). This study has similarly endeavoured to clearly state the criteria for each of the phases and processes, from data selection through to content analysis and peer examination by my supervisor (Mendaglio 2003:172).

5.4 Confirmability

Another criterion of trustworthiness proposed by Lincoln and Guba (1985) is that of confirmability, which has recently been termed "verifiability" by Starman (2013:40). Confirmability is another step that follows dependability in the trail of trustworthiness, as confirmability is established by verifying "the internal coherence of the research product, namely, the data, the findings, the interpretations, and the recommendations" (Elo *et al.* 2014). In other words, all the claims should be supported by the data and interpretations and the findings of the study should match the data. This means that the reporting of the data in a narrative and argumentative style should be of high quality. The principle of confirmability or verifiability in qualitative research in general, and in particular in a case study, is attained "by describing the entire research process in detail, especially the analysis process in which concepts are shaped and the regularity and patterns of behaviour, interaction, and experience are determined" (Starman 2013:40), which I endeavoured to do in this study.

Confirmability implies that the data both accurately embody the participants' information and that the data are accurately described, reported and interpreted by the researcher. Another crucial criterion in this regard is reflecting the participants' voices (already discussed in 5.1 and 4.3.8 above), in particular through representative direct quotations from the transcribed interviews (Graneheim & Lundman 2004). Confirmability is also a lens through which the reader can verify the trustworthiness between participants' data and the researcher's results. According to

Mendaglio (2003:172), researchers' diaries, memos, and logs provide evidence to track the processes during the different stages of the study.

Researcher reflexivity is a further aspect that should be accounted for in a qualitative study, since the researcher and coder's knowledge and experience can have a significant impact on all the criteria of trustworthiness. Since all coding is actually a judgement call, researchers inevitably bring their own personalities, subjectivities and predispositions to the process. Therefore, steps have to be taken to minimise the researcher bias. Advice from experienced researchers and scholars in the field of qualitative research has been taken into account. I followed the advice by Strauss and Corbin to periodically stand back and ask: "What is going on here? Does what I think I see fit the reality of the data?" (Strauss & Corbin 1990:44). Another step taken to avoid subjectivity was to make memos and notes of my train of thought and thought processes to come to conclusions and interpretations (Miles & Huberman 1994:266). Memoing also enabled me to adopt an attitude of transparency and an openness to understand the participants' views. This process involved self-reflection as well as self-critique. Although I was the main instrument in this qualitative research, I remained aware of possible bias that might taint my research.

5.5 Ethical considerations

The following ethical issues were addressed: after having obtained a list of supervisors in the Humanities from the HODs in all the departments involved, e-mails indicating the purpose of the research were sent to them, enquiring about their willingness to be interviewed. From the answers received a list of at least 12 staff members from different departments were selected on the basis of experience in supervision. Written informed consent was obtained from each of the participants. Each letter of consent outlined the nature of the research, the conditions of participating in the empirical study, and the data collecting process. All interviewees were assured of their anonymity and the confidentiality of information, that the study would be for research purposes only, that they would experience no harm, and that the study would not advance them in any way. All the letters of consent were signed by all participants. For purposes of verifying the data, the final discussion chapter was sent to all participants for verification and comments. The guidelines for doing

ethical research as prescribed by the University where the students had been enrolled were at all times adhered to.

6. CONCLUSION

The empirical research of this explorative, directed, qualitative case study had the aim of exploring how the phenomenon of voice was understood by each of the eight supervisors and doctoral students purposively selected from eight departments from the Humanities (and social sciences, subsumed in the Humanities at the particular university) in a tertiary educational setting. After one of the criteria, namely the availability of doctoral students in a department had been applied, the remaining departments consisted of History, Political Studies and Governance, Social Work, Psychology, Sociology, Drama and Theatre Arts, Odeion School of Music and Linguistics and Language Studies. The participants were selected irrespective of race, age or gender for the following reasons: the supervisors that were recommended by the HODs of each department were selected on account of their experience; whereas the doctoral students had to meet the minimum requirement of having enrolled for a doctoral degree at the selected university and were selected according to the HODs' recommendation, depending on their availability.

The data were collected through semi-structured interviews of approximately an hour each. The 16 interviews were transcribed, supplemented by handwritten notes and analysed by means of qualitative content analysis as a method for systematically describing the meaning of the data. The content and contextual meaning of the text were extracted and reduced through the systematic process of classification and identification of themes or patterns by assigning codes to parts of texts. Coding is not only assigning labels to chunks of text such as words, sentences and paragraphs, but is a problem-solving technique which is part of the analysis process.

Both deductive and inductive approaches of analysing data were applied. Deductive coding was done by relying on an analytical framework (heuristic) compiled from the Appraisal Framework (Martin & White 2005) and the model of stance and engagement (Hyland 2008a). The choice of directed content analysis allowed for a more structured approach where initial coding departs from a theory or conceptual

framework as in this study. Clustering of themes was realised through the identification of relationships among categories. The initial phases of pre-coding and coding had been done on hard-copy printouts in order to enhance the rigour and trustworthiness of the data analysis. Eventually the emerging 4 super families (primary categories) and 28 families (categories) were presented and interpreted.

As the researcher is the primary research instrument in qualitative research who establishes meaning, measures were put in place to ensure trustworthiness. The four criteria for evaluating trustworthiness *viz.* credibility, transferability, dependability and confirmability, were applied to ensure that the interpretations and findings of this study would match the data.

CHAPTER 3 THE NOTION OF VOICE: A LITERATURE REVIEW

1. INTRODUCTION

Voice is as central to writing, as writing is fundamental to academia. Many scholarly voices have recently encouraged the cultivation of voice in academic writing (Costley 2008; Guerin & Green 2012; Hyland 2005b; Petrić 2012). Yet it is evident from the debates that scholars, theorists and practitioners are not in unanimous agreement about what voice denotes or what its significance is in academic writing. The concept of voice is pervasive, both literal and metaphorical. Although the link between writing and voice is certainly not new, the voice construct remains among the most contested, ambiguous and undefined phenomena in writing pedagogy; the reason perhaps being that it is often easier to say what something is not, than denoting the specific characteristics of an issue.

Voice, however, is still regarded as a young domain within the multilingual academic writing context (Canagarajah 2015:122). In light of the vast literature on voice, it is important for both scholars, and in particular teachers of academic writing, to reassess what is meant by voice in contemporary academic writing, to deliberate about why voice has become an important concept in writing, and to determine what are the salient characteristics of voice in advanced academic writing, particularly in doctoral theses as a "high stakes" genre (Hyland 2002b:1096).

In order to understand the notion of voice I explore the literature both with regard to presenting a theoretical overview of voice and a synopsis of the literature of voice pertaining to academic writing. For the contextualisation of voice, I first provide a snapshot of the heterogeneity of approaches, and then broadly sketch the history of the notion in order to set the scene for an in-depth theoretical discussion.

2. THE NOTION OF VOICE

2.1 Voice as a heterogeneous notion

When exploring the literature on voice, the reader is met with a cacophony of disparate definitions, conceptualisations, approaches and applications. To substantiate this statement, this section will introduce the heterogeneity of approaches, in particular to "written voice" (singular), or "voices" (plural) (Yancey 1994:xi). Yancey's (1994:vii) paradoxical experience resonates with my own: "The more I seemed to know about it, the less certain I became, and the less I actually knew".

One of the paradoxes of voice is that, although it is widely used, it is vaguely defined. The concept of voice has never been a clear-cut, or simple matter (Thesen 2014:6) and cannot be boxed in as a "simplistic individual-social dichotomy" (Matsuda & Jeffery 2010:151). Yancey's (1994:vi + viiii) description of how she found a way through the maze of competing descriptions and understandings of voice most probably resonates with the experiences of many others: "My confusion arose because of the absence of a simple definition [...] What I found was a concept signifying different things to different people, a floating signifier changing from one text to the next". Tardy (2012a:34) attributes the controversy, ambiguity and divergent interpretations to the "imprecise meaning and often literary and aesthetic overtones" of voice.

The metaphor of 'voice' in written academic discourse has evoked much debate in the literature since the 1960s. Despite many attempts to capture the essence and characteristics of voice, it remains an "elusive" (Zhao 2010:40), "slippery" (Cappello 2006:483), "contentious topic […] a complex object to identify, analyze and quantify" (Dressen-Hammouda 2014:15,16), a "far from settled" concept (Elbow 2007:170), "loosely defined in the literature and mystically assessed in practice" (Zhao 2010:abstract), indeed "difficult to pull apart in practice" (Hyland 2012a:135) but also "dynamic and changing as it develops" (Cappello 2006:468). Elbow (1994b:6) claims that "[t]exts have no voice; they are silent" and posits that any voice in writing is only metaphorical, an approach which this study opposes, and will be argued.

The above quotes, and a myriad others, indicate that voice is an evasive concept that awaits further and constant refinement. Sperling *et al.* (2011) remind us that, although voice remains a concept that cannot easily be captured, the 21st century approach to voice should be constantly revised and reconsidered and they maintain that "[v]oice is as complicated as the self it is assumed to evoke and is as socially situated and culturally embedded as the self is understood to be" (Sperling *et al.* 2011:82).

While recognising the ambiguity and complexity of voice and the difficulty of pinioning it into a simple definition to fit all approaches and angles, a concept should still be definable, at least the extent to which the concept has developed. Although Matsuda shows indebtedness to many coexisting and converging definitions (2015:143), many of the definitions merely signify diverse elements of voice. Since Matsuda's (2001:40) definition of voice has become the benchmark definition it is used as the functional definition in this study: "Voice is 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".

2.2 Relationship between voice and writing

Voice as a concept, which closely follows the history of writing since the 1970s, has become central to studies in composition, literature and academic discourse (Hyland 2008a:5). The development of voice in various stages has infiltrated theories, conceptions and practices of academic writing. It is closely linked to the movement in the 1980s which viewed the nature of writing, like all language, as inherently social and interactive. Coupled with this premise is the perception that knowledge is not only factual, but needs to be communicated to a real or perceived reader. It will be argued that knowledge and the transmission thereof are socially constructed and negotiated. Voice in this study is approached and argued not as an optional extra in academic writing, and in particular doctoral writing, but as a vital requirement of writing.

The intricate relationship between voice and writing is reiterated by Webb (2009:202): "'Voice', although a 'slippery' concept, is an essential element in all

writing". Often conflating voice and identity, Ivanič and Camps (2001:4) corroborate this important view when they propose that the "negotiation of identity is an integral part of any act of writing". At this point I would briefly like to elucidate the concepts of identity and voice which are often conflated or confused in written discourse.

Identity has long been a vital issue in written discourse. Matsuda (2015) recently provided a historical overview of identity in written discourse as rooted in ancient rhetoric, although modernist conceptions of identity and language have dynamically changed, resulting in multiple identity constructions with implications for academic writing (Matsuda 2015:140; see also Hyland & Guinda 2012). Matsuda (2015) succinctly explicates different aspects of identity with special reference to Ivanič's (1998) groundbreaking work on writing and identity (discussed in 5.2.2 below). Explaining that identity is a complex phenomenon, Matsuda (2015:141) distinguishes that identity entails both an "empirical reality that can be described and measured (e.g. demographics and textual features) and [a] phenomenological reality that exists in people's perceptions (e.g. social constructs)". Thus identity can be external to discourse, projecting the "essentialized self" or a personal orientation, whereas identity that is constructed and negotiated through written discourse is called voice (Matsuda 2015:141), though they are neither mutually exclusive nor always discernible. By identifying voice then as "identity in written discourse" Matsuda (2015:154) corroborates that which is valued by Starfield (2002:121), namely the "discoursal identity" and the correlation she discerned between an "authoritative textual and discoursal identity" and successful student writing. Thus far I have given a clarification of voice as discursively constructed identity.

The recognition of voice as an important concept in writing, in particular academic writing, is widely accepted (Beck *et al.* 1995; Boughey 2000; Butler 2007; Cummins 1994; Hyland 2008a; Hyland & Guinda 2012; Matsuda 2015; Thesen 1997). Hyland (2008a) underscores that voice is an undeniable part of writing and explicates the relational embeddedness of academic writing in academic discourse when he writes that "[a]ll writing has voice and is an integral aspect of self-representation in academic discourse" (Hyland 2008a:20). While much discussion surrounds the definition of "academic discourse", Zamel (1998:187, 194) offers an all-purpose

description that it is a specialised form of reading, writing and thinking done in the "academy". Bartholomae's (1986:4) definition more specifically refers to the "peculiar ways of knowing, selecting, evaluating, reporting, concluding and arguing that define the discourse of our community", which entails the use of language as always in conjunction with its own vocabulary, norms, array of conventions, means and forms of inquiry (Zamel 1998:187-188).

Voice represents a concept that is widely used, yet vaguely defined. When joining the "far from settled" (Elbow 2007:170) debate about voice, it should be taken into account that, while this study discusses and evaluates voice in academic writing, many voices from composition, rhetoric, literature and other discourses will inevitably join the conversation (Hyland 2008a:5; Sperling *et al.* 2011:72, 82). In understanding the road along which voice found its way into academic writing, it is imperative to trace its genesis and development through different theories and practices. Furthermore, it is vital for understanding the application of the theories of voice to locate the origins and development of theories of voice in academic writing as well.

So, why is the concept of voice, in Elbow's (2007:170) words, "not going away" despite the "interesting thinking over the centuries", the lack of critical writing about it (Elbow 2007:170), and indeed the critical voices against certain forms of voice? If voice is "too vague a metaphor to be useful", as Elbow suggests (2007:182), why does voice so often resurface in the literature on academic discourse, not as a concept that "leads to confusion" (2007:182), but as a concept that provides more clarity in writing as a collective social practice in the discourse community?

Voice in the literature has been approached from an array of linguistic and applied linguistic frameworks and methodologies (Halliday 1989; Hyland 2008a; Ivanič 1998; Martin & White 2005). The present study approaches voice as a central concept in academic writing, which has been conceptualised differently in diverse linguistic theories, and operationalised in a variety of ways in applied linguistics. As voice has over the past 30 to 40 years been so intricately tied to the diverse linguistic and applied linguistic theories and writing approaches in a theoretical, linguistic, cultural,

methodological and contextual manner, I will subsequently discuss the origin and growth of voice in the development of writing.

2.3 History of voice

Historians have traced the concept back to classical rhetoric and theatre, with specific reference to Aristotle's *ethos* (Bowden 1999), referring to the "character of the speaker" (Cherry 1988:253) and the later Latin use of *persona*, referring to the "person behind the mask". Until the late 1960s the term voice referred primarily to the physical speaking voice using terms such as "tone", "pitch", "volume" and "tempo" (Yeh 2012:12). Both *ethos* and voice were used by North American teachers from the mid-'60s onwards. During approximately five decades *ethos* and voice developed in parallel, the former preferred by rhetoricians to denote persuasion in academic, professional and public contexts, while the latter, voice, was preferred in genres of personal writing (Matsuda 2015:142).

References to voice in writing often merely described the grammatical category of active or passive voice (Bowden 1999). During the same period expressions denoting the metaphoric notion of voice in writing pedagogy slanted towards accuracy, for example "rhythm", "tone" and "euphony" (Yeh 2012:12). "Tone" was often conflated with "voice", as is evident from Stoehr's (1968:150) remark that voice shows the "author's attitude toward his audience", which points to one of the important features of voice, namely that of communication. Bowden (1995:178) remarks that until the late 1960s the term "voice" had not been used, but implied, with reference to rhetoric.

Bowden (1995:174) attributes the first reference to the term authentic "voice" in writing (other than referring to active or passive voice) to Donald Stewart (1972), who marked the growth of an "authentic voice" as a consequence of self-discovery. Stewart (1972:9) acknowledged that every person is an individual and thus different from others, with the result that everyone has an "authorial voice", which is individual and unlike others. Thus each writer's "authorial voice" is unique. In moving away from the use of voice to denote only physical voice and tone, the era of voice as a metaphor in writing slowly dawned (Bowden 1995:175; Elbow 2007:172). One of the

well-known metaphors used to describe the different applications of voice is the "dress"-metaphor (dressing differently for different occasions) (Ede 1989:158).

It was only after the mid-20th century that the term was used with reference to written texts (DiPardo, Storms & Selland 2011:172). Bowden (1995) is clear on the genesis of voice as being part of a larger 1960s and 1970s reaction to social and educational systems that favoured the traditional impersonal approach to research writing as "a mental and cognitive activity" (Burke 2010:40-41), preferring the "objective and […] impersonal style" (Farrokhi & Ashrafi 2009:40) over the personal. In many respects this period saw the birth of the concept of voice and from its cradle (the US), with educational influence from the UK, it has developed and influenced the entire composition pedagogy in the English-speaking world (Yeh 2012:13). American education, including composition pedagogy, was directed at students' self-realisation as individuals (Bowden 1999) and represented the ideology of individualism of the mainstream American society (Ramanathan & Atkinson 1999).

During the late 1960s a shift of emphasis in pedagogical instruction from teaching writing to students in order to excel as speech makers towards attention to writing for the sake of writing, provided a paradigm shift (Bowden 1995:178). Gibson (1962:11-12) proposed that literary texts provided good models for writers to learn how to create a voice. According to Gibson (1966 in Bowden 1995:178) the term "voice" actually made its arrival at the Darmouth Conference in 1966, where the reform in English education was discussed in terms of the need for "a fundamental reconceptualization of the nature of English language education" (Nystrand 2006:13). A new approach to education, spearheaded by a British pedagogical model, was introduced to American educators. The new approach concomitantly influenced and shaped linguistic theories, which had an undeniable influence on education, writing instruction and consequently the application of voice (Bowden 1995:180).

The 1970s introduced a shift of focus that hangs together with the socio-political emergence of the individual, self-discovery and consequently the emphasis on self-expression, students' personal voice and the genesis of buzz terminology like

"authentic" and "authorial" voice in composition writing. Discussing the issue of how authority is projected in student academic writing, Tang (2009:170) points to a wealth of work done by researchers and teacher-practitioners, e.g. Bartholomae (1986); Greene (1995); Hyland (2002b; Ivanič (1998); Starfield (2002); and Thompson (2005). This focus indicates the recognition that authority is a "crucial element of good academic writing", according to Tang (2009:170).

The shift in focus accentuated the individual. Together with the focus on the individual came the focus on voice as embodying this individualism, with an added prominence of the "personalness [as] powerful" (Bowden 1995:182). This period saw the blossoming of the expressivist movement in writing with its emphasis on the essential human presence of the individual writer in his/her text. The strong influence of individualistic and expressivistic writing continued in English composition writing during the 1990s (Yeh 2012:14), but it is noteworthy, and perhaps one of its inherent limitations, that English composition writing was aimed at English as first language (L1) students. A momentous influence on the expressivist movement and voice was that of Peter Elbow (1981, 1991, 1994a, 1994b, 1999, 2007), explaining, dissecting and promoting expressivist, personal voice and its impact on writing. The expressivist movement and its influence on writing pedagogy are discussed as a theoretical approach to voice in section 5.2 below.

The voice movement in American schools during the '70s also played a formative role in the development of the voice construct, especially with regard to the correlation between voice and the quality of writing. The National Writing Project (NWP) was initiated in the US in 1974 (in the Graduate School of Education at the University of California, Berkeley) to assist schools and teachers in developing and improving the teaching of writing and in particular in applying writing as a learning tool (Kesler 2012:26). Although the interest in voice was confined to the assessment of voice in school writing, the work of the NWP can be considered as groundbreaking, in particular by linking writing quality to the presence of voice. In 2003 Helms-Park and Stapleton proposed a *Voice Intensity Scale* identifying four core textual components indicating voice, namely "assertiveness", "self-identification", "reiteration of a central point" and "authorial presence and autonomy

of thought" (Helms-Park & Stapleton 2003:245). This underscores the importance of voice in writing instruction in American schools, the veracity of which has been confirmed by Zhao's 2010-study, which investigated the correlation between voice strength and the quality of writing in the context of a high-stakes EAL post-secondary level writing assessment in America.

The emergence of constructivism and socio-constructivism in the 1980s and 1990s likewise had a powerful impact on voice. Bowden (1995:185) points out that the socio-constructivist movement has reduced the attention to individual voice in favour of an emphasis on socialised and constructed voice and rhetorical interaction.

The history of voice has to some extent become blurred during the 21st century, perhaps due to its significant growth, characterised by different layers and nuances (Matsuda 2015:143). A few major contributions have initiated this exponential growth of voice during this period, amongst which was Ivanič's (1998) work on the role of identity in academic writing, and Hyland's (2000) *Disciplinary discourses* which promoted the notion of social identity in academic writing. The publication of a special issue on voice of the *Journal of Second Language Writing* (2001) sparked the research into voice, whether favouring, critiquing or questioning voice in all its different nuances.

The history of voice has furthermore merged with the history of English as Additional Language (EAL) (previously often referred to as English as a Second Language - ESL or L2), English as a Foreign Language (EFL), and with the teaching practices of English for Special Purposes (ESP), dating back to the 1960s and its successor, English for Academic Purposes (EAP). EAP is largely based on genre and socio-constructivist theory, and applied in different formats worldwide, although largely limited to non-native speakers of English (NNSE) (Wingate & Tribble 2012). The focus of EAP is not primarily on acquiring language for the sake of language, but on the "cognitive, social and linguistic demands of specific academic disciplines" (Hyland & Hamp-Lyons 2002:2). In other words, the focus is on assisting students, whose mother tongue is not English, to adapt to the socio-cultural and linguistic expectations of diverse disciplines in their academic endeavour. The issue of English

as preferred language in academia was discussed in Chapter 1, although it is not a primary focus of this research. However, the shift in focus from voice in L1 to voice in EAL academic writing had a vital impact on the development of voice.

In order to understand the diverse applications of voice in academic writing and writing instruction, I now turn to the linguistic theories and the fundamental influence they have had on the understanding of voice.

3. LINGUISTIC THEORIES OF VOICE

The first objective of this study is to understand the notion of authorial voice through its theorisation in literature. The linguistic theories include constructivism and socio-constructivism, as well as critical and socio-political theories. As the present study combines social and constructivist approaches to voice in academic discourse, an understanding of constructivist and socio-constructivist theories is important as they are the foundations on which the individualist, social and critical approaches to writing and voice are grafted. I first discuss constructivism and socio-constructivism as linguistic theories, and then the relation between socio-constructivism and language, Systemic Functional Linguistics (hereafter SFL) as a constructivist approach underlying this research; then I introduce other socio-constructivist approaches to voice; lastly a brief overview of critical and socio-political theories is presented, because the prominence of the Academic Literacies approach in UK and SA academic writing cannot be disregarded.

3.1 Constructivism and socio-constructivism

Constructivism is a broad conceptual framework comprising numerous perspectives, which is influenced by theoretical developments in the social sciences. It originated during the second half of the twentieth century within cognitive psychology and greatly influenced the theory of learning in education. In essence, it is a theory of learning and the way in which people develop. The central idea is that human knowledge is constructed, which counters a passive transmission of information. This new learning theory dramatically changed the context of learning and instruction since 1985 (Kanselaar 2002:1).

The hallmark of constructivism according to McGroarty (1998:593) is the emphasis on agency. Spivey (1997:22-23) describes the often incongruent avenues of constructivism as exhibiting several themes. The multiplicity of disciplinary approaches to constructivism was partially sparked by a reaction to structuralism (Spivey 1997). Structuralism, which originated as a theoretical paradigm in the 1900s, emphasised that structures underlie all phenomena which could only be understood through their interrelation with these structures. The structuralist mode of reasoning has been applied in a diverse range of fields, among which de Saussure was one of the most well-known proponents in linguistics, propagating the "idea that language is best seen as an abstract system" (Johnstone 2000:408).

Constructivism is an umbrella term that covers a range of constructivist perspectives, of which the most dominant are the radical, moderate, and socio-constructivist perspectives. Constructivism has its roots in cognitive and developmental psychology, which posits that meaning is created through different thinking on experiences. The main proponents of constructivism were Ernst von Glasersfeld, Jean Piaget, Lev Vygotsky and Jerome Bruner whose contributions are discussed below as spearheading the above-mentioned different constructivist dispositions.

3.1.1 *Radical constructivism – von Glasersfeld*

The more extreme version of constructivism, radical constructivism, derived from the American psychologist von Glasersfeld (1984:17-40). It did not have much influence on education or writing in general, except for its particular stronghold in mathematical education because of its radical approach to reality. Radical constructivism embraced the relativist perception that knowledge, which is actively and personally constructed by individuals, gives meaning to socially shared conceptions (Kanselaar 2002:2).

3.1.2 *Cognitive constructivism - Piaget*

The two major historical strands of constructivism that influenced education are moderate or cognitive constructivism, and socio-constructivism. Frequent reference is made to Jean Piaget (1896-1980) as one of the major figures responsible for the emergence of a cognitive developmental theory from the preceding behaviourist era

of psychology (Anderson, Reder, Simon, Ericsson & Glaser 1998), who based his cognitive developmental theory of learning on empiricist and rationalist accounts. Piagetian theory is closely associated with an individualistic cognitive approach, emphasising the constructive activity of the individual in an attempt to make sense of the world. Based on psychological ideas, Piaget proposed that knowledge originates externally and the child's cognitive development is realised innately in the process of receiving knowledge. From an educational perspective the teacher's role is to perturb in order to stimulate individual learning. Piaget saw learning and development as independent of each other. Piaget's theory can be seen as providing a basis for individualism through his theoretical attention on the individual's psychological processes, and as reflected in his own remark that "individual independence is a social fact, a product of civilization" (Piaget, 1928/1977 as cited in Ramanathan & Atkinson 1999:52).

3.1.3 *Socio-constructivism – Vygotsky*

The 1970s to the 1990s, which also saw the birth of the notion of voice (see section 2.3 above) and its infiltration into theories and practices of academic writing, witnessed the emergence of greater emphasis on the nature of writing as inherently social and interactive and the concomitant paradigm of socio-constructivism (Nelson 2001:23). The theoretical perspective that emphasises the social context of writing is referred to as socio-constructivism.

The socio-constructivist perspective has been foregrounded by another psychologist in the late 1970s, the Russian Lev Vygotsky (1896-1934), who emphasised the strong social character of human development. His theory of socio-cultural constructivism is in opposition to that of Piaget, as he proposed that the process of knowing involves intervention by other people and is accordingly mediated by community and culture (Kanselaar 2002:1). Whereas Piaget believed that development precedes learning, Vygotsky believed that individual construction of knowledge takes place through social relationships (Bruner 1991:2). Vygotsky laid the most significant basis of a socio-constructivist theory (Carstens 2009:48). The socio-constructivist theory, in particular, sheds light on social interactions for human development by highlighting people' s cognitive and psychological development that

is inherent in interaction with others, or in Vygotsky's (1981:161) expression: "it is through others that we develop into ourselves". The basic assumption of socio-constructivism is that the social and cultural contexts in which individuals find themselves constitute them (Wertsch 1991).

Vygotsky's view on learning included contextual teaching, collaborative learning and the emphasis on learning that takes place through interactions with other students, teachers and society. Learning, according to Vygotsky, occurs first in the social and then in the individual domain. For knowledge to be internalised from the social to the individual domain, a series of developmental events takes place in the form of scaffolding, a conception which is closely associated with Vygotsky's concept of the Zone of Proximal Development (ZPD – proximal means "next"), described as:

> [t]he distance between the actual developmental level as determined by independent problem solving and the level of potential problem solving as determined through problem solving under adult guidance or in collaboration with more able peers (Vygotsky 1978:86 cited in Mosher, Youngman & Day 1999:54).

The importance of the ZPD lies in its offering a dynamic alternative for individualism. Vygotsky proposed that if an individual child in conventional psychological testing was assisted by an adult or teacher, the child performed better (Fernandes, Wegerif & Mercer 2001). The ZPD as a socio-constructive scaffolding approach emphasises Vygotsky's premise that the cognitive processes firstly occur on the social level after which they are internalised on the individual cognitive level (Vygotsky 1987). The ZPD has become synonymous in the literature with the term scaffolding, although the term itself has never been used by Vygotsky in his own writing. The term was introduced by Wood, Bruner and Ross (1976). An important consequence of Vygotsky's socio-constructivist learning theories for the present study is that the learning process (which includes the writing process) is socially mediated and contextually situated, a view corroborated by, among others, Sisserson, Manning, Knepler and Jolliffe (2002:63). Socio-constructivism thus offers a perspective on contexts of academic writing.

The premise that writing is inherently social requires a closer investigation into language as a vehicle for writing, speaking and communication, and begs the

question whether language as written language can be neutral or whether it is determined by the approach of its users, *viz.* a socio-constructivist perspective.

3.2 Socio-constructivism and language

Any study on writing has to be based on beliefs about language. Although from a socio-constructivist perspective the communicative function of language is important, language should be understood as more than a medium of communication. Language is the vehicle for writing and meaning-making and can only be understood within social contexts and relations (Norton 2000). Norton (1995:13) unambiguously states that language is "not a neutral medium of communication". It carries social meanings which are negotiated and constructed through language. In Kress's explanation of the socio-constructivist paradigm, the cultural and social dimensions which invade "the formation and constitution of language and of texts" (Kress 1993:22) are emphasised. Bakhtin's view of language is in accordance with the argument that language is not neutral or "unitary", but subjected to the construction and interconnectedness of meanings: "A unitary language is not something given but is always in essence posited – at every moment of its linguistic life it is opposed to the realities of heteroglossia" (Bakhtin 1981:270). These "realities of heteroglossia", meaning "multivoicedness" or "doublevoicedness" (Ivanič 1998:50) are discussed in section 5.3.2 below.

Socio-constructivism acknowledges the broad constructivist theory about the centrality of language in human development. Wertsch (1991) describes semiotics, which includes language, as a set of tools, by which the co-construction of knowledge is facilitated. Stetsenko and Arievitch (1997:162) confirm that "[l]anguage use is taken as a root metaphor for all human action, and conversation, dialogue, as the root model for the analysis of all mental processes". Conversely, dialogue utilises language to evaluate mental functions such as knowledge construction, or as Hyland (2008b:6) articulates it: writers use "language to acknowledge, construct and negotiate social relations" in creating texts. In other words, the socio-constructivist view sees language as social in which choices as non-negotiables help to reconstruct and create knowledge through writing. It is through language that writers

construct a voice and align themselves with a discourse community by making choices.

This study is based on the understanding of language as informed by the SFL tradition, which is rooted in the premise that language is a system of meaning which determines the metafunctions of language and is embedded in social contexts (Halliday 1978).

3.3 SFL as a constructivist approach

Systemic functional linguistics (SFL) is not only an example of a socio-constructivist approach, but as a sociologically based language theory it forms the basis of the two frameworks for voice adapted in this study. The theory of language as developed by Michael Halliday (1978) calls attention to language as the expression of meaning. Writers are influenced by the context of writing in making linguistic choices to express meanings from different complex elements. The next section discusses the importance of SFL as a constructivist approach by 1) discussing the Hallidayan heritage; 2) the meta-functions of SFL; and 3) determining the connection between SFL and genre.

3.3.1 *The Hallidayan heritage*

Halliday (1978, 1985), often referred to as the father and primary proponent of SFL, was inspired in the late 1950s by the British scholars from the London School, such as Malinowski (an anthropologist) and Firth (a teacher of Halliday), who directed linguistic theory toward functionalism and contextual grammar. Halliday's depiction of language was in complete contrast with the generative linguists' approach to language. Within the Sydney School, Halliday developed SFL as a comprehensive genre-based theory of language as a communicative system, which constructs meaning through different lexical and syntactic choices. Halliday's view of language is not rule-based (formal), but shaped by the users who use it (functional) in communicative situations. Thus, Halliday's view of language, as portrayed through his Systemic Functional Linguistics framework, is valuable for the present study, as it represents language as an inherently social phenomenon and a system of choice.

Halliday addresses the semantic levels as well as the lexico-grammatical and discursive levels of texts and how meanings are built up across a text. At its heart, SFL is a multi-perspectival model designed "to provide analysts with complementary lenses for interpreting language in use" (Martin & White 2005:7). In systematising language as choices and meaning resources, SFL is a tool that can be applied in advanced academic writing as a resource for meaning-making and for interpersonal interaction between speaker/writer and listener/reader. Schleppegrell (2006:136) affirms that SFL "is a theory of language that offers tools for identifying the linguistic features that are relevant in the construction of different kinds of texts". Some of the tools that SFL offer are applied in this research.

The two main characteristics of language that Halliday proposes in his *Language as a Social Semiotic* (1978) are "systemic" and "functional". "Systemic" indicates the innermost patterns and resources of language, while "functional" indicates a social process and a form of social interaction shaped by culture and carried over from generation to generation (Halliday 1978). SFL initiated an intellectual shift and alternative conceptualisation of linguistics and of language pedagogy established on social context and genre (Hyland 2007; Paltridge 2001). Hence the vital role of SFL is its socio-constructivist language approach which left clear traces in other socio-constructivist approaches such as the Appraisal Framework and Metadiscourse.

3.3.2 *Meta-functions in SFL*

Although SFL is strictly a branch of linguistics that offers a theory of language, it has influenced writing pedagogy, offering language teachers a methodology for language teaching (Butt, Fahey, Feez, Spinks & Yallop 2000). SFL is also an analytical tool for identifying linguistic features relevant to the construction of different kinds of text and ideal for equipping EAL students (Schleppegrell 2006:136). Applied linguistics has likewise been richly influenced by SFL. Halliday's grammar of interpersonal meaning, also reflected in the Appraisal Framework, for example provides writers with tools to position themselves in relation to their audience and subject matter (Martin & White 2005). Halliday's interpersonal meaning distinctly refers to and includes social relations and social identities, which allows us to understand the relationship that writers/speakers establish with their readers/listeners through language choices.

For Halliday (1978:128) the linguistic system constitutes three strata, *viz.* semantics, which represents the meaning of a text; lexicogrammar, which refers to the wording of a text in subcategories called syntax, morphology and lexis; and phonology which represents sound. The semantic system is categorised in the three meaning-making dimensions (ideational, interpersonal and textual). These three different kinds of meanings can be equated to the field, tenor and mode of discourse, where "[f]ield has to do with the topic, or content of the text, tenor refers to the relationship between the speaker and hearer (or reader and writer), and mode indicates the channel of communication as well as the ways in which the text hangs together" (Carstens 2009:34). See Figure 1 below, illustrating Halliday's three dimensions of meaning-making. Halliday's tri-functional conception of meaning in which the focus has shifted from words and sentences to whole texts exemplifies that text is predominantly a mode of social action. Along with the three dimensions of meaning-making, Halliday (1978) made another important contribution when he claimed that texts have to be seen holistically in that language should simultaneously perform these three meta-functions in texts.

Ideational meaning = meaning as content

Interpersonal meaning = meaning as participation

Textual meaning = meaning as texture

How we present experience, ideas, content and subject-matter conveyed by language; Halliday (1978:128) includes both the experiential and logical in ideational meaning.

FIELD = content of text (the observer function of language)

How the text is organised and how meanings hang together.

MODE = communication channel and how text hangs together (the relevance function)

Expresses the speakers' or writers' relationship with their audiences + attitude towards the subject matter + effect of the speaker/writer on the hearer/listener "expressing the self and influencing others", although Halliday refers only in passing to the expression of "identity" (Ivanič 1998:40).

TENOR = relationship between reader and writer (the intruder function)

Figure 1: Halliday's (1978) levels of meaning-making in SFL and the tri-functional conception of meaning as reflected in discourse levels

Halliday's (1978:125) own summary of how he explains the interconnection between social interaction, choice and text is worth quoting:

> Social interaction typically takes a linguistic form, which we call *text*. A text is the product of infinitely many simultaneous and successive choices in meaning, and is realized as lexicogrammatical structure, or 'wording'. The environment of the text is the context of situation, which is an instance of the social context, or *situational type*. The situational type is a semiotic construct which is structured in terms of *field, tenor*

91

and *mode:* the text generating activity, the role relationships of the participants, and the rhetorical modes they are adopting.

The importance of Halliday's insight that the three macro-functions should be simultaneously present in a text, and language as a system for meaning-making, is reiterated in the discussion on metadiscourse (see Chapter 4 below).

3.3.3 *SFL and genre*

Concomitant with the history of writing and voice, the history of genre studies goes back to the mid-'70s and '80s, when SFL had a pervasive influence on genre theory and pedagogy (Carstens 2009:33). The significant role of genre in academic writing is confirmed by the fact that genre approaches developed through research initiatives in educational linguistics to transform Hallidayan SFL into teaching practices (Carstens 2009:1). Because SFL aims to systematically describe language, it recognises that language is situated within and influenced by social contexts, which reiterates the communicative purpose writers have to fulfil through their texts (Hyland 2004a:15). Reader and writer roles are determined by the social purpose of a genre (Carstens 2009:40), as disciplines are defined by their writing, by the how rather than the what of their writing as expressed by Hyland (2000:3): "Writing is not just another aspect of what goes on in the disciplines, it is seen as producing them". Halliday sees genre as an aspect of what he calls "mode" (1978:145). Mode, as explained above relates to the textual metafunction, which points to the use of language to organise a text into a coherent whole, specifically pertaining to experiential, logical and interpersonal meanings.

As the present study deals with voice in the genre of doctoral theses, it is pivotal to understand that SFL views language as an inherently social phenomenon, and as such inseparable from social and genre contexts. Researchers applying a genre framework to study writing often use SFL (Couture 1986; Crismore 1989; Halliday 1978, 1985; Hunston & Thompson 2000; Ivanič 2004; Martin & White 2005; Thompson 2001) to examine how writers adopt different voice strategies to attain different writing standards correspondent to disciplinary expectations (Coffin *et al.* 2003; Ivanič & Camps 2001).

The theoretical framework of SFL informed the Appraisal Framework of Martin and White, in particular the interpersonal meaning in written discourse (2005:7), as well as the metadiscoursal model of Hyland (1998c, 2004b, 2005a, 2010a, 2012a, 2017). I provide only a brief overview here of the two socio-constructive approaches to voice that inform this study, since an exhaustive exposition of each is provided in Chapter 4.

3.4 Socio-constructivist approaches to voice

The Appraisal Framework developed by Martin and White (2005) is grounded in Halliday's SFL. An analysis of voice in academic discourse owes much to SFL in offering a partly apposite toolkit as it is "a metalanguage for exploring language as a recourse for meaning-making" (Macken-Horarik & Morgan 2011:134). Appraisal, as a functional model of language, has evolved within the framework of SFL and is situated within a holistic model of language and social context (Martin & White 2005:7). The Appraisal Framework is a theory about how stance and engagement works in language, in particular language use in media; it is not a pedagogical framework. Martin and White (2012) state that Appraisal is grounded in linguistic resources which, amongst others, enable the writer to investigate:

- the linguistic basis of differences in a writer/speaker's 'style' by which they may present themselves as, for example, more or less deferential, dominating, authoritative, inexpert, cautious, conciliatory, aloof, engaged, emotion. impersonal, and so on,
- how the different uses of evaluative language by speakers/writers act to construct different authorial voices and textual personas.

In addition to using Martin and White's (2005) Engagement Framework, Hyland's metadiscourse framework has been selected as the most appropriate approach to explain and apply voice in academic discourse. Hyland (2010a:125), as the major exponent of metadiscourse, recently stated that metadiscourse is an encompassing model in discourse analysis and language education. His model is based on the view of writing as social engagement and explains different interactional levels between writers and their texts and between writers and readers, by employing a set of features (Hyland 2005a:1). Metadiscourse, as indebted to socio-constructivism, answers the growing interest and focus on the interactive character of particularly academic writing, which values communication as social engagement (Hyland

2010a:127). Writers' projection of themselves in their discourse to signal their understanding of their ideas and audience becomes salient in academic contexts.

3.5 Critical and socio-political theories

The 1970s showed a heightened interest in critical studies on discourse and society, and peaked in the 1980s (Rogers, Malancharuvil-Berkes, Mosley, Hui & Joseph 2005:365). Two seminal works in the late 1970s were instrumental to the shift towards language and linguistics, viz *Language and control* (Fowler, Hodge, Kress & Trew 1979) and *Language as ideology* (Kress & Hodge 1979). These works on approaches to language and society became the cornerstone of what became Critical Discourse Analysis (CDA) (Rogers *et al.* 2005:365).

The critical debate was initiated in the late 1980s by the Frankfurt School and other neo-Marxist scholars of society and language. The socio-political climate of the late 1980s was characterised by dissent and revolution represented by the Vietnam War, the peace movement, women's movement and civil rights movement in the United States (Rogers *et al.* 2005:366). Almost simultaneously in the early 1990s, a postmodern critical linguistic approach counteracting structuralism originated at a symposium in Amsterdam with a disparate group of scholars who combined social theories with linguistics: Fairclough, Kress, van Dijk, van Leeuwen and Wodak. It was a reaction to the formal, a-social, and uncritical paradigms of the '60s and '70s (van Dijk 2001:352). It was also a response by the humanities and social sciences to structuralism, which viewed human behaviour as a closed, formalised, abstract system. In linguistics, structuralism manifested in an over-emphasis on phonetics and syntax (Atkinson 2003:4). However, it was the period following the 1990s that became known as the "social turn", a term first encountered in Trimbur's 1994 article *Taking a social turn: Teaching writing post-process*.

It should be noted though that critical theory is not a cohesive set of theories and perspectives, although overlapping critical approaches to social injustices and issues of power, privilege and hegemony in society underlie the different foundational principles of each (Rogers *et al.* 2005:368). The anti-structuralist sentiment spawned reactions in approaches to interpretivism, social constructionism, ethnomethodology,

sociolinguistics and poststructuralism, such as by Foucault (1972) and Atkinson (2003:4).

At this point, it is appropriate to briefly point to the difference between socio-constructivism, the theoretical approach of this thesis, and social constructionism, which are often conflated. Following the insightful differentiation recently explicated by Matsuda (2015:146-149), social constructionism is a sociological concept that establishes the locus of agency in successful communication, while socio-constructivism is a psychological concept which establishes "the loci of agency in both successful communication and in negotiating the tools" (Matsuda 2015:148). More importantly, when applied specifically to voice approaches, socio-constuctionists seek voice in the text only. In a socio-constructivist approach individuals (writers) shape the form and meaning by using the tools provided by socially available discursive repertoires and thus contribute to the creation of social conventions, which in turn contributes to creating meaning, which results from the text-mediated interaction between writer and reader (Matsuda 2015:149).

Critical Discourse Analysis (CDA) is a fairly recent school of discourse analysis characterised by an interdisciplinary approach and a view of "language as a form of social practice" (Fairclough 1989:20). The roots of CDA can be traced back to the purpose of critical linguistics "as a critique of the structures and goals of a society which has impregnated its language with social meanings many of which [the authors] regard as negative, dehumanising and restrictive in their effects" (Fowler *et al.* 1979:196). The common denominator of the critical and socio-political theories is that language as a cultural tool should be used to mediate relationships of power and privilege in society and in knowledge, criticise social injustices and serve as a tool to reform society (Rogers *et al.* 2005:367). Foucault (1969/1972, 1982) became the scholar whose concept of discourse and power has influenced CDA most profoundly by rejecting the tenets of structuralism to become associated with the intellectual movement called post-structuralism (Rogers *et al.* 2005:368).

As with constructivism and socio-constructivism, language and linguistics are also at the centre of critical theory. Critical theory saw language and discourse as an

ideological form of social interaction. It is also critical to understand that Halliday's (1978) SFL informed critical linguistics and CDA where language is viewed as a meaning-making process. The influence of Fairclough, known for his legacy of *Language and power* (1989) on the critical discourse tradition is equally important. Fairclough's contribution lies in his Textually Oriented form of Discourse Analysis (known as TODA), in which he combined the linguistic theory of SFL (Halliday & Hasan 1976; Halliday 1985) with Foucault's social theory of discourse. Fairclough (1993:134) emphasises that the social theoretical approach of CDA is due to its strong reliance on SFL resources and view of language as constituting social identities. Young and Harrison (2004:1-2) point to the similarities between SFL and CDA in their stance about the hegemony of language as a social construct and of language influencing the contexts in which it is used, and in turn contexts influencing language production. In summary, discourse in CDA is both "socially constitutive and socially conditioned" (Blommaert & Bulcaen 2000:448).

Distinct similarities exist between SFL and CDA. Both share the view that culture and historical situations influence meaning-making and that power relations are produced through language use. CDA is indebted to SFL for its analysis of text, drawing on Halliday's conception of language as interaction that is textual, interpersonal, and situated. Although SFL is primarily a socio-constructivist approach to language, it also informed critical linguistics, and eventually CDA, due to its emphasis on language and its options available for meaning-making (Rogers *et al.* 2005:365, 368). Experts in the field of CDA (e.g. Fairclough 1989; Gee 1999: van Dijk 1998, 2001; van Leeuwen 1996) argue that as language conveys more than overt information and aims at addressing the reader it is a medium for revealing hidden ideologies aimed at constructing social norms and values.

Bakhtin, together with other theorists like Pecheux and Volosinov, is also regarded as a forerunner of critical studies (Rogers *et al.* 2005:365). His views on language (and literature) have also influenced linguistic theories. Towards the end of the 20th century Bakhtin and Volosinov took a poststructuralist view of language, communication and identity, as they were part of the "social turn" in linguistics and the "language turn" in the social sciences (Maybin 2001:64). Bakhtin and Volosinov

rejected Saussurean structuralist linguistics, arguing in favour of language as not only essentially social, but also as originating in social struggle, thus always bearing traces of its history and underlying ideological nature (Maybin 2001:67).

As with constructivism, education researchers also turned to discourse analysis in an effort to make sense of interaction in educational contexts. Again sociolinguistic approaches spearheaded educational research in socio critical theories (e.g. Labov 1972; Sinclair & Coulthard 1975). Drawing on critical social theory educationists, such as Bourdieu (1979/1984), Oakes (1986) and Willis (1977) (Rogers *et al.* 2005:366) replicated studies in educational traditions and classroom interactions. Also in the early 1990s, a group of scholars came together to discuss social theories and the genesis of critical social theories in linguistics to reflect on their interdisciplinary approach (van Dijk 2001). CDA discourse analysts still work on applied and diverse topics or domains, including political discourse, racism, ideology, gender, media language, economic discourse, institutional discourse, education and literacy (Rogers *et al.* 2005:371-372). Gee (1996, 1999, 2004), however, has become synonymous with the theory of CDA, which brings together social theory and textual analysis. He makes a distinction between the "little d" discourse which refers to the linguistic and language elements, while the "Big D" refers to the social and cultural models – both of which are saturated with social, political and power relations (Rogers *et al.* 2005:370).

The influence of critical socio-political theory is vast and involves renowned scholars in the field of Academic Literacies, who operationalised critical theories into the practical domain of academic writing to such an extent that this practice has become a noteworthy approach to academic writing, discussed in section 4.2.3.3 below. Critical theories of language, such as Critical Linguistics and CDA, as well as socio-constructivist theories that espouse a critical stance, such as SFL, have had a major influence on applied linguistic approaches that enjoy great prominence in SA higher education today, for example the Academic Literacies and New Literacies approaches. One of the implications for voice pedagogy, is the active participation of students in the process of meaning-making, as promoted in this study. Vital to the process is expressing an own identity in language. The Academic Literacies lens

gives power and voice to especially culturally disadvantaged writers. The heuristic of voice proposed in this study can be a powerful tool in the hands of writers, particularly in the framework of higher education in South Africa in which this study is undertaken.

4. APPROACHES TO VOICE IN ACADEMIC WRITING

Research on voice in academic writing occupies the intersection between writing and voice. Discussions on and the application of voice, however, have not been approached in a monolithic way. Approaches to voice are often dissonant, due to diverse underlying approximations of writing. This section firstly addresses the notion of writing as "written voice". Secondly, the main paradigms in academic writing are expounded, *viz.* product writing approaches (4.2.1), process writing approaches (4.2.2) and post-process writing approaches (4.2.3).

4.1 The notion of writing as 'written voice'

Written language embodies the ways in which knowledge is constructed, negotiated and made persuasive for discourse communities (Hyland 2009a). In discussing writers' perceptions of written language as a way of interacting, Ivanič (1998:78) points out the need for a blend between the more abstract "interpretive community" and the more concrete "speech community" approaches to academic writing within discourse communities. The first suggests that writers interact with each other and in texts through written language that is held together by abstract norms and conventions present in particular discourse communities (Ivanič 1998:81). The latter refers to communicative practices in academic writing. The importance of the communicative practice in academic discourse has likewise been proposed by Swales (1990:24-25). Wertsch (1991:50) also counters the abstract approach and, turning to Bakhtin, demonstrates the need for the appropriation of voices and the importance of voice as pertaining to "the role of language in constructing meaning". But voice as inherent in academic texts has not always been accepted as a given, according to Hyland (2008a:5). The topic of writing remains and will continue to be much researched and debated within different disciplines.

The notion of writing will be followed through its chronological development which initially started in the USA with influential exponents such as Chomsky. Although without doubt linguistic theories influenced approaches to writing, other disciplinary influences guided writing research as well.

Nystrand (2006) provides an illuminating exposition of the writing development in the USA. Between 1960 and about 1970, writing discourse focused mainly on prescriptive text features, model texts and formalistic rules as traditional conception of writing and writing instruction. The Darmouth Seminar in 1966 reconceptualised especially the teaching of English away from traditional models of cultural heritage and skills by viewing language (writing and talking) as a cognitive and expressive process. Chomsky (1957, 1965, 1968) was the best known proponent of the cognitive revolution where linguistics was a branch of cognitive psychology and language was used to investigate the structure of the mind (Nystrand 2006:13; Laurence 2003:69). In the 1970s, developments in the area of writing education were paralleled by changes in research on writing. The impact of the cognitivist approach to writing research over the past three decades led to a shift in focus from writing as a written product only, to the processes that shape writing (Tynjälä, Mason & Lonka 2001:9).

Although approaches to writing have closely followed linguistic theories, diverse paradigms have emerged as a result of influences by different disciplinary, historical and cultural developments. The most important approaches to academic writing are discussed in the following section.

4.2 Approaches in academic writing

This section explores problematic issues in applied linguistics that flow from the theoretical linguistics paradigms discussed in section 3 above. Although it is not always possible to pinpoint a direct relationship between linguistic theories and approaches to writing, the holistic influences of theories on writing and teaching approaches will be indicated. The debates around if and how voice has become ingrained in academic writing through approaches such as the product, process and post-process approaches are fundamental. It should be noted that the diverse

approaches to writing did not succeed one another in a linear way, or inevitably originated in opposition to a previous approach, or present themselves in clear-cut categorisations. However, a lack of clear-cut divisions has never been a good reason for keeping quiet or assuming that a notion is implicit.

4.2.1 *Product writing approach*

The product-oriented approach in writing instruction emphasises the mechanical aspects of writing on the grammatical and syntactical level, with a primary focus on form and reinforcing positive model writing patterns. It is also known as the "study skills" approach (Lea & Street 1998:158), which centres upon text functions, correctness and a product-based approach in which writing is primarily concerned with knowledge about the formal structure of language and the imitation of models provided by teachers (Wingate & Tribble 2012:481). According to Matsuda (2003:67) the product-centred pedagogy to writing was followed until the early 1970s and became known as "current-traditional rhetoric" or the "current-traditional" period (Johns 1997), also referred to as "traditional pedagogy" (Matsuda 2003:69). It was popularly branded as the writing in five-paragraph themes, focusing on sentence-level writing, paragraph-level organisation and error avoidance, sometimes referred to as a "set of atomised skills" (Lea & Street 1998). It is a theory of language in which surface features, grammar and spelling are emphasised and which students have to master and transfer to other contexts, focusing on "attempts to 'fix' problems with student learning" (Lea & Street 1998:158; see also Johns 1997:7). The main characteristic of the product approach is the mimicking of model texts and imitating their form (Gabrielatos 2002:5).

This approach has been criticised and often rejected for its formalism and the assumption that a generic set of skills and strategies can be applied cross-disciplinary. It is, however, still applied in training EAL and EFL students (Hasan & Akhand 2010:77-78), and continues to influence many modern literacy textbooks and classroom teaching (Johns 1997:7; Murray & Hourigan 2008:86). The four phases in this approach include studying model texts, controlled practising of the highlighted features, organisation of ideas, and choosing from comparable writing tasks and applying it to writing an end product (Hasan & Akhand 2010:78), but considered as

"narrowly-conceived" (Hyland 2003a:17) by the emerging constructivist approach. The product approach, with its emphasis on formal accuracy, was replaced by the process approach to writing with its sensitivity to the student as learner in social and cultural contexts (Lea & Street 1998:159).

4.2.2 *Process writing approach*

Scholars agree that the process pedagogy evolved in reaction to the dominance of the product-centred and teacher-centred pedagogy (Hyland 2003a:17; Matsuda 2003:67; Murray & Hourigan 2008:86). The process writing approaches in teaching English became popular in the USA during the 70s and 80s, and spread to Australia and the UK (Thompson 2013:250). Nystrand (2006:11) claims that articles about writing as a process appeared as early as 1912 in the *English Journal* (Town 1988 in Nystrand & Duffy 2003:142). Proof of its growing popularity is depicted by Casanave (2003:85) as "the process-writing revolution".

The proponents of process pedagogy emphasised fostering a sense of awareness of the strategies of interrelated tasks involved in developing and formulating ideas in writing, like drafting, generating ideas, structuring, focusing, editing and evaluation (Murray & Hourigan 2008:86). The process approach offers a multi-layered approach to writing (Hyland 2003a:18; Kroll, Michael, Jokowicz & Dufour 2002:220; Matsuda 2003:67). The essence is the cyclical approach through writer engagement, a view of writing which Zamel (1983:165) summarises as a "non-linear, exploratory, and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning". The process approach to writing is still favoured by many scholars (Applebee 1986:97; Lonka 2003:118; Murray 2007). Writing practitioners' rationale for still including the process writing approach is explained by Ivanič (1998:95) as an opportunity for writers to find their own voice in the composing process. The emphasis on voice in writing then also gives new meaning to the process writing approach.

The process approach to writing is, however, not a monolithic approach, but has branched out into different applications, *viz.* the cognitivist framework and the expressivist movement.

4.2.2.1 _Cognitivist framework_

Two alternative applications that are located in the process approach are the cognitivist and the expressivist approaches (Berlin 1984; Matsuda 2003:72; Murray & Hourigan 2008:87). The cognitivist framework, grounded in cognitive psychology, was oriented towards a problem-solving approach and the concomitant significance of higher-order thinking and problem-solving skills. For cognitivists "the structures of the mind correspond in perfect harmony with the structures of the material world, the minds of the audience, and the units of language" (Berlin 1988:480). This school of approach was very strongly process oriented. One of the most prominent proponents is Emig (1971, 1983) with her idea of composition as a "recursive" and individual problem-solving activity (Hyland 2003a:18). Another key element of the cognitive process approach developed by Flower and Hayes (1981) is goal directed writing. They explained that "in the act of composing, writers create a hierarchical network of goals and these in turn guide the writing process" (Flower & Hayes 1981:377). A strong expressivist sense is found in expressions such as "good writers" which not only exhibit an extensive repertoire of "powerful strategies", but also "sufficient self-awareness of their own process" (Flower 1985:37). The prominence given to characteristics of "good writers" can be linked to the theories of psychology which endorsed the inherent goodness of the individual. The other alternative located in the process approach was the expressivist approach, which became dominant in the early approaches to voice.

4.2.2.2 _Expressivist movement_

The other subdivision of the process approach is that writing is authentic self-expression, a function which is only truly fulfilled in locating it in the individual's authentic nature (Berlin 1988:484). Berlin explains that the expressivist movement already originated during the 1960s, characterised by a severe form of political activism of the time. It was particularly extreme in demanding that writing practices should be aimed at "liberating students from the shackles of a corrupt society" (Berlin 1988:485). It was, however, the moderate group that became the dominant proponents of the expressivist movement in composition writing, represented by scholars like Britton (1975); Coles (1974); Elbow (1973, 1994a, 1994b, 1998);

Graves (1983); Hashimoto (1987); Macrorie (1985); and Murray (1972, 1985). It was in particular Elbow who led the movement of writing as an exploratory process by accentuating "authentic voice", "ownership" (Thompson 2013:250), personal growth and self-actualisation (Hyland 2003a:20).

4.2.2.3 *Limitations and advantages of the process approach*

Criticism towards the process approach comes from different perspectives. One of Elbow's (1973) main points of criticism of some writing teachers following the process approach is the notion of planning. Elbow argues that writing is "an organic, developmental process in which you start writing at the very beginning – before you know your meaning at all" (Elbow 1973:15). While Emig (1977) contends that writing is recursive and part of a five-part process, Elbow (1973) and others propose free-writing exercises and "teacher-less writing programmes" (Thomspon 2013:250). In *Writing without teachers* Elbow's (1973) emphasis on the value of privately experienced truths that can be generalised to universal truths corresponds with Murray's (1972:12) premise that writing is a process of using language to learn about writing and to communicate with the world. Elbow's orientation towards the place of the community is recognition thereof only in so far as it serves its members as individuals (Berlin 1988:486). This point of critique that the process models disempower teachers is shared by both Hyland (2003a:19) and Atkinson (2003:9).

Some limitations of the process approach can be summed up as follows: the writer is foregrounded and portrayed as an isolated individual struggling to express meaning with the result that writing is presented as a decontextualised skill (Hyland 2003a:18). Hyland adds that while the process approach does show *how* some writers write, it fails to show why writers make specific linguistic and rhetorical choices. Since the process approach is an inductive and discovery-based approach, knowledge has to be discovered by gleaning it from expert-writing examples. Consequently this writing framework is beneficial to L1 students but difficult for EAL students who do not have the same access to the culturally embedded knowledge of the mainstream instructional practices (Hyland 2003a:19-20), a weakness that Atkinson (2003:9) calls the "concern about cultural mismatches". This last-mentioned critique, that the process approach fails to familiarise students with both cultural and

linguistic means by means of which to critically engage with texts (Hyland 2003a:20), has become one of the distinguishing features of the social/genre approach (discussed below in 4.2.3.3). Genre theorists' critique is essentially that the process approach lacks sufficient attention to linguistic features of text types (Thompson 2013:251). The most important shortcoming raised by Hyland is that the process approach is not informed by "an explicit theory of how language works or the ways that social context affects linguistic outcomes" (Hyland 2003a:20).

It should be added though that despite the many limitations and criticism discussed above, many scholarly writers and writing teachers would agree that positive features of process approaches are still implemented and even favoured in writing instruction (Applebee 1986:97; Lonka 2003:118; Murray 2007; Tobin 1994 in Matsuda 2003:69). Of additional importance for this study is the value and foregrounding of the process of writing in doctoral research (Boote & Beile 2005:5, 9). This approach has not only favourably served as an impetus to L1 composition writing (Matsuda 2003:70), but the influence of especially the cognitivist process approach on modern EAL classroom practices "cannot be exaggerated" (Johns 1990:26; 2003:212; see also Grabe & Kaplan 1996:84). Of course, there is no general agreement on this issue, as Holliday (1994), for example, holds the opinion that the process-oriented approach to 'second language' teaching fails in general in its practical application.

4.2.3 *Post-process writing approaches*

Controversy exists about the term "post-process". It is implied that the term could "mask the complexity of ideas" behind it (Matsuda 2003:78). First, I provide a general introduction, discussing the origin and definitions of the post-process approaches, followed by the influences of socio-constructivism on the post-process approaches; then I explain the Academic Socialisation approaches, followed by the Academic Literacies approach; and I conclude with a critical reflection.

4.2.3.1 _Introduction to post-process approaches_

The term "post-process" originated from practice-oriented research in UK higher education (Wingate & Tribble 2012:482). The impetus for the 'Writing in the

Disciplines' movement can be traced back to Britton's (1982) work on writing as a thinking process and Charles Bazerman's (1988) emphasis on the concept of writing as a social practice. It was strengthened by The 'Writing across the Curriculum' movement in the USA, which later became the 'Writing in the Disciplines' movement the 1990s (Tribble 2009:402-403). However, according to Atkinson (2003) and Matsuda (2003) the term should actually be attributed to Trimbur's article entitled *Taking the social turn: Teaching writing post-process* (1994).

At the core of post-process approaches is a critique of the process movement in dealing with power issues in classrooms (Atkinson 2003:7; Matsuda 2003:66; Wingate & Tribble 2012:482). The writings of Delpit (1988) and Inghilleri (1989), revealed two main problems: first, process pedagogy was problematic for African American students; and second, the rapid spread of the English language coupled with the number of EAL students entering UK universities (Tribble 2009:402).

Scholars such as Atkinson (2003:3-4) define the post-process approach more holistically as including everything that follows the process approach; thus concluding that post-process is the "current era of L2 writing". Cautioning against a complete rejection of all the strands of process pedagogy, Matsuda (2003:78) suggests that post-process should rather be defined as a partial rejection of the dominance of the process approach "at the expense of other aspects of writing and writing instruction". The reality and complexities in the development of the globalised instruction of English in academic writing cannot escape from the socio-political implications of writing, which is evident in the extraordinary diversity of especially EAL writing contexts (Casanave 2003:98).

4.2.3.2 *Socio-constructivist influences on post-process approaches*
Since the epistemology of this study is socio-constructivist, it is imperative to understand and assess its vast influence on the post-process approaches. Socio-constructivism emphasises the socially constructed nature of writing (Barton, Hamilton & Ivanič 2000). The 1970s to the 1990s saw the emergence of the social nature of learning and knowledge building (Nelson 2001:23). It was not only the social nature of writing that took root, but also the communicative aspect of writing

that influenced academic writing in years to follow. In 1986, Bartholomae's groundbreaking work, *Inventing the university*, emphasised these two fundamental aspects of academic writing: the social and communicative aspects of (college) writing, which impacted on the interactional and interactive approaches to academic writing and the development of voice.

Academic writing is a vital part of becoming a member of the academic discourse community. As academic writing is closely related to acculturation into the academic community, student writers have to present themselves as competent insiders to align themselves with a specific academic community (Quinn 2000). Writing in academic disciplines is characterised as a social practice, which brings into focus the socio-constructivist-based notion of a discourse community (Bangeni 2009). This is particularly true of thesis writing, where doctoral students have to write themselves, as it were, into the academic discourse community. Kamler (2008:292) makes a critical contribution in this regard when she argues that the shaping ability of discourse communities on writers corresponds to "the conceptual treatment of doctoral writing as a discursive social practice and as text work/identity work".

Academic knowledge is ingrained in academic communities and their discourses (Hyland 2008a). Socio-constructivism focuses on how individuals construct and apply knowledge within socially mediated contexts and thus supports the acquisition of knowledge, learning and social reality, which are created through interaction, particularly through their discourses (Hyland 2013). In an introduction to Vygotsky's work, Bruner (1985:32) explains that knowledge and understanding are constructed through social engagement. Making meaning is thus a dialogic process in a socially mediated context, and learning is the process by which individuals are introduced to a culture and to the discourse community as a specific academic culture (Hyland 2010b:159-162). Writers evaluate "facts" and knowledge differently, as though filtered through language and theories (Hyland 2013:61) when writing from a socio-constructivist perspective (Jiang & Hyland 2015:1). Knowledge is not derived from observation as in empiricism and positivism, but constructed by people through language, which is a community-generated, social phenomenon.

When Hyland writes that "[t]he concept of voice has become central to studies of discourse, composition and literature" (2008a:5), he thereby situates voice in writing within the broad constraints of disciplinary discourses. The concept of voice is a feature of discourse that is conducive to writers for positioning themselves in their writing. Discourse communities have increasingly been conceptualised as academic disciplines (Duff 2010:175; Swales 1990), which embody characteristic discourses and language patterns that are inextricably linked to a specific kind of knowledge construction (Kress 1989:7). Some scholars, such as Swales, propose the concept of discourse communities as a homogeneous group. Others, like Canagarajah (2002:165), Prior (1998) and Hyland (2004a) point to the complexities, multiplicity, hybridity and overlapping of discourse communities. The reasons for the diversities mentioned lie in the fact that knowledge-making is not monolithic or following abstract rules, but is constantly reshaped and socially constructed by members of disparate discourse communities. The appropriation of voice is discussed as a phenomenon that is situated within this diversity of discourses.

4.2.3.3 *Academic socialisation approaches*

Socialisation in academic discourse generally refers to social practices and the dialogical nature of discourse, which embodies social, cognitive, and rhetorical processes and is "a form of enculturation, social practice, positioning, representation, and stance-taking" (Duff 2010:170). There are, however, scholars who make a distinct difference between academic socialisation and academic literacies (Ivanič 2004; Lea & Street 1998; Lillis 2003; Thesen 2013). Since the Academic Literacies approach is discussed in section 4.2.3.4 below, it is sufficient to point out here that those who distinguish between them, regard Academic Literacies as a "higher-order" and socio- and cultural-politically value-laden approach (Duff 2010:171) and postulate that the Academic Literacies model "incorporates […] the other models into a more encompassing understanding of the nature of student writing within institutional practices, power relations and identities" (Lea & Street 1998:158, Lea & Street 1999). Hence, the Academic Literacies approach is perceived as an umbrella approach.

As the post-process period focused more on the social and communicative aspects of writing, in which genre approaches are included, it is often categorised as one of the strands of the academic socialisation approaches, by dint of its emphasis on the discourse communities and referred to as hybrid or mixed approaches in writing pedagogy (Carstens 2009:62; Paltridge 2002a:55-59). It is widely accepted that both the Academic Literacies and genre approaches developed as corrective reactions to the product approach and process or individualistic, discovery-oriented approaches (Carstens 2009:62). It is clearly explained by Lea and Street (2006:369 with reference to Bazerman 1988 and Berkenkotter & Huckin 1995) that academic socialisation approaches recognise various genres and discourses in the process of knowledge construction. Genre approaches then are included in the academic socialisation approaches, as they are concerned with students' acculturation into academic discourses and disciplines.

A consequence of genre views of writing is the value attached to the integration of writers, texts and readers in a discursive space, *viz.* the discourse community. Since this study does not deal with genre approaches in particular, a detailed exposition is not given here. It is, however, clear that approaches to academic writing are often overlapping and not mutually exclusive or necessarily juxtaposing. This is also evident in the Academic Literacies approach.

4.2.3.4 *Academic Literacies approach*

The Academic Literacies Movement, which was closely connected to the Writing in the Disciplines Movement in the USA, was established in the United Kingdom as a response to transformations in the higher education system as a result of distinct changes in the student population profile. More EAL students who had been previously disadvantaged, due to their lesser ability in English, entered higher education (Ganobcsik-Williams 2006). This approach evolved in response to the manner in which "student academic writing and the pedagogy in which it is embedded, seems to thwart opportunities for a higher education premised upon inclusion and diversity" (Lillis 2003:192). Hence it is a literacy of social practice aiming at ideological transformation and addressing social inequalities (Coffin & Donohue 2012:65).

The Academic Literacies movement, addressing the inadequacy of academic writing instruction in UK universities, was spearheaded by Lea and Street (1998). Academic Literacies approaches offered alternatives to the support of academic writing skills (Tribble 2009:403) by directing the attention of scholars, teachers and academic institutions to students' writing problems that were found "to be at the epistemological rather than the linguistic level" (Wingate & Tribble 2012:483). According to the Academic Literacies approach, writing should not be taught merely as a set of technical skills outside of a discipline, which had been the focus of the previously discussed 'study skills' (product writing) approach. While drawing on both the academic socialisation and skills models, Lea and Street (2006), however, point out that the Academic Literacies approach went further than the academic socialisation model, in particular by paying attention "to the relationships of power, authority, meaning-making, and identity" (Lea & Street 2006:370).

The vital contribution of the Academic Literacies approach is the shift of focus that "sees writing as a social phenomenon" (Lillis 2001:27) and a social practice embedded in and dependent on a particular context, and its overt critical stance. Lillis (2003:194) succinctly defines the Academic Literacies approach as an emphasis on "the socially situated and ideological nature of student academic writing", which is corroborated by Thomson (2008:97) who espouses the Academic Literacies approach as a meaning-making, but contested model.

It is not surprising that its theoretical underpinnings are found in a number of critical movements that emphasise its social and ideological nature (Wingate & Tribble 2012:483), namely the New Literacy Studies (Gee 1990; Street 1984), Critical Discourse Analysis (Fairclough 1992) and Ivanič's (1998) Critical Language Awareness. Tierney's (2002:429) interpretation captures the gist of this approach as inherently political: "Words have meaning; authors have power". In line with this identified aim is the description of the Academic Literacies model as a "critical research frame" (Lillis 2003:195) and an "oppositional frame to conventional approaches to student writing" (Lillis 2006:32). At the heart of research within Academic Literacies is the need to define and articulate exactly "what constitutes the

'problem'" in student writing (Lillis & Scott 2007:9). Important to note for this study is that the Academic Literacies approach adheres to Bakhtin's view of finding a voice in writing as a product of struggle (Maybin 2001; Thesen 2013:111).

The fact that the present research is undertaken within the framework of Higher Education in South Africa merits pausing on the impact of the Academic Literacies approach in the South African higher educational context. This framework has been predominantly generative in acknowledging the different identities, discourses and practices of the diverse student body in South African higher education. It moves away from the deficit view of student writing towards a view of embracing the richness of student identity as a means of transition and access to the new inclusive academic environment which allows for an inclusive participation in the higher education context. Research undertaken in South Africa within the Academic Literacies framework has increased and contributes generously to shaping students' and lecturers' academic understanding of learning and practicing academic writing (Archer 2000, 2008b; Bangeni & Kapp 2006; Boughey 2007; Clarence 2012; Coleman 2012; Gough 2000; Jacobs 2005, 2007a, 2007b, 2013; Kapp & Bangeni 2009; Leibowitz 2004; Paxton 2004, 2006, 2007, 2012; Thesen 1997, 2007, 2009, 2013; Thesen & van Pletzen 2006).

4.2.3.5 *Critique of /reflection on post-process approaches*

Criticism of both strands of post-process approaches to teaching abound - Academic Literacies and socialisation approaches. The most important criticism of the socialisation/genre approach has been the initial 'textual bias' and normative approach (Wingate & Tribble 2012:490). Hyland (2003a:26) answers the critique by stating that writing instruction is more successful if students are familiarised with the target discourses. Tribble (2009:403), on the other hand, argues that Academic Literacies has failed to acknowledge the positive contribution of the socialisation/genre approach, which is an already fully fledged socially informed writing approach and which, according to Hyland, offers an "authoritative pedagogy grounded in research on texts and contexts, strongly committed to empowering students to participate effectively in target situations" (Hyland 2003a:27). Lea and Street (1998:158, 172) consider the academic socialisation/social genre approach as

being encapsulated by the Academic Literacies model. They claim that the Academic Literacies approach provides an encompassing perspective which already includes aspects of identity, power relations and institutional practices (Wingate & Tribble 2012:488).

Another point of criticism of the Academic Literacies approach is that the pedagogical application is primarily aimed at "'overseas' and 'international students' who use 'English as a foreign language'" (Lillis & Scott 2007:10), which could reduce its relevance to other speakers and writers of English, such as L1 and EAL speakers. A drawback which certain proponents of the Academic Literacies approach themselves recognise is the extent to which "*practice* is privileged above text" (Lillis & Scott 2007:10 [emphasis in the original]). They even acknowledge the need to "bring the text back into the frame" (Lillis & Scott 2007:22). The limitation of ignoring the importance of text as a product, and the lack of a pedagogical application (Lillis 2001, 2006; Lillis & Scott 2007), are some fundamental shortcomings that are still preventing the Academic Literacies approach from filling the "existing pedagogical gap" (Wingate & Tribble 2012:491) in academic writing approaches.

In this section, I have discussed the connections between academic writing instruction approaches and theories on writing, and how voice has become irrevocably part of academic writing. Voice is inherent in academic discourse, irrespective of the approach taken to writing: product, process or post-process.

After having established the positioning of academic writing as socially constructed and embedded in discourse communities, the focus now shifts to voice, in particular how voice is appreciated, defined and applied by proponents of different approaches and perspectives.

5. THEORETICAL APPROACHES TO VOICE

The discussion of the history of voice (2.3 above) has already indicated its indebtedness to composition writing and the combined influences of American and British writing instruction, closely followed by the emergence of ESL, EFL, ESP, and EAP writing and teaching strategies. In an attempt to make sense of the many

conceptualisations of and approaches to voice, I divide voice into three broad categories: individualised voice, socialised voice and the Academic Literacies approach to voice. Although the approaches are clearly differentiated, I avoided a categorical positioning of individual scholars, as many scholars writing on voice often acknowledge simultaneous dimensions in their work (Tardy 2012a:35). While individualised voice is inherent in the expressivist approach (and to process approaches in writing), where voice is seen as a characteristic of the individual, socialised voice is connected to the social nature of writing, which is constructed through the discoursal features of a text (which may be loosely aligned to genre approaches). The multidimensional view and the notion of voice as multiple or dialogic are explored as subcategories of socialised voice. Lastly, I include a summary of the Academic Literacies approach as a critical approach towards voice.

Before discussing the aforementioned approaches, voice should be established as a non-negotiable characteristic of academic writing.

5.1 Voice as non-negotiable in academic writing

Concomitant with the developments in writing during the period from 1960 to 1990, the notion of the written voice as a countercultural movement to the impersonal and overly structured approach to writing as essentially monolithic and homogenous emerged. The awakening of the use of voice in writing during the 60s and 70s was described as a conceptual leap (Bowden 1996). Since then it has become a contentious issue, which has developed into a notion that is inseparable from academic writing.

Academic writing is neither a unitary nor a stable construct. Discourses in the academy are diverse. This diversity has important implications for academic writing, as writers have to negotiate and reconfirm their membership in the diverse academic communities "as they write themselves into their disciplines" (Hyland 2004a:x). This membership of and contribution to the body of scientific knowledge are often measured in terms of the propositional content only. Negotiating and reconfirming membership in diverse academic communities constantly recreate not only discursive practices, but also social practices. Though academic writing indeed

functions on the cognitive level, a distinct shift towards writing as a social act - with emphasis on the interactional level of writing - has evolved, especially in the new millennium (Hyland 2008a, 2010a; Lillis 2001:31, Prior 1998:xii). Academic writing has developed beyond what Lillis (2001:33) denotes as the accepted "dominant official approach" which only frames student writing as a skill that draws on notions of language and transparency and the interdependency between the writer, language and context. This shift in approach towards academic writing as an interactional and social concept has also influenced approaches to the notion of voice in written academic discourse.

Voice is a construct that fits into different theoretical perspectives and is claimed by many approaches, disciplinary orientations, cultures and applied linguistic terminologies. The significance of voice is evident from the many and varied accounts of this notion in recent years, denoted by terms such as: 'affect' (Ochs 1989), 'appraisal' (Martin 2000; Martin & White 2005), 'authorial self-mention' (Hyland 2001b), 'evaluation' (Hunston 1994; Hunston & Thompson 2000; Thompson & Hunston 2000), 'evidentiality' (Chafe & Nichols 1986), 'hedging' devices to articulate tentativeness and possibility (Hyland 1998a, 1998b), 'intensity' (Labov 1984), 'stance' (Biber 2006; Biber & Finegan 1989; Conrad & Biber 2000), 'evaluation and stance' (Bondi 1999; Hunston 1994; Hyland 2001a), 'reporting verbs' (Thompson & Ye 1991; Hyland 2000), 'reader involvement' expressed through addressee features (Hyland 2001a) and 'directives' (Hyland 2002b). The multifaceted nature of voice is further demonstrated by its frequent use to stand for literacy concepts such as 'writing style', 'authorship', 'rhetorical stance', 'language register' and the 'self' in texts and in discourse (Sperling *et al.* 2011:70).

To bring order into the fragmented and complex domains of voice a distinction between the three categories mentioned above will be made: *viz.* individualised voice, socialised voice and voice as empowerment - a critical approach to voice embodied in the Academic Literacies approach.

5.2 Individualised voice

The literature on voice often equates individualised voice with expressivist voice. These terms are used interchangeably, although the term 'expressivist' is frequently linked to the movement, view or approach in writing, although this is by no means a rigid division. I suggest the use of 'individualised voice', as opposed to 'socialised voice' and the multiplicity of voices, following Elbow (1999:334), Stewart (1992:283) and Ramanathan and Atkinson (1999:49) who link the quality of an individual voice to the "metaphor for individualism", and Prior (2001) who conceptualises the two poles in the debate on voice as personal and social. More recently, the term 'individualised voice' has been identified as a distinct category of voice by Petrić (2010) - to whom I am indebted for this term. Tardy (2012a:35) likewise applies this distinction in her discussion of "individual aspects of voice".

Next, I explore expressivist approaches to writing in general, followed by individualised voice and the variety of concepts and terms underlying the phenomenon.

5.2.1 *Expressivist approaches in general*

The writer is the pivot on which all expressivist approaches hinge. This was characteristic of the broader political, socio-political, composition writing and classroom practices during the latter part of the 20th century, starting during the 1970s (DiPardo *et al.* 2011). Leaders of the expressivist movement were Donald Stewart, Donald Murray, Ken Macrorie, William Cole and the most well-known proponent of the movement, Peter Elbow, who promoted authors' essential human presence and taking command of their own prose. The movement was first and foremost known in L1 composition theory. It subsequently influenced teaching and classroom techniques, whereby students were encouraged to unearth their inner selves and favour the production and expression of genuine own ideas, resulting in authentic, authorial voices.

A specific socio-political and educational climate preceded the surfacing of the expressivist movement in composition writing. Bowden (1995:180-182) states that the demoralising effect of the Vietnam War on student campuses contributed to a

shift away from merely developing students' knowledge towards favouring the process of knowing, and concomitantly the value of the individual. As explained above (see section 2) the British educational model based on the works of Piaget, Vygotsky and Kelly, with a focus on both the emotional and intellectual growth of the child, was introduced to American educators at the Darmouth Conference in 1973. Classroom techniques such as imaginative writing, informal discussions, oral discussions and drama improvisation were introduced with special attention to the "informal, unstructured, and tentative" (Bowden 1995:180). Furthermore, the influence of 'false consciousness' as the definition of Marxist scholarship that emerged to liberate people from their so-called mistaken ideas was extended to signify that real problems of humanity were "social contradictions" (Adler-Kassner 1998:231 citing Bottomore 1983). Expressivism as a social-political orientation gave sole prominence to the individual to solve the problems of humanity by defeating their own false consciousness when they became truly self-knowing individuals. The punch-line, according to Adler-Kassner (1998:231), "[a]nything short of this [...] would be false", echoed the expressivist movement of composition writing.

Within the overarching expressivist movement, the aim of writing was considered to root out the 'false' consciousness "in favour of the production of genuinely owned ideas expressed in an 'authentic voice'" (Adler-Kassner 1998:218). In writing pedagogy everything that smelled of "academese" or "Engfish", which signified a trained and false voice, was rejected as pretentious and phony (Bowden 1995; Brantner 2009:15). Two proponents of this expressivist movement who lived up to these expectations in giving student writers the opportunity to write in a non-traditional, spontaneous way, using their "voices" to reflect the reinstitution of an oral component, were Ken Macrorie and Peter Elbow. Fulkerson (2005:667) makes the profound observation that the presence of voice "whether explicit, implicit, or absent, functions as a key evaluation criterion when expressivists examine writing".

The expressivist view is centred on the individual's fresh and spontaneous writing, a strong self-awareness and satisfying self-expression. These factors significantly affected the development of a personal expression in writing, which came to be spoken of in terms such as authorial voice. It can be argued that the value of this

approach primarily pertains to composition-, journal-, personal, and free-writing. The question could well be posed: What is the value of the expressivist writing approach in academic discourse, in other words, in the more formal, structured, proposition-laden realm of academic writing? Hyland (2008c:99-100) acknowledges that EAL students can benefit from the expressivist view of self-awareness as a writer, which is applicable to L1 composition, in developing their expressivist abilities and finding their own voices in producing academic texts. The specific debate on this indebtedness and the relation between L1 and EAL perspectives on voice are dealt with in Chapters 4 and 7.

5.2.2 *Expressivist approach to individualised voice*

Voice is the identifier of the expressivist approach to writing. Voice was seen as inextricably tied up with the ideology of individualism, "the expression of the essential individuality of a particular writer" (Stewart 1992:283). Good writing resembled an "authentic" voice. Since its debut in the 1970s, voice has been defined and described by using a myriad of terms (see the discussion by Hirvela & Belcher 2001). Bowden (1995:174-5) points to Stewart as the first to refer to 'authorial voice' in his textbook *The Authentic Voice*, first published in 1972, and defined it as an "*authorial voice* which sets you apart from every living human being despite the common or shared experiences you have with many others" (Stewart 1972 as cited in Ramanathan & Atkinson 1999:49 [author's original emphasis]).

The first and most prominent approach to voice that emerged from L1 composition studies was that of 'individual voice'. According to Bowden (1995), the birth of the notion of written voice was a counterculture movement to the impersonal and overly structured movements during the 60s and 70s movements described above. This embodiment of voice is part of the 'neo-romantic' movement of the expressivist school of Macrorie, Elbow and Murray, which primarily manifested in L1 composition writing (Ramanathan & Atkinson 1999:49).

Understanding the characteristics of expressivist or individualised voice is crucial, because expressivism has spilled over into discourse writing and is often, even today, an approach to academic writing favoured and promoted by writing scholars

and teachers (Johnstone 2000; Webb 2009). The three characteristics of a "personal" or "authentic" view of written voice distinguished by Bowden (1995:184) are the inward-centred or inner self-voice; the primacy of oral overwritten communication as the "audible voice" or tone in writing; and the "literary flavor" (Ramanathan & Atkinson 1999:50) of a creative voice, from which the concept expressivism has been borrowed.

Elbow (1981, 2007) is an early proponent of the expressivist/individualised approach to voice. He attached five meanings to voice in composition writing, *viz.* "audible voice, dramatic voice, recognisable or distinct voice, voice with authority and resonant voice" (Elbow 1994b:6-16). Elbow's references to voice in composition include a specific range of terminology, including an "appropriate voice", "a winning, believable, and attractive voice" (2007:177), "intolerant voice" (2007:170), "audible voice" (2007:176), "hesitant, uncertain voice" or a "confusing change in voice" (Elbow 2007:170). Elbow makes it clear that writing without voice lacks "sound, rhythm, energy, and individuality", while voice contains all of these elements and consequently has the "power to make you [the reader] pay attention and understand" (Elbow 1998:299). The notion of an expressive individual voice seems as distinctive as each individual's physical voice (Yancey 1994). I distance myself from this approach to voice in favour of a critical socio-constructivist approach, which will become clear in the remainder of this chapter.

An assumption that is part and parcel of the expressivist pedagogy is that written language learning is analogous to spoken language acquisition (Jeffery 2010:5). As voice is regarded as "speaking the words on the page" (Elbow 1968:119), expressivists suggest that writing cannot be taught in the traditional sense of writing pedagogy. Writing development can be assisted merely in the form of the cultivation of an authentic voice. During the heyday of the expressivist movement in composition writing, voice as the authorial presence of the author was identified as being an important element of good writing, and the development of that quality had to be the "primary objective" of writing (Stewart 1969:225).

The notion of voice in writing is a key principle in the construction of texts, often referred to as the recursive practice of drafting texts. By nature, voice is a process, and not a fixed product. Cummins's particular use of the verb "voicing" captures the nature of voice as an activity and a process (Cummins 1994:49): "Voicing in writing is a process of continually creating, changing, and understanding the internal and external identities that cast us as writers, within the confines of language, discourse and culture". Cummins's (1994:50) contribution can be recognised as paving the way for "voicing in writing", which is not an acquired status, but a part of the process of "coming to voice" (Cummins 1994:49). Ivanič (1998:95) corroborates the view that the new emphasis on the process approach to writing during the 70s and 80s was that "through the composing process, writers could, and should, 'find their own voice'".

Another view of individualised voice as a "metaphor for individualism" (Elbow 1999:334) relates it to a writer's identity. This conflation of expressivism with individualised voice has been conceptualised by a number of authors (see Cummins 1994; Ede 1992; Farmer 1995; Ivanič 1998; Lillis 2001; Prior 2001; Yancey 1994). Ivanič (1998), in particular, presents a framework for thinking about identity and writers as "agents in the construction of their own identities" (1998:19), indicating ways in which identity manifests in discourse. She described her, by now well-known, 'discoursally constructed' writer identity, in two ways:

> [T]he way in which a writer's discoursal self is shaped by the specific, situated 'discourse' into which s/he enters with one or more actual readers […] by the subject positions – the abstract 'possibilities for selfhood' – which are socially available in the discourse types on which writers draw as they write (Ivanič 1998:255).

Ivanič (1998) disentangled aspects of voice that became valuable for studies on voice and posited four aspects of writer identity: "autobiographical self", "discoursal self", "self as author" and "possibilities of selfhood", although these aspects of identity are not mutually exclusive (Ivanič 1998:23). She acknowledges individualised voice as the "autobiographical self" or the "self as author", in particular the authorial identity that the writer develops and which is perceived by the reader. For Ivanič, this kind of voice is simultaneously the product of the writer's "past experiences and encounters in all their richness and complexity […] interests (in both

senses), ideas, opinions and commitments, 'voices', sense of self-worth, and practices, including literacy practices" (Ivanič 1998:182). This kind of individualised voice, which Ivanič (1998:54) refers to as writers' "unconscious act of selection from alternatives", is an important component in her explanation of the discoursal construction of identity.

Individualised voice is often found to be incorporated in the social context of writing. Ivanič introduces two other aspects of identity, which emphasises the social and multidimensional nature of voice: "discoursal self" and "possibilities of selfhood". The discoursal identity is "constructed through the discourse characteristics of a text, which relate to values, beliefs and power relations" in the social writing context (Ivanič 1998:25). The characteristics of this discoursal identity are related to discourse conventions valued in the socio-cultural context of academic writing through which writers can position themselves authoritatively to take on particular discoursal identities or an "institutional voice" (Ivanič 1998:279, 257). Ivanič expanded the scholarly conversation on voice in academic discourse beyond the uniqueness of a writer's imprint. Tardy (2012a:39) succinctly describes this approach to voice as neither exclusively controlled by writers, nor solely influenced by the social context within which they write, but "subject to and a result of both writer and social context".

5.3 Socialised voice and the multidimensional view

The expressivist view of voice has been challenged by scholars who believe that language, and hence voice, is socially and culturally constructed (Sperling *et al.* 2011:75), and that classroom environments are reflections of the bigger social environment (Fishman & McCarthy 1992:659). Whereas individualised voice is often regarded as the property of the writer, socialised voice represents the conception of voice as created in texts and inevitably shaped and informed by social and disciplinary contexts (Sperling *et al.* 2011:73). The voice of a text not only indicates the social context, but also the fact that writers draw from a socially available repertoire of voices (Tardy 2012a:37, 38). As they choose from certain discourses and not from others, writers position themselves by aligning to particular texts, authors and discourses (Hyland 2002c, 2008a; Ivanič 1998, 2004).

Studies on voice as a social construct point to writing as meaning-making and a dynamic and dialogic process (e.g. Dressen-Hammouda 2014; Hyland 2008a; Ivanič & Camps 2001; Matsuda & Tardy 2007). This process is not only dynamic in that it reflects the writer's intrusion in the text, but also its social dependency on other texts, sources and discourses. Another approach that favours socialised voice is the multidimensional view, which originated from the expressivist approach, but developed to embrace contraries and the view of the multiplicity of voices or Bakhtinian dialogism.

5.3.1 *Multidimensional view*

The multidimensional view originated from the expressivist approach, but developed to incorporate contraries and the multiplicity of voices. The flood of expressivist writing started ebbing when researchers gradually realised that despite the role of individual voice in writing, social voices also needed to be acknowledged and encouraged (Fishman & McCarthy 1992:659). Thus they started negotiating or transacting (Yancey's terminology 1994:xxii) between personal and socialised voice. Tardy (2012a:39) lauds the value of Ivanič's (1998) framework of personal and social aspects of writing identity. Prior (2001) reacted against the claims of forcing voice into a sharp binary between the personal and social approaches and advocated a third view – that of the co-construction of voice. Understanding voice as socio-historically informed, Prior (2001) drew on Bakhtin (1981) and Voloshinov (1973) who argued that language is always situated and social because it is dialogic. Crucial to this approach is the reality that "discourse is never a neutral anonymous system of referential meaning; instead, it is infused with evaluative perspectives, affective colorations, and indexical traces of all kinds" (Prior 2001:60).

This view has been corroborated by Ivanič (1998) and Ivanič and Camps's (2001:3) enlightening perspective that voice should not be treated "as an optional extra", while Prior (1998:xi) described writing as a situated activity which is "populated with others (past, present, and future)". The embracing of contraries in academic discourse is articulated by Hyland (2008a:8) as "two sides of the same coin", when he explains his interactional model of voice: the importance of both the individualistic aspect of

voice (stance) and the interdependent aspect of voice (engagement). The above-mentioned studies all point to unifying voice, rather than vying for treating the different aspects of voice in academic writing as being at odds.

A significant contribution to the multidimensional understanding of voice is Yancey's conceptualisation of voice as "not singular, but multiple, a medium created through the weaving of different strands of self- or selves – into the fabric that at best only pretends to be whole" (Yancey 1994:xi). Elbow joined the conversation on "embracing contraries" in 2007, where he admitted to being intrigued by "a more recent avoidance of either/or thinking about voice in writing" (Elbow 2007:169). Several other scholars share the value of the conceptualisation of voice as "multiple voices", (Yancey 1994:xviii; Hirvela & Belcher 2001:83), and multi-voiced (Boughey 2000:284; Cappello 2006:483; Chang 2010:15, 58; Veite & Phan 2007:44). O'Leary (1993), Farmer (1995), Lensmire (2000) Prior (2001) Kumamoto (2002) construe voice as essentially social and dialogic in L1 composition studies.

The value of the multidimensional approach to voice distinguishes it from the concept of 'identity', which is an attribute of a person. Instead, acquiring a voice or voices points to an ongoing process of positioning within writing. This view of voice as a "process of voicing by experiencing voice" (Hirvela & Belcher 2001:91) resonates with my understanding of academic writing as a continuous process of acquiring skills and strategies, and demystifies the understanding of the voicist experience and various ways of acquiring voice, rather than understanding voice as a standard to acquire. I am of the opinion that both Hyland's model of metadiscourse (2008a) and Martin and White's (2005) Appraisal Framework instantiate a multidimensional conceptualisation and application of voice (discussed in Chapter 4 below).

5.3.2 *Multiplicity (heteroglossia) of voice and dialogism*
Closely linked to the concept of voice, as shaped and informed by social and disciplinary contexts, is the multiplicity of voices which is central to understanding the social aspects of voice. Conceptualising voices as dialogic (heteroglossic), overrides the dichotomy between individualised and socialised voice, and underscores the

interaction between individual and socialised voices and the resulting co-construction of voice (Tardy 2012a:39-40).

Despite Prior's (2001:57) perception of Bakhtin offering a fundamental alternative to structuralist notions of language "as a system of words, rules, and worlds", it can be argued that Bakhtin's view on "utterances" straddles the personal and the social features of utterances. In his broad approach to language study, Bakhtin posits that all language choices are "double-voiced"; however, he refers to three dimensions displayed by words:

> [A]s a neutral word of a language, belonging to nobody; as an *other's* word which belongs to another person and is filled with echoes of the other's utterance; and finally, as my word, for, since I am dealing with it in a particular situation, with a particular speech plan, it is already imbued with my expression (Bakhtin 1986:88).

Bakhtin explains that our own words gradually lose "the tones and echoes of individual utterances" (1986:88) as they become populated with overtones from other utterances/words and voices in the social domain. Utterances are, however, not devoid of the persona. He argues that language lies on the borderline between the self and the other (Bakhtin 1981:294), adding that words are half someone else's but also half one's own. The word or utterance is filled with personal as well as dialogic overtones. Bakhtin's (1973) view of the writer as a person dialoguing with his or her audience carries strong overtones of the expressivist view of centralising the individual in the writing process. In his approach, Bakhtin is clear that a text is created in the dialogue between participants (Johns 1990:27). A text is understood in the intertextual context of the dialogic relationships between texts. Bakhtin describes text as having two poles, and contends that each text simultaneously contains expressivist and socialised/dialogical features (Wertsch 2000:513-514).

In other words, voice cannot exist in isolation from other voices and utterances and all texts necessarily incorporate and respond to other texts. Bakhtin claims that texts are "filled with others' words, varying degrees of otherness or varying degrees of 'our-ownness'" (Bakhtin 1986:90). Two sources of voice are described here: the already existing voices in the texts and utterances; and the voice of the writer or speaker interacting with and drawing from these voices. Both kinds of voices reflect on the ongoing dialogue and provide links in an intricately organised chain of

utterances (Bakhtin 1986:69) which simultaneously contribute to the "assimilation, reworking, and re-accentuating of other voices" (Sperling *et al.* 2011:74). Just as well-known is Ivanič's (1998:216) view, in following Bakhtin's, that all discourse is "double-voiced".

Dialogicity is often conflated with intertextuality. When texts are 'populated' with voices and intentions of the author as well as voices of other texts, the text is intertextual (Veite & Phan 2007:43; Chandrasoma *et al.* 2004:171). Scholars frequently use metaphors to describe and explain the interplay between the different voices, for example:

> An academic text contains many voices. It contains the voices of the authorities that the author cites and it also contains the voice of the author that appears in relation to these other voices as a soloist backed by a choir (Boughey 2000:283-4).

Dialogicity, or the application of multiple voices in texts is, however, not a given in academic discourse. Writing often results in monoglossic writing (Lillis & Turner 2001; Martin & White 2005). Lemke (1992:85) in his interpretation of Bakhtin observed that "a text must often struggle to appropriate another's word to make it its own".

As this study is grounded in SFL, which is a socio-constructivist approach to language, the notion of voice is also approached from a socio-constructivist perspective.

5.3.3 *The notion of voice from a socio-constructivist perspective*

Voice gained momentum as a social construct in the humanities through proponents such as Bakhtin (1981) and Kristeva (1986). Although theorists and practitioners view voice from an array of linguistic frameworks and methodologies, the majority choose a more or less overt constructivist perspective (Guinda & Hyland 2012:3 list for example Bondi, Hyland and Thompson's choice of metadiscourse; Hood and Tse's systemic functional linguistics; Tardy's reader response and Gross and Chesley's 2012 classical rhetoric).

The increasing rapprochement between approaches to academic writing results in theorists and practitioners often reverting to hybrid approaches: "[h]ybridity is in fact

a characteristic of the majority of applied linguistic and writing paradigms that have seen the light since the mid-1990s" (Carstens 2009:61). Zhao (2010:10) recently argued that many researchers and practitioners favour the socio-constructivist view in discussing issues of voice, based on the perspective that voice is essentially social and communicative or dialogic. From a socio-constructivist point of view, the writer's voice is constituted by the author and the author is functional in the discourse. Viewed from this perspective, discourse is constituted by writers and readers alike, where readers simultaneously represent and holistically include the discourse community.

Even the definition of voice itself, regardless of whether it is viewed from an expressivist, socialised or multidimensional perspective, is constructivist in nature (Kanter 2006:55). However, voice cannot be explained merely by providing a list of decontextualised definitions. Voice is understood only within the context of theoretical approaches such as an expressivist, socialised, heteroglossic or multidimentional perspective.

As voice is so firmly grounded in the socio-constructivist perspective, the following subsections will explicate certain characteristics of the concept of voice as constructed, in particular the socialised and multi-dimensional view of voice, which is favoured in the present research. In the construction of voice two features dominate: the first important feature is that voice is a choice; and the second that voice is negotiated.

5.3.3.1 *Voice as choice*

Since meaning has to be negotiated and constructed, writing practices are not simply physical acts but "the linguistic and discoursal choices" that writers make (Clark & Ivanič 1997:83). These choices are not always obvious to novice or even advanced students. Therefore students should be sensitised, and indeed, as Hyland (2002c:352) proposes, guided "towards an awareness of the options that academic writing offers" in making the appropriate choices. In their study on how supervision can assist master's students in their writing, Veite and Phan (2007:39) are emphatic that students should be helped to "make informed choices […] so that the writer's

own voice can grow". The importance of choice is corroborated by Dressen-Hammouda's (2014:21) study on the use of voice by experienced post-doctoral scientific writers, as she found that even these "experienced disciplinary writers [had to] carefully choose" their disciplinary voice from a set of specialised indexes. Though some of these choices may be made subconsciously from previous experience, it is the aim of this study to sensitise advanced (doctoral) students to the reflective or unreflective choices that locate us in our disciplines as "competent, credible insiders and allow us to engage with other insiders, anticipating the actual or potential voices and views of our readers" (Hyland 2011:10).

5.3.3.2 *Voice as negotiated*

After having moved away from the dominant expressivist pre-2000 era of voice, scholars, researchers and teachers in academic writing started to acknowledge the value of a socialised and disciplinary voice after the turn of the millennium where the interaction of voices became a way in which academic knowledge is constructed (Boughey 2000:287).

Distinctly different from the expressivist voice, which bears the stamp of personality and "own-ness" of the author, the disciplinary, socialised and dialogic voice evolved as a "voice of negotiation" (Veite & Phan 2007:14; Cappello 2006:490). Referring to the same notion, other scholars like Archer (2010:504) remind us that "helping students find a 'voice'" should be done in very practical and pedagogical ways. The reason for linking terms like "negotiation" and "construction" to voice is to be found in the rationale that the purpose of academic writing, particularly thesis writing, is aimed at constructing meaning (Hyland 2004a:12) "through the ways we write" (Hyland 2013:69; 2008d) in order to contribute to the body of knowledge.

Voice in academic writing does not happen by itself, but is negotiated or constructed by the author through making choices from an array of linguistic and rhetorical strategies available to construct an authorial voice in a text (e.g. Chang & Schleppegrell 2011; Harwood 2005; Ivanič & Camps 2001; Zhao & Llosa 2008). When proposing his new model of voice, Hyland (2008a:5) expresses in no uncertain terms that it is through the choices writers make that authorial voice is constructed

(see also Chang 2010:11; Lorés-Sanz 2011:173). Authors then construct voice both as self-representation to portray themselves and as a response to social interaction (Dressen-Hammouda 2014:15). This view of voice, that the person of the author does not completely disappear from their writing, although the dialogic and socialised voice is the prominent voice in academic writing, is affirmed by Hyland (2008a). I agree with Hyland that authors "do not sacrifice a personal voice by writing in the disciplines" (Hyland 2008a:6).

There is no need for a dichotomous view. On the contrary, the notion of voice as self-representation takes account of the traditional view of voice as authoritativeness, but at the same time it does not do away with personal choice (Hyland 2008a:6; see also Webb 2009:196; Yancey 1994:xvi-xvii). Discussing Swales's writing style in an article (2008e:143–160), Hyland argues that the "creation of an authorial persona is clearly also an act of personal choice" influenced by many factors, such as personality, experience, confidence, and ideological preference, all of which contribute to a writer's own style. The focus in academic discourse, however, is first and foremost on the construction of a disciplinary, academic voice. This brings us to the following feature of voice as a social construct, which goes beyond choice and negotiation or construction, *viz.* the significance of the appropriation of voice.

Ivanič (1998:216) draws our attention to another important truth about voice. Negotiating, constructing, acquiring and eventually owning voice cannot be equated with "having found" a voice. Voice is not a fixed state of being, but organic, "a creative recombination of voices" (Ivanič & Camps 2001:31) which is acquired through a process (Ivanič 1998:216) of coming to voice, or as "voicing" (Cummins 1994:49). Students can thus be instrumental in constructing, negotiating, developing and owning voices, which will allow them to participate more effectively in their disciplinary and discourse communities.

Another angle on negotiation and construction of voice should be signalled here. In Chapter 4 (section 5), Chapter 5 (3.2) and Chapter 6 (3.3) the pedagogical and practical realisations of negotiation and co-construction are further discussed and argued. Apart from student writers having to negotiate and construct voice on their

own, other facets of collaborating and co-constructing voice are negotiated within the supervisory space. According to the literature these issues often reflect ambivalence, tension and uncertainty (Canagarajah 2015; Cargill & Cadman 2007; Velautham & Picard 2009). Because of the uniqueness of each student-supervisor relationship, no fixed guidelines are available to either suggest, or measure the level of balance of negotiation and co-construction of voice, which highlights some problematic aspects. Velautham and Picard (2009: A-135) problematise the issue of negotiation in the supervisor-student relationship and suggest facilitation of imbalances and uncertainties, which is underscored by this research (see Chapter 6). This is a grey area which warrants further research.

Apart from the negotiation and co-construction of voice between the student writer and the supervisor, this study underscores the approach that voice is a social construct which manifests in writing as meaning-making and a dynamic and dialogic process. This expanded view of voice as socially constructed also incorporates the reader in the co-construction of voice (Dressen-Hammouda 2014; Prior 2001; Tardy 2012a).

Voice is, however, not only theorised and applied from a socio-constructivist paradigm. A more recent post-2000 approach to voice is advocated by the Academic Literacies approach.

5.4 Voice as empowerment

A relatively new approach to voice, which focuses primarily on writing as a social practice with the overarching aim to empower students in their self-discovery and in finding (back) their own voices, has evolved out of an approach known as the Academic Literacies approach. First, I will give a short exposition of the Academic Literacies approach and in particular its development in South Africa, and then the specific orientation to voice as an empowerment tool will be clarified.

5.4.1 *Academic Literacies framework*

In 1998 Lea and Street put forth an Academic Literacies framework that took a new stance toward understanding student writing in higher education (Lillis 2003:92). The

Academic Literacies approach was initially regarded as being "powerful as an oppositional frame, that is as a *critique* of current conceptualisations and practices surrounding student writing" (Lillis 2003:192 [emphasis in the original]). This approach to writing has very recently been called a theoretical research paradigm which can be positioned as a critical field of inquiry for its qualities to challenge academic norms and conventions and particularly issues of identity and power (Coffin & Donohue 2012:64). As a social research theory it is oriented toward critiquing and changing society and digging beneath the surface of social issues, in this case understanding student writing practices (Yeh 2012:18). One of the main goals is indeed to address the perceived problems in student writing.

Advocates of this approach agree that one of the challenges is the development of a design frame, a properly defined pedagogical framework (Lillis 2003:185). Its strength lies in the success in presenting a critical research frame, which makes provision for understanding the complexity of students' acculturation into the academic culture, in particular academic discourses and practices, which are often foreign to students.

This movement originated in the UK due to the massification of higher education and concomitant influx of non-mother- tongue English-speaking students but it also made a major impact on academic literacy practice in South Africa (Janks 2010; Thesen & van Pletzen 2006; Thesen 2014). The changing South African political and educational landscape is especially conducive to shifting demands in reading, writing and teaching practices which draw on the New Literacy Studies rooted in the works of Gee (1990; 1999) and Academic Literacies in general (Lea & Street 1998; Lea 2004).

The Academic Literacies approach in South Africa is characterised by struggle. The struggle in finding a voice is primarily due to the previously disadvantaged South African higher education context (Thesen 1997, 2013; Boughey 2000; Leibowitz & Mohamed 2000; De Kadt & Mathonsi 2003; McKenna 2004; Webb 2009). De Kadt and Mathonsi (2003:92), for example, explored whether Black students in particular were able to write in an academic context with an "own voice", which was called an

"African voice". In her recent article on postgraduate writing in South Africa as risk-taking and the struggle of finding voice, Thesen (2013:104) is explicit about the "historically separated" voices (2013:106) and the general situation regarding specifically writing in English at postgraduate level in South Africa, as she claims that in particular writing in English is indicative of "a symptom of a stretched and unequal global system". Within the context of writing practices, voice is in many respects seen as an empowerment tool for students, a notion that has to be expounded.

5.4.2 *Voice as an empowerment tool*

The major role players in explaining voice from a socio-political perspective and employing it as an empowerment tool include Ivanič (1998, 2004); Lillis (2001, 2003, 2006); Curry and Lillis (2004); Lillis and Scott (2007); and Thesen (1997, 2007, 2013).

It is against the backdrop of Academic Literacies that we have to understand the notion of voice as an empowerment tool for students. In particular, voice is potentially a tool for EAL speakers/writers of English who might experience alienation from the seemingly privileged L1 writers. From an Academic Literacies perspective, voice is fundamentally societal, carries perceptions and attitudes, expresses visions, wields power and has authority and agency that can bring about change (Thesen & van Pletzen 2006:xi). In the same way that Bakhtin sees utterances as words, Thesen posits that words on paper can be thought of as "voice". She claims that their understanding of voice (referring to the collective voice of the contributors of the book) is also rooted in Bakhtin's (1981) notion of language as *heteroglossic,* "that is always a site of struggle" (Thesen 2014:5; see also Bakhtin 1981; Maybin 2001; Thesen & Cooper 2014). Thesen (2013:106) boldly states that "there is no such thing as a 'pure' voice; it is always pulled in multiple directions". Voice is not only multifaceted, but also embodies the tension of pulls and pushes towards and away from many conventions.

The underlying notion of Academic Literacies as a critique of current writing practices is prevalent in discussions of voice as an empowerment tool. Clark and Ivanič (1997) suggest that an EAL writing pedagogy, which introduces a critical awareness of

voice in the sense of self-representation, could offer students a way to maintain control over their personal and cultural identities in their aspiration to project in their writing, as an EAL writing pedagogy is often linked to finding an own identity (Ivanič & Camps 2001:31). English for Academic Purposes shares the notion of critical language awareness found in the Academic Literacies approach to empower learners with a framework to help students reflect on language experiences and practices (Clark & Ivanič 1997:217).

6. CRITICAL REFLECTION

The present study interprets voice as an umbrella concept for terms often used synonymously with voice, for example stance, identity, appraisal and engagement. My rationale for this approach is based on the writings of the following scholarly literature: Bakhtin (1986); Dressen-Hamouda (2014); Hyland (2008a); Hyland and Guinda (2012); and Sperling *et al.* (2011).

Whereas Hyland and Guinda (2012:1) consider stance and voice as the two most significant concepts in applied linguistics today, they also differentiate between the two concepts as being distinctly different. Voice is regarded as a key marker of individuality and an ideological expression of Western individuality, while stance "has been shrunk to a focus on self-mention and expanded to include all expressions of personal opinion" (Guinda & Hyland 2012:1; see also Matsuda 2015:151). Stance is synonymous with expressions of 'evaluation', 'evidentiality', 'affect', 'hedging, 'positioning and 'appraisal'. The inclusive concept of voice, on the other hand, gained momentum in the humanities and social sciences through the works of Bakhtin (1981), and Kristeva (1986). According to Guinda and Hyland (2012:4) all (twenty-one) authors contributing to their book *Stance and voice in written academic genres* acknowledge that stance is subsumed in the broader phenomenon of voice. This view is corroborated by Sperling *et al.* (2011:70-71) in describing the term "voice" as "frequently and freely both to stand for and to accompany such language and literacy concepts as writing style, authorship, language register, rhetorical stance, written and spoken prosody, the self in text and in discourse, and scores of others". Guinda and Hyland (2012:4) explain that the notions of voice and stance are generally understood as a reversible flow of the communal into the personal and often

interlinked in rhetorical situations. They point out that the definitions of voice outnumber those on stance. This may be due to the fact that Hyland (2005b) limits stance to self-mention in his interactional model.

Dressen-Hammouda's (2014) multidimensional view of voice as individual, social and dialogical reflects Bakhtin's (1981) multiple voices. She therefore argues that voice cannot be equated with a "set of linguistic features", but recognises Matsuda's (2001:40) definition with reference to the "amalgamative effect" of a variety of features, which incorporates the reader in the co-construction of voice. It is confirmed that this "expanded view of voice" has increasingly gained recognition in voice literature (Dressen-Hammouda 2014:16)

It is evident from Hyland's 2008 article *Disciplinary voices: Interactions in research writing* that "understanding voice" (2008a:7) is a well-researched topic in scholarly and disciplinary research. In this article he makes a clear distinction between stance and engagement as being two sides of the same coin, and explains that this distinction "is a useful starting point from which to explore how *voice* operates" (2008:8a) [own emphasis added]. He adds that these two dimensions "together" have a dialogic purpose, with reference to Bakhtin (1986) in referring or anticipating "voices and positions" of the reader (Hyland 2008a:8). This study departs from the premise that 'voice' is an inclusive term, which denotes a complex construct that includes concepts such as stance, evaluation, and identity.

The following realities, which have consistently been found in the literature on voice, and should not be ignored in the discussions on voice, are organised from more central to peripheral issues and summarised as follows:

- Agreement exists that there is such a notion as voice (Yancey 1994:xvii).
- The reality is that voice changes over time and across cultures and disciplines (Fløttum 2007; Hewings 2012; Hyland 2008a, Paxton 2012; Salager-Meyer, Ariza & Briceño 2012; Silver 2012; Sperling *et al.* 2011:70).
- "There is no such thing as a 'pure' voice; it is always pulled in multiple directions" (Thesen 2013:106).

- Voice is multiple (Dressen-Hammouda 2014; Ivanič 1998:50; Matsuda 2015:146).

- Voice is determined and applied by a myriad of theoretical and methodological orientations such as expressivism, constructivism, functionalism, rhetoric or critical approaches and operates within the multiplicity of discursive roles (Bondi, Fløttum, Hewings, Hood, Silver and Thompson in Hyland & Guinda 2012).

- Voice is not optional. Whether individual, social or dialogistic, it is always present in discourse and determined by a discourse community (Fulwiler 1994:163); thus "writing can't **not** have voice" (Hyland 2008a:6; Ivanič & Camps 2001:3; Matsuda 2015:146).

- Voice enables and confers authority (Yancey 1994:vii).

- Voice is not an independent variable, isolated within itself, but context bound as a means of expression of the self in the text relative to other discourses, as well as in communication with the audience of the text. The pertinent argument is how voice is developed, crafted, built, carved, created, constructed and recreated (Guinda & Hyland 2012:5).

- Written voice is constructed (Chang 2010:11; Fulwiler 1994:162; Lorés-Sanz 2011:173; Matsuda 2015:146).

- Rhetorical and discoursal choices are available to the individual (Fløttum 2012, Hyland 2012b).

- Three distinct characteristics of voice are its diversity, distinctiveness and dynamism (Cappello 2006:483; Guinda & Hyland 2012:9; Matsuda 2015:146).

7. CONCLUSION

Voice is approached in this study as a concept that is central to academic writing, and which is characterised by heterogeneity regarding theories, conceptualisations, approaches and application. Similarly, it is intricately tied to the diverse linguistic and applied linguistic theories and writing approaches that have evolved over approximately the past 40 to 50 years in a theoretical, linguistic, cultural, methodological and contextual manner. In understanding the road along which voice found its way into academic writing, the origins and history of the concept had to be traced.

Although historians maintain that Aristotle's use of *ethos* as 'the character of the speaker' harbours the first origins of voice, the term voice, together with *ethos*, surfaced in North American composition writing from the mid-60s onwards, and was first referred to in the writing by Stewart in 1972. This marked the phase of self-discovery, driven by the ideology of individualism, and the expressivist movement. The emergence of constructivism and socio-constructivism had a determining influence on decreasing the importance of individual voice in favour of voice as socialised and constructed. During the 20th century, voice became much more nuanced and the role of voice in academic discourse was established.

The development of constructivism and in particular socio-constructivism that sees language as fundamentally social in which choices reconstruct and create knowledge through writing, has become the foundation of Halliday's (1978, 1985) Systemic Functional Linguistics (SFL), a theory of language, renowned for its three dimensions of meaning-making: ideational, interpersonal and textual meaning. The influence of the golden thread of socio-constructivism in language has spilled over to voice constructions. I have pointed out how SFL has informed the two models, the Appraisal Framework (Martin & White 2005) and Hyland's (2008a) metadiscoursal model of stance and engagement, which form the basis of my proposed heuristic framework for voice.

The far-reaching effect of Halliday's SFL and socio constructivism has been indicated as also having influenced other language theories, such as Critical Theory and Fairclough's Critical Discourse Analysis (CDA), as well as Foucault's social theory of discourse, which all strongly rely on language as constituting social identities. The theoretical underpinnings of the Academic Literacies approach, which is rooted in a number of critical movements, represent an inclusive perspective for many of the socialisation movements in education and provide an approach to voice, which encompasses aspects of socialisation, identity and power relations.

The three most influential approaches, which determine the practical application of voice, have been extensively discussed, *viz.* individualised voice, which is powered

by the expressivist approach; socialised voice, which embraces both a multidimensional and dialogistic view of voice; and voice as empowerment, which is essentially represented by the Academic Literacies approach.

The following chapter presents and analyses the two operationalised models of voice in academic writing, namely Martin and White's (2005) Engagement Framework in the Appraisal Framework and the metadiscoursal model of stance and engagement of Hyland (2008a). Both are underpinned by SFL and draw on the interpersonal system of meaning-making.

CHAPTER 4 MODELS OF VOICE: THE APPRAISAL FRAMEWORK AND METADISCOURSE

1. INTRODUCTION

Voice can be expressed by various linguistic features in academic writing. In Chapter 3, the genesis of the voice construct was examined as inextricably linked to the development of writing; initially in composition- and L1-writing, until it eventually found its way into academic writing during the past two decades in particular. The ubiquity of voice has been foregrounded by Hyland, through his claim that voice is always present in discourse, because "writing can't **not** have voice" (Hyland 2008a:6). The roots of voice in academic writing, characterised by both cognitive and interactive properties, can be traced back to Systemic Functional Linguistics (SFL) (Halliday 1978, 1985). Both the Appraisal Framework developed by Martin and White (2005) and Hyland's model of metadiscourse (2004b, 2005a, 2010a) emanated from SFL, and both draw upon the interpersonal system of meaning-making.

After having explored the holistic features of socio-constructivism as a dominant paradigm in education, language and academic discourse, and the inevitable overflow into writing theories and approaches to voice in chapter 3, I turn to two socio-constructivist approaches to voice that both show indebtedness to SFL. The Engagement Framework of the Appraisal Framework (Martin & White 2005) and the model of interpersonal metadiscourse of stance and engagement (Hyland 2008a), which are discussed in this chapter, provide a heuristic framework for voice in this study.

2. APPRAISAL FRAMEWORK

Appraisal is positioned by Martin and White (2005:9-12) at the abstract level of the organisation of words and structures in discourse semantics, which emphasises the concern with meaning beyond the clause or text. The Appraisal approach, as a

functional model of language, which developed within the general theoretical framework of SFL, is a holistic model of language and social context, as described in Chapter 3. As White was a journalist, the focus of the Appraisal Framework was initially on media discourse (Martin & White 2005:xi). Thus the framework looks "in particular at the bonding of appraisal with ideational meaning in the fields of history and the print media" (2005:28), and is not first and foremost embedded in academic writing.

I first discuss the subcategories of the Appraisal Framework in general and then elaborate on the Engagement Framework of dialogic contraction and expansion (Martin & White 2005:117) applied in this study.

2.1 History of Appraisal

The primary impetus for the development of the Appraisal Framework has been performed for the "*Write it Right Project*" of the New South Wales (NSW) Disadvantaged Schools Programme during the 1980s and 1990s. The foundational work for the emergence of the framework was done in the 1990s by a group of researchers lead by Jim Martin of the University of Sydney. Many researchers, notably in the UK and Australia, have since employed this approach on the understanding of the language of evaluation and stance. These are listed here in chronological order: Iedema, Feez and White (1994); Martin (1995, 2000); Christie and Martin (1997); Coffin (1997, 2000); Eggins and Slade (1997); White (1998, 2000, 2003); Körner (2000); Rothery and Stenglin (2000); Macken-Horarik and Martin (2003); and Hood (2010, 2012).

Martin and White's (2005) Appraisal Framework has been lauded by writers such as Hyland, although he approaches voice, and stance and engagement, differently. In discussing the importance of the interpersonal dimension of writing, Hyland (2005b:173-174) notes that it has been "central to both systemic functional and social constructionist frameworks, which share the view that all language use is related to specific social, cultural and institutional contexts". Though these perspectives have taken a predominantly linguistic approach by employing linguistic features as strategies, he lauded the Appraisal approach as "the most systematic

approach to these issues to date [...] on appraisal which offers a typology of evaluative resources available in English" (Hyland 2005b:174).

2.2 Appraisal and SFL indebtedness

The Appraisal Framework takes its roots in Halliday's *Language as a social semiotic* (1978) and *An introduction to functional grammar* (1985). Halliday addresses the semantic levels as well as the lexico-grammatical and discursive levels of texts in his SFL and proposes how meanings are built up across a text. SFL posits that language is structured to simultaneously make three kinds of meanings and constitute relationships. The three kinds of "metafunctions" (ideational, interpersonal and textual) that constitute relationships are indicated in Figure 2 below.
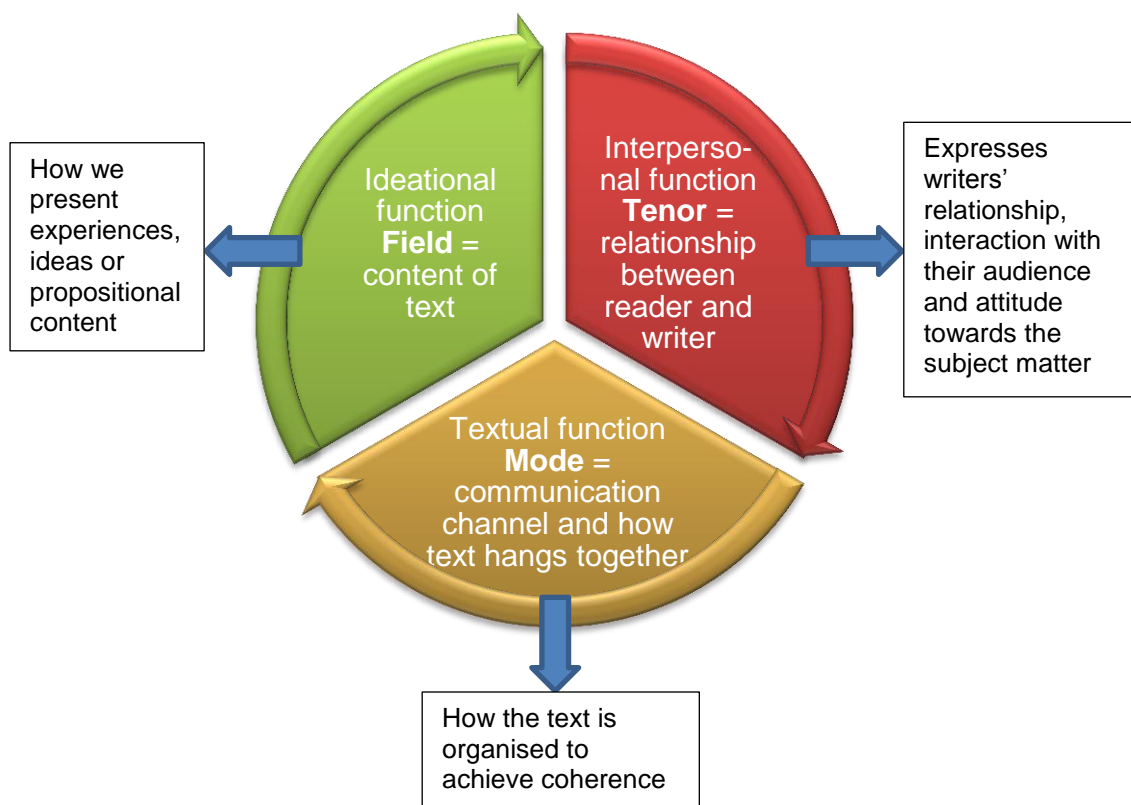
Figure 2: SFL meaning-making and relationships

In systematising language as choices and meaning resources, SFL, and the Appraisal Framework are tools that can be applied in advanced academic writing as resources for meaning-making and for interpersonal interaction between speaker/writer and listener/reader. I argue that doctoral texts embody the interaction

between writer and reader, with specific focus on the notion of the writer-in-the-text. With reference to integrating propositional content with interactive and interactional resources the writer (doctoral student) can be sensitised to purposely and skilfully guide the reader through his/her text. Authors can learn how to activate/introduce voice by manipulating word choice, sentence fluency and content; how to influence the reader's reaction to the message in non-discursive/ primarily non-verbal ways (e.g. structuring, punctuation); and how to develop unique voices that can be adapted to suit the message and mode of the writing.

A distinctive element evident in the literature on voice is that of choice. Advanced writing relies heavily on the overall construction of meaning and an effective argument. The importance of academic discourse as a matter of choice, as reflected in the Engagement Framework, also called dialogistic positioning, and building on Bakhtin's (1981) heterogloss and dialogism, is a key feature in this study: students should be made aware of the range of voicing possibilities (discursive and non-discursive) at their disposal to improve the quality of their writing. Ivanič (1989:44) indicates that the idea that language varies according to contexts is a consequence of Halliday and Fairclough's views of language as consisting of text, interaction and context. Hyland's (2005a:54) application of metadiscoursal features is also dependent on "choices" to address readers' expectations. Schleppegrell (2006) affirms that SFL "is a theory of language that offers tools for identifying the linguistic features that are relevant in the construction of different kinds of texts. Different choices from the grammar accomplish different kinds of things for speakers and writers" (Schleppegrell 2006:136). Choice as a factor in the expression of voice is also advocated by Crismore (1989:85, 86) and discussed by Amberg (1980).

On the one hand the Engagement model in the Appraisal Framework deals with the deployment of voice to engage with the reader on the level of interpersonal meaning-making (SFL's 'tenor'). Martin and White (2005:17, 24) argue in favour of the authorial role through the propositional content at issue to be explicitly represented in the text ('field' in SFL). Since the emphasis in doctoral writing is to present a well-constructed argument, writers need to use discursive, non-discursive (e.g. text organisation) and lexico-grammatical options to construct their writing authoritatively.

2.3 Appraisal subcategories

Appraisal is located as an interpersonal system at the level of discourse semantics (Martin & White 2005:33) and is concerned with the linguistic resources by which writers can negotiate intersubjective positions towards the propositions in their texts and those they communicate with. The three interacting subtypes have been termed 'attitude', 'engagement' and 'graduation', each with a set of resources at the disposal of writers to position their propositions interpersonally (Martin & White 2005:1, 35). These subtypes can be summarised as follows (a systematic summary of the Appraisal Framework is provided in Table 4 below):

- **Attitude** is concerned with feelings, including emotional reactions, judgements of behaviour and evaluation of things. Attitude again is divided into three types: 'affect', 'judgement' and 'appreciation'. The resources of affect are employed to construct emotional reactions (e.g. shock, anger, happiness, sadness). Judgement which deals with attitudes towards people and the way they behave can be positive or negative. Appreciation, also either positive or negative, deals with meanings construing the evaluation of 'things' in terms of our reaction thereof, their 'composition' and 'value' (see Martin & White 2005:51-91 for a full exposition of judgement, appreciation and beyond attitude).

- **Engagement** has to do with ways of invoking voices in discourse. It employs resources by which writers position themselves with respect to potential responses by acknowledging, denying, countering or affirming possibilities, or by quoting and reporting. See section 2.3.1 below for a discussion of Engagement.

- **Graduation** deals with gradability. The kind of graduation that indicates how strong or weak feelings are, is called 'force', indicating the degree of the writer's intensity or investment in the utterance. Force expresses the degree of intensity or amount (e.g. *slightly, greatly, very, completely*). The kind of graduation that 'sharpens' or 'softens' attitudes, is referred to as 'focus'. One example of sharpening is for example to be *a true friend*, while softening values indicate a writer's reserve, such as *it is kind of funny*. Softening values are sometimes conflated with hedges (Martin & White 2005:138).

Table 4: Schematic layout of the Appraisal Framework (adapted from Martin & White 2005:38, 32-61, 97-135,138,141)

APPRAISAL FRAMEWORK						
ATTITUDE	**Affect**	Affect as quality				
		Affect as process				
		Affect as comment				
	Judgement	Modalisation	Probability			
			Usuality			
		Modulation	Obligation			
	Appreciation			Readiness	Inclination Ability	
			Positive and Negative		Mental process type:	Meta-function:
		Reaction			Affection	Interpersonal
		Composition			Perception	Textual
		Valuation			Cognition	Ideational
ENGAGEMENT	**Monogloss:**	Bare assertions; self-evidently right and just, descriptive, report-like, and impersonal				
	Heterogloss: dialogic	Contract	disclaim			Examples
				Deny		No, don't, never
				Counter		But, however, unfortunately
			proclaim	Concur		Indeed, naturally, certainly
				Pronounce		Clearly, obviously, already
				endorse		Proves, underscores, X has demonstrated
		Expand	Entertain			Probable, may, seem
			Attribute	acknowledge		X argues, believes, said states
				Distance		X claims, contends
GRADUATION	**Force**	Intensification	Quality			Slightly sad – very sad
			Process			Slightly disturbed, greatly disturbed
		Quantification				Small problem – large problem; a few problems – many problems
	Focus	Sharpen				A true father
		Soften				An apology of sorts

2.3.1 *The Engagement Framework*

This study only draws upon the dialogic and communicative dimensions of the Engagement Framework. The Engagement Framework, as a subsystem of the Appraisal Framework, is vital for this study as it is informed by the view that all verbal utterances are dialogic. It approaches engagement from Bakhtin's and Voloshinov's perspective of dialogicity, *heteroglossia* and intertextuality, which assumes that all texts are inherently dialogic (Martin & White 2005; Tan 2010:93). The Engagement system is concerned with the linguistic resources available to writers to provide the means for the authorial voice to engage with other voices and adopt alternative positions in the communicative context (Martin & White 2005:92, 94). This view of engagement, as articulated by Martin and White, groups together all the linguistic devices (words and phrases) that provide the means for an authorial voice to engage with other voices in the communicative context, positioning the writer (speaker) with respect to the value positions being taken by references in the text, as well as the readers' potential responses thereto. The various positionings of choices create the appropriate rhetorical effect (Martin & White 2005:92).

Interaction on different levels with other voices is not only a basic reality of language and academic discourse. The importance of academic discourse as interaction and as a matter of choice, as reflected in the Engagement Framework, also called 'dialogistic positioning', is a key feature in this study: students should be referred to the range of voicing possibilities (discursive and non-discursive) at their disposal to improve the quality of their writing.

The Engagement Framework provides the resources by which different kinds of interactions between participants in a discourse are achieved linguistically. The array of engagement resources that Martin and White (2005) include in their framework indicates the complex discoursal level at which writers have to negotiate meanings in academic writing. One should note that Martin and White (2005:97) refer to the Engagement Framework as providing resources of "intersubjective stance". They suggest this alternative to emphasise that writers adopt a stance through employing linguistic resources in order to attain two possible effects: a stance towards the value

position taken by a text through a reference and a stance with respect to an audience or addressee (Martin & White 2005:92).

Table 5: The Engagement Framework of dialogic contraction and expansion (adapted from Martin & White 2005:104,117,122)

Monogloss:	Bare assertions; self-evidently right and just, descriptive, report-like, and impersonal; imperatives; common/shared knowledge			
ENGAGEMENT	Heterogloss: dialogic	Contract	Disclaim		Examples
				Deny	No, don't, never
				Counter	But, however, unfortunately
			Proclaim	Concur	Indeed, naturally, certainly
				Pronounce	Clearly, obviously, already
				Endorse	Proves, underscores, X has demonstrated
		Expand	Entertain		Probable, may, seem
			Attribute	Acknowledge	They argue, believe, said state
				Distance	They claim, contend

The first distinction made is between *monogloss* and *heterogloss. Monogloss* implies that writers use bare assertions without acknowledging alternative positions or voices. This is in accordance with Bakhtin's (1981) alternative term referring to a specific non-communicative text as undialogised. Martin and White (2005:99) explain *monogloss* as a proposition presented by the writer as single voiced, because the proposition could be inherently inert (e.g. common knowledge or uncontested shared knowledge in a discipline), be accepted as taken-for-granted issues or has no dialogistic alternatives that need be referenced, for example:

> *Nelson Mandela was the first president of the new South African democratic dispensation in 1994.*

Utterances are thus *monoglossic* when they make no references to other voices and there is no recognition of dialogistic alternatives. It is, however, as with many language issues, not a fixed category. Whereas *monoglossic* propositions can be recognised and accepted as 'presuppositions' or taken-for-granted issues in the

spotlight (for example political, legal, health or climate issues), they could on the other hand be indicative of writing that falls short of an argument and voice.

Heteroglossic utterances on the other hand invoke other voices and allow for alternatives in the discourse. *Heteroglossia* proceeds from the point of view that writing consists of multiple voices that establish a *heteroglossic* or dialogistic backdrop for the text by

> [o]vertly grounding the proposition in the contingent, individual subjectivity of the speaker/writer and thereby recognising that the proposition is but one among a number of propositions available in the current communicative context (Martin & White 2005:105).

The *heteroglossic* or dialogistic resources of the Engagement Framework are divided by Martin and White (2005:102) according to their respective broad categories of being dialogistically contractive or dialogistically expansive. The fundamental difference between the two categories is that the writer's authorial voice broadly endorses the propositions of dialogistic contractive locutions, meaning that it allows for one of a number of possibilities. In dialogistic expansive utterances the authorial voice of the writer distances itself from a proposition in various ways.

Dialogistic 'contraction' contracts the dialogistic communication of external voices by excluding or rejecting alternatives from engaging in the communication. The two main categories of contraction are recognised by Martin and White (2005:117) as 'disclaim' and 'proclaim'. Disclaiming provides the writer with the opportunity to introduce a dialogic alternative, hence to acknowledge other possibilities, but then to reject or deny that alternative. Thus it engages in a corrective manner with the putative reader by providing other constructive propositions and arguments. The denial can also in other instances be confrontational, e.g.

> Although time pressure may be considered a reason for students plagiarising, it *can never be accepted* as an excuse.

'Disclaiming' can also take the form of offering the writer an opportunity to take a counter position. Counter positions are often used in conjunction with denials by offering an alternative in the form of an "adversative or a replacement for the denied proposition" (Martin & White 2005:120). Counter-positions are often applied by

conjunctions (e.g. *however, yet, but, although*) and adjuncts/adverbials (e.g. *even, just, only, still, unfortunately*).

The other main category that falls under Martin and White's (2005) dialogistic contraction is that of 'proclaim'. 'Proclaim' can take three alternative positions, *viz.* **concur**, **pronounce** and **endorse**. Whereas disclaiming formulations reject, overrule and offer counterarguments, proclaiming formulations are dialogistic in that the writer entertains a dialogue with the reader. Such formulations are contractive as they limit the scope of the dialogistic alternatives in different ways.

The first is the category of **concur** by which the writer shows alignment with the reader as a discourse partner by agreeing with the writer's viewpoint and beliefs, and sharing his/her knowledge which is "so 'commonsensical', that agreement can be taken for granted…[and]…from which dissident voices and positions are excluded" (Martin & White 2005:122, 124). Concur can take two forms: the one of affirmation by adverbs and conjunctions such as *of course, admittedly, obviously;* the other by concessions such as *admittedly, sure, certainly*.

The subcategory **pronounce** refers to formulations, which overtly involve authorial interpolations and emphases by the author. These formulations acknowledge the *heteroglossic* diversity of positions, but at the same time confront, challenge or resist alternatives. It demonstrates a higher degree of overt intervention and authorial voice in the text than **concur**: the authorial voice is set against diversity in dialogue by heading off particular dialogistic alternatives. Martin and White (2005:128) point out that pronouncement makes salient the writer's authorial voice, and his/her 'subjective role' in the text. Simultaneously it poses an increased risk which involves not only reducing interaction, but also the 'interpersonal cost' and a threat to the solidarity with the discourse partner. Pronouncement can function on two levels: the subjective level is grounded in the writer's subjectivity through lexico-grammatical realisations, involving the personal pronoun linked with a strong verb like *I contend*, or the emphatic verb *to be: This IS the present situation*. On the other level the subjectivity is impersonalised and projects objective pronouncements, either by explicit emphasis, for example *the fact of the matter is* or by implicit expressions through

adverbs such as *clearly, obviously, undeniably*, which have the same effect as boosters.

The category of **endorsement** has a dialogistic contracting function of alignment. This category is the counterpart of dialogistically expansive attributions (Martin & White 2005:126). The difference is that propositions are grounded in the writer and the internal voice takes responsibility for the propositions introduced in the text. The alignment function is increased by dint of a shared responsibility by external sources and the internal authorial voice of the writer. The reporting verbs express factivity, presuppose the writer's 'warrantability' and fulfil the function of intervening in the meaning-making together with external sources in purporting a proposition as 'proven' or 'demonstrated', thus taking responsibility for the "rhetorical heavy lifting" (Martin & White 2005:126-7).

The other main category of dialogistic resources in the Engagement Framework, is termed dialogistic 'expansion' and falls into two categories, *viz.* entertain and attribute. The term entertain refers to the writer's internal authorial voice indicative of alternative positions that are 'entertained', thus recognising that the proposition entertained is but one amongst many other propositions available in the communicative context. In this regard the writer is strongly committed to a viewpoint, while still being prepared to make allowance for alternative voices and the fact that others may not share this specific value position taken in the textual discourse. These dialogistic alternative viewpoints provide for "the possibility of solidarity with those who hold to alternative positions, at least to the extent that those who hold to contrary positions are recognised as potential participants in the ongoing colloquy" (Martin & White 2005:109). Some of the linguistic resources available (see Martin & White 2005:105) are

- modal auxiliaries (e.g. *may, might, could, must*)
- modal adjuncts (e.g. *perhaps, probably, definitely*)
- modal attributes (e.g. *it's possible that, it's like that*)
- certain mental verb/ attribute projections (e.g. *I suspect, think, believe, doubt, I'm convinced that…*)

- evidenced/appearance-based postulations (e.g. *it seems, appears, apparently, research suggests*).

The other category of dialogistic expansion is 'attribution', which involves voices from external sources but also provides the opportunity for the writer's authorial voice to engage with those voices, thus emphasising dialogistic communication. Attribution is a known key feature in academic discourse. Martin and White (2005) subdivide attribution into two subsections, *viz.* 'acknowledge' or 'distance'. By recognising this distinction within attribution as being much more than a technical requirement of academic writing, often referred to as referencing or citation, the dialogistic nature of attribution is emphasised (see also Hyland 1999; Thompson 1996). Writers should make an informed dialogic choice in terms of where the authorial voice stands with respect to the proposition, or external voices employed in a text. When the author acknowledges other voices there is no overt indication through the use of a reporting verb whether the author specifically endorses the proposition of the external voice, e.g. *describe, say, report, state, argue, comment, announce*. It does, however, expand the possibilities of opening up dialogistic communication and engages with other voices by anticipating dialogue.

In the other subcategory of dialogistic expansion, that of 'distance', writers clearly distance themselves from the propositional content of the external voice(s) by employing distancing framers or reporting verbs, e.g. *claim, contend, allege, aver*. The authorial voice distances itself, declines, separates, remains aloof from, stays unimplicated from the external voice and the propositional content proposed (Martin & White 2005:111-116).

Table 5 below represents a multifaceted diagram of the Engagement Framework as described and illustrated in separate figures in Martin and White (2005:104, 117, 122).

I now provide a more detailed interpretation of this framework by offering an adapted model.

2.3.2 Adapted Engagement Framework

In their introduction to *The language of evaluation: Appraisal in English*, Martin and White (2005:1) explain that the purpose of their book of modelling appraisal resources was to develop and extend the SFL interpretation and longstanding theoretical approach of the interpersonal aspects of language with a new approach of Appraisal in a functional model of language. The Appraisal Framework, including the subsystem of Engagement, functions at the level of discourse semantics (Martin & White 2005:33). However, it is a framework that is profoundly theoretical and lacks a practical pedagogical exposition. Thus I shall propose certain adaptions that would both simplify and augment the Engagement Framework, which may serve as a heuristic tool in pedagogical contexts.

The proposed heuristic framework retains all the categories of Martin and White's (2005) Engagement Framework, though some of the existing categories are extended to include functional lexico-grammatical formulations for easier applicability. The two main categories of the framework are **dialogistic contraction** and **dialogistic expansion**. Dialogistic contraction is divided into subcategories of disclaim and proclaim. Examples of linguistic realisations of each of the subtypes are specified, together with an indication of applicable parts of speech.

The second category of dialogistic expansion is discussed in the same way: the categories are divided into **probabilise/entertain** and **attribute**. Entertain or probabilise is divided into three further subtypes, *viz.* **evidence**, **likelihood/probability** and **hearsay**. The subcategory **evidence** includes evidence-based postulations; some linguistic realisations use verbs, nouns or adjectives, for example *it seems that, there is evidence that, it is possible, a possible explanation.* **Likelihood or probability** functions on an even lower level of commitment and entertains a greater degree of dialogic possibilities. It encompasses meanings by which writers make assessments of likelihood or probability, often applied through auxiliaries like *may, might, could, must*, modal adjuncts such as *probably, perhaps, apparently*, modal adjectives and adverbs (e.g. *He apparently explained, an apparent explanation*). The function of **hearsay** is to provide dialogistic alternative viewpoints, but also to signal that the authorial participation distances itself from the

proposition that may be problematic to the reader. Linguistic realisations such as *It is said that, I hear, understand that...* engage with the reader to co-construct meaning and are made available to the reader "to interpret such locutions as signs of a lack of certain knowledge on the part of the speaker/writer" (Martin & White 2005:108).

The heuristic framework retains the category **attribute**, as well as the two subcategories **acknowledge** and **distance**, which have been given adequate prominence in the original framework. Table 6 below expounds the adapted framework:

Table 6: Analytical framework (as adapted from Martin and White's 2005) **Engagement Framework**

Monogloss: Bare assertions, self-evidently right and just, descriptive, report-like and impersonal				

Cate-gories	Subtypes/ subcategories	Heterogloss		Parts of speech
Dialogistic contraction				
DISCLAIM	Denial/ Negation	No, never, do...not, does...not, cannot, will...not		Verbs
	Counter/ Concession, Counter expectation	What is surprising is... Amazing, amazingly, yes Sure, yet, but, still, however		Adverbs Adjectives Conjunctions Interjections
PROCLAIM	Concur	**Affirm**: Of course, indeed, naturally, certainly, obviously, admittedly, some types of rhetorical or "leading" questions I affirm, acknowledge, agree, accept **Concede**: admittedly...but, sure...however I concede, admit		Adverbs Verbs Conjunctions Interjections
	Pronounce	Absolutely, obviously, clearly, really, indeed, undeniably, already, beyond any shadow of doubt, there can be no doubt, clear, absolute, obvious Emphatic verb to be: the facts of the matter are that, the truth of the matter is that X contends, X must agree that, we can only conclude that, you must agree that		Adverbs Adjectives Phrases Verbs Verbs
	Endorse	Shows, proves, admits, demonstrates, underscores, finds		Verbs
Heterogloss: Dialogistic expansion				
PROBABILISE ENTERTAIN	Evidence	It seems that, there is evidence that, it is possible, a possible explanation is		Verbs Nouns Adjectives
	Likelihood/ Probability	Will, must, may, the evidence suggests, I think, suppose Apparently, probably An apparent, a likely explanation		Verbs Adverbs Adjectives Adjuncts
	Hearsay	It is said that, I hear, understand that... Reportedly		Verbs Adverbs
ATTRIBUTE	Acknowledge	X states, argues, believes, says, describes, declares, announces, reports in X's view		Verbs Noun phrases
	Distance	X claims, contends		Verbs

149

Another model often used to analyse academic discourse in terms of stance and engagement is Hyland's model of metadiscourse (2005a, 2010a). The next section provides an outline of the metadiscourse framework.

3. HYLAND'S MODEL OF METADISCOURSE

In this section, I explain the categories and features of Hyland's model of metadiscourse (2005a, 2010a). It provides the broad canvas and analytical basis for this study, owing to its practical and pedagogical usefulness (Cheng & Steffensen 1996:170-180). Hyland's (2005a:54) application of metadiscoursal features pivots on writing as interactional and provides "choices" for writers to address readers' expectations.

Metadiscourse has initially been characterised as "discourse about discourse" (Vande Kopple 1985:83) and "discoursing about discourse" (Crismore 1984:280). The concept is relatively new, but is growing and becoming a widely used approach to writing as social engagement (Hyland 2005a:203). Metadiscourse is the way in which writers project themselves in their texts to engage with their readers, signal the writer's attitude (Amiryousefi & Rasekh 2010:159) and create a convincing and coherent text. Metadiscourse, understood in this way, is about interaction in texts (Hyland 2005a:27). It expresses the interpersonal dimension on two different levels: the interactive (textual) and interactional (stance and engagement) levels. The role of metadiscoursal functions then is to signal "a writer's communicative intent in presenting primary discourse [propositional content], to show how the primary discourse fits into a purposeful text" (Beauvais 1989:17) through the writer's "overt or nonovert presence in the discourse in order to direct rather than inform readers" (Crismore & Farnsworth 1990:119). In summary, metadiscourse is a cover term for linguistic mechanisms used to negotiate interactive and interactional meanings in a text, in other words, mechanisms to persuade and negotiate with the reader of the text (Hyland 2005a:37).

The basic principle of metadiscourse has been built on Halliday's (1994) classification that lays the functional theoretical foundation for texts (Hyland 2005a:26), which categorises language as realising the three broad metafunctions or

purposes: the ideational, interpersonal and textual functions (explained in section 2.2 above). An essential defining principle of Halliday's metafunctions is the integration and interrelation of all three functions (Carstens 2009:37). Numerous scholars who use metadiscourse have drawn on Halliday's guiding principles (e.g. Crismore & Farnsworth 1990; Crismore, Markkanen & Steffensen 1993; Hyland 1998c, 2000; Vande Kopple, 1985). Hyland (2005a:27) points out that contrary to Halliday, these metadiscourse theorists have separated the textual, propositional and interpersonal elements of the texts. Interpretational differences (discussed in 3.3 below) have also become prominent.

The traditional focus in academic writing on the ideational dimension of discourse has gradually shifted to the interpersonal function of writing as a social and communicative process between writers and readers (Hyland 2004a, 2004b, 2005a, 2005b). In other words, apart from the primary discourse which fulfils the ideational function of language, metadiscourse serves the textual and interpersonal functions of language (Cheng & Steffenson 1996:150), which include both personal/individual/ and social/interactional aspects of voice.

The following subsection provides an overview of the history and landscape of metadiscourse from its origin to its recent development.

3.1 History and context of metadiscourse

Metadiscourse has been present in writing from antiquity, through the Middle Ages, until the present day (Crismore 1989). Although metadiscourse is often regarded as a relatively new concept, Hyland (2005a:63) also reminds us that ancient Greek rhetoric already used the well-known concepts of *ethos, pathos* and *logos* to promote rational and affective appeals to the audience to promote an argument or message. Classical rhetoric as established by Aristotle, in its simplest form, can be described as the art of persuasion (Hyland 2005a:63). *Ethos* is conflated with the dynamic and interpretive effect of the interaction between the writer and reader through the text (Hyland 2005a:65). Metadiscourse relates to *pathos* when it focuses on appealing to an audience. Although *logos* concerns the arrangement of speech itself, the evidence and arguments, it can be linked to the explicit relations between elements

of propositional content, also sometimes referred to as textual or interactive metadiscourse (Burke 2010:115).

3.1.1 *The development of metadiscourse*

Metadiscourse has been recognised by many scholars as an important rhetorical feature and strategy in constructing discourse (Abdi 2013; Chambliss & Garner 1996; Hyland 1996, 1998c, 2010a, 2014). Hyland states in *Metadiscourse* (2005a) that Harris first introduced the term in 1959 by distinguishing between transactional functions (the communication of information) and interactional functions (the communication of affects) of language. Beauvais (1989:11) adds that Harris (1959) referred to certain parts of text other than information (the communicational parts) as of "only secondary importance". In 1981, Sinclair's alternative approach distinguished between the interactive planes (experiences and ideas expressed through text organisation) and autonomous planes of discourse (how language creates a relation between writer and reader).

Pioneering work on metadiscourse was conducted by Vande Kopple, who introduced the first model (1985) that comprised of two main categories: textual and interpersonal. A slightly revised model was proposed by Crismore in 1993. Hyland framed his metadiscoursal model (1998c, 2000, 2004b, 2005a, 2005b, 2010a, 2017; Hyland & Tse 2004) on the work of his predecessors. Other scholars who contributed to shaping and reshaping metadiscourse include Thompson (2001); Thompson and Thetela (1995 - the characterisation of interaction); Martin and Rose (2003 - the discourse roles of internal and external transitions); and Ädel (2006 - *Metadiscourse in L1 and L2 English)*.

3.1.2 *Metadiscourse and the postmodern turn*

As features and concepts in linguistics and applied linguistics often develop organically, metadiscourse also developed and changed into different categories. Swales already realised this flexibility and metamorphosis in practice in 1990 when he remarked that "although the concept of metadiscourse is easy to accept in principle, it is much more difficult to establish its boundaries" (Swales 1990:188; see also Hyland 2005a:16 with reference to a similar remark by Nash 1992).

The increasing importance of metadiscourse has also encroached on, been accepted and employed in diverse fields of research, such as composition, reading, rhetoric and text structures as well as various genres, such as school and undergraduate textbooks, EAL and non-native student writing, postgraduate dissertations, and even advertising slogans and company annual reports (Hyland 2005a:5).

Particularly noteworthy is the acceptance of metadiscoursal features within the conventions of doctoral writing. Starfield and Ravelli (2006) report on an influential qualitative case study of 20 (then) recent PhD theses in the Humanities. They present a case for the emergence of a "New Humanities PhD", which portrays the construction of, amongst others, the 'reflective self' in its macrostructures. They discuss the pronounced shift evident in especially the Humanities, following Hodge's 1998 (cited in Starfield & Ravelli 2006:223) provocative article titled *Monstrous knowledge: Doing Ph.Ds in the 'new humanities'*. Other studies (*viz.* Richardson 2000; Turner 2003) also marked a shift in knowledge construction, writing style and format "under the influence of postmodernism that signals a questioning of the assumed relationship between discipline and knowledge, of the 'system…of doctorates'" (Hodge 1998 as cited in Starfield & Ravelli 2006:223). Starfield and Ravelli (2006) explicitly draw attention to the metadiscoursal nature of contents pages which evidently "begin to construct and negotiate an identity for the writer and a location for the writer and his/her thesis within a research culture" (Starfield & Ravelli 2006:226). Mullins and Kiley (2002) confirm that the overall metadiscoursal role of the table of contents and introductions is "tacitly acknowledged by the experienced examiners" (Starfield & Ravelli 2006:226).

This 'postmodern turn' thus acknowledges that metadiscourse has become an accepted strategy in advanced academic discourse. In other words, writers of theses are aware of the fact that propositional content has to be presented in such a way as to convince the reader (examiner) of the valid contribution of the research. Returning to Swales's (1990:188) quote above, one can extrapolate that metadiscourse has been acknowledged as a "principle" or feature in academic discourse, although its boundaries are still shifting and difficult to determine (Ädel 2006, Beauvais 1989:11;

Burke 2010:45,115; Hyland 2005a:16, 2017; Ifantidou 2005:1326) and remains controversial according to Hyland (2017:27).

3.2 Definitions and interpretations

Metadiscourse, like voice, has been called a fuzzy term (Hyland 2004a:109; 2005a:16), "hard to pin down" (Hyland 2017:16) with heterogeneous boundaries and diverse functional categories (Ädel 2006). Although admitting the absence of a consistent or distinct definition, Hyland provides a functional definition of metadiscourse as "the cover term for the self-reflective expressions used to negotiate interactional meanings in a text, assisting the writer (or speaker) to express a viewpoint and engage with readers as members of a particular community" (Hyland 2005a:37). He delimits the notion of metadiscourse by positioning "three key principles":

1. Metadiscourse is distinct from propositional aspects of discourse;
2. Metadiscourse refers to aspects of the text that embody writer-reader interactions;
3. Metadiscourse refers only to relations, which are internal to the discourse (Hyland 2005:38).

From a functional perspective, metadiscourse serves four distinct purposes: it is a means of facilitating communication; supporting a position; increasing readability; and building a relationship with the reader/audience. These distinctions jointly emphasise the importance of academic discourse being persuasive and rhetorically sensitive (Hyland 2004a:134).

Metadiscourse is also indebted to SFL, as already discussed above, and has been influenced by the distinction Halliday (1978) made between the ideational elements of a text on the one hand and the textual and expressive meanings on the other hand. Hyland though clearly states that the term metadiscourse is used to refer only to non-propositional aspects that help with the organisation of a coherent text (Hyland 2004b:137). A still unresolved and contentious issue remains the debate concerning the first of the "three key principles" proposed by Hyland (2005a:37)

which distinguishes metadiscourse as distinct from propositional features of discourse. This issue has to be expounded further.

3.3 Metadiscourse and propositional content

Although the view that metadiscourse excludes propositional content (referring to information about external reality) has become the norm, the inclusion or exclusion of propositional content is still debated. Hyland's own reasoning on this matter seems inconclusive, if not contradictory. A common thread in the definitions of scholars such as Crismore (1983); Hewings and Hewings (2002:368); Hyland (1998c:442, 2005a:38); Hyland and Tse (2004:168); Mauranen (1993:9); Thompson (2003:6); and Vande Kopple (1985:85) is that metadiscourse pertains to meanings "other than propositional ones" (Hyland 2005a:18). However, the boundaries between propositional content (ideational meaning) and 'interpersonal' metadiscourse do not always seem stable.

A debate whether Hyland's view of metadiscourse makes provision for and takes into account propositional content has been initiated by Ifantidou (2005). As the present study supports Ifantidou's argument that propositional content cannot be separated from metadiscourse, we should take note of some inconsistencies in the position Hyland takes in this regard. In his book (1998b) on hedging Hyland takes the view that interpersonal metadiscourse aims at alerting readers to the writer's perspective towards "both the propositional information and the readers themselves" (Hyland 1998c:443), and when discussing textual metadiscourse he argues that these devices disclose the writer's intentions "by explicitly establishing preferred interpretations of propositional meanings" (Hyland 1998c:442). Later, in 2002, Hyland (2002b:1092) also suggests that academic discourse is more than impersonal statements and draws attention to the communication and negotiation of ideas and disciplinary content. However, in his authoritative book on *Metadiscourse* (2005a) this point of view is reversed and he clearly states that metadiscourse is "distinct from propositional aspects of discourse" (Hyland 2005a:38).

Going against standard views and assumptions, Ifantidou (2005) boldly claims that metadiscourse is not merely a matter of style and not distinct from propositional

content, but "contribute[s] to the propositional content communicated and/or facilitate[s] interpretation of the utterance in essential ways" (Ifantidou 2005:1331). Using the framework of relevance theory, she found that especially in academic texts, metadiscoursal features contribute to the interpretation of content and concluded that at the pragmatic level metadiscourse is indispensable to the interpretation of academic discourse (Ifantidou 2005:1350, 1325). Advanced academic writing, including thesis-writing, demands significant depth of propositional content and argumentation which cannot be disentangled from stylistic and metadiscoursal features. With regard to specifically stance, (which is a subcategory of metadiscourse), Charles (2006:493) makes reference to a number of studies that promote the profound link between stance-taking and the epistemology of the disciplines in which they write, which underscores the "profound extent to which stance is embedded in disciplinarity".

3.4 Metadiscourse and academic writing

Noteworthy is Hyland's recent (2010a) stance that metadiscourse has outgrown its early characterisation as simply "discourse about discourse" (2010a:126). He describes metadiscourse as an "interactive model", an encompassing term for different devices writers use to "organize their text, engage readers and signal their attitudes to both their material and their audience" (Hyland 2010a:126; Hyland 2017:17). In sum then, Hyland's recent definition of metadiscourse embraces those aspects of the text which explicitly refer to the organisation of the discourse and the writer's stance towards both its content and the reader/audience. In commenting on Hyland's recently (2008a) reworked interactional model of metadiscourse, Zhao (2010) lauds it as a valuable "interactional model of voice [reflecting] a socio-constructivist perspective that sees voice as essentially social and embraces a dialogic approach" followed by researchers and practitioners alike (Zhao 2010:10).

Hyland (2005a:54-5) affirms the particular significance of metadiscourse in advanced academic writing: the results of a corpus of 240 master's dissertations and doctoral theses by EFL students in Hong Kong indicate an average of 184 000 cases of metadiscoursal features in 4 million words, which is a frequency of one in every 21 words. Not surprisingly Hyland (2005a:56) found that PhD theses contained more

156

interactive and interactional forms than master's dissertations, because doctoral texts make greater use of interactive metadiscoursal features to structure "more discursively complex arguments".

Doctoral texts should embody the interaction between writer and reader, with a specific focus on the notion of the writer-in-the-text. With reference to integrating propositional content with interactive and interactional resources, the writer (doctoral student) can be sensitised to purposely and skilfully guide the reader through his/her text. Authors can learn how to activate/introduce voice by manipulating word choice, sentence fluency and presenting content. In non-discursive (primarily non-verbal) ways, e.g. structuring and punctuation, it can be shown how voice can influence the reader's reaction to the message, and how unique voices can be developed to support the message and mode of the writing (see also Starfield & Ravelli 2006, discussed in 3.1.2 above).

After having explained the principles of metadiscourse, I now describe the categories and features of Hyland's model of metadiscourse as it provides the broad canvas and analytical basis for this study, due to its practical and pedagogical usefulness (Cheng & Steffensen 1996:170-180).

In Chapter 8 of his 2005 book *Metadiscourse* (2005a), Hyland is very explicit in recommending metadiscourse as a practical strategy in advanced academic writing. He points out the need for teaching metadiscoursal features to students and laments the fact that it has been largely neglected (Hyland 2005a:175). I share his concern that even today teachers ignore the importance of metafunctions such as interpersonal strategies. Mauranen (1993:3; see also Hyland 2017:24) is outspoken about student writers' struggles with writing and ascribes the problem to neglecting the teaching of metadiscoursal principles. Hyland (2005a:176) suggests that a clear understanding of available metadiscoursal resources can help students improve their level of writing, without having to fall back on mere conversational features. Hyland moreover claims that an awareness of metadiscourse is advantageous to both EAL and L1 writers. Few studies to date have dealt with the explicit instruction of metadiscourse (2005a:178-179).

3.5 Voice as metadiscourse: stance and engagement

The model of metadiscourse that Hyland proposed in various publications (1998c, 2004a, 2005a, 2005b; 2008a, 2010a, 2017; Hyland & Tse 2004) distinguishes between two main subclasses, namely interactive and interactional. The main purpose of the **interactive dimension** is to shape and constrain a text and organise discourses in such a way as to guide the reader through the text.

The **interactive** dimension comprises five categories: 1) Transitional markers have the function of conveying internal relations between main clauses and help the reader interpret links between ideas, by means of for example additions, comparisons or consequences; 2) Frame markers signal text boundaries and are used to sequence parts of the text, indicate topic shifts, indicate text stages or stipulate goals; 3) Endophoric markers guide the reader to other parts of the text and make additional material or information available to the reader; 4) Evidentials have the function of bringing information from other sources into the text by means of attribution or references and thus establish authorial command of the subject; 5) Code glosses explain, elaborate additional information or rephrase propositional content.

The **interactional** dimension of Hyland's metadiscourse model can be managed by writers in two main ways, called **stance** and **engagement** (2005b, 2008a). Hyland's (2008a) well-known classification and illustration of the interactional dimension of metadiscourse is presented in a schematic representation of the key resources of the model in figure 3.
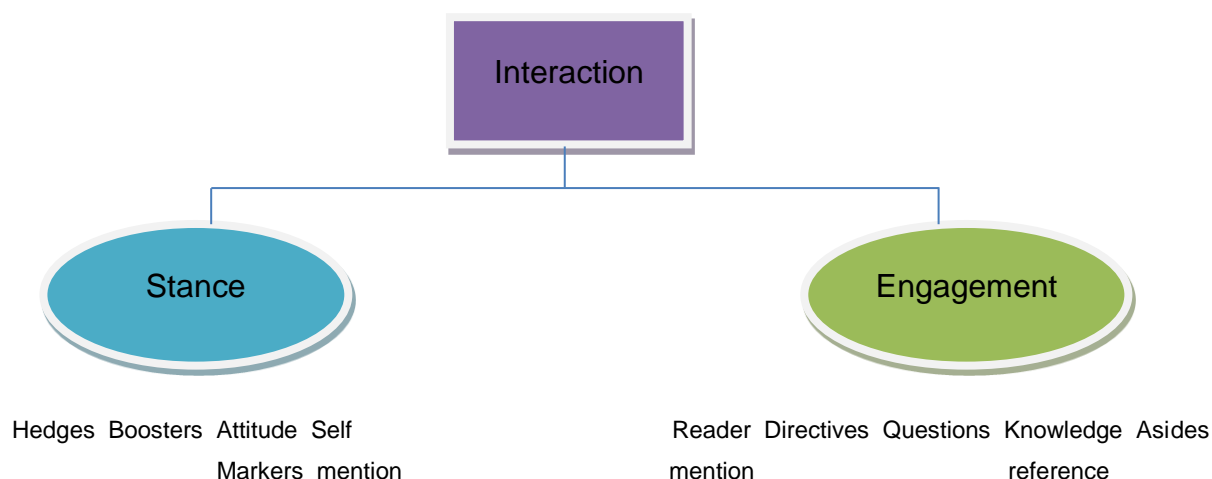
Figure 3: Key resources of academic interaction (adapted from Hyland's Interactional model of discourse 2008a:8)

Interactional features in academic writing open opportunities for readers to be drawn into the discourse. Through interaction, writers show that they are competent insiders of their disciplines as they share meanings, positions and arguments with their readers, achieved through reader-writer dialogue. It is imperative to take note that the stance and engagement categories inevitably sometimes overlap by dint of fulfilling different functions in different contexts (Hyland 2008a:8). Although categories are not always perfect, categorising is useful for clarification of terminology and for instructional purposes.

Stance, also called "writer-oriented interaction" (Hyland 2008a:9) and the "writer's textual voice or community recognised personality" (Hyland 2008a:7) concerns the way in which writers present themselves and convey different kinds of opinions, attitudes, credibility assessments and commitments about propositional content. Stance comprises four elements: 1. hedges, 2. boosters, 3. attitude markers and 4. self-mention, which are explained separately as follows:

1. Literature on stance abounds with discussions on hedging (see e.g. Hyland 1998a, 1998b; Hu & Cao 2011; Sayah & Hashemi 2014; White 2000, 2003). **Hedges** fulfil the function of withholding complete commitment to a proposition, implying that

a claim is not based on knowledge, but opinion. Thus hedges, as conflict avoidance strategy, open up a dialogical space for readers as discourse partners who can dispute or agree with interpretations.

> Hedges traditionally employ modals like *may, might, could*.

2. **Boosters** act as opposites of hedges in that they restrict or fend off alternative voices. It invokes solidarity with the reader by expressing certainty with regard to a proposition underlying the writer's conviction of an argument or position.

> Examples of boosters are the following: *of course, definitely, indeed, in fact*.

Hyland (2008a:10) observes that hedges and boosters do not merely pertain to statements and the communication of ideas, but more specifically to "the writer's attitude to them and to readers".

3. **Attitude markers** realise affect by indicating for example *agreement, importance, surprise* or *frustration*. Attitude is often signalled by

> attitude verbs (e.g. I *believe, agree*);
> attitude adjectives (e.g. He made an *important* contribution to the discussion);
> sentence adverbs (e.g. She retracted her statement *remarkably* successfully).

4. **Self-mention** denotes the presence of the writer, also called "discoursal self" (Ivanič 1998) in the text. Self-mentions project writers' stance and alignment in relation to their propositional content and arguments and in relation to the reader.

> Self-mention is visible in the text as first person, personal and possessive pronouns: *I, we, me, my, mine, our*.

Engagement, also known as "reader-oriented interaction" (Hyland 2008a:11), has an alignment function where writers can rhetorically acknowledge their readers as discourse partners. It fulfils a dual function of both seeking solidarity with the reader and influencing and preparing readers to consider propositions by anticipating possible objections. Engagement features are directed towards pulling readers into the text and along with the argument and skillfully steering their thinking towards accepting arguments and points of view.

Hyland's (2008a) **model of engagement** distinguishes between 1. reader pronouns, 2. personal asides, 3. appeals to shared knowledge, 4. directives and 5. questions.

1. **Reader pronouns** are the counterpart of self-mention in the projection of stance. Reader pronouns (e.g. *you* and *your*) explicitly make the reader visible, although the collective '*we*' is often the preferred reader pronoun because of its function for creating inclusiveness and establishing solidarity.

2. **Personal asides** also allow writers to address readers almost in the form of an interjection, an aside, actually confiding in the reader about something worthwhile mentioning. This reminds one of the function of the Greek chorus commenting on an action, informing only the audience, thus strengthening the writer-reader (audience) relationship, while simultaneously shaping his/her role.

3. Writers apply **directives** in a text by means of imperatives or obligation modals (*must, ought, should*) that take three forms, *viz.* that of textual acts (e.g. *see* section 3.2), physical acts (e.g. *stir* the mixture) or cognitive acts (e.g. *consider* the idea). Writers very directly guide their readers by means of directives.

4. **Appeals to shared knowledge** are constructions that build strong solidarity with readers by appealing to them to identify, share and accept the writer's proposition or arguments. These formulations acknowledge the discursive diversity of positions, but fend off other arguments. By invoking a shared position with the reader, the writer shapes and guides the reader to share his/her point of view (e.g. *obviously, of course*).

5. Asking **questions** is a familiar way of involving an audience/reader. The questions that operate on the engagement level are mostly rhetorical questions which do not in the first place seek an answer, but elicit the reader's attention and curiosity, e.g*. How will the earth be able to sustain its population growth in 2030?*

Table 7 below is adapted from Hyland's (2005a, 2005b) model of metadiscourse, embodying the two main categories of interactive and interactional metadiscourse, each with subcategories as discussed in the foregoing subsection 3.5.

Table 7: A summary of Hyland's model of metadiscourse in academic texts
(adapted from Hyland 2005a and 2005b)

	CATEGORY	FUNCTION	EXAMPLES
INTERACTIVE	Features that are aids to guide the reader through the text		
	Transition/logical connectors	Express relations between main clauses	In addition, but, thus, and
	Frame markers	Refer to discourse goals, sequences or stages	Finally, to conclude, my purpose is, first, second, last
	Endophoric markers	Refer to information in other parts of the text	Noted above, see fig; in section 2
	Evidentials	Refer to information from other texts	According to X, Z states
	Code glosses	Elaborate on propositional meaning	Namely, e.g., such as, in other words
Stance features are ways in which writers present themselves in their texts and convey opinions and commitments			
INTERACTIONAL / **STANCE**	Hedges	Withhold commitment and open dialogue	Might, perhaps, possible
	Boosters	Emphasise certainty or close dialogue	Indeed, in fact, definitely, it is clear
	Attitude markers	Express writer's attitude to proposition	Attitude verbs: agree, prefer; Sentence adverbs: unfortunately, hopefully Adjectives: appropriate, logical, remarkable, important
	Self mentions	Explicit reference to author(s)	First person and possessive pronouns: I, we, me, my, our
Engagement features involve interaction with the reader in the text			
ENGAGEMENT	Reader pronouns	Explicit reference to reader to engage reader by weaving potential point of view into discourse	You, your, "we"
	Personal asides	Writers address readers directly by offering a comment – an intervention to connect	Using parentheses - -; (often, it is true...); (this, by the way is ...)
	Appeals to shared knowledge	Notion of sharedness is invoked to shape the role of the reader	Of course, obviously, naturally,
	Directives	Instruct the reader to perform an action or see things in a way determined by writer: textual acts physical acts cognitive acts	Consider, note, imagine + modals of obligation: must, should, ought, it is important to understand see, look, consult stir the mixture consider, think
	Questions	Inviting engagement, encouraging reader to become a participant to the debate with the writer	Often rhetorical questions; Why does the chemical reaction take place? To understand this we…

In section 2 a discussion and exposition have been given of Martin and White's (2005) Appraisal Framework, its indebtedness to SFL, its subcategories with specific emphasis on the Engagement Framework and operationalisation thereof. In section 3 an elaborate discussion on metadiscourse in academic writing with specific reference to Hyland's (2008a) metadiscoursal model of voice as stance and engagement was provided. Together these two frameworks (models) form the basis and theoretical framework for the heuristic framework for voice I propose in this study. The following section provides a detailed exposition of the proposed heuristic framework for voice.

4. VOICE DEFINITION

The aim of this chapter is to introduce the two selected models as partially operationalised models to be combined in a new heuristic framework for voice. Voice has throughout been explained by the specific linguistic features and the use of each as they individually and collectively constitute voice. I have refrained from giving a definition of voice thus far, as it has been argued that voice is not simple, but complex and it could be an attempt to unduly simplify voice by giving a definition upfront. The intricacy of voice both in the theoretical and practical approaches has been expounded in Chapter 3 and in this chapter by motivating why providing a definition alone would not demonstrate an understanding of voice (see Shaw 2010:5).

Although the aim of this study is not to compare and choose the most appropriate definition available in literature, a clear definition is vital for pedagogical purposes, which this study aims at and is further expanded on in Chapters 5 and 6. Therefore, when voice has to be taught, facilitated or instructed, it necessitates a definition, especially one that is used and applied by scholars.

The pre-2000 definitions were primarily individualised and expressivist. A few noteworthy post-2000 definitions are considered. Canagarajah's (2004:287) definition is less linguistically constituted and accentuates the manifestation of agency in writing through language: "Voice is the manifestation of one's agency in discourse through the means of language". The definition's underpinning is still tied

to expressivism and does not provide linguistic features as ways of expressing voice in writing. Hyland (2012a:148) offers a definition of voice in which the focus is on the rhetorical communication between writer and reader: "Voice is a collection of rhetorical devices recognised by a community which allows the writer to speak as a member of that community, bestowing on competent users the right to be heard and to have their ideas taken seriously". Hyland emphasises the communicative function of voice, but does not explain how this can be effected.

It has been argued and motivated elsewhere in this study (Chapters 5 and 6) why Matsuda's (2001:40) definition has gained the status as the generally accepted definition of voice amongst scholars. His definition has also been suggested as the benchmark definition of this study, both theoretical and in its practical application. He defines discursively constructed identity as voice in written texts: "Voice is 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 2001:40). This definition recognises the role of the writer, the text and the reader, as well as linguistic features in the text, which are discursive, and other non-discursive features such as visual images, document design and sound effects. These features are thus indexable and can be used to instruct students.

Although Matsuda's definition has been accepted as the benchmark definition of voice in the linguistics and applied linguistics literature, I propose a more elaborate definition of voice, based on Matsuda's definition, which also recognises linguistic features such as metadiscourse:

> **Voice is the cumulative and integrative effect that discursive (textual, i.e. metadiscoursal) and non-discursive (non-textual, e.g. presentational) features, intentionally or subconsciously used by the writer by means of personalised, socialised and dialogical choices, exert on the reader through cumulative processes in constructing and negotiating meaning from available language resources and strategies, discourse community conventions and disciplinary epistemologies and genres**.

5. HEURISTIC[8] FRAMEWORK FOR VOICE IN ACADEMIC TEXTS

This study proposes a heuristic framework based on Hyland's interactional model of metadiscourse, which has been complemented by certain features from Martin and White's (2005) Engagement Framework. The present framework expands in particular Hyland's category of **evidentials**. The reason for this integration is that citation and acknowledgement from sources are vital to doctoral argumentation and dialogue, which are also an integral part of Bakhtin's *heteroglossia*, explained above in 5.3.2 (Chapter 3) above. Thus I propose the heuristic framework for voice in academic writing as set out in Figure 4.

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[8]A heuristic is an investigative, explanatory framework. It is a precursor of a model, as a heuristic is a method that encourages discovery by learners or investigators. It is derived from the Greek word *heuriskein,* which means to 'find, discover'. A heuristic is thus a process of gaining knowledge.

Heuristic framework for voice

Linguistic devices for individualised voice (STANCE)	Linguistic devices for socialised voice	
	Linguistic devices for INTRATEXTUAL dialogic voice	Linguistic devices for INTERTEXTUAL dialogic voice
How writers present themselves/ opinions in the text	Organises propositional content and guides the reader through the text	Engages with the multiplicity of voices from sources outside of the text

Hedges

Boosters

Attitude markers

Personal markers

ORGANISA-TIONAL MARKERS

Discourse connectors

Sequence (frame)markers

Explanatory markers (code glosses)

Endophoric (intratext) markers

DIALOGISTIC CONTRACTION:
Disclaim – Denial
Counter
Proclaim – Pronounce
Endorse

DIALOGISTIC EXPANSION:
Probabilise- Evidence
Likelihood
Hearsay
Attribute- Acknowledge
Distance

ENGAGE-MENT MARKERS:
Reader pronouns
Personal asides
Directives
Questions

Figure 4: A heuristic framework proposed for voice in academic writing

The main categories of the framework can be motivated as follows: two main categories are distinguished: the first main category is LINGUISTIC DEVICES FOR INDIVIDUALISED VOICE in academic writing, and the second is called LINGUISTIC DEVICES FOR SOCIALISED VOICE. The second category is further divided into

two subcategories: linguistic devices for intratextual dialogic voice and linguistic devices for intertextual dialogic voice.

The first category represents INDIVIDUALISED VOICE, also well-known as 'stance'. These linguistic devices provide ways in which writers project themselves into the text to convey their judgements, opinions and commitments. They signify a writer's unique and recognisable imprint associated with authorial presence in the text and signifies how far writers establish an authorial presence in their writing. These devices have been labelled differently by different writers, for example in Ivaničian (1998:26) terminology it is known as the "self as author".

The second main category accommodates the broad category of linguistic devices for SOCIALISED VOICE in academic writing. This category falls into two further categories, distinguishable as linguistic devices for intratextual dialogic voice and linguistic devices for intertextual dialogic voice. Writing is always both subject to and a result of social contexts. Socialised voice is associated with the disciplinary and other social groups with which the writing and the writer are inevitably interlinked. This kind of socialised voice is established as a result of writers' choices from certain discourses to align their work with particular texts and authors (Tardy 2012a:37, 38). These linguistic devices can be paralleled with Ivanič's (1998) widely used "discoursal self" and "possibilities for selfhood". They are the ways in which writers apply linguistic resources to guide the reader's interpretation of the socially conditioned positions with which they aligned themselves regarding disciplinary texts, authors, genre and audience. Intertextual dialogic voice refers to the multiplicity of voices outside of the text.

LINGUISTIC DEVICES FOR INTRATEXTUAL DIALOGIC VOICE in academic writing organise propositional content and aim to guide the reader through the organisation of the text. The functions are organisational and not argumentative or rhetorical like the engagement markers. These devices are categorised by Hyland (2005a & 2005b) as "interactive features". These devices include discourse connectors, sequence markers, explanatory markers (Hyland's "code glosses") and intratext (endophoric) markers.

LINGUISTIC DEVICES FOR INTERTEXTUAL DIALOGIC VOICE refers to the multiplicity of voices from sources drawn from outside the text and integrated in the text. Two subcategories are distinguished: dialogistic contraction and dialogistic expansion. Examples of lexico-grammatical markers for dialogistic contraction and expansion provide for the positioning of the writer towards all the voices entertained intertextually, thus only referring to the third person (singular or plural). The devices can either dialogistically expand or contract the writer's argument and position. Dialogistic contraction can be in the form of disclaiming (e.g. deny, concede) or proclaiming (concur, pronounce or endorse). When applying dialogistic expansion, as discussed above, the authorial voice distances itself, declines, separates or stays unconnected from the external voice and the propositional content proposed (Martin & White 2005:111-116). It can be presented through either probabilising (in the form of evidence, probability or hearsay) or attribution (by neutral acknowledgement or averral by distancing).

The second category of LINGUISTIC DEVICES FOR INTERTEXTUAL DIALOGIC (WRITER-READER) VOICE in academic writing deals with writer-reader engagement. It represents the communication with and rhetorical positioning of the reader. These devices are used to underscore the interaction between the writer and the reader, resulting in co-construction of voice. Only the second person singular or plural is thus used in reader pronouns, personal asides, the imperative form in directives (relational markers) and the use of (rhetorical) questions to address the reader.

Table 8 below expands the heuristic framework by providing short descriptions of each main category and subcategories. In the category of linguistic devices for INDIVIDUALISED VOICE, the first column lists the four linguistic features of hedges, boosters, attitude markers and personal markers. The second column provides a short description of each and the third column gives examples of parts of speech by means of which the individualised voiced can be realised in writing. The next category of LINGUISTIC DEVICES FOR INTRATEXTUAL VOICE in academic writing follows the same pattern. The four linguistic devices of intratextual voice (indicated by Hyland as "interactive features") are listed in the second column with

explanatory notes in the third column and examples of parts of speech by which voice can be realised.

The third category of linguistic devices for INTERTEXTUAL DIALOGIC VOICE in academic writing (predominantly following Martin and White's (2005) Engagement Framework) consists of two subcategories, namely dialogistic contraction and dialogistic expansion. Dialogistic contraction is subdivided into two further categories of disclaim and proclaim, each of which branches into more subcategories, also with parts of speech in the last column through which the dialogistic voice contractions can be realised. The same pattern is followed in the second subcategory of dialogistic expansion.

The fourth category of linguistic devices for INTERTEXTUAL DIALOGIC VOICE academic writing espouses writer-reader engagement which can be realised by the four linguistic devices of reader pronouns, personal asides, directives and questions. Hyland's category of "appeals to shared knowledge" was removed, as in my view this category extensively overlaps with boosters in 'stance' (e.g. obviously, of course). A short explanation of each is given in the third column, followed by examples of parts of speech through which the different forms of engagement can be realised.

Table 8: Expanded table for authorial voice in academic writing

LINGUISTIC DEVICES FOR INDIVIDUALISED VOICE		
Individualised voice or stance (Ivanič's (1998:26) "self as author": ways in which writers present themselves in the text to convey their judgements, opinions and commitments; a writer's unique and recognisable imprint associated with authorial presence in the text; how far writers establish an authorial presence in their writing.		
Hedges	WRITERS stand back, allow an amount of vagueness about their personal attitude towards propositional content .A conflict avoidance strategy. Writers withhold commitment and open dialogue. Hedges imply that a statement is based on a plausible interpretation rather than certainty Where verbs are used, they should pertain to the writer only: I/we (personal pronoun) + verb	**Adverbs (and related adjectives)**: Almost, apparently, approximately, around, broadly, fairly, generally, essentially, frequently, largely, likely, mainly, mostly, often, perhaps, plausibly, possibly, presumably, quite, rather, relatively, roughly, sometimes, somewhat, typically, uncertainly, unclearly, unlikely, usually, surprisingly, amazingly, admittedly, probably, reportedly **Adjectives**: an apparent, a likely explanation... **Conjunctions**:...but, sure...however **Adverbial phrases**: to a certain extent, level, amount, in general, (in) most (cases, instances), in my (this, our) view, opinion, on the whole, to my knowledge **Verbs**: appear, assume, guess, indicate, feel, suspect, suppose, suggest, tend to **Modal verbs**: can, could, may, might, must, ought, should, would (not) (Hyland 2005a:223-224)
Boosters/ Emphatics	WRITERS intrude in their writing to stamp their personal authority/voice onto their arguments; Writers emphasise certainty or underline the writer's conviction to their argument; presenting their work with assurance. Where verbs are used, they should pertain to the writer only: I/we (personal pronoun) + verb	**Adverbs (and related adjectives)**: clearly, obviously, actually, always, certainly, conclusively, decidedly, definitely, doubtless, evidently, incontestably, correctly, indeed, indisputably, undeniably, undisputedly, obviously, really, surely, truly, undoubtedly, naturally, certainly, obviously absolutely, obviously, clearly, really, indeed, undeniably, already **Interjections**: of course, indeed **Adverbial phrases**: beyond/without/no doubt, in fact, of course, beyond any shadow of doubt, there can be no doubt **Emphatic verb to be**: the facts of the matter are that, the truth of the matter is that **Verbs used in combination with personal pronoun I/we**: believe, find, know, prove, realise, show, think
Attitude markers	Writers take an affective attitude to propositions, conveying surprise, frustration, agreement, importance, rather than commitment	**Adverbs and adjectives**: admittedly, amazingly, appropriately, astonishingly, correctly, curiously, desirably, disappointingly, dramatically, essentially, expectedly, fortunately, hopefully, importantly, inappropriately, interestingly, preferably, remarkably, shockingly, strikingly, surprisingly, curiously, unbelievably, understandably, unexpectedly, unfortunately, unusually, usually, even, badly (bad), well (good) **Verbs**: agree, amaze, astonish, curious, disagree, expect, prefer, not expected

			Am/was…disappointed/shocked, surprised/sad/happy
Person markers/ self-mentions	Explicit reference to author(s) projecting an impression of themselves and their stance in relation to their arguments, discipline and readers; the use of the first person pronouns and possessive pronouns to present propositional, affective and interpersonal information, (Hyland 2001b); a "discoursal self" (Ivanič 1998)		**Personal pronouns**: I, we **Possessive pronouns**: my, mine, our, ours

LINGUISTIC DEVICES FOR INTRATEXTUAL VOICE			
Socialised voice – writing as subject to and a result of social contexts. 'Social voice' is associated with the disciplinary contexts and other social groups to which the writing and the writer are linked. Voice as a result of the writer's choice from certain discourses to align their work with particular texts and authors (Tardy 2012a:37, 38). Ivanič's (1998) "discoursal self" and "possibilities for selfhood"			
	Help to organise propositional content and guide the reader through the text		
Intratex-tual voice (Hyland's Interactive 2005a)	Discourse connectors	Express additive, causative and contrastive relations in the writer's thinking expressing relationships between clauses, sections and idea; rhetorical function of carrying the argument	**Conjunctions and adverbial phrases**: but, so, after all, therefore, furthermore, although, though, because, since, so, so as to, still, and, then, in other words, in short, that is, in addition to, by means of, in comparison with, in relation to, as for, except for, due to, accordingly, additionally, again, also, alternatively, besides, by/in contrast, on the contrary, on the other hand, rather, consequently, conversely, equally, similarly, even though, further(more), hence, however, in addition, in the same way, likewise, moreover, nevertheless, nonetheless, thereby, therefore, thus, whereas, while, yet
	Sequence/frame markers	Refer to discourse goals; sequence, labels, predict stages and shift arguments	**Adverbs and adverbial phrases:** Sequencing: in (chapter x), finally, first, first of all, firstly, last, lastly, listing (a,b,c) numbering (1,2,3,) next, second secondly, subsequently, then, third, thirdly, to begin, to start with, following, finally, then Label stages: all in all, at this point/stage, by far, for the moment, in brief, in conclusion, to conclude, in short, in sum(mary), to sum up, to summarise, now, on the whole, overall, so/thus far, to repeat. Topic shifts: now well, let us return, right
	Explanatory markers/ Code glosses	Elaborate propositional meaning	Namely, as, like, for example, e.g., viz, such as; in other words; defined as, in fact, indeed, known as, put another way, such as, that is, that is to say, that/this/which means, or X, I mean, called
	Endophoric markers	Expressions that refer to other parts of the text	See (fig 1); in section/chapter, part 1; example X, Fig X, page X, Table X, X above, below, before earlier, later

LINGUISTIC DEVICES FOR INTERTEXTUAL DIALOGIC VOICE

Metalinguistic representations of ideas from other sources, establishing the writer's authorial command of the subject, and communicating intertextually. The way writers apply linguistic resources to guide the reader's interpretation of the socially conditioned positions they aligned themselves with in regard to disciplinary texts, authors, genre and audience. The intertextual dialogic voice refers to the multiplicity of voices outside of the text. Thus **verbs always pertain to 3rd person (singular or plural).**

Examples of lexico-grammatical markers of dialogistic contraction		
DISCLAIM	Denial/Negation	**Used in combination with verbs**: No, never, do...not, does...not, cannot, will...not
	Counter/ Concession/ Counter expectation	**Conjunctions used in combination with verbs**: sure, yet, but, still, however
PROCLAIM	Concur: affirm concede	**Verbs**: X affirms, X acknowledges, X agrees, X accepts **Verbs**: X concedes, X admits
	Pronounce	**Verbs**: X can only conclude that, X must agree that
	Endorse	**Verbs**: X shows, has shown, proves, admits, demonstrates, underscores, finds
Examples of lexico-grammatical markers of dialogistic expansion		
PROBABILISE/ ENTERTAIN	Evidence	It seems that, there is evidence that, it is possible, a possible explanation is
	Likelihood/ Probability	**Modals**: Will, must, may **Verbs**: The evidence suggests, X thinks, X suppose
	Hearsay	**Verbs**: It is said that, I hear, understand that...
ATTRIBUTE	Acknowledge	**Verbs**: X states, argues, believes, says, acknowledges, presents, outlines, documents, confirms, aligns, in X's view
	Distance	**Verbs**: X went as far as to suggest, X claims, contends, alleges, avers, declares, attests, it is rumoured that

LINGUISTIC DEVICES FOR DIALOGIC (WRITER-READER ENGAGEMENT) VOICE			
Engagement	Engagement: Communicating with and rhetorically positioning the reader; underscoring the interaction between the writer and the reader, resulting in co-construction of voice.		
	Reader pronouns	Explicit way of communicating with reader; only pertaining to 2nd person pronouns (you, your and collective we and our)	Personal pronouns: You, we (claiming solidarity) Possessive pronouns: your, our
	Personal asides	Address readers directly, by means of commenting on an idea	Using parentheses - -; (often, it is true...); (this, by the way is ...)
	Directives/relational markers	Instruct the reader to perform an action or see things in a way determined by writer: A textual acts B physical acts C Cognitive acts	Consider, note, imagine, you can see that + modals of obligation: must, should, ought, it is important to understand A See, look, consult B Stir the mixture C Consider, think
	Questions	Draws reader into the text and into a debate with rhetorical questions	How will the world be able to sustain its population by 2030?

6. CONCLUSION

Although theoretical abstractions of voice abound, models of voice are not likewise abundantly available in literature on voice. As will be argued in Chapter 5 below, voice abstractions and conceptualisations have to be operationalised to be applicable in practice. With a view to answering the second objective of this study of analysing and operationalising frameworks and models of voice in academic writing, I searched for existing models of voice. Two models fulfilled to some extent the requirements emanating from socio-constructivism, by drawing upon the interpersonal system of meaning-making, being appreciative of the importance of choice in the construction of meaning-making and thus encompassing a range of linguistic features relevant to voicing possibilities in different kinds of texts.

Both the Engagement Framework, to be found in the Appraisal Framework of Martin and White (2005) and Hyland's model of interpersonal metadiscourse as stance and engagement (2004b, 2005a, 2008a, 2010a) were selected as partly operationalised models of voice. The Appraisal Framework also considers Attitude and Graduation alongside Engagement. While the Engagement Framework can be applied in

academic discourse because of its dialogic and communicative dimensions, the other two subcategories were found to be very abstract to transform into a practical instructional format for students. This could possibly be due to the fact that the Appraisal Framework had initially been designed from a journalistic perspective with a focus on ideational meaning in the fields of history and the print media and accompanying examples from journalism only. Hyland's metadiscoursal model of stance and engagement, however, was designed with express significance for advanced academic writing, and although intended by Hyland as resources for corpus analysis, it contributed to the establishment of a heuristic framework for voice in academic discourse.

Both models had to be further operationalised, as illustrated in Tables 6 and 7. The Engagement Framework and metadiscoursal model of stance and engagement provided the interface to propose a heuristic framework for voice in Figure 4, which is an attempt at capturing the essence of voice as encompassing phenomenon in academic writing. In this thesis, it serves to explicate the researcher's understanding of a practical applicability of voice in academic discourse. The essence of the heuristic framework is that it 'makes visible' the broad categories of voice as individualised voice and socialised voice and its two subcategories of intratextual and intertextual dialogic voice, each with particular subfunctions. Whereas the heuristic framework for voice in Figure 4 provides a theoretical synopsis, the expanded Table 8 offers an attempt to bridge the theory-practice disparity.

Having established the lack of operationalised models for voice in this chapter and adapted the available models/frameworks into further operationalised frameworks, the following chapter seeks to unravel another post-2000 phenomenon that occasionally appears in the voice literature, *viz.* a pedagogical approach to voice in academic writing. The next chapter explains the parameters of a pedagogy, the role of voice in a writing pedagogy, the variously nuanced approaches to a voice pedagogy, the theory/practice disparity and lastly some guiding assumptions for a pedagogy of negotiated voice.

CHAPTER 5 TOWARDS A PEDAGOGY OF VOICE

1. INTRODUCTION

Voice has been recognised as an important consideration in written discourse and academic writing. Theoretical interpretations abound, though empirical guidelines, especially on more advanced graduate writing levels, are still inadequate (discussed in Chapters 1 and 3). The 2000s have seen a renewed spark in the interest of voice in academic writing, with more nuanced differences being articulated, whether favouring or critiquing voice, and with many degrees and shades along a continuum. Though still relatively unarticulated, voices speaking in favour of a voice 'pedagogy' have recently become more prominent. Any pedagogy of voice should be ingrained in an academic writing pedagogy, but the operationalisation and codification of a pedagogy of voice is extremely difficult, due to the complexity of the voice phenomenon. Research on the pedagogical application of voice is limited, and the few published studies are riddled with inconsistencies and inadequate operationalisation (Canagarajah 2015:123). Some statements are nevertheless encouraging, such as: "Research into voice in academic writing, while not extensive, is growing and is varied in a healthy way" (Tardy 2012a:41). The case study in my research contributes to this body of knowledge by explaining the understanding of the notion of voice and the challenges experienced by doctoral students and their supervisors.

In this chapter, I provide an overview of the dominant theoretical perspectives on voice pedagogy. First, certain realities that have to be taken into account in a pedagogy of voice are discussed. Thereafter, the development of voice pedagogy is explained as a process that transpires in phases. This is followed by a discussion of the transferability of knowledge regarding voice as a developmental process, and since voice is recognised as a fluid concept, it should be considered whether knowledge about the vast concept of voice can be appropriated and reproduced in other contexts of writing. Subsequently, I attempt to provide an explanation for the

theory-practice disparity in the literature on voice, and finally assumptions for a pedagogy of voice are discussed.

2. REALITIES IN A PEDAGOGY OF VOICE

Pedagogy is the science and art of teaching. It is not the aim of this study to discuss the nature of pedagogy in general, the need for educational instruction at tertiary level, or to provide an exposition of educational approaches. Certain related realities should nevertheless be taken into account in designing a voice pedagogy. The first is that voice is expressed in writing – even doctoral students find writing challenging (Chapter 1, subsection 3.3). The second reality is that there is a nexus between voice and academic writing; and the third is that students struggle with finding their voices in academic writing.

Tolchinsky (2006:83) gives an exposition of the emergence of writing and maintains that throughout the earliest history of writing, "writing manuals" have been used to teach people how to write, an approach recently corroborated by Hyland (2013:69). Hyland accentuates that writing is not merely "an abstract skill, but a core aspect of the epistemological frameworks of our fields and of our identities as academics" (Hyland 2013:69). Writing undeniably has a central place in our teaching practices. The value of academic writing instruction to students has been supported by a wealth of literature (e.g. Barut 2012; Biber & Gray 2010; Castelló *et al.* 2009; Castelló *et al.* 2012; Demirel 2011; Fernsten & Reda 2011; Ganobcsik-Williams 2006; Graff & Birkenstein 2010; Hamoy 2014; Hyland 1998a, 1998c, 2002a, 2002b, 2002c, 2004a, 2009b, 2010a; Janks 2012; Lea & Street 1998; Lillis & Scott 2007; Mauranen 1993; Pittam, Elander, Lusher, Fox & Payne 2009). Theoretical and empirical research confirms not only the need for teaching academic/research writing, but abounds with guidelines, templates and examples on different academic levels. Yet, despite the plethora of guidelines on academic writing, research suggests that writing is a site of struggle for many students.

2.1 Reality of academic writing as a site of struggle

While examples of individual "diligence and brilliance" that can make writers go a long way do exist (Hyland 2013:69), the literature on academic writing is replete with

the reality of writing as a site of struggle for many students (Bangeni 2014; Cadman 1997; Canagarajah & Jerskey 2009; Carstens 2009; Holliday 2007; Ivanič 1998; Lensmire 1998; Stacey 2009; Webb 2009; Wellington 2010).

Since this issue of students' writing difficulties has been discussed in Chapter 1 as part of the rationale for this study, this matter is explicated only summarily with specific regard to writing instruction. Research writing does not seem to come easily (San Miguel & Nelson 2007). It is experienced as "a formidable task" with which "many doctoral students are left to struggle on their own rather than being carefully scaffolded to craft professional research writing" (Chang & Tsai 2014:525, 540; Wellington *et al.* 2005:140). Unfortunately, even at universities with dedicated writing centres, graduate students seem to receive little assistance in writing (Garbus 2005:172); and despite the centrality of writing instruction in thesis writing, it is not a normal practice followed at universities (Ferguson 2009:286). Changes in terms of providing effective writing assistance (Cotterall 2011) are, however, taking place in many countries due to transformations in higher education (Lee & Boud 2003:187) and the increasing number of students worldwide undertaking postgraduate research (Wisker, Robinson, Trafford, Warnes & Greighton 2003). According to Cuthbert and Spark (2008:3), the lack of detailed information on this issue can be ascribed to an under-documentation of graduate student writing.

An assumption that doctoral students do not need writing support should be addressed. The opposite position, namely that "[m]ost doctoral candidates…require assistance if they are to become competent and confident scholarly writers", is affirmed by Cotterall (2011:413). Recent research confirms that advanced writing development and assistance is indispensable on doctoral and postgraduate level (Basturkmen *et al.* 2014; Cotterall 2011; Guerin & Picard 2012; Kamler & Thomson 2006; Paltridge 2003; San Miguel & Nelson 2007; Starfield & Ravelli 2006; Swales 2004). Not surprisingly, appeals have recently been made to institute apprentice-like writing practices to develop advanced academic writing proficiency (Cotterall 2011:415; Simpson & Matsuda 2008:93) and to support doctoral students in particular in the development of scholarly writing (Basturkmen *et al.* 2014; Cotterall 2011).

Whereas this section highlighted the need for support in doctoral writing, the next section establishes the link between academic writing and the role that voice plays in enhancing or improving academic writing as part of a pedagogy.

2.2 Establishing a nexus between voice and academic writing

The reason for establishing this link lies in the historical development of voice that had been tied predominantly to personal writing (extensively discussed in Chapter 3) and genres expressing personal views (Matsuda 2015:142), which were consequently mostly expressivist (see also Canagarajah 2015; Costley 2008; Guerin & Green 2012; Guerin & Picard 2012; Hyland 2002b, 2005b, 2008a; Matsuda 2015; Ouelette 2004; Petrić 2010, 2012, Sperling *et al.* 2011; Tardy 2012b). Ivanič and Camps (2001:31) unequivocally state that academic writing is in fact a "creative recombination of voices", while Hyland (2008a:5), in putting forward his interactional model embodying stance and engagement, expounds how writers' choices "from these systems construct authorial voice". Tardy (2012b:94) corroborates the view that stance and engagement are subsumed in textual voice. The importance of research into the notion of written voice has likewise been recognised by Yeh (2012:197) as contributing to the progress of EAL writing research and academic writing in general (see also Burke 2010; Chang 2010; Guerin & Picard 2012; and Williams 2012). It can be concluded that voice in academic writing has been liberated from the notion where personalised voice had been "generally unwelcome" and has become an integral part of self-representation in academic discourse (Hyland 2008a:5, 20).

The discussion of metadiscoursal features as a subset of voice, as explained in Chapter 4, should be incorporated in this discussion. The rationale for regarding metadiscourse as a subset of voice lies in the heuristic for voice I proposed in Chapter 4 and the argument developed there. For the sake of clarity, it is reiterated that Hyland proposed the notion of "disciplinary voice" (2008a), which encompasses the interactional model of stance and engagement. He established the link between metadiscourse and voice in 2004 (Hyland 2004b:136) by claiming that metadiscourse in academic writing contributes to the communication of "a 'voice' consistent with disciplinary norms" through a suitable relationship with one's data,

arguments and audience. Hyland's proposed interpersonal model of metadiscourse (2004b:139) is in essence the same model that he proposed in his model for disciplinary voices, embracing both stance and engagement (2008a). Hyland elaborately discusses the advantages of teaching metadiscoursal features and reflects on a number of teaching principles and useful teaching strategies, while listing and explaining key elements (2004a:178-193; 181-184). Quoting the following rather lengthy section serves to indicate that, despite Hyland's claim that metadiscourse should be used as analytical features, he encourages assisting students by sensitising them to the metadiscoursal (voice) features:

> [M]etadiscourse offers teachers a useful way of assisting students towards control over disciplinary-sensitive writing practices. Because it shows how writers engage with their topic and their readers, exploration by students of metadiscourse in their own and published writing can offer useful assistance for learning about appropriate ways to convey attitude, mark structure, and engage with readers. Consciousness raising is crucial in L2 writing instruction and for teachers this means helping students to move beyond the conservative prescriptions of the style guides and into the rhetorical contexts of their disciplines (Hyland 2004b:148-149).

2.3 Finding voice in academic writing as a 'struggle'

Voice and writing interact. Not only has a connection between voice and academic writing been established; research also discloses another facet of voice in student academic discourse: the struggle in finding and expressing voice. Lensmire's (1998:286) focus is on learners in the classroom whose "struggles for voice" should be recognised and addressed. In a South African study on Geography students' use of voice, Webb (2009:194) reports on how postgraduate students struggled to write "with any sense of their own 'voice'". Noteworthy is the number of studies that resonate this notion by mentioning the perception of "finding voice": Everitt-Reynolds, Delahunt and Maguire (2012); Matsuda (2001); Ouelette (2004); Peach (2012); Potgieter and Smit (2008); Williams (2012); and Zinsser (2006). The title of Costly's (2008) book chapter also captures this notion of "finding and owning academic voice".

An authorial voice for a doctoral student as a "novice-as-expert" does not come naturally either (Cotterall 2011; Li 2008). Developing an appropriate academic voice is a process that takes time and the "[s]election of the appropriate levels of formality and assertiveness, signposting of central ideas in the argument, employment of

jargon and technical terms, and assertion of authority in texts are not always obvious or transparent to novice writers" (Guerin & Picard 2012:37). Calls have already been made for the teaching of distinctive skills like generic rhetorical knowledge (Charles 2007; Tardy 2005). There is, however, still a paucity of research on the importance of voice in doctoral writing: Bitchener and Basturkmen (2006); Boote and Beile (2005); Cotterall (2011); Guerin and Picard (2012); Hirvela and Belcher (2011); Kamler (2008); Petrić (2010); and Randolph (2009).

After having established the nexus between voice and academic discourse, and having determined that voice does not come naturally, a crucial question that comes to mind is: Why is a pedagogy for voice needed? Less clearly pronounced than the need for teaching academic writing at different levels is the approach towards a pedagogy of voice in academic writing. This dilemma is highlighted by Canagarajah (2015:123) as a theory/practice disparity, typified by inconsistencies. The same kind of dichotomy between theoretical principles and the practical application of principles was weighed by Macalister (2012) in research on a second-language writing-course design that was situated both in the theoretical field and in writing practice. The essence of the dichotomy that was reduced to one question: "How should the content be taught?" (Macalister 2012:1), stimulated my question: how can voice be taught?

3. PEDAGOGICAL GRADING SCALE OF VOICE

In this study, I argue that the necessity for a voice pedagogy is driven by the need expressed in literature, as discussed above. Secondly, a new approach to voice is necessitated by the dated pedagogy of the 60s and 70s where writing pedagogy predominantly focused on expressivist voice, entrenched in Western individualism and American culture (Steinman 2003; Yeh 2015:198). A balanced view on the necessity for a voice pedagogy is taken by Matsuda and Tardy (2007:236), who argue for further research on the relevance of voice to academic writing tied to identity construction. Voice as a construct is also relevant for writing instructors, writing researchers and writers (Tardy 2012b:95). Empirical research on the value of a voice pedagogy validates this need. In a study on four EAL postdoc mature writers, two participants reported how the development of voice positively influenced their

academic writing development. When their teachers "empowered" them, they were able to develop a strong voice and "transform this power" into their writing (Yeh 2012:205).

A proviso should be added at the outset of this discussion that, in advocating a pedagogy of voice, I am aware and cautious of the reality that writing, particularly academic writing, is neither a quick process, nor an end in itself that can be taught or learned like a set of rules. Cummins's (1994) use of "voicing", Prior's (2001:77,78) "voice as reenvoicing" and "becoming" and Dressen-Hammouda's (2014:23) "process of disciplinary becoming" capture this perception by emphasising both the need for a more sophisticated approach to voice, and the process of voicing. Hirvela and Belcher (2001:90) likewise suggest that voice is "not a fixed or final product to be measured in a piece of writing", due to the continual creating, changing and understanding of internal and external identities that form and transform the writer and the writing.

The debate about the 'role of voice in writing pedagogy' is not entirely new. Helms-Park and Stapleton (2003:246), in referring to Elbow (1981), drew attention to the prominent concept of individualised voice of the '80s. The voice-based pedagogy during that era was an expressivist pedagogy of authentic voice (Jeffery 2010:11), whose well-known proponents were Elbow (1981, 1994a, 1994b, 2007), Woodworth (1994) and Yancey and Spooner (1994), who were all in favour of some kind of pedagogy or teaching of voice (see Elbow 2007:8; Woodworth 1994; Yancey & Spooner 1994:306). Since then the debate on voice in academic discourse has grown exponentially in different directions and approaches, though not yet including instruction of voice.

Only more recently, and increasingly during the last decade, voices calling for actual interventions, education, instruction, facilitation or sensitisation of voice in academic discourse, have been heard. Unfortunately, there is currently not much research available on a voice pedagogy and the development of voice resources and instruments. Yeh (2012:197-198, 206) blames the scarcity of existing research about writers' development of voices (2012:213) (especially EAL) for the lack of insight to

inform writing research and writing programme developments. Zhao's (2013:203) evaluation of the current state of affairs regarding a pedagogy of voice is worth quoting:

> While theoretical conceptualizations of voice proliferate in the literature, no empirical study has yet been done to translate any of these theoretical, often also rather abstract, **conceptions of voice into research-friendly instruments or pedagogically useful tools that writing researchers and teachers could employ to either facilitate empirical research or inform writing pedagogy for the teaching and learning of voice** [own emphasis added].

In the following subsections, the phases according to grading scales in the development of a pedagogy of voice are discussed, with reference to varying terms used for related concepts in the literature. The approaches can be denoted along a graded continuum, ranging from critique to sceptic, cautious, positive, recommend to propagate (see Figure 5 below).
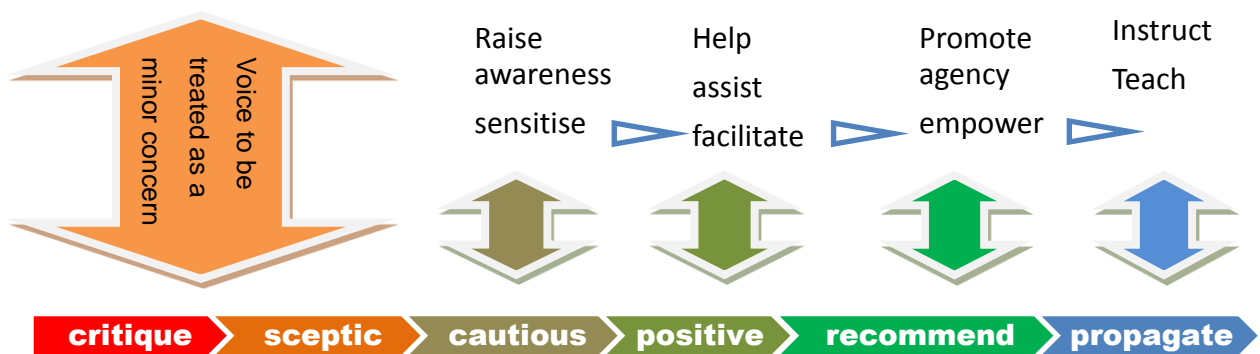
Figure 5: Voice-graded continuum indicating approaches to voice pedagogy

In trying to establish a continuum, it should be noted that discussions on voice in the literature do not always differentiate between composition writing and academic writing. The left-hand extreme of this continuum (labelled as 'critique' and 'sceptic') in many respects run parallel with the individualist/expressivist approach to voice in relation to creative, non-fiction or autobiographical genres, which originate in the identity of the writer, and thus developed as learning to "write by writing" (Matsuda 2015:146). The teaching and acquisition of voice have been problematised from various angles by scholars and practitioners. The extreme left of the continuum represents Stapleton's critique (2002) and Helms-Park and Stapleton's (2003) questioning of an EAL voice pedagogy, and their advice that voice "should be treated

as a relatively minor concern" (Helms-Park & Stapleton 2003:256). The next four elements on the graded continuum (cautious-positive-recommend-propagate) are discussed under separate headings, denoted by their relative position on the continuum.

3.1 Raise awareness, sensitise

Further along the continuum, indicating a cautiously optimistic approach is the layering of voice for an EAL pedagogy, proposed by Ivanič and Camps (2001). This stage is identified by terminology such as "critical awareness" that promotes voice as a mechanism to "help learners maintain control" over projecting identity and voice in their writing (Ivanič & Camps 2001:3). Prior (2001:77), who is known for his major contribution to recognising a sharp binary between personal and social voice, and a need for providing a middle ground, similarly advocates the value of a voice "awareness". In fact, he promotes voice in writing instruction through greater attention to a social discourse approach and pedagogy itself as a "situated practice", a focus on more concrete strategies and sophisticated models, and a broadened range of functions and resources. In her discussion of the value of awareness-raising fostered by Ivanič and Camps (2001:31), Tardy (2012b:93) corroborates the value of voice awareness in maintaining control in writing. She adds that awareness should also be directed toward classroom-based research to support an interactive understanding of voice.

Other scholars also recognise that awareness-raising is one of the initial strategies in establishing an educational approach to voice. Awareness-raising is recognised as a "starting point in voice pedagogy" (Hirvela & Belcher 2001:104), but should go beyond mere consciousness-raising (Burke 2010:306). Hirvela and Belcher (2001) argue for a focus on "voice as an analytic tool" (2001:104) rather than instruction. This would of course require instructors to understand the construct of voice and how it functions in academic writing – an aspect of the empirical research undertaken for this thesis. Matsuda (2015:154), in confirming the importance of identity in written discourse (voice) in writing research and instruction, signalled that discussions on the implications of voice for teaching and research should go beyond awareness, providing specifics such as "[d]escriptive studies of various textual

features and functions […] the role of nondiscursive features, including knowledge and relationships that are represented in the text as well as visual features… [and]… the interaction between the writer and reader" (Matsuda 2015:154).

The term 'instruction' is often used in relation to metadiscourse, for example: "Instruction which is explicitly directed to student awareness in this way is generally referred to as *rhetorical consciousness raising*" (Hyland 2005a:181, referring to Swales's (1990) use of the idea [emphasis in the original]). Mauranen (1993:1-2) similarly identified writers' struggle with writing as a lack of awareness of metadiscoursal textual features and the incorporation thereof in language teaching, while the explicit teaching thereof is also recommended by Cheng and Steffenson (1996:149, 179) and Morgan (2011:1, 45). If the above-mentioned scholars propagate the instruction of metadiscoursal features, and metadisourse is a subset of voice, then it could be asked why features of voice could not be instructable as well.

3.2 Help, assist, facilitate

Another term found on the continuum with a stronger positive flavour than "awareness" and "sensitis[ing]" (Hyland 2005a:190), is "assist", particularly used in the context of awareness-raising in metadiscourse (Hyland 2010a:141). As can be expected from practical research on voice the term "helping" would be often-used terminology, for example to "help [students] to understand" the construction of voice (Stacey 2009:345). Several scholars suggest more help concerning the conventions of structuring and developing voice (Guerin & Picard 2012:36; Zhao & Llosa 2008:166) in particular in making visible their voices (Castelló, Iñesta *et al.* 2012:98, 101). Others suggest assistance to students on a more holistic level in order to "help broaden an understanding of the influences on voice construction" (Tardy 2016:17; see also Chang & Schleppegrell 2011:148). As a synonym for help, "assist" reflects the same sentiment, e.g. to "assist learners of advanced academic writing, particularly L2 writers" in developing an authorial voice (Chang 2010:6). This approach of assisting and helping on the social level of learning is a teaching principle that was already present in the ZPD as a socio-constructive scaffolding approach in which Vygotsky proposed that cognitive processes first take place on

the social level, after which internalisation on the individual cognitive level occurs (Vygotsky 1987).

Some scholars and practitioners are outspoken about a pedagogy that necessitates theoretical constructs to be supported by practical operationalisation involving "negotiations and co-construction of voice with students to **facilitate** relevant affordances" (Canagarajah 2015:123) [own emphasis added]. Furthermore, teachers should act "as facilitators of the types of negotiations students should undertake for their voice" (Canagarajah 2015:137). Tang (2009:170) also postulates that an exploration of "'authority' can be facilitated" through the adoption of a dialogistic perspective of student writing and emphasising a writerly voice (Tang 2009:181).

3.3 Promote agency

A recent and noteworthy term that appears further on the continuum of approaches towards a voice pedagogy, is the notion of "promoting agency" (Canagarajah 2015; Hutchings 2014; Matsuda 2015). The notion of promoting agency affords an array of applications and advantages. Hutchings (2014) for example proposes the emergence of voice through the unshackling of referencing skills (see also Thompson 1996). Distinguishing between other voices, the mastering of referencing enables the writer to find an own voice. Agency is described as "performing the voice" (Hutchings 2014:323), a notion reminding us of Cummins's (1994) well-known "voicing" as well as the "process of disciplinary becoming" (Dressen-Hammouda 2014:23), discussed above. A further advantage of the term agency is its double-edged characteristic: it encompasses the instructor-promoting agency in learning, and the development of the writer on whom agency has been conferred, who is then empowered to apply this acquired "'agentive' voice" (Matsuda 2015:154).

At this point, it is essential to give prominence to Matsuda's recent (2015) exposition of a continuum of voice in relation to teaching implications, namely the personal orientation, socio-constructionist orientation, and socio-constructivist orientation. The personal orientation refers to the expressivistic approach of unique individuality. This approach represents an inherent resistance to teaching, since identity can only be discovered by the writer, due to the rationale that identity is not teachable. At the

other end of Matsuda's three-point continuum, the socio-constructionist approach espouses socially accepted and frequently occurring features, like genre, and is often useful for its emphasis on normative language use, the teaching of dominant practices within a single genre, and predictable situations with little variations (Matsuda 2015:147, 148). Matsuda (2015:147) postulates that the aim of teaching voice, if taught at all in this approach, "is to achieve the state of unmarkedness in discourse, which is often described as 'appropriate use'". A disadvantage of this approach is that in focusing on reifying traditional conventions, it predominantly prepares students for highly predictable situations, which counteracts transferability of knowledge valued in education (Maton 2009, 2014).

The middle ground between the personal orientation and the socio-constructionist orientation is occupied by the social-constructivist view, which was shaped by the sociocultural view of language, and influenced by Voloshinov (1973), Bakhtin (1981) and Wertsch (1991) (extensively discussed in Chapter 3). From this perspective, voice comprises both a social and an individual quality: social norms and socially available discursive repertoires are tools which are negotiated and mediated by the individual into new forms and meanings (Matsuda 2015:148, 149), constituting a mutual dependency in creating new meaning. This perspective is reminiscent of Prior's (2001:59) advice against the discrete orientations of individual and social voice, and pointing to language which is neither "inside nor outside, but *between* people (in the sense of flowing through and around them)" [emphasis in the original].

Agentive voice then is defined as "a successful social-constructivist voice [which] balances markedness and unmarkedness purposefully and strategically in achieving the particular rhetorical goal" (Matsuda 2015:154). This view of agentive voice aligns with the socio-constructivist underpinning of my study. This notion of 'agency' in a pedagogy for voice construction points to voice as having agentive features. Supervisors and advisors can encourage agency and explore how students negotiate this agency (Canagarajah 2015) to develop an "'agentive' voice" (Matsuda, 2015:154). These mutual negotiations can empower student writers with agency in writing. From promoting agency, I move to the next level on the continuum, *viz.* that of empowerment.

3.4 Empower

Hovering between promoting agency and teaching and instruction, 'empowering' is subsumed under the heading 'recommendation' on the voice continuum. Empowering is closely related to promoting agency and entails capacitating students. Empowerment functions on two levels: 'empowering by' and 'empowering with'. It is apt to recognise that 'empowerment' in this context closely resonates with 'empowerment' in the Academic Literacies tradition (see Chapter 3 section 5.4.2 above) which wields agency and empowerment to bring about change (Cadman 2000), especially in offering students a way to maintain control over their personal and cultural identities.

Recent literature alludes to both the above levels of empowering, viz 'empowering by' and 'empowering with'. It is the last-mentioned notion that opens up pedagogical options: 'Empowering with' refers to teaching options that "would empower students to be critical and voiced writers in constructing their own meaning" (Burke 2010:313). It is therefore critical that students should be made aware of options available in academic writing which can be empowering. In a similar vein, Yeh (2012:236) advocates awareness-raising of "context and task-appropriate meaning-making resources" as empowering tools in writing instruction. In Yeh's (2012) study among postdoctoral Taiwanese writers' development of writing and voice, some participants reported that they developed a strong voice when teachers empowered them to write, which emphasises the important function of instructors to capacitate students in developing voice (Yeh 2015:205). By creating space and empowering students, pedagogical opportunities are provided to improve confidence in voicing their own voice (Yeh 2012:211).

It is clear that 'empowerment' goes further than awareness-raising, assistance and facilitation on the grading continuum towards recommending voice in the teaching space, while also showing innate elements belonging to the next level of gradation, namely instruction and teaching.

3.5 Instruct and teach

At the furthest end of the continuum is the notion of promoting and recommending teaching and instruction of voice in different nuances. Sperling *et al.* (2011:70) reflect on the sociocultural view of language (see Chapter 3, 3.2) in defining voice as "a quality of language that reflects authorial choice and can be taught". Consequently, voice as a quality of text can be taught and learned like other text qualities (Sperling *et al.* 2011:71). Other scholars also propagate the teaching and/or instruction of voice: Pittam *et al.* (2009:154) recommend the need for "instructional interventions" in promoting authorial identity, while Hirvela and Belcher (2001) promote the idea that students analyse their own writing, which could not only enrich research on voice, but "create more meaningful grounds for eventual teaching of voice" (2001:103).

Different scholars point to the significance of providing teaching options to students that can empower them to be "critical and voiced writers in constructing their own meaning" (Burke 2010:131). Chang and Schleppegrell's study (2011:150) has shown that the operationalisation of the Engagement Framework (Martin & White 2005) offers a pedagogical tool for advanced writing instruction in particular (see also Canagarajah 2015:127, 136; Chang 2010:6; Guerin & Picard 2012:36; Matsuda 2015:145). Zhao and Llosa (2008:166) provide clear-cut advice to writing researchers and practitioners that "voice may be both learnable and teachable" and suggest that further research on how voice functions in academic writing in both L1 and EAL settings could be beneficial.

The process of understanding and mastering a multiplicity of voices in a text requires a process underpinned by knowledge transformation and how previous and new knowledge integration and cumulative learning take place. Similarly to the development of voice in a writing pedagogy continuum Maton (2009:55) suggests the development of knowledge structures and learning along a continuum. Transferable knowledge involves both content and procedural knowledge. Any pedagogy should account for both these elements. The concept of how students can transfer knowledge across contexts and contribute to knowledge building is integrated in the Ligitimation Code Theory for academic language and learning postulated by Maton (2009, 2014).

4. TRANSFERABILITY OF KNOWLEDGE ABOUT VOICE

The transferability of knowledge is not only a controversial issue in academic writing, but also a concept, which can be beneficial for a pedagogy of voice where a multiplicity of voices would be integrated and subsumed in a text to constitute an authorial voice. Bereiter and Scardamalia's (1987) theory of knowledge-telling and knowledge-transformation within a socio-constructivist paradigm is acknowledged by scholars and practitioners in academic writing as a theory which implies that knowledge should be appropriated and reproduced on different levels. The shifting focus from the "transmission of knowledge to the transformation of knowledge" (Tardy 2005:325) takes place through different stages and processes. Especially in advanced academic writing, these different levels of finding information, generating ideas, restructuring and constructing new knowledge and then actively producing new knowledge through a transformation process, are represented in the writing process by which writers signal their membership of the discourse community.

Transferable knowledge includes content knowledge in a subject area as well as procedural knowledge. Any pedagogy should account for both these elements. The concept of how students can transfer knowledge across contexts and contribute to knowledge building is integrated in the Ligitimation Code Theory for academic language and learning postulated by Maton (2009, 2014). The Ligitimation Code Theory is a sociological framework for researching and changing practice that aims "to enable cumulative learning where known knowledge builds on and integrates past knowledge" (Maton 2009:43). Maton investigates curriculum structures to ascertain when cumulative learning takes place where previous knowledge is integrated and subsumed, or when segmented learning takes place in cases where new and past knowledge accumulate alongside each other and transfer is inhibited (Maton 2009:44, 45).

In extending Bernstein's (2000) model of conceptualising different structurings of knowledge, Maton describes forms of knowledge in terms of the degree to which meaning is context dependent, called "semantic gravity" (SG) (Maton 2009:44). When meaning is closely related to its context, the semantic gravity is stronger and

189

thus constrains the transfer of meaning between contexts. When meaning is less context dependent, the semantic gravity is weaker and promotes transferability of knowledge and knowledge building (Maton 2009:46; 2014: A-36). The aim in a learning environment is to encourage students to make meaning that goes beyond the learning context (Maton 2009:48). He proposes a coding scheme for his "language of description for semantic gravity", where the stronger semantic gravity is described as work which can be labelled merely 'reproductive description', while the next level moves to 'summarising description', followed by 'interpretation' and adding information, to the next level of 'judgement', followed by the level of 'generalisation' and drawing generalising conclusions about issues, to the level which reaches 'weaker semantic gravity, characterised by 'abstraction' (Maton 2009:48-49). Maton (2009:55) also suggests that knowledge structures and learning develop along a continuum, rather than as dichotomous ideal types. In doctoral thesis writing, the aim is to attain weaker semantic gravity by showcasing interpretation, judgement, generalisation and abstraction.

From this reasoning, it can be inferred that previous and new knowledge is integrated and that cumulative learning takes place. A corpus-based investigation using metadiscoursal features (Morgan 2011) applied Maton's concept of 'semantic gravity'. The findings, however, showed that EAP students' (undergraduate and master's students) use of metadiscourse still remained segmented and was not easily transferable to other learning contexts. The study advised that a shortcoming to be resolved was that metadiscourse "needs to be taught in a manner that facilitates cumulative learning" (Morgan 2011:45). The concept of 'semantic gravity' can be beneficial for a pedagogy of voice where a multiplicity of voices would be integrated and subsumed in a text to constitute an authorial voice.

The issue of transferability of knowledge is also a prominent issue in academic writing and voice. Only one instance could be found where voice is linked to the transferability of knowledge. Canagarajah (2015:137-8) contends that many composition scholars, such as Spack (1997) and Tardy (2012b), hold the opinion that "genres and texts" cannot be transferred across contexts. Spack (1997:50), for example, critiques her own earlier optimism regarding the transferability of rhetorical

structures across courses. Although approving of the importance of pedagogical moves for voice, Tardy (2012b:93) adds a caveat that teachers and instructors should be aware of the "impossibility" of controlling a projected identity in writing because voice is not a static construct (see also Paxton 2012:390). On the other hand Canagarajah argues convincingly that if students are made aware of "strategies", these negotiated strategies they have learnt in certain contexts "will prepare them for similar negotiations in other genres for voice" and "can be transferred to other contexts of writing" (Canagarajah 2015:138).

However, these strategies are often inaccessible to students because voice in the existing literature is still inadequately operationalised. Theoretical research on voice has not yet been matched by empirical research to contribute to the practical applications of voice in pedagogical situations.

5. OPERATIONALISATION OF VOICE TO RESOLVE THE MISALIGNMENT BETWEEN THEORY AND PRACTICE

The first step towards a pedagogy of voice is the operationalising of theoretical principles, predominantly by means of rubrics, already existing models and heuristics, and the products of corpus analysis. This section will thus examine ways in which the theoretical construct of voice can be operationalised in order to facilitate the employment of a voice pedagogy in practice.

Pedagogy calls for an operationalisation of the dominant theoretical constructs (Canagarajah 2015:123; Chang 2010; Matsuda 2015) and negotiations on the co-construction of voice with students to facilitate relevant affordances. Voice is, however, inadequately operationalised (Matsuda 2015:151). Operationalisation, directed towards problem-solving strategies, focuses on analytical features derived from theoretical constructs and frameworks, analytical models and heuristics designed and proposed by practitioners, which often are text-based models.

5.1 Operationalisation of voice in rubrics

Although it is not primarily within the scope of this research to analyse assessment rubrics, assessment rubrics represent the flipside of operationalised instruction

practices. Except for being descriptive scoring guides, an important function of rubrics is the powerful instructive element, described as "teaching tools that support student learning and the development of sophisticated thinking skills" (Andrade 2000:13). If voice features can be assessed, they can be instructed and taught as well, and should be prioritised in writing instruction. The fact that voice is often included in "writing textbooks, learning standards, and assessment rubrics seems to suggest that it plays an important role in writing instruction and assessment" (Zhao 2013:202).

An advantage of developing more sophisticated rubrics and assessment indexes is that it contributes to a more robust conception of academic writing that "encompasses even those constructs that are not easily measured" (Matsuda & Jeffery 2012:162), including voice. A number of attempts to develop rubrics that incorporate the notion of voice are the following (given and discussed in chronological order): Helms-Park and Stapleton (2003); Zhao and Llosa (2008); Jeffery (2010); DiPardo *et al.* (2011); Zhao (2013); and Turgut and Kayaoğlu (2015).

One of the most widely used rating scales is the Voice Intensity Rating Scale by Helms-Park and Stapleton (2003) applied to EAL freshman writing examples, which was an operationalisation of individual voice found in the existing literature, rather than a comprehensive measure of voice. It measured voice intensity in the categories of assertiveness, self-identification, reiteration of the central point, and authorial presence and autonomy of thought. However, the scores of the Scale did not correlate with the overall effectiveness of first-year EAL writing examples. The rating scale was criticised for its under-representativity of the construct (e.g. Matsuda & Tardy, 2007, 2008) and lack of formal validation (Zhao & Llosa 2008; Zhao 2013:204); its holistic nature that did not capture the social nature of voice adequately; and its inability to account for features such as ideas and argumentative strategies, which are not easily identified in texts (Matsuda 2015:153). Another shortcoming identified by Zhao (2013:219) is the focus on authorial stance without including reader engagement.

Zhao and Llosa (2008) partially replicated Helms-Park and Stapleton's study using the Voice Intensity Rating Scale (2003) to determine the nature of voice in the relationship between voice and the overall writing quality in L1 high school exit-level writing and high-stakes L1 writing assessment. They observed a significant correlation between overall voice intensity and writing quality and concluded that on the whole the results were different from Helms-Park and Stapleton's study (2003). The authors suggest that there should be no argument for a differentiation between the importance of voice in L1 and EAL writing either theoretically or in practice which "set[s] up a static dichotomy between L1 and L2 academic writing". They concluded that their study on voice rubrics could contribute to the investigation of the role of voice assessment and consequently to writing instruction and advocated further research into the complex relationship between voice and writing quality.

Jeffery's (2010) study reports on results from voice criteria represented in high-stakes assessment rubrics from high-school-grade level (typically 10th or 11th grade) in exit-level secondary direct writing assessments (DWA). The overall results from three studies were that the very nature of voice as being abstract and theoretical causes "its paradoxical use in composition pedagogy" (2010:197). Moreover, she found that theory-based voice features do not lend themselves as well to compiling voice criteria as expressivist-functionalist criteria. Jeffery found that a deep paradoxical divide in voice criteria makes it seemingly un-teachable. She qualifies that teaching writing cannot only involve the teaching of skills, because choices play an important part, but also that the different voices make written texts come alive. Further studies directed towards understanding how voice can be used effectively in writing instruction and assessment, are suggested, which also includes agreement on defining voice and voice-related features.

DiPardo *et al.* (2011) report on the category and rubric development processes and cycles in refining a voice/stance rubric for the National Writing Project (NWP USA). The findings show the difficulties in designing an analytic scoring rubric, due to the nature of voice, which was referred to as the "ephemeral something". The development team agreed on a voice definition, but later decided to rather call the rubric a stance rubric. They eventually used four very broad descriptions on a 6-point

scoring scale. It was found that scorers had difficulty in clearly distinguishing the categories and in deciding on clear-cut conceptions of voice/stance. They did not promote a voice pedagogy based on the voice rubric, but acknowledged that despite voice being recognised as "an at once vexing and enduring notion" (2011:170), it remains a focus in writing classrooms. The association between scorers' assessments of voice in the evaluation of the overall writing quality of a text remains a focus in the debate on assessment (DiPardo *et al.* 2011:172). One of the problems with rubrics for assessing voice is that they do not capture all the characteristics of voice, such as its nature (Matsuda 2015:153), an aspect that exists in the interaction between writer and reader, mediated by the text, but defies accurate measuring.

A significant contribution to the development and validation of an analytic rubric for voice is Zhao's (2010; 2013) mixed methods study on the pedagogical usefulness of a rubric which demystifies the "seemingly intangible concept of voice for both writing instructors and student writers" (Zhao 2013:202). Zhao (2013) stresses the pedagogical usefulness of rubrics and rating scales. She used Hyland's (2008a) theoretical interactional model of voice to develop an analytic rubric and afterwards validated it by evaluating 400 TOEFL® iBT argumentative writing samples and four raters' qualitative interview data using the rubric.

A recent article on using rubrics as an instructional tool in an EFL university preparatory writing course (Turgut & Kayaoğlu 2015), reports on the positive effect on and outcome of students' writing performance with the integration of rubrics as an instructional tool into an EFL writing course at a Turkish university. This research confirms that rubrics not only perform the primary function of assessment, but also that of an instructional tool in writing instruction. This study, in the same way as some of those discussed above, promotes the applicability of assessment rubrics as instructional tools.

Even more problematic is the assessment or evaluation of voice at postgraduate level. Of significance is the study by Dressen-Hammouda (2014) on measuring the voice of disciplinarity in experienced postdoctoral students in Geology. One of her important findings in measuring disciplinary voice is that generalised assessment

indexes do not take account of situated genre analysis. Dressen-Hammouda's study (2014), however, shows that within a particular discipline, features of disciplinary voice can be indexed and assessed. The value of this research lies in its contribution to the complex debate on the socialised notion of voice as embedded in the interaction between writer and reader, which points towards the notion of the co-construction of voice (Canagarajah 2015), discussed below.

The value of developing and validating analytic rubrics for a pedagogy of voice lies in the operationalisation of linguistic- and discourse-level language features that can to some extent demystify voice features and make the construct of voice more accessible to students. Unfortunately, none of the above-mentioned rubrics were used in doctoral writing, except in Dressen-Hamouda's study (2014) on the measuring of voice in postdoctoral writing. The diverse nature of assessment criteria for the evaluation of doctoral theses can be ascribed to the variety in the genre structure of doctoral theses compared to essays.

Literature on the assessment of doctoral theses is conspicuously absent (Albertyn, Kapp & Fick 2007; Morley, Leonard & David 2003; Shaw & Green 2002). In reality there seems to be a gap in the literature regarding consensus and consistency in PhD examining rubrics, guidelines and/or assessment criteria. Holistic and general guidelines required do exist, for example Denicolo (2003); Powell and McCauley (2003); and Shaw and Green (2002). Mullins and Kiley (2002) argue that despite the fact that so many doctoral theses have already been examined for many years, little research has been done on the criteria for assessment, and research available abounds with inconsistencies, inherent uncertainties and variability of the PhD examination process and assessment practices, whose criteria are largely constructed from examiners' reports.

Notions that point to the need for ongoing research in the assessment and evaluation of voice in student academic writing, and the necessity for more research and guidelines on a pedagogy for voice, are evident from the voice literature (Canagarajah 2015; Chang 2010; Cotterall 2011; Hutchings 2014; Matsuda 2015; Tardy 2016; Yeh 2015; Zhao & Llosa 2008; Zhao 2013). I quote Zhao's (2013)

recommendation: "Only with such empirical evidence can we determine, with more confidence, the relative importance of voice in writing instruction and assessment" (Zhao 2013:219).

5.2 Operationalised models and heuristics of theoretical constructs

A number of studies to date have operationalised voice from different theoretical perspectives and on different practical and academic levels in an effort to make linguistic resources explicit: stance/voice operationalised from the Appraisal Framework (Chang 2010; Chang & Schleppegrell's 2011 article, which succeeded Chang's 2010 PhD). These studies highlight semantically-oriented linguistic resources that can be explicitly linked with Swales' (1990, 2004) move structure in professional research writing. The study suggests approaches to the operationalisation of the Engagement Framework in SFL (Martin & White 2005) to provide pointers for a semantically-oriented corpus tool and guidelines to achieve an authorial voice. In a similar way Tang (2009) operationalised the Engagement system and concomitantly applied an operationalised "metalinguistic toolkit" (Tang 2009:173) in analysing undergraduate essays. Recently Hood (2012) identified ways in which configurations of Appraisal, such as Graduation, could be operationalised and used for analysis of genre in academic research articles.

Tardy (2016:349-364) recently charted a course for voice studies in multilingual contexts. She too alludes to the scarcity of studies that operationalise theoretical constructs of voice into resources applicable in practice. She postulates that further studies on voice should incorporate classroom-based research that takes cognisance of the full "writing ecology" and help clarify "pedagogical techniques that aid students in developing control over their written identities" (Tardy 2016:360; see also Cadman 2000).

Another source for operationalisation in the development of a pedagogy of voice is already available heuristics for voice analysis. One of the first models of voice is Hyland's (2008a) seminal interactional model, based on theoretical constructs and compiled from corpus analyses, which proposes voice as the interaction between writer and reader through the individualistic dimension of stance and the

interdependent dimension of engagement. Hyland developed his model from the analysis of voice-related language features from a corpus of published academic articles. This model is also an example of the value of corpus-based studies (Biber 2010) in the operationalisation of voice.

Canagarajah (2015) lately offered a heuristic for voice analysis, operationalised from dominant theoretical constructs (see Figure 6 below). The three main categories are the reader, the text and the writer. The reader and the writer are linked through the text in the middle, with a horizontal arrow named 'negotiation' pointing both ways. Another horizontal arrow titled 'voice' points upwards where it is met by two curved arrows, one pointing to the reader and the other to the writer, which symbolises the ongoing negotiation in constructing voice. Within the reader oval circle, constructs from theory are represented by 'Identity' (features such as the author's language, ethnic, and national affiliations); 'Role' (a social category); 'Subjectivity' (an ideological construct reflecting other discourses that shape one's voice); 'Awareness' (described as a reflective process facilitated by language and writing). The same constructs are reflected in the writer oval circle (Canagarajah 2015:124). Canagarajah (2015:125) designed this heuristic so that "teachers can explore how students may negotiate constraint and agency, determinism and autonomy, and ascribed and acquired identities". Concomitantly Canagarajah applied his heuristic by co-constructing and negotiating his role as instructor (supervisor of a Master's literacy autobiography). One of the important outcomes of his study for this thesis and for ongoing research is that dialogical pedagogy facilitates negotiations on two levels, firstly in helping students negotiate their layers of voice and secondly the level of facilitating negotiations.
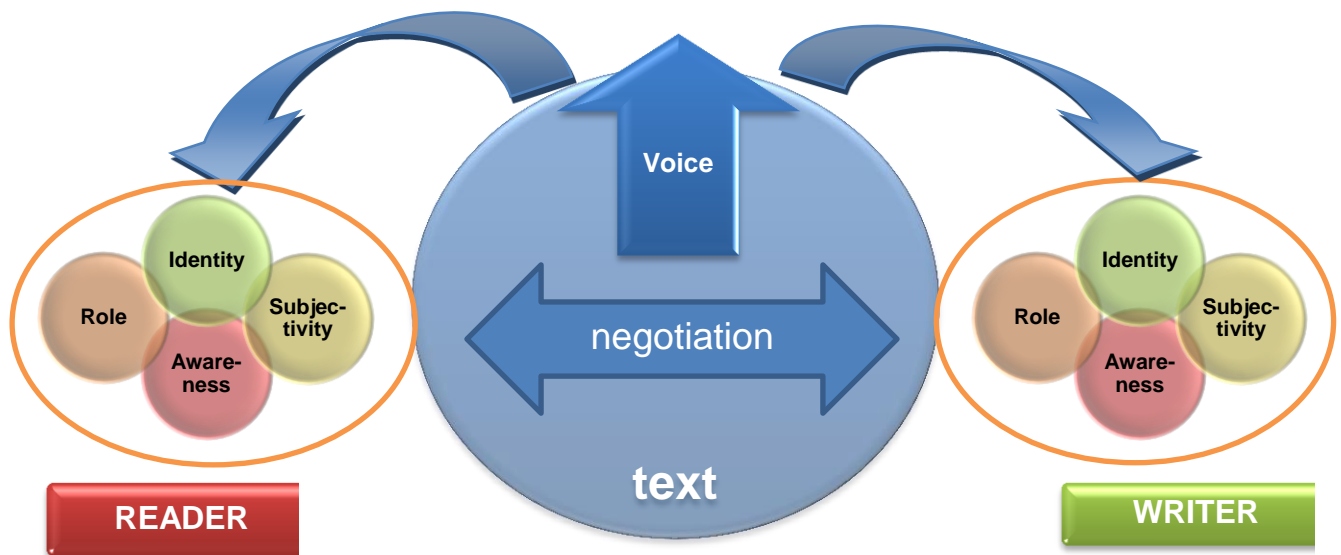
Figure 6: Canagarajah's heuristic for voice analysis (as adapted from 2015:124)

The following section offers assumptions for the possibility of a pedagogy of negotiated voice that could meet the requirements of accumulated knowledge instead of segmented knowledge.

6. GUIDING ASSUMPTIONS FOR A PEDAGOGY OF NEGOTIATED VOICE

A renewed awareness of writer identity and voice has sparked a new interest in writing research, instruction and a voice pedagogy (Matsuda 2015:154). The 21st century has introduced revisions and reconsiderations of voice by writing theorists and practitioners. A paradigm shift from a 20th century reductive expressivist, individualist approach to voice, which fails to capture the multiplicity of voice, is proposed: a post-2000 multidimensional approach of voice as social and interactional that encompasses both individualised and socialised voice by applying linguistic discursive features and non-discursive features within the context of academic writing. This approach purports a visible pedagogy of voice, as negotiated and co-constructed, that can be taught and instructed. The basis of such a pedagogy is constituted by guiding assumptions derived from the theoretical and empirical literature, which are expounded below.

198

Assumption #1: Pedagogy is not neutral

The point of departure in the present research is that pedagogy is not neutral, but always driven by ontological and epistemological approaches which clarify different approaches to voice. Voice as embedded in language and discourse is not neutral, because "the word does not exist in a neutral and impersonal language" (Bakhtin 1981:293). Furthermore "discourse is never a neutral anonymous system of referential meaning; instead, it is infused with evaluative perspectives, affective colorations, and indexical traces of all kinds" (Prior 2001:60). Therefore, "pedagogy is not neutral", because writing contexts and classroom conditions are always unique and constantly have to be reconstructed (Canagarajah 2015:127). In the socio-constructivist paradigm the writer's voice is constituted by the author and the author is a function of discourse. Even the definition of voice itself, regardless of whether it is viewed from an expressivist, socialised or multidimensional perspective, is constructivist in nature (Kanter 2006:55; Tardy 2012a:94), which suggests that writers themselves create and formulate the distinctive voices in their texts. A voice pedagogy should account for such differences, although, admittedly, this will constantly require renegotiation (Canagarajah 2015:138), and is a challenging notion in voice instruction.

Assumption #2: Voice is complex

The notion of the complexity of voice, validated both in theory and available practice, similarly needs continuous revision, questioning and development. Matsuda (2015) confirms this by alluding to the complexity of voice as the different layers in the development of voice which may include content knowledge, audience awareness, and even the repositioning of the self in complex relations (Matsuda 2015:154). Many scholars attest to the complexity of voice in various terms, such as being "multiple" (Scollon, Tsang, Ling, Yung & Jones 1998:228), "layered" (Matsuda 2015:143) and "changing as it develops over time and across cultures and disciplines" (Fløttum 2007; Hewings 2012; Hyland 2008a; Salager-Meyer *et al.* 2012; Silver 2012; Sperling *et al.* 2011:70). Voice is embedded in academic writing and both are needs-oriented and characterised by a continuous process of learning to write. The complexity of voice furthermore restricts and burdens a clear-cut operationalisation or designing of a course outline, which will hopefully develop

through more research, both theoretical and empirical. A pedagogy will always reflect this complexity.

Assumption #3: Voice is differently theorised and applied

The notion that voice is differently theorised and applied on various pedagogical and instructional levels is a fundamental assumption, which includes a clear exposition of voice in terms of a definition, as well as a mutual understanding of the concept between lecturers and students. Academics, teachers and supervisors envisage voice from an array of linguistic frameworks and methodologies (Guinda & Hyland 2012:3). Diversity in conceptions of voice among students and instructors is neither surprising, nor reason for concern. Understanding the construct of voice in different ways is evident from theories as well as practices of voice. The notion of voice should be understood in the same way by both students and instructors/supervisors to avoid potential misunderstanding and minimise perceptual mismatches (Petrić 2010). Tardy (2012b:93, 94) also alludes to a possible impediment of miscommunication due to voice being an unstable construct that must account for different constitutive parts. Canagarajah (2015:138) advocates an overt approach of constantly negotiating strategies in the pedagogical interaction and communication between different parties to the educational process. A shared definition is an imperative, such as Matsuda's (2001:40) definition which is accepted and applied by many scholars. When these preconditions have been met, "voice can become a useful tool for discussions about the student's writing" (Petrić 2010:334) and become a negotiated pedagogy.

Assumption #4: Voice is discipline-bound, context-, paradigm- and theory-specific

Disciplinary, paradigm- and theory-specific differences will have to be accounted for in a pedagogy for voice. Generalised assessment indexes do not take account of situated genre analysis, but within a particular discipline it is possible to index and assess features of disciplinary voice (Dressen-Hammouda 2014). The choices made by individual preferences of writers are both responsible for and due to disciplinary practices (Guinda & Hyland 2012:9). Discipline-specific requirements, practices and recommended formats all determine and impact on the product quality of the writing.

Hyland (2008a:6) unequivocally underscores the control of the disciplinary voice as a cornerstone in developing a convincing discourse. His numerous studies (Hyland 2001b, 2002c, 2004a, 2008a, 2013) on voice in corpus-based research validate voice as discipline-bound. Guerin and Green (2012) draw attention to contextualision of voice within the specific discipline, while Cotterall (2011:423) emphasises the pedagogical role of supervisors by 'inducting' students in discipline-specific writing practices. I endorse Petrić's (2010) recommendation of future research on disciplinary values and practices regarding voice, in particular in a voice pedagogy.

Assumption #5: Propositional content is not separated from voice, and contributes towards voice

Voice is conceptually determined by propositional content. Ifantidou states that metadiscourse contributes to propositional content (Ifantidou 2005:1331) and disciplinary knowledge (Charles 2007:493; Lee 2011:107; Thompson 2012:119). One of the dimensions of authorial voice is "the presence and clarity of ideas in the content" (Zhao 2013:201). Previous knowledge integration, as opposed to segmented learning, is an assumption of transferable knowledge (Maton 2009, 2014) to ensure cumulative learning.

Assumption #6: A pedagogy of voice is negotiated, not prescribed

Voice cannot be conferred on anyone, but is facilitated and negotiated with writers to be developed by writers themselves (Faigley 1989:144; Matsuda 2015:154). Voice is interwoven in discourse writing, and the "amalgamative effect" (Matsuda 2001:40) of voice is more than its separate parts. One of the collective ways (Canagarajah 2015:125) in which voice operates is in the symbiotic relationship between an instructor or supervisor and student where voice is negotiated by facilitating "both textual and embodied interactions as they co-mingle in instructional spaces" (Tardy 2012b:92). No rigid formulas for instructing voice are available, as voice consists of discoursal and non-discoursal features, mediated in written discourse (Matsuda 2015:141). Voice does not rely on rigid rules, although tools and strategies for application are available (Cappello 2006:483; Zhao & Llosa 2008:164). It is therefore a pedagogy of negotiated, not prescribed voice (Canagarajah 2015:125).

Assumption #7: Voice is co-constructed

Voice, like language, is a social construct, mediated by writer and reader in written discourse texts and co-constructed in "the complex interaction among various elements of writing" as a non-discursive component of voice (Matsuda 2015:141; see also Hyland 2008a:6; Tardy 2012a:40). In exploring "authority" in academic writing Tang (2009:171) points to the notion of authority as being both created by writers, and conferred upon writers by readers. This double-edged notion is similarly embodied in voice construction. Admittedly, this aspect of voice remains elusive since it deals with readers who bring their own assumptions, beliefs, values, and expectations, contexts, orientation, power, disciplinary knowledge and impressions to the writers' texts (Matsuda & Tardy 2007; Tardy 2012a). The text though, in which voice is manifested, remains the constant.

Voice is co-constructed (Canagarajah 2015), as it helps "to create a co-constructed, shared sociocognitive space that allows readers and writers to situate one another" (Dressen-Hammouda 2014:16). This expanded interpretation of voice is widely recognised in voice literature (Hirvela & Belcher 2001; Hyland & Guinda 2012; Ivanič & Camps 2001; Matsuda 2001; Matsuda & Tardy 2007; Prior 2001; Tardy 2012a, 2012b; Tardy & Matsuda 2009).

Assumption #8: A pedagogy of voice can demystify academic writing conventions

A pedagogy of voice can improve academic writing, since it raises critical language awareness of both process and product. It has been suggested that raising critical awareness about voice in an EAL writing pedagogy can be beneficial to writers in maintaining control over expressing the voice (and identity) they are projecting in their writing (Ivanič & Camps 2001:33). Voice is a crucial part of academic writing and can be accumulated and developed through writing experience (Cappello 2006:483), but cannot be reduced to mere teaching of citation conventions, language use, grammar, style and other academic writing features (Scollon *et al.* 1998:228). The importance of research on written voice contributes to the progress of EAL writing research and academic writing in general (Burke 2010; Chang 2010; Guerin & Picard 2012; Williams 2012; Yeh 2015). Teachers and writing practitioners can

demystify academic writing by assisting students to become active participants of academic conversations (Graff & Birkenstein 2010:ix-x).

Assumption #9: Voice is embedded in language and visible in texts through choices of tools and strategies

The feasibility of a voice pedagogy lies in the embeddedness of voice in language, and thus in written discourse (Matsuda 2015:141). In producing visible texts academic writers use language as medium to present themselves and their writing and to negotiate social relations with their readers (Hyland 2010a:127).

Overt assistance in the form of discursive features to support and teach students by means of an infinite range of voice possibilities that can be applied as textual features in writing should be made available by way of tools, toolkits and strategies. Features of voice can be compared to the availability of "a set of tools" (Zhao & Llosa 2008:164) or "pedagogically useful tools" which can "inform writing pedagogy for the teaching and learning of voice" (Zhao 2013:204). In order to construct a voice, a writer needs to develop a repertoire of discursive features, strategies and a voice toolkit. Tang (2009:173) comments on the usefulness of a "metalinguistic toolkit" to develop dialogic authority. Specific indicators of the kind of tools available for writers are provided by Tardy (2012b:94): "The *textual* component of voice includes linguistic and rhetorical features" which are textual impressions of writers' stance or engagement [emphasis in the original]. These available tools are often referred to as writing strategies that students can adopt to construct voice (Canagarajah 2015:138). While Hyland more subtly refers to the notions of stance and engagement to convey voice as ways in which writers implement "community sensitive linguistic resources to represent themselves" (Hyland 2008a:20) it is postulated by Tardy (2012a:39) that the notions of stance and engagement may be considered as strategies for expressing voice.

A myriad of choices are available to writers: choices, which align writers with one discipline rather than another, or choices from the plethora of language options in constructing a text. On the language level these choices can include for example vocabulary, tenses, linking devices, structuring preferences, use of pronouns and

referencing conventions (Guerin & Picard 2012:35). The literature on voice abounds with the significance of choices regarding voice. Voice is defined as "a quality of language that reflects authorial choice and can be taught" (Sperling *et al*. 2011:70). Academic writing is in fact a "creative recombination of voices" which is constitutive through choices (Ivanič & Camps 2001:31). Writers can choose from stance and engagement features to "construct authorial voice" (Hyland 2008a:5). Students should be helped to "make informed choices […] so that the writer's own voice can grow" (Veite & Phan 2007:39). There should be more available categories for voice to choose from than grammatical choices (Dressen-Hammouda 2014:15). Voice does not rely on rigid rules, but tools (Cappello 2006:483; Tang 2009:173; Zhao & Llosa 2008:164). The choices and availability of voice features, embedded in language, should equally be made available to writers.

Assumption #10: Strategies for writing with voice are teachable and learnable

If something is learnable, it should by implication be teachable (Zhao & Llosa 2008:157). Voice consists of discursive and non-discursive features (Matsuda 2001:40). Discursive/textual components include linguistic and rhetorical features. Strategies learnt and adopted in certain writing contexts can be transferred to other writing contexts (Canagarajah 2015:138) by dint of the transferability of knowledge (Maton 2009, 2014). Other scholars advised that a rich and "detailed theory of voice would hold great empirical and pedagogical potential" (Tardy 2012:b94) and that voice can be incorporated in course design (Macalister 2012:9).

What makes teaching voice different from the mere teaching of academic writing guidelines like grammar, referencing conventions, style, flow, coherence and argumentation? In one sense voice is a lens which provides another dimension and perspective on academic writing guidelines, as voice is not merely the sum of its parts (textual features) (Matsuda 2015:141). Voice is more than the constituent parts of writing. In another sense voice is constructed by using the textual, discursive features available in academic writing. It means that students have to be sensitised and alerted to the possibilities of voice in and beyond the accepted guidelines. Since the discursive/textual elements of voice include linguistic features, voice cannot

merely be textually identified, but also be taught by instructing an array of textual features (Tardy 2012b:94).

Hence, I propose that the metadiscoursal features of stance and engagement should be included as basic features that can be instructed to students as textual features of voice in academic writing. I would also recommend that the Engagement Framework as subset of the Appraisal Framework (Martin & White 2005) be included as a useful set of tools, i.e. linguistic resources available to writers to provide the means for the "authorial voice" to engage intratextually with other voices and adopt alternative positions in the communicative context. The voice heuristic explicated in Chapter 4 above includes individualised voice (how writers present themselves and their opinions in the text), two levels of socialised voice: intratextual dialogic voice (organising propositional content and guiding the reader through the text), and intertextual dialogic voice (engaging with the multiplicity of voices from sources outside the text, and with the reader) indicating that these resources and features of voice have to be negotiated between writer and reader.

Acknowledging the above-mentioned assumptions for developing a voice pedagogy implies accepting divergence and change as inherent in the construct of voice. Divergence and change are not issues that should avert or undermine attempts in developing a voice pedagogy, but rather act as driving forces.

7. CONCLUSION

This chapter aimed at establishing parameters for a pedagogy of voice, which should take cognisance of the reality that writing is an indispensable part of academic discourse. Another reality is that writing at this level does not come easily for most students and even at doctoral level is a daunting task. The plethora of textbooks and guidelines with "how-to-write" advice attests thereto.

Voice has not only become acceptable in academic writing, but has been welcomed as a non-negotiable notion of writing. Acquiring a voice is also reported as a struggle and a process of finding and developing an appropriate authorial voice. The significance of voice in advanced academic writing is not disputed in the scholarly

debate, though guidelines and strategies on how voice can be acquired are in short supply. Empirical research on the necessity of the facilitation and instruction of voice has fuelled further research into the viability of a pedagogy for voice. A paradigm shift between a predominantly pre-2000 expressivist and individualist approach towards the post-2000 recognition of voice and identity expressed by means of linguistic features in academic writing texts, exhibiting both aspects of individualised and socialised voice, requires a revised approach towards voice, including the facilitation, sensitising and eventual instruction of voice.

An array of approaches towards the facilitation of voice on a graded scale has been identified in recent post-2000 literature. Except for a few instances of critique and scepticism, positive attitudes towards the facilitation of voice were found, ranging from being cautious, positive, recommending and eventually propagating a voice pedagogy. Each category is identified by a number of distinguishing features. The category of caution is identified by notions such as awareness-raising and sensitising. A more compelling positive approach is recognised by verbs such as help, assist and facilitate. Promoting agency and empowering students is yet higher on the scale of recommending voice, with the eventual specific propagating of voice instruction, characterised by the use of words such as teaching and instruction.

The divide between the theoretical, abstract conceptualisations of voice and instructional application of voice in practice is perceived as an obstruction in establishing a pedagogy of voice. At the core of this disparity is the scarcity of operationalised voice rubrics, models and/or heuristics, without which the very complex, abstract, theorised construct of voice cannot be instructed. Already operationalised rubrics, models and heuristics were discussed and their value in paving the way towards a voice pedagogy.

Finally ten literature-based assumptions were discussed, which are to be taken into account in a pedagogy of voice. #1 Pedagogy is not neutral; #2 Voice is complex; #3 Voice is differently theorised and applied; #4 Voice is discipline-bound and context specific; #5: Propositional content is not separated from voice, and contributes towards voice; #6 A pedagogy of voice is negotiated, not prescribed; #7 Voice is co-

constructed; #8 A pedagogy of voice aims at demystifying academic writing conventions; #9 Voice is embedded in language and visible in texts through choices of tools and strategies; #10 Strategies for writing with voice are teachable and learnable. These assumptions form the basis of a pedagogy of negotiated voice.

The next chapter presents and discusses the findings and interpretation of the qualitative data obtained from supervisors and doctoral students on their understanding of voice.

CHAPTER 6 PRESENTATION AND INTERPRETATION OF DATA

1. INTRODUCTION

This chapter presents the interpretations of data collected in interviews of eight doctoral supervisors and students regarding their understanding and perceptions of authorial voice as a writing strategy in doctoral thesis writing. These doctoral supervisors and students were selected from eight departments within the Humanities faculty at a South African university. The departments include History, Linguistics and Language Practice, Political Studies and Governance, Social Work, Psychology, Sociology, Drama and Theatre Arts and the Odeion School of Music (the selection of which is discussed in the Methodology Chapter 2). The faculty of the Humanities was selected for the case study research, given their predominantly qualitative methodologies. Language departments were intentionally excluded, as their students receive direct writing instruction, and the goal of the research was to have a homogeneous group of students whose exposure to writing instruction was accidental and unstructured.

Furthermore, the chapter explores four main themes, called super families in Atlas.ti, which emerged through the qualitative content analysis of the data in response to the fourth research question: How is the notion of voice understood by supervisors and doctoral students?

The understanding and perceptions of voice by supervisors and doctoral students are compared throughout the discussion. The differences and/or similarities between the two sources of data are discussed separately under each theme and subtheme.

1.1 Introduction of code frame

In line with the directed content analysis followed in this research (see Chapter 2), I developed a coding scheme through which the data were organised into themes, subthemes and categories. In Atlas.ti terminology, the qualitative software computer

program that was used to code the data, the four main conceptual themes that emerged are called super families, and the 28 subthemes are called families. The following main themes (super families) emerged: assumptions of voice in doctoral writing; enablers or facilitators of voice in doctoral writing; impediments to voice; and salient elements of the voice construct in doctoral writing (Figure 7).
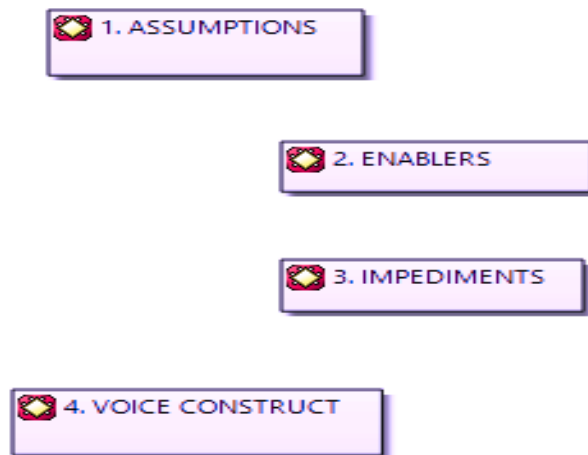
Figure 7: Four main themes (super families) emerging from data

The following five subthemes emanated from the main theme **assumptions of voice**: voice as process; product quality; disciplinary focus; generic core; and language proficiency on doctoral level. The second main theme **enablers of voice** yielded the following six subthemes: supervisory feedback; facilitation; co-construction through symbiosis; the role of background experience; the influence of explicit instruction; and the role of the reader/audience, which was further subdivided into the following categories: communication with the reader; readership/audience; and the question whether a reader can identify voice in a text.

The third main theme **impediments of voice** differentiated seven subthemes in the data: abstractness through metaphors; lack of writing experience and guidance; plagiarism; feedback that impaired voice; supervisors' restraining voice; discipline-specific requirements and/or restrictions; and English as an Additional Language. Three categories flowed from this last-mentioned subtheme: specific impediments; translation practices; and voice as mediated through language.

Voice as construct arose as the fourth main theme and is the heart of the discussion. The following ten subthemes emerged: uncertainty; expressivist approach to voice; constructivist approach to knowledge and voice; voice as choice; amalgamative elements inherent in voice; voice as conceptual content; voice as strategy or tool; voice as style. The last two subthemes, individualised voice (writer-oriented voice) and socialised voice (reader-oriented voice) respectively diverged into the following categories: individualised voice: first person pronoun and degrees of confidence; socialised voice: intertextual markers regarding author and sources; intertextual markers: reader communication; and intratextual organisational markers.

1 ASSUMPTIONS	2 ENABLERS	3 IMPEDIMENTS	4 VOICE CONSTRUCT
Process	Feedback	Abstractness: metaphors	Uncertainty
Product quality	Facalitation	Lack of writing experience and guidance	Expressivist
Disciplinary focus	Symbiosis/ Symbiont co-construction	Plagiarism	Constructivist approach to knowledge
Generic core	Background experience	Inadequate feedback	Amalgamative elements
Language proficiency doctoral level	Instruction (explicit)	Restraining voice	Conceptual content
	Reader/audience	Disc Spec ific requirements/restrictions	Strategy /tool
		English as an Additional Language (EAL)	Style
		EAL: specific impediments	Individualised voice: WOV
		EAL: translation practices	Socialised voice: ROV
		EAL: language-voice	

Figure 8: Four main themes (super families) and subthemes (families) emerging from the data

1.2 Legend of abbreviations used for supervisor and doctoral student respondents

In order to ensure the respondents' anonymity and confidentiality of their responses, the following abbreviations are used in the text. The abbreviations start with an

indication of the role of the respondent: S indicating supervisor and D indicating doctoral student. Since the discipline-specific data regarding voice transpired to be significant, the first letter (or two) of the disciplines in alphabetical order follows the S or D, as indicated in Table 9 below:

Table 9: Legend of abbreviations for names of supervisor and doctoral student respondents in alphabetical order of discipline

Department	Code supervisor	Code doctoral student
Drama and Theatre Arts	SD	DD
History	SH	DH
Linguistics and Language Practice	SL	DL
Odeion School of Music	SM	DM
Political Studies and Governance	SPSG	DPSG
Psychology	SP	DP
Social Work	SSW	DSW
Sociology	SS	DS

1.3 The effect of the respondents' cultural, linguistic and/or gender orientations on their perceptions of voice

Although participants that are representative of the demographic variety of the South African population would have been preferable in demonstrating the effect of these variables on perceptions of voice, the available sample determined the selection process (see Chapter 2, subsection 3.4). The supervisors consisted of 5 male and 3 female white Afrikaans-speaking persons. The doctoral students were demographically more representative of the South African population, and consisted of 3 white Afrikaans-speaking (1 male, 2 female), 1 white English-speaking female, 1 white German-speaking female, 1 IsiXhosa-speaking female, 1 IsiSotho-speaking male and 1 Setswana-speaking male. As the discussions below reveal, disciplinary differences played a crucial role in the respondents' perceptions of voice. It was found that the participants' language orientations also played a significant role, although it was not possible to signal differences in terms of comparisons, since for all the participants, except one, English is a second or third language. Neither gender-specific perceptions, nor cultural differences emerged, especially from the student participants. Further research in this regard is desirable within the South African higher education context

2. ASSUMPTIONS OF VOICE

The first main theme (super family) refers to five categories that became salient in the data through the content analysis, which I titled assumptions. Assumptions can be described as hypotheses or beliefs that something is true without the need for proof. Within the higher education context assumptions are principles, key issues and/or determinants peripheral to any teaching and learning situation or syllabi. The five assumptions include: 1) voice develops as a process; 2) the quality of the doctoral thesis as product was never negotiated or disputed; 3) the recognition of a general core of voice, which is generic to all disciplines; 4) a strong disciplinary focus as a precondition for fully understanding and applying voice; 5) a certain level of language proficiency as being non-negotiable in doctoral writing.

2.1 Voice as process

The 62 quotations (supervisors 28, students 34) on voice as a process underscore the importance of this subtheme. Cummins's view of "voicing" reflects the continual creating, changing and understanding of the process of voice in academic discourse (Cummins 1994:49; Ivanič 1998:95).

The supervisors were unanimous in their views that voice is a gradual process that develops, grows, and can eventually be mastered, as summarised in the following quote:

> You're not going to arrive at a certain stage one morning and 'Eureka, I got it'. It's a gradual process that evolves over time (SS6)

They were also outspoken about the ways in which voice can develop. Reading was important to both supervisors (SD4, SH, SP, SPSG, SS6) and students (DL5, DM28, DP6, DPSG18). Reading was mentioned in 12 quotes as a way of honing voice:

> It is a case of reading as much as possible to take note of as many other voices as possible and then, by becoming a relative expert of other voices, developing your own voice (SH18)

However, reading only the applicable discipline-specific sources in preparation for the thesis was not regarded as sufficient but should include interpreting and conceptualising the reading material (SPSG6). Students (DM28, DP6) agreed that not only reading but understanding was instrumental to developing voice:

> [U]nderstanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field (DP6)

Furthermore, reading specific to the field of study was encouraged by both supervisors (SD4, SH, SP6) and students (DL5, DP6) as an element that can facilitate the development of voice, for example:

> I find that the more they start reading on other psychobiographies, the more they start seeing examples of authorial voices. And so they start picking up on the idea of 'you know, you can also say something' (SP6)

> [Y]es of course the authorial voice develops as one is growing in a specific area of research through reading and spending time in that area (DL5)

Another facet of the growth of voice, which will be discussed in section 2 under Enablers of voice, is the symbiosis between voice and supervision. This relationship was described as conducive to the development of voice (SL, SM, SSW6). One of the supervisors expressed in emotional terms that it was one of the joyous things of supervising to see the growth of voice in students (SL25). The opposite experience was also asserted by a supervisor who ascribed the student's failure to a personal failure (SSW25) and motivated why she constantly "pushed" students to help them gain confidence (SSW10). Three supervisors (SM, SP, SSW25) regarded the building of confidence as an element of developing voice.

A perception shared by the majority of the supervisors included that voice most strongly develops towards the end of doctoral writing (SPSG, SS25). One of the supervisors (SH25) provided valuable insight into the interplay between process and end product. For decades the interplay of these concepts has been a bone of contention in literature on approaches to writing. The product-centred pedagogy to writing was followed until the early 1970s (Matsuda 2003). However, both product and process should be valued as fundamental elements of voice in academic writing, although a distinct shift towards the process of writing contributed to shaping writing (Tynjälä *et al.* 2001) and was referred to as "the process-writing revolution" (Casanave 2003:85). The view that the process is just as important as the end product (SH24) was clearly expressed in both the data and literature (Applebee 1986; Lonka 2003; Murray 2007).

The doctoral student participants (DD9, DH25, DL5, DM28, DP25, DS3, DSW6) experienced the development and growth of voice as a priority. Some (DD27, DH9, DL6, DP27, DSW27) expressed their reservations about their own position on this perceived growing curve, for example:

> But I do think there is a lot more voice now than for example in the beginning (DP27),

though some students admitted to have to a certain extent experienced growth of voice (DD9, DH25, DL6, DM3, DP25).

Students' reflections on voice development highlighted that the requirement of hard work pervades the process of writing (DL6, DP6, DS3):

> [F]or most of us you have to work on it. It takes time and it seems to grow exponentially as you progress through research (DM3)

It was evident that both groups of participants agreed that developing a voice was not a quick fix but a gradual process, among others, through reading in the field of study, understanding and interpretation. The supervisors' profounder experience was visible in their discernment between process and product, and the influence that supervision could have on voice. This was in contrast with the students' lack of authority, which was emphasised by their perceptions of still being in a learning curve, coupled with the focus on hard work as a prerequisite for growth of voice. Expressing uncertainty in acquiring a voice is not uncommon for doctoral students. Recent literature confirms that even doctoral students may need continued pedagogical support in acquiring and nurturing a voice (Guerin & Green 2012; Williams 2012).

While voice as a process emerged prominently from both the data and the literature, writing as a product elicited just as many comments.

2.2 Product quality
Product quality, as the inherent quality of the doctoral thesis, yielded 41 quotations (supervisors 29, students 21), which reflects the significance of this subtheme. These data stem from answers to interview question no. 25: Participants' perceptions about writing as a product; and the participants' assessment of the importance of voice in doctoral writing rated on a scale out of ten (question no. 29).

The significance of a doctoral thesis as a contribution to the body of knowledge is prominent in the literature (Kamler 2008:284; Mullins & Kiley 2002:370), and is confirmed by the expectations that institutions have of examiners (Tinker & Jackson 2000).

The importance of the product quality of a doctoral thesis was highly rated by the supervisors and the students. However, the supervisors gave more prominence to concepts such as the final impact, contribution, message and insight (SM29, SS29, SSW28, 29, SS30, SL1) as prerequisites for the thesis as final product. The majority of the supervisors emphasised the presence of authorial voice in a doctoral thesis as a prerequisite (SH27, SS27, SM25, SSW27), for example:

> [Y]ou can't get a PhD if you don't have voice (SL27)

The students also valued the importance of the presence of authorial voice as enhancing the end product or the thesis (DL, DD, DH, DM, DPSG, DSW29). Writing without authorial voice was compared to a newspaper report (DSW29) or computer generated data (DD29).

The responses of supervisors and students to the question "How important do you regard having/showing an authorial voice in doctoral writing on a scale of one to ten?" were very similar. Scores ranged from five to ten out of ten. One of the supervisors gave his perception as seen from the perspective of an examiner and concluded: "I will not pass it if there is not a clear voice" (SH20). Table 10 below lists the data from both groups of participants.

Table 10: Summary of participants' rating of the importance of authorial voice in doctoral writing on a scale out of ten

Supervisors		Students	
SD	5	DD	8
SH	10	DH	8-9
SL	10	DL	7
SM	9	DM	10
SP	10	DP	7
SPSG	7-8	DPSG	10
SS	8	DS theoretical	4-6
		analytical	5-6
SSW	9½	DSW	8

The high rating of the end product or quality of the final doctoral thesis is consistent with the general view of supervisors on a non-compromising approach to the standard of doctoral theses of researchers and examiners (Kamler 2008; Kamler, Beavis, O'Mara & Allard 2003).

In sum, the importance of authorial voice in determining the quality of the final product of the thesis was clearly stated by both groups of participants.

2.3 Disciplinary focus

The embeddedness of disciplinary differentiation has been expressed as fundamental to academia in Bartholomae's well-known quote that it is the "peculiar ways of knowing, selecting, evaluating, reporting, concluding and arguing that define the discourse of the community" (Bartholomae 1986:4). In addition, Guerin and Green (2012) accentuate the function of contextualising voice in advanced academic writing within the specific discipline. Hyland (2008a:6) unequivocally underscores the control of the disciplinary voice as a cornerstone in developing a convincing discourse. He also accentuates that good writing exemplifies an understanding of the discipline, its genres and conventions as representing the knowledge of that discipline (Hyland 2013:55). Consequently, effective writers construct texts that are discipline-entrenched and presented in such a way that insiders to the discipline will recognise them as, for example, 'doing biology or doing sociology'.

If the number of quotations denotes the significance attached to an issue, disciplinary focus outweighs most of the other subthemes. There are 98 quotations in total: supervisors 65, students 33. This issue featured prominently in supervisors' responses to diverse questions. The first question of the semi-structured interviews was: What do you consider a good doctoral thesis? The responses of 7 supervisors and 8 students to this question defined voice as discipline-bound (SD, SH, SM, SP, SPSG, SS, SSW 1); (DD, DH, DL, DM, DP, DPSG, DS, DSW1). While some answers were very specific, and even required it as a condition, others were more general, for example:

> I think it is very, very subject specific (SD1)
> Of course it depends on the discipline (SH1)
> I think in our field of study… (SL1)

The use of personal pronouns by some supervisors and students, which confirms the close identification with a discipline or field of study and demonstrates a significant affinity between students and/or supervisors and their disciplines, cannot be underestimated (Hyland 2004a:57-58):

> …in our field of study (DS7, SL19)
>
> …in my discipline at least (SS1) (also used by DP6 and DSW19)

In some cases, I noticed a very distinct disciplinary interpretation of voice, in particular in History and Psychology. The History Department, for example, has a student evaluation process. Thus it is assumed that those admitted to the doctoral programme already have their own personal voice and would be able to develop it within the disciplinary context (SH2, 28). The supervisor of Psychology similarly emphasised the need for an authorial voice in the field of psychobiography (SP5). However, certain conditions applied regarding how and where voice could be used in Psychology and Sociology:

> [T]hey need to listen to other authors' voices first (SP18)
>
> [Y]ou're allowed towards the end to use what we call 'enticing' language (SP22)
>
> [T]he actual stage where the own voice should surface is with the data analysis…and then in the final instance with the recommendations, the conclusion and the recommendation (SS8)

In the creative arts, such as Music and Drama, the opposite occurred, namely emotions were not necessarily separate from voice (SM7). Interpretational writing and a strong sense of a personal perspective in writing were allowed (SD5, 7, DD1, DM5). The practice-based profession, Social Work, also leaned towards a more personal style (DSW7, SSW7).

Apart from the close relationship between voice and a specific discipline, the broader context of disciplines in the Humanities and the close connection between voice and qualitative research, were also valued. One of the supervisors was quite opinionated about the hard sciences having "a little fixed recipe" (SP7), a view which is a reminder of Elbow's (1981) "cookbook" strategy to improve novice writers' writing until the recipes have been internalised (Freisinger 1994:25).

Commenting on a more personal, less objective style in the Humanities SL explained the different approaches to the Natural Sciences, in which the separate sections of a thesis are less connected, while, according to him

> …in the Humanities research it's much more enmeshed (SL19)

This view was supported by the supervisor from Sociology who argued that a more impersonal style made provision for voice, as opposed to a more objective and "recipe"-like style usually associated with a positivistic or a quantitative approach:

> I think this argument is very much imbedded in a positivistic approach where people are inclined to look objectively from the outside at science and to review the findings, and to review the hard facts. And as a result they tend to insist that it should be impersonal and objective (SS7)

This view is substantiated by Charmaz and Mitchell (1997:194) who already distinguished that in some authorship a proper voice is actually no voice at all, while especially in qualitative research the voice of the author acts like a transparent mechanism through which the facts are expressed and becomes an audible authorship.

However, the references to voice that are linked to the broader field of the Humanities and a qualitative paradigm were less pronounced among the student participants, although a few mentioned the context of their discipline, for example:

> [E]specially coming from my side, from the Humanities (DPSG1)

> [I]n History you cannot have an objective type of writing or thesis. For example with me, I am using the interpretive research paradigm (DH7)

According to DM, quantitative academic writing is objective, and not as expressive, while narrative, qualitative writing is more subjective (DM7). Thus, the kind of voice one would find in the hard sciences, which supports a quantitative methodology, is described as follows:

> The voice is authoritative in the sense that it is clinical and precise and to the point, not descriptive, no adverbs, no adjectives, it's very, very clear clinical to the core… It's actually very easy to read, it makes for a much stronger thesis first of all, because you don't go into such descriptive detail. You just simply keep to the point and you cut every unnecessary word that does not belong there (DM7)

In summary, the participants felt strongly about the disciplinary preconditions for voice, also within the context of the Humanities and the qualitative methodological paradigm. The influence of theory-, paradigm- and discipline-specific requirements that have been found to influence voice, corroborates Assumption #4 in Chapter 5. The marked disciplinary approach to voice also surfaced in the answers to question no. 19, namely a quotation from a Business Management perspective, where the participants had to comment on the appropriateness of the referencing. Many supervisors and students found the example difficult to answer and interpret due to its interdisciplinary nature and the presentation that was out of context. This confirms the assumption of the critical connectedness between voice and discipline-specific requirements. The issue as to whether a type of "recipe" or formula to improve students' writing is available is unravelled further in the next subtheme.

2.4 Generic core

The previous subsection has drawn the attention to the extreme weight attached to voice as contextualised in disciplines. This subsection, which deals with voice as having a generic core, might seem contradictory to the previous position. The acknowledgement of the disciplinary embeddedness of voice does not, however, dismiss *a priori* the interpretation of voice as having a generic core across disciplines - it very strongly emphasises the debate regarding the generic teaching of elements of academic writing as opposed to propagating the teaching of academic writing within the disciplines. One approach is the 'one-size-fits-all' proposed by Russell (1997), while the other is the Writing in the Disciplines (WID) movement, which has grown from the perception of a monolithic, universal approach to writing (Hansen & Adams 2010).

Thirty-eight quotations (supervisors 20, students 18) emerged in this subtheme. Although the majority of the participants supported the teaching of some form of generic core of voice which acknowledges awareness-raising, encouragement or instruction, others were indecisive or against this notion.

I will first discuss the supervisor's remarks and perceptions. The majority of the supervisors were positive that voice should be incorporated in academic writing

support. One of the arguments in favour of a form of generic instruction was, for example, that supervisors were not equipped to instruct voice (SSW, SS28). According to Paltridge and Woodrow (2012:101), an obstacle is created when supervisors who are familiar with the expectations of a thesis, are not always prepared to teach writing issues. A few supervisors argued in favour of initial generic instruction (SSW28, SD17, SL7):

> [A]ny scholarly body or any field of study you would have a body of knowledge; that is a sort of factuality that you can state as …I mean, the sky is blue (SL7). If you just teach somebody that the structure of a chapter is your conceptualisation, it will already bring voice (SL28)

Detail regarding how this generic core should be instructed included collaboration between the supervisor, doctoral students and writing support structures in providing guidelines and accommodating disciplinary needs (SD17, 28, SPSG28). The need for examples (SS28) was voiced, including:

> [W]hat [kind of] voice are you going to use and what is allowed and what not; can I use the word I? Must it be a third person, etc., etc. (SD28)

Furthermore, the need for familiarising students with a generic core of voice earlier during postgraduate studies was expressed as a priority (SS, SSW28), for example:

> [Y]ou do sometimes get students with a reasonable degree of potential; but because they haven't been through this process at the master's level; they are not familiar with it (SS28)

Not all were in favour of generic training of voice. SP's expressivist view of voice resulted in a double-edged answer:

> Most likely you will be able to give them some form of skill; but I don't think, I don't know of the authenticity thereof, and the emotional insight into what they are actually saying is going to be there. It will most likely be a window dressing authorial voice; not the authentic authorial voice (SP28)

Two of the supervisors rejected the possibility of instructing a generic core of voice, but for different reasons. SH (28) took an opposing view because of the assumption in the discipline of History that students already have a voice. The strongest view against the instruction of a generic core of voice, which should be factored into any instruction of voice, was the following:

> I don't think it can be effectively taught by someone who is not a practitioner of that discipline themselves…definitely not in a generic way, divorced from the field itself (SM28)

Essentially the same pattern was found among the student participants, although more students favoured the instruction of a generic core of voice through different forms of academic writing support (DL, DM, DH, DP, DSW28). The dire need for good training on different levels of instruction was recognised:

> [A] stronger bridging course for writing in general and then as time progresses, as people get more advanced in postgraduate studies I think it should get more a deeper writing,…developing your own voice (DM28)

> [A]cademic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it (DP28)

Only two students rejected instruction of a generic core of voice, both probably due to their expressivist approach to voice (DPSG and DS28).

The assumption that a generic core of voice exists, which can be instructed through different forms of academic writing support to students in various disciplines, was fundamentally recognised by the participants. This view confirms recent findings by Zhao and Llosa, who unequivocally state that "voice may be both learnable and teachable" (2008:166), also endorsed by Sperling *et al.* (2011:71). However, this does not necessarily mean that voice can be instructed detached from disciplines. The viability of instructing a generic core of voice should be compared with other data on voice facilitation and/or instruction as discussed below (see 3.2 and 3.5).

2.5 Language proficiency on doctoral level

Although only 14 quotations (supervisors 11, students 3) on this subtheme emerged, language proficiency on doctoral level featured prominently enough to be considered as an assumption. In particular, the majority of the supervisors did not wish to compromise on language proficiency in thesis writing:

> …PhD level, it must be written in excellent Afrikaans or English. Full stop (SH30)

> I mean we are accepting you and we take it for granted that you can write. Full stop (SH12)

> [T]here's no transparent reporting of something that is separate from that language in which you express it (SM29)

The general assumption among supervisors was that students should have an acceptable standard of writing at the PhD level (SPSG8), and some indicated from experience that their students were indeed articulate (SM6). SL took a clear stance against checking or correcting language as part of doctoral supervision (SL8).

The requirement of being proficient in English as a prerequisite for successful doctoral writing influences the expression of voice, as voice is mediated by language - confirmed in a South African study (De Kadt & Mathonsi 2003:93):

> [U]nfortunately there is a strong correlation between the two…if you want to be competitive, you need to be able to converse fluently in English, especially in the academic environment (SS9)

Three student participants described proficiency in English as an indispensable component of a good doctoral thesis:

> [I]it **needs** to be well written (DP1)

> [W]hen you get to a PhD level you **need** to know how to write (DS1)

> I don't think it is necessary to talk about it, but of course…the level of language, how comfortable you are with the language **to be able to** express yourself (DM1) [own emphasis added]

Although the issue of EAL writing is discussed in 4.8 below, which provides a different perspective on language proficiency, the assumption that doctoral students should be proficient in English should be noted (SM1). Since the prediction is that by 2050 more than half of the world's population would be speaking English, and numerous doctoral students studying at universities overseas write their doctoral theses in English by choice, proficiency in English becomes an absolute requirement in academia worldwide (Hyland 2013:54; Zamel 1995:506). English is similarly described by Hyland (2013:54) as "becoming less a language than a basic academic skill" for writers worldwide. The assumption of an appropriate level of language proficiency, in particular English, as endorsed by Paltridge and Woodrow (2012:89), constituting a core assumption of voice, must not be underestimated and needs to be accounted for in any debate on voice.

3. ENABLERS OF VOICE

The second main theme (super family) flowed from a class of subthemes that share the characteristic of providing assistance. The word 'enablers' is used as a descriptor for the cluster of subthemes since the provision of resources or opportunities to make something possible was shared. Six codes were assigned to voice as enabling elements: 1) supervisors enabling students through feedback; 2) facilitation of voice; 3) co-construction of voice; 4) the specific need for instruction of voice; 5) the writer's own background and inherent and latent writing experience; 6) the reader or audience as a crucial external enabler. These enablers are subsequently discussed by indicating how on different levels they have all been perceived as catalysts in the process of empowering students to develop a stronger authorial voice.

3.1 Feedback

This subtheme comprises the feedback by supervisors on students' use of voice in thesis writing, and how feedback and comments can support and empower students. Thirty-five quotations provided insight into this almost privileged, private communication between supervisor and student, confirmed by Cargill and Cadman (2007:190). The feedback pertains to supervisory feedback regarding voice in doctoral students' drafts in the disciplines selected for this study. Recent research by Basturkmen *et al.* (2014) validates the view that feedback is an essential component of doctoral supervision. Caffarella and Barnett (2000) confirm that feedback on drafts contributes to students' understanding of the process of academic writing and the improvement to the texts. However, little research has been done on the specific types of responses that supervisors give to their students on this level.

Responses to question no. 13, whether supervisors ever used the phrase "where is your voice?" in their feedback, are discussed in this subsection, which yielded 35 quotations (supervisors 21, students 14). Although the presence of voice was regarded as a vital part of doctoral writing (as discussed in 2.2 above), only two of the supervisors (SH, SSW13) confirmed that they used this specific phrase "where is your voice?". Some did not answer directly (SD, SP, SS13), while others rejected this kind of feedback (SL, SM, SPSG13). It could be inferred that they regarded this question as too direct or insensitive. One of the supervisors advised that they should

"be careful on their wording" (SP13). This view is in line with Li and Seale's (2007:512, 523) advice on constructive supervisory feedback which should always remain polite and contribute to an educational relationship. The supervisors who did not favour the phrase "where is your voice?" responded by giving their own preferred phrases. Examples include:

> What's your opinion? (SD13)
>
> Is that the only view possible? (SH13)
>
> I don't hear your argument (SL13)
>
> So what? What do you want to say? (SPSG13)

Additional remarks by the supervisors highlighted the crucial aspect of positive confirmation (SD30), combined with a view of teaching students to catch fish rather than merely giving them the metaphorical fish (SM13, SS15). The endorsement by supervisors that feedback, particularly on voice, can empower students to develop voice was found throughout, for example:

> I think that through the course of different feedback cycles they do develop that authorial voice spontaneously (SM25)

The students were more reluctant to answer, but confirmed the gist of the supervisors' answers. Only two indicated that they sometimes receive feedback such as "where is your voice?" (SDH, DPSG13). One of the students said that she was actually encouraged to bring out her own voice even stronger (DM13).

A remark such as "so what" could also serve as a prompt to dig deeper (DSW13). Some deemed that comments such as "explain" or "elaborate" (DH, DL13) were more valuable than a seemingly vague comment "where is your voice". The students' comments did not match the precision and variety of those of the supervisors. A possible explanation could be that students were the receivers of the comments, whereas the supervisors realised the importance of being precise and cautious in their formulation of comments in feedback.

In sum, both supervisors and students' comments on this issue provided valuable insight into student writing in general and doctoral writing in particular as asserted by Basturkmen *et al.* (2014); De Kleijn, Mainhard, Meijer, Brekelmans and Pilot (2013);

and Caffarella and Barnett (2000). The next subtheme, namely facilitation, is closely linked to the notion of feedback.

3.2 Facilitation

Facilitation refers to the act of a facilitator engaging in the process of assisting effective learning or developing certain skills. Facilitation in the context of doctoral supervision goes beyond mere feedback as discussed in 3.1 above. The 94 quotations (supervisors 46, students 48) are indicative of the high ranking of this subtheme, which interprets the supervisory role in developing the student's voice. This category is in line with the literature which proposes that an exploration of "'authority' can be facilitated" through emphasising a writer's voice (Tang 2009:181). The supervisors assumed the role of "the facilitator" (SP17, SH29, SPSG28, SSW27), or at least as an aspect of supervision (SM28). The student participants also identified the supervisory role as providing guidance (DD19, DS17). The supervisor's influence was a vital impetus to showing voice (DPSG28, SP27).

The terminology used in the responses broadly reflects the terminology of the 'pedagogy of voice continuum' (see Chapter 5; Canagarajah 2015; Ivanič & Camps 2001; Matsuda 2015). On the cautiously positive side, awareness-raising and sensitising students to voice were found to be mechanisms helping students to maintain control over projecting identity and voice in their writing (Ivanič & Camps 2001:3; see also Tardy 2012b:93). Scholars in the field of voice regard awareness-raising as a starting point in voice pedagogy (Hirvela & Belcher 2001:104; Prior 2001:77). Surprisingly, many participants used the term "awareness-raising" (HD28, SP23, DL6, DP6, DSW27) and other synonyms on the same intensity level such as "awaken" (SP28) and "encourage" (SPSG23, DD28, DM27, 28, DS27).

The continuum terminology contained expressions with a more positive emphasis such as 'assist', 'help', 'facilitate', 'guide', and 'lead' than the above-mentioned terminology found in both the data and literature. Supervisors indicated a continuum of first awakening and then facilitating or guiding students into expressing their own voices (SP; SPSG28, SSW25), for example:

> Helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice (SSW25)

Examples from other empirical research concerning "helping" students to attain voice confirmed the use of such terminology (Chang & Schleppegrell 2011:148; Stacey 2009:345; Tardy 2016:17; Zhao & Llosa 2008).

The students gave preference to the term 'guide' since it was used ten times with reference to the expectation of the supervisor to act like a guiding post (DH28x4, DPSG2, DS5, DS17x2, DS29x2). Synonymous with help is "assist", which reflects the same sentiment. However, it was used only once by a supervisor (SP19), although it is distinctly used in the development of an authorial voice in the literature on EAL writing (Chang 2010:6).

A cluster of terminology denoting intensity or urgency was used by some supervisors. The terms range in intensifying order from "emphasise" (SPSG26) to "prompt" (SM27, SPSG29) to "push" (SH28, SSW25, 27), to "dragging it out" (SPSG26). However, this category was not found in the scholarly literature, which may be due to the supervisors' inability to adequately assist students to develop voice, or utilise correct formulation.

Some supervisors (SS9, SH28) went beyond mere awareness- or consciousness-raising (also recommended by Burke 2010:306) towards a more specific pedagogical application of "voice as an analytic tool", espoused by Hirvela and Belcher (2001:104) and Yeh (2012:236). The following quotation provides a description of how voice as an analytic tool can be applied in order to develop and elevate students to a higher level of writing with voice (confirmed by SS9):

> I don't think taught, but I think **introduced to**. Or, **explaining what your own voice is and how it can come to the fore**; and **the freedom that you have and the restrictions that you have**. I think if there is **clarity** on that for the students, they might use it. And **the ways how you can express your own voice**. Yes, the ways how, and **what is allowed and what is not**. I think **clarity** on that could be helpful (SD28) [own emphasis added]

According to supervisor SH another facilitation tool should include students being exposed to literature with clear authoritative voices (SH28). They should be provided with clear pointers, brief frameworks and examples (SH28).

Specific recommendations in the students' answers were limited, although a few mentioned the need for clarification (DL28, DSW6, 28), and guidance in finding and using their own academic voices (DP27). Cotterall (2011:423) emphasises the pedagogical role of supervisors by "inducting" students into their discipline's writing practices. The idea is similarly expressed as "cognitive apprenticeship" (Ding 2008:6) and "promoting agency" (Canagarajah 2015; Hutchings 2014; Matsuda 2015). Only one reference in the data was made to the negotiation of voice between student and supervisor (DS3).

It is interesting to note that the concept of power, which is prevalent in the Academic Literacies approach, did not emerge from the data. The demographic representation of the respondents is described in section 3.1 above. Although admittedly the supervisor cohort do not reflect the South African demographic diversity (due to reasons explained in Chapter 2 (3.4), the student respondents reflected some diversity. Yet the concepts of power relationships and empowerment, often found in the South African literature on voice, did not emerge in the data. The Academic Literacies approach, particularly in the South African context of disadvantaged students from diverse backgrounds, aims at empowering the unheard voices, carrying the overtones of (political) voices unheard beneath the institutional structures (Thesen 1997:494). Thesen (1997:508) maintains that many students at UCT have an inherited view of culture which obstructs their engagement with multivoiced texts and debates. Thus, voice is regarded as a tool that can empower the culturally determined voices of those who might feel alienated from the seemingly privileged L1 writers.

Recent research based on the constructivist approach introduced two levels of empowerment, namely empowering with and empowering by. 'Empowering with' indicates the availability of choices of meaning-making resources (Yeh 2012:236) as empowering tools in writing assistance, while 'empowering by' refers to teaching approaches aimed at empowering students to be "critical and voiced writers" in constructing meaning in their own writing (Burke 2010:313). Table 11 below includes a summary of the diverse nuances and degrees of facilitation of voice in the data compared with the literature on the continuum of voice.

Table 11: Summary of types of supervisory facilitation of voice – a comparison between literature and data

Literature	Data
Awareness-raising • Canagarajah (2015: e.g.122, 123, 124, 127) • Prior (2001:77) • Ivanič and Camps (2001:3, 31) • Tardy (2012b:93)	**Awareness-raising** (DH28, DSW27; SSW6, SP6) Synonyms also found: **encourage** (DD26, DS27, SPSG23) **influence** (DPSG28) **introduce to** (SD28) **awaken** (SP28, DPSG5)
Voice pedagogy should go **beyond mere awareness-raising** • Analytic tool: Hirvela and Belcher (2001:104) • Matsuda (2015:154) • Zhao and Llosa (2008:164)	**Voice as tool**, and the need for **specification**: (DL28, DSW6, 28, SD28, SH28, SSW25) **Expose to** (SH28)
Facilitate • Canagarajah (2015:124) • Tang (2009)	**Facilitator** role of supervisor (SP17, SH29, SM28, SPSG28, SSW27) providing **guidance** (DD19, DS17, DPSG28)
Help and **assist** • Guerin and Picard (2012:33, 35) • Zhao and Llosa (2008: e.g. 157,164, 166) • Castelló, Iñesta *et al.* (2012:97-113) • Tardy (2016) • Chang and Schleppegrell (2011:140, 141) • Chang (2010) • Yeh (2012:236)	**Help/assist as synonyms**, also **guide, grow, nurture** **Guide** (DH28, DPSG2, DS5, DS17, 29; SP6, 9, SP17, SPSG28) **grow** (DD28, DL5, DM3, DS4, 6, 17, SL6, 25, 28, SP25, SPSG27, SSW17) **nurture** (DS4,28) **assist** (DP27, SD24, DD28, DH28, SP17, SPSG28)
No references found in literature	**Emphasise** (SPSG26) **prompt** (SM27, SPSG29) **push** (SH28, SSW25, 27) **drag out** (SPSG26)
Empower students to be critical and voiced writers in constructing their own meaning • Burke (2010:313) • Yeh (2012, 2015) Voice as having agentive features - supervisors/teachers can **encourage agency** and explore how students **negotiate** this agency: • Canagarajah (2015:125) • Hutchings (2014) • Matsuda (2015)	No references found in data **Negotiate** (DS3)

Based on the findings of this study as well as the literature on voice, a continuum of approaches to the facilitation of voice is a crucial facet in the awareness-raising and possible instruction of voice – an aspect that needs further investigation. Therefore, as another dimension in the facilitation of voice, the next subtheme includes a discussion on the close relationship between student-writer and supervisor.

3.3 Symbiosis/symbiont: co-construction

Symbiosis refers to a relationship in which interdependence, interaction and co-operation are embedded. This subtheme is an extension of the previous subtheme of facilitating voice, but with a stronger emphasis on the symbiotic relationship between supervisor and student, which may result in the co-construction of voice. The postgraduate supervision relationship has been identified as a "pedagogical relationship" (Wisker *et al.* 2003) and also as a "symbiotic and cordial relationship" towards maintaining a relationship characterised by mutual cooperation (Li & Seale 2007:511, 522). I find Kamler and Thomson's (2006:18, 19) clarification of supervision pedagogies[9] enlightening in this regard, namely a space in which both supervisors and doctoral students are learning selves in an open dynamic relation with knowledge, where the learning self of the student is a continuous moving self.

The high number of quotations (64: supervisors 31, students 33) indicates the significance of the supervisor-student relationship for both parties. The supervisor-student relationship was described as a synergy, disclosing the two sides of the relationship (DS3), substantiated by Calabrese and Smith (2010). Supervisors typified the relationship as an informal type of discussion (SD28, SM19) characterised by close collaboration that deeply influences the student (SL25, SP27, SS6), and reflects the cooperative relationship described by Li and Seale (2007:522). This function could, among others, take on the role of playing the devil's advocate (SP27), but also rebuilding a "puzzle" with a student (SP6).

The symbiosis described by the supervisors was recognised by the students as well, for example:

> [A] very symbiotic relationship between student and supervisor or supervisors (DS8)

> It is [like] a double sided blade (DS3)

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[9] An exclusive discussion on the role of doctoral supervision, including the intricate psychology in the process of supervision will not be provided since it has neither been part of the interview questions, nor were any such data retrieved. The data merely gave a snapshot of the privileged supervisor-student relationship in the process and facilitation of voice – a relationship described as "an intensely private affair" by Kamler and Thomson (2006:10). Although some of the supervisors mentioned the benefits of good supervision (DH25) and the effects of poor (SM17) supervision, it is not the focus and purpose of this discussion.

> [T]hey do encourage, but also they do taper it in (DS27)

The supervisory relationship was also experienced as a process of negotiation (DS1). Kamler's (2008:290) description of the symbiotic relationship in which the supervisor keeps the student "in the game", was echoed in a vivid description by one of the student respondents who sees the supervisor

> almost like a dance partner that goes through all these processes with you…you won't be able to dance if the supervisor is not a part (DP17)

Some scholars and practitioners propagate the operationalisation of theories on voice which necessitates the co-construction of voice (Canagarajah 2015:123). In a recent empirical study on measuring the voice of disciplinarity in experienced postdoctoral students in Geology, Dressen-Hammouda (2014) found that features of disciplinary voice could be indexed and assessed, which confirms the socialised notion of voice as embedded in the interaction between writer and reader, thus confirming the notion of the co-construction of voice (Canagarajah 2015).

The supervisor-student relationship in co-constructing voice, as propagated in literature, was succinctly articulated by SM:

> I think that **that relationship between supervisor and student is the space where authorial voice happens** (SM17) [emphasis added]

It was perceived that co-constructing voice was part of a higher level of supervision (SS6, 8, SSW28). Examples were given on how to advance from co-operation to co-construction of voice, for example providing opportunities for students to unpack their thoughts through think-aloud sessions (SP6) and persistent encouragement or "pushing" students to reach the expected level of interpretation and voice (SH22, SP27, SSW25). Acquiring a voice is recognised as a process of co-construction as illustrated by supervisor SS:

> [I]t's not something that is going to happen **if you fly solo** (SS6) [own emphasis added]

This understanding of facilitation resonates with Canagarajah's emphasis that teachers should recognise their roles in facilitating students' negotiation of different types of voice (Canagarajah 2015:137).

Although the majority of students was more inclined to express their dependency on supervisors as sounding boards or safety nets (DS1, DH6, DM13, DPSG28, DSW28), some confirmed the view of a supervisor as a metaphorical dance partner (DP17), in other words, a relationship of negotiation (DM8, DS3):

> If you have supervisors who **negotiate with you**, **who are open, who inspire you and, and want to bring out you in your PhD**, yes, I think you have a voice (DS3) [own emphasis added]

However, not everyone shared the opinion that supervisors only guide, facilitate or support in the positive sense of the word. Some acknowledged that their function could also be to "taper" voice (DS27, DM8, DPSG2) while another student was disgruntled as he experienced that his voice was channelled too strongly by his supervisor who, apparently "dictated" his voice (DPSG2).

It is clear from the data and the literature that the supervisor-student relationship is symbiotic, yet essential in the co-construction of voice. The student-supervisor relationship, in particular regarding the facilitation of voice, can be a double-edged sword, but can also be harmonious and accommodating like dance partners in shaping the student's voice.

3.4 Background (experience)

The 18 quotations (9 each from supervisors and students) on the value that experience or background could have on enabling a better command of voice in writing are adequate to justify inclusion of this subtheme. The presence of a good voice in doctoral thesis writing was ascribed to more than supervision, facilitation and instruction, and included factors such as background and experience. As this aspect of voice is difficult to assess in any form of writing evaluation, the data provided valuable insight.

It was found that supervisors often linked a command of voice to more senior doctoral students (SH2, SL2, SM28) and thus a connection between age, experience and voice was established:

> If they are a little bit older, more experienced, have read a lot, sometimes they are more able to have their own voice (SSW27)

Reading was also mentioned as a factor, especially in the disciplinary field, which enhances the product quality (SM28, SS5, SSW25). The connection between reading and insight, coupled with improving the ability to write with voice, was sustained by most of the student participants (DD6, DP6, DS2, DSW5, DM5). The students in Ivanič's (1998) study recalled that they acquired language through their reading which also filtered into their writing. Reading should be understood as a way of actively entering a conversation (Graff & Birkenstein 2010:xvii).

A few students were explicit about the influence of their own "cultural background", general life experience and teacher influence on the awakening or development of their authorial voice (SM5, DS9, DSW5). Noteworthy is the reference to modelling of voice by a teacher, which DSW instinctively followed (DSW5). The data confirm Ivanič's view that voice is the product of the writer's past experiences with voice, which are termed "literacy practices" by Ivanič (1998:182), and "inherited voice" by Cummins (1994:53). I suggest that the terms 'natural inclination' or 'nurtured inclination' be used for this phenomenon..

In summary, previous exposure to different aspects of voice, background and reading or writing experiences apparently has a formative influence on the ability to write with voice. Admittedly, this influence is difficult to measure or separate from other influences.

3.5 Instruction (explicit)

As expected, the student participants more intensely voiced their perceptions of and need for writing instruction to facilitate voice than the supervisors. Two-thirds of the 53 quotations were from the doctoral students (supervisors 21, students 32). This subtheme describes the perceptions whether explicit writing instruction is beneficial or not. Though the supervisors were not insensitive to the need for instruction, the students are the ones in need of help. These findings are corroborated by Caffarella and Barnett (2000:43) who found that doctoral students welcomed the teaching of scholarly writing. Kamler agrees that with an increasingly diverse student population, the doctoral writing process is unfortunately often being overlooked and taken for granted (Kamler 2008:285).

The data emerged from a combination of question no. 14: "Do you think doctoral students need formal writing instruction?" and question no. 17 whether academic writing was the responsibility of the student, the supervisor, support structures, and/or the final language editor. The respondents had to indicate and motivate their preferred hierarchy. All the students agreed that the responsibility for good academic writing lies with the student-writer. Furthermore, the majority of participants agreed that the main onus (DD, DL, DS, DP, DH, DM, DSW17) was on the student to obtain assistance with writing and thereafter the supervisor should provide writing support.

The supervisors' perceptions of the value of writing support were varied. Five supervisors ranked the importance of writing assistance (writing centres, workshops or writing guidelines) in the third position, below those of the student and supervisor (SD, SL, SP, SM, SSW17). Three of them ranked writing support in the second place as being responsible for the level of the students' writing (SS, SH, SPGS17). All the supervisors were familiar with the academic writing support provided at the institution where the data were collected. Positive remarks regarding the role and influence of writing support in general included:

> [S]upport structures can go a long way to mitigate and to alleviate the problem (SS17)

The majority of the supervisor participants chose a form of hierarchical ranking, in other words choosing their preferred order of importance, for example 1 to 4, or 2, 1, 3, 4. SL on the other hand proposed an inclusive and shared circular model where writing assistance is regarded as everybody's responsibility:

> [T]he student is in the centre, but all of them in support at a similar level (SL17)

The preference for a more holistic view in which all role-players (student, supervisor, writing support structures and language editor) co-operate was suggested by SS and SD (17).

Two of the supervisors (SH, SPSG17) stated that the responsibility of thesis writing lies with the student and writing support structures, with the supervisor in a lesser position. Four supervisors proposed a ranking in which the student, in combination with the supervisor, was put first (SD, SP, SM, SSW17). This order was, however,

not favoured by any of the doctoral students. It could be attributed to a close supervisory relationship where the supervisor is regarded as the leader or facilitator and the one taking the final responsibility (SD17, SP17, SP18). A summary below (Table 12) provides a visual synopsis of the participants' perceptions of the responsibility levels regarding thesis writing (as reflected in interview question no.17).

Table 12: **Summary of participants' perceptions of the responsibility levels of thesis writing**

Question: Is writing the responsibility of…	1. the student	2. the supervisor	3. other forms of writing assistance like writing centres, writing workshops, writing guidelines	4 the final language editor?
Order preferred by supervisors and students				
SD	1	2	3	4
SL	Student in centre, 2, 3, 4 on similar levels of support			
SS	1	3	2	4
SP	1	2	3	4
SH	1	3	2	4
SPSG	1	3	1	4
SM	1	2	3	4
SSW	1	2	3	4
DD	1	3	2	4
DL	1	3	2	4
DS	1	3	2	4
DP	1	3	2	4
DH	1	3	2	4
DPSG	1	2	3	4
DM	1	3	2	4
DSW	1	3	2	4

In addition, some of the supervisors stated that students experience increasing difficulties with scientific writing (SD, SH, SS, SPSG14), which is substantiated by the literature (Cotterall 2011; Guerin & Picard 2012; Li 2008). Prior (2001:77) went even further by propagating the need for instructing a fuller range of voice functions through models in writing instruction. Students, and even some staff members, are anxious about enrolling for postgraduate studies due to a lack of writing experience and the high stakes of publishing (SD, SH, DPSG14). Research strongly indicates that institutions recently started realising the need for effective writing assistance (Basturkmen *et al*. 2014; Cotterall 2011; Guerin & Picard 2012; Starfield & Ravelli

2006) despite the fact that it is often assumed that doctoral students do not need writing support. The reality that even doctoral candidates require writing assistance is acknowledged by scholars (Cotterall 2011:413; Guerin & Picard 2012; Li 2008). A noteworthy contribution to this debate is Kamler and Thomson's (2006:10) suggestion that when writing assistance is provided for doctoral students it should occur outside of the supervisory relationship.

Contrary to expectations, there is a virtual absence of reference to textbooks in providing guidance on voice (except for DM11, SD17, SSW17), and if they were provided, these guidelines were more confusing than clarifying (SSW7, SD17). The scant representation of this subtheme confirms the findings of my research on textbooks on doctoral writing published during the last ten years (2005 – 2015, as discussed in Chapter 1).

This subsection showed that both the data and the literature emphasise the importance of explicit instruction of voice in academic writing. Due to their personal experience, the doctoral students in particular favoured academic writing instruction. The next section deals with the role of the reader/audience and their influence on the projection of voice, an issue on which the respondents had equally strong opinions.

3.6 Reader/audience

The significance of the reader with regard to writing and voice construction is reflected almost equally in the perceptions of the supervisors and students (with 108 quotations). Three distinct categories appeared in this subtheme: 1) reader communication as level of engagement; 2) the intended audience or readership, and 3) the identification of voice by the reader.

Substantive research is available on the multiple components in the writer-reader relationship (Canagarajah 2015; Hyland 2001a; Matsuda & Tardy 2007; Tardy 2012a). The literature unequivocally accepts both authors and readers as the two components needed to co-construct voice (Canagarajah 2015:125).

The large number of quotations in the data is a reflection of the intensity of the debate in the literature (Dressen-Hammouda 2014; Hyland 2001a; Thompson 2001). Voice as a social construct not only mediates the communication between writer and reader through the text (Hyland 2008a:6, Kuteeva 2011:44; Lillis 2001:27; Matsuda 2015:131), but also embodies the authority bestowed by readers upon writers (Tang 2009:171). This is recognised by Matsuda as the non-descriptive features of voice (Matsuda 2015:144).

3.6.1 *Communication with the reader*

The majority of the participants (supervisors and students) identified two complementary features: the propositional content, which is also called message or argument, and structure of the thesis (SD1, SH 22, SM21, SS29, SL24, SPSG22, SSW22, DP26, DM24, DSW24). These are crucial elements in communicating with the reader. The balance between these elements was summarised by SS:

> [Y]ou can have the best data in the world, and it can be solid and your methods can be absolutely impeccable; **but if you can't package that**…; and **the way that you package that is by means of your academic voice** – your writing style, **the way you communicate the message**. (SS30) [own emphasis added]

Both groups of participants acknowledged clear communication with the reader as a non-negotiable (SD1, SL5, SPSG22, DD1, DP26) and explained communication as engagement with the reader as follows:

> [W]hen I write I think of it as though I am communicating with my reader (DH21)

> …my audience that I engage with (SL20)

Clarity in writing, as highlighted in Zhao's empirical research on readers' perceptions of voice as the *"pulling in of the reader"* (Zhao 2013:211 [emphasis in the original]), is considered as integral to the realisation of voice. According to the participants of this study, engagement meant pulling readers into the text by skilfully steering their thinking towards accepting the writers' arguments, for example:

> So, authorial voice in my opinion would be if you can convince me in the first paragraph (SS5)

The importance of not losing the reader (DS8, DD5, DP10, SM1) and advice on keeping the reader interested (SH22, SM21, SPSG21) are in line with Ivanič's

(1998:242) remarks about writers having to shape their texts to the expectation of their readers. This is also reminiscent of Hyland's interpretation of engagement as "reader-oriented interaction" (Hyland 2008a:11). The data in this regard confirm that writers seek solidarity with readers in order to influence the reader to accept their propositional statements.

3.6.2 *Readership/audience*

The question regarding whom the participants positioned as their anticipated readers yielded interesting answers. The answers disclosed two dimensions: first, whom they regarded as their readers; and second that the anticipated reader influenced the expected level of the writing (SS21). Different kinds of writing are directed at different audiences, which determine the style of writing (DD20), for example:

> Ordinary readers (SD, DD1)
>
> The ordinary citizen out there (SH21, DH20)

In general, the answer to the question of who the anticipated readers would be was the scientific community (SSW8, SS6, SL20). Some preferred to think of a real reader (DS2), such as a supervisor (DP20) or mentor (SM20). This view is in line with Kamler and Thomson (2006:22) who acknowledge the supervisor as a key reader and respondent to the emerging doctoral text and as such representing the scholarly community. All the respondents, supervisors and doctoral students in their position as writers, had anticipated or real readers in mind who were present in the writers' minds, influencing the positioning of their voice.

The construction of a reader through own experience as indicated by some of the participants, was recognised by Hyland (2001a:551, 2002a) as one of the mechanisms that writers use to acknowledge the writer-reader relationship and the conversational character of writing (see also Swales 1990). The data also confirmed that readership is neither a homogeneous group nor consisting solely of academic readers, but includes any reader, whether specialists, students or lay people.

A related category of readership emerged in an answer to a question whether readers would be able to identify voice in a text:

3.6.3 *Can a reader identify voice in a text?*

The third category in this subtheme is whether the participants as readers could identify voice in others' writing, and whether voice could be identified by readers in general. The notion of discerning other academics' voices is emphasised in the literature (Nelson & Castelló 2012:29-30), particularly where the reader is familiar with the author (Castelló, Iñesta *et al.* 2012; Spivey 1997). Six of the eight supervisors indicated that they would generally be able to identify voice in texts (SH, SL, SM, SP, SPSG, SSW27), while two added provisions such as familiarity with the writer, argument, paradigm or field of study (SH, SS27).

Four of the student participants were positive that voice could be identified (DD, DL, DP, DPSG27). The majority were more sceptical, and set conditions such as the experience of the reader (DSW27), or how well the reader knew the subject (DM, DP, DS27), as demonstrated by the following quote:

> An educated reader, certainly somebody who is marking would certainly strongly be looking for a voice…[while] the uneducated reader will find it attractive reading, pleasant reading, but they would not consider it as a voice (DM27)

According to the literature the ability to recognise voices from texts can be developed (Nelson & Castelló 2012:29-30).

The three subsections regarding the reader include discussions on the active role of the reader as addressee in academic discourse, which confirms the central aspect of writer-reader communication through which the writer engages with the reader and negotiates a position. When writing is perceived as interactive, the writer projects his/her message in a clear way in order to fulfil the needs of the potential audience. The pulling in of the reader was clearly regarded as integral to the realisation of voice in written discourse. The findings from the data endorsed the significance of voice as a social construct mediating writer-reader communication, as proposed in the literature. Concerning the issue whether readers can identify voice in a text, neither the literature nor the data were convincing. It was easier though to identify a text that lacks voice. Further research regarding this issue is needed.

In addition to the six enablers discussed above, which make a positive contribution to the scholarly debate and signal development towards the practical instruction of

voice in academic writing, the data also yielded notions that can impede voice. These will be discussed in the following section.

4. IMPEDIMENTS OF VOICE

Impediments refer to obstructions, barriers or something that hinders progress, impedes a pathway, making it difficult to do or complete something (Merriam-Webster dictionary 2017: online). Impediments are thus the opposites of enablers. Eleven subsections which could impair voice were identified in the data. The first subsection on the participants' interpretation of voice through metaphors does not necessarily portray an impediment, although it reflects the abstractness of voice that in itself was an obstacle for many participants. The other subsections deal with issues obstructing voice, such as a lack of reading and insufficient background, lack of writing instruction and plagiarism, certain discipline-specific requirements and specific language issues.

4.1 Abstractness: metaphors

Metaphors and comparisons are figures of speech that identify hidden similarities between real and abstract concepts, adding a layer of richness to a narrative. Metaphors help readers relate to complex concepts, since concepts seem to appear more real, tangible and easier to digest. This is also the case with voice, which is acknowledged in the literature as a complex object to identify and analyse (Dressen-Hammouda 2014:15, 16; see also Matsuda 2015:141; Ivanič 1998:182). Thirty-five quotations containing voice metaphors in the data clearly showed that the participants (supervisors 21, students 14) perceive voice as an abstract construct. This in turn substantiates assertions in the literature that refer to voice as one of the most powerful metaphors about authorship (Snaza & Lensimire 2006; Bowden 1995; Elbow 2007:172). The fact that both scholars and practitioners have interpreted and explained voice in numerous divergent ways demonstrates its inherent abstractness, which refracts differently each time.

The interesting use of metaphors in the data indicates that the participants needed descriptive language in order to unravel the abstractness of voice. Both groups of participants described their understanding of voice through images such as

skeletons, squeaky voices, giants, robots, masks, cars, buildings, architects as well as the more sublime realms of music and paintings (SH19, 22, 29, SL5, SSW5, 18, 27, DH14, DM7, 18, DS27, DSW18). In the process of developing voice, advice was given to "stand on the shoulders of giants" (SH9, SL18, DSW18). Some warned against fake voices described as masks (SSW18) or window-dressing (SP28). An undeveloped voice, which merely relates to facts was called a shallow voice (SL5) while others compared a factual account to a newspaper report (DSW29) or a photocopy of other people's work (DH28).

Metaphors on an aesthetic level compared voice to composing a piece of music (SSW18) or directing a big orchestra (SSW6). The writer, as the instrumentalist, should become one with the piano, as a writer should become one with his/her study (SSW6). These metaphors instantiate an extended metaphor of singing, also used by Boughey (2000:284) in South African literature on voice.

Remarks about keeping a balance between one's own voice and that of others illustrate Bakhtin's (1986:90) assertion of varying degrees of otherness and ownness in one's writing (SH, SL, DL, DSW18). The ideal of the interweaving of voices in writing was also compared to weaving a carpet (DP18) and, although often used as a cliché, the importance of the "golden thread" to guide the reader was frequently referred to (SS26, DP10, 21, DSW22).

Characteristics of voice in specialised contexts and disciplines emerged, for example voice in the Natural Sciences is "robot-like", while varying nuances of voice in different disciplines are expressed in terms of a comparison between an abstract painting versus a beautiful baroque or expressionistic painting (DM7).

Cars also feature as vehicles for metaphors. The need for guidance and instruction of voice (discussed under subthemes 3.2, 3.5 above and 4.3 below) is further compared to students being like cars that need to be regularly serviced (SH14, 28). Some "drivers", on the other hand, indicated that when voice confidence grows it

> becomes very automatic, kind of like driving a car. You know you're doing it, but you're not aware that you're doing it (DS26)

In an effort to explain different abstract and complex facets of voice, the participants freely used metaphors and comparisons which are in line with the abstract discussions and conceptualisations of voice in the literature (Zhao 2013:203; see also Matsuda 2001; Sperling *et al.* 2011; Yancey 1994). The dress metaphor, which compares the adoption of different forms of voice to different outfits for different occasions (Guerin & Picard 2012:35 referring to Ede's (1992) concept of the "situational voice") has become popular in voice literature.

Metaphors and comparisons can be particularly valuable in voice instruction in simplifying the complex, multidimensional and often incomprehensible concept of voice.

4.2 Lack of writing experience and guidance

Whereas many supervisors and students initially indicated that doctoral students did not need academic writing assistance, when prompted they admitted that students' lack of experience and guidance needed correction in many areas of academic writing. The 51 quotations were unevenly distributed among the two groups of participants: supervisors 31, students 20. The main difference was that the supervisors complained about their students' lack of writing experience, whereas the students complained about the lack of writing assistance. Cotterall (2011:413) confirms that writing plays a key part in doctoral research since a degree is conferred on examination of the final product - the written text. The fact that even doctoral candidates often require writing support in order to become confident writers (Wellington 2010; Kamler & Thomson 2006) is reflected in the supervisors' perceptions. However, the assumption by supervisors that doctoral students should already be proficient as writers, or that they should develop writing skills during their studies, is acknowledged by Caffarella and Barnett (2000:39).

In general, the majority of the supervisors bemoaned doctoral students' lack of writing experience and the inability to convey their thoughts (SD, SM, SSW, SS, SSW2):

> [I]t is absolutely astonishing and a matter of great concern that students cannot write properly (SS15)

Reasons for this apparent lack of experience ranged from not doing enough reading before starting with the writing process (SPSG2), to not having had enough exposure to writing instruction (DM3, 14, SM2). Other reasons included:

> [Voice is] not something that is taught often (SM6)

> [Academic writing is] a major skill that you need to develop over years (SL2)

> A very, very tiny proportion of students do immediately pitch at the level of acceptability in terms of expression (SS6)

Some discrepancies were found in the supervisors' reasoning: while complaining about the students' general lack of writing experience, they were unanimous in their stance that academic writing was not their responsibility (SL8, SS8, 12, SH12, SW11, SPSG11). The discrepancy is the fact that they are aware of many students' lack of writing experience, but they defer the responsibility to external writing support and final language editing.

Limited guidelines on style, language use or referencing were provided to the students: 5 out of the 8 did not receive any guidelines (DD, DL, DS, DH, DSW11-12) and 3 only received guidelines on referencing (DPSG, DP, DM11-12). Six of the students said that guidelines on writing were never discussed (DD, DL, DS, DH, DM, DSW12) due to the assumption that they did not need such support (DH, DSW12). This assumption, however, was unanimously refuted in the students' answers, in which I sensed a desperate need for writing support at doctoral level (DD, DH, DM, DP DPSG14, DL, DSW11, DS2, 8). Some indicated the necessity for refresher courses due to time lapses between doing a master's and a doctoral thesis (DS15, DP15, DH14).

Apparently all of the students attended various academic writing courses, either previously or during their doctoral studies, and commended the value thereof (DD15, DH14, DSW11, DS25). These findings endorse Kamler's (2008:285) and Kamler and Thomson's (2006) foregrounding of the process of writing as part of the doctoral experience and Cotterall and Cohen's (2003) scaffolded learning approach to writing instruction, even at doctoral level. It can be concluded that students, also doctoral

students, need step-by-step guidance in academic writing in order to develop into independent research writers.

The discrepancies between the supervisors and students' perceptions in the data confirmed that a lack of writing experience can impede voice. The student participants acknowledged their lack of writing experience, coupled with the need for training, and admitted that though it was the writer's primary responsibility, they needed more specific guidance and instruction. The supervisors voiced concerns about students' lack of writing experience but shifted the responsibility to the student. I would thus conclude that this issue is as yet unresolved. Since such a stalemate situation or tug-of-war can be detrimental to doctoral students' academic writing development and voice, it warrants further research and clarification.

4.3 Plagiarism

Plagiarism is regarded as a very serious academic misconduct in all tertiary institutions in South Africa and worldwide. Although the issue of plagiarism was not included in the semi-structured interview questions, 12 quotations (4 from supervisors, 8 from students) emerging from the data justified its identification as an impediment to the development and growth of voice. Plagiarism is not only a permeating danger in academia, but contrary to expectation is even problematic at doctoral level.

Plagiarism is seen as lifting sentences from sources (SM23, SPSG3), copying and pasting (SPSG2, DM18), and stealing and theft (DM18, DSW18). Even the lesser known but growing problem of using ghostwriters is mentioned (SL7). Students attribute reasons for plagiarising to writing in English as an additional language combined with paraphrasing issues (DP2). Students are aware of the balance between own voice and external voices in referencing (DS18), but due to being afraid to plagiarise they often revert to referencing too extensively (DSW18). This stance on plagiarism is confirmed by Guerin and Picard's study on EAP doctoral students' efforts on ways to avoid plagiarism while also developing a suitable authorial voice (Guerin & Picard 2012:35, 43).

The supervisors were of the opinion that experienced readers could easily identify plagiarism in writing which lacks understanding, internalisation and interpretation (SM23, SPSG2). The students did not try to justify plagiarism (DP2) but admitted that it was not always easy to keep a balance between referencing voices from sources and retaining an own voice without plagiarising (DP15, DSW18). These perceptions corroborate the views of Hutchings (2014) and Webb (2009) that plagiarism issues are often reverted to as a replacement for a discourse of deficit, which obstructs the development of voice. While the categories on impediments of voice restrain the development and growth of voice, plagiarism does not only restrict the writer's voice, but can result in "voiceless" writing (Watts 2001), as the writing is overshadowed by other voices.

The concerns of both students and supervisors imply that even doctoral students are not immune to plagiarism, and are uncertain about the boundaries of paraphrasing, summarising and language deficiencies. This confirms the need to become familiar with the expectations of disciplines and develop a disciplinary word power and confidence in expressing own ideas (Guerin & Picard 2012:42).

This understanding of plagiarism through the lens of voice might contribute to rethinking plagiarism.

4.4 Inadequate feedback

Feedback in this subtheme is the counterpart of feedback as an enabler discussed in subsection 3.1 above. Although the enabling impact of feedback overshadows the impeding aspects of feedback (with merely 14 quotations: supervisors 4, students 10), students' perceptions in particular can contribute to improved feedback from supervisors on voice.

Feedback on voice, such as "where is your voice?" (SM27, SP13) could inhibit students and come across as insensitive and critical (SM27). Valuable advice in dealing with comments in general is that supervisors have to be aware of word choices and give preference to more neutral language and comments on the issues at hand (SP13).

The majority of negative perceptions came from the students. Except for a general resentment that writing guidelines were never discussed with them (DM12, DS11) one of the students indicated that her supervisor neither commented on voice nor encouraged her to use it (DL27). Six of the quotations came from a disconcerted doctoral student whose remarks add another dimension to the supervisor-student relationship regarding voice. When prompted whether his supervisor allowed or encouraged the use of voice in feedback his blunt answer was that the supervisor suppressed and restricted his voice (DPSG13, 27). He apparently experienced an inherent inconsistency between feedback that encouraged him to have an own voice, and when he did use his voice, he was admonished that he was deviating (DPSG13). He had no option but to comply, otherwise the supervisor commented that his work was unsatisfactory (DPSG14). Thus, this student perceived feedback on voice as "a barrier to scholastic excellence" (DPSG27).

This kind of disagreeable feedback on voice could be a result of general miscommunication and a discordant supervisory relationship, or due to misconceptions about voice, expectations or requirements of voice that were not agreed upon. In a recent study on master's students' perceptions on voice Petrić (2010:334) warned against potential misunderstandings when using the term 'voice' in feedback, and proposed that supervisors and students should clarify complex terms such as voice in order to have a mutual understanding. In general, supervisors' feedback (particularly on voice) should be sensitive, clear, carefully worded and not personal, in order to refrain from impeding students' voice and development. This danger of misunderstanding and misinterpreting the construct and application of voice in academic writing is underscored by Hutchings (2014:315).

In sum, although the data in this regard were perhaps unbalanced due to the many quotations from one student's negative experience, the findings could be a red flag to supervisors how not to manage voice, as confirmed by Petrić's (2010) advice on dealing with voice in feedback.

4.5 Restraining voice

This category is closely linked to the previous observations, but narrowed to restraining voice other than through feedback. The majority of the 11 quotations (supervisors 3, students 8) originated from the doctoral student participants' concerns that too much interference and restrictions from supervisors impede their voices.

Some supervisors relate their experiences with students whose voices, contrary to the usual timid voices, were too strong (SD27), overwhelming (SPSG23) and even narcissistic (SP23), in other words, too expressivist. Although all of the supervisors were in favour of students having voice, their perceptions of dealing with this predicament yielded advice such as the following:

[To] bring them a little bit back to neutrality (SP23)

To pull him back again … and tell him to use other means (SPSG23)

Although students might experience this advice as impeding their voices it could be justified as part of the supervisor's responsibility for guiding students to develop a balanced voice (SP23). Writers (Guerin & Picard 2012:41) often find this awareness and apparent dichotomy of balancing voice between supervisors and students challenging. Data on students' perceptions of this apparent dichotomy yielded answers to the effect that both encouragement and tapering of voice was acceptable advice (DS27), but that the supervisory prerogative of directing voice could be exceeded if it would squash, suppress or override the student's voice (DS3, DPSG27, DM18). Apparent dichotomies should thus be communicated to students.

The literature generally encourages students to bring out their voices (Hutchings 2014; Webb 2009), not to reduce voice. An example of a doctoral student writing in a too flowery style and personal voice (Guerin & Picard 2012) validates the need for research on how to navigate contradictory expectations in the process of helping students find a confident authorial voice. Guerin and Picard (2012) found that the majority of students write in a formulaic academic style. Those writing in a non-conventional style and voice should be guided to write with a voice matching the expectations of the discourse community (Cho 2004; Hyland 2012b).

In summary, the findings substantiate the previous subtheme in two respects: some students perceived that their voices were being impaired; while the supervisors indicated that the guiding of voice – whether exhorting or curtailing – was inherent in the role of doctoral supervision. Restraining students' voices is complex and should be treated with caution in order to find the balance and fine line between allowing and encouraging appropriate voice, but also moderating a too strong or personal voice within the academic context of thesis writing, combined with taking cognisance of the reader's expectations.

4.6 Discipline-specific requirements/restrictions

Despite establishing a disciplinary focus as a general assumption of academic voice (see section 2.3 above), some disciplinary requirements could impede voice. The notion that discipline-specific writing can have both restrictive and authorising qualities is substantiated by Hyland (2013:55). Evidence regarding discipline-specific requirements hampering voice is found in the different ontologies, epistemologies and research practices ingrained in various disciplines (Hyland 2002c:352; Hyland 2008b; Johns 1997; Zhu 2004). Disciplines differ significantly, either because they belong to the hard and soft fields, or are part of the Humanities (Hyland 2004a:32).

Data from eight disciplines used in this study, which explained how voice was influenced and curtailed by disciplinary, methodological and paradigmatic requirements, were reported in 29 quotations (supervisors 17, students 12). A number of general comments emerged regarding a qualitative paradigm having the proclivity to allow more narrative freedom (SP1, DM5) and a personal voice (SSW5). The four specific disciplines in which disciplinary differences were evident are History, Psychology, Social Work and to a lesser extent Language Practice. Although History recognised voice as a prerequisite for a PhD in History (SH27), the use of personal pronouns is unacceptable and students are advised to use other mechanisms to avoid them (SH23). A reason for curtailing voice is found in the ontology underlying History:

> [I]t has to do with one's approach towards the past. We stand back…it's not me in there, it is me standing back and I'm looking at, I'm evaluating from a distance (SH23)

Psychology is described as having a "schizophrenic existence", as it is positioned between positivism and socio-constructivism (SP1). The narrative freedom of the qualitative approach allows for an authorial voice (SP1), but is subject to "a recipe" (SP5) which determines that a writer's voice can only be heard in the analyses and findings sections:

> So there is a silence and passivity of voice throughout and towards the end there is the enlightenment, and you have the freedom and the opportunity to voice (SP21)

The APA style guide prescribed for Psychology students stipulates a rather positivistic approach with prescriptive rules putting students in a "straitjacket" (SP1) with rules, which can restrict voice, for example the limitations on the use of the personal pronoun "I".

In Social Work, the premise is that you cannot be a good practitioner if you are not a good researcher (SSW2), an assumption which determines how students may write and reason (SSW1). The supervisor emphasised that research within Social Work makes provision for a more personal voice, but only to a certain extent (SSW5), which she explained as maintaining the balance between practical, applied research (more personal writing) and basic research (SSW1).

The student in Language Practice was adamant that she was not allowed to write with personal pronouns, due to the abstractness of the theory (DL28) – although it could not be verified whether this was an approach followed by the Department of Language Practice. However, a valuable point was raised with regard to the uncertainty of using voice or not. DL advised that it should be

> clarif[ied] to the students that certain faculties or certain disciplines don't use voice (DL28)

This remark that voice is not used in certain disciplines clearly shows confusion on a basic level of what voice entails. Furthermore, it underscores the need for instruction of voice. On a deeper level, it signals different emphases of voice in disciplines.

Confirming the varying use of the personal pronoun in a corpus analysis of articles from eight disciplines, Hyland (2001b) demonstrates that the Natural Sciences use fewer personal pronouns than the Humanities and Social Sciences. Nevertheless,

one should add a caveat in this regard that the views of the participants, in particular the students, could be rooted in personal experience and do not necessarily represent the view of the discipline.

Although the data were presented as impeding voice because of a narrow disciplinary lens, it could be argued that it is actually how scholars in certain disciplines, for example Psychologists or Historians, communicate (Hyland 2012b:24-26). These findings are in line with Zhao's (2013:216) results that the evaluation of voice is always context dependent, that voice can be realised differently in different contexts which determine the criteria to evaluate voice. A recent study on statistical distribution of citation use among different disciplines (Afful & Janks 2013:189-199) confirms the varying disciplinary requirements that should be accounted for.

In sum, discipline-specific criteria for voice emerged as a sensitive issue, driven by strong sentiments and rigid conventions, particularly by the supervisors. While these findings are significant and in line with the mainstream literature, much research needs to be done regarding voice use across disciplines. It should also be re-examined whether these differences are worth holding on to, in light of the transformation of academic writing, and doctoral writing as a social interaction during the past fifteen to twenty years (Hyland 2008a; Matsuda 2015; Starfield & Ravelli 2006). It is envisaged that particularly in the Humanities and Social Sciences doctoral studies will take on new experimental forms, called the 'new humanities' (Hodge 1998 in Starfield & Ravelli 2006:223). Therefore, any pedagogical framework on voice should account for these differences.

The next subtheme is an even thornier issue in regard to writing with voice in English as an additional language (EAL).

4.7 English as an Additional Language
Despite the use of English worldwide it is not monolithic and the geographic varieties of English are often being referred to as "World Englishes" (WE) (Matsuda & Matsuda 2010:369). English as a Second Language (ESL or L2) became recognised

as an interdisciplinary research field during the 1990s (Matsuda 2012:300). Since many students and researchers adopted English as an additional language (EAL), the terms ESL or L2 were often used (although other terminologies also apply) to represent the diversity of English language uses. However, the South African Higher Education framework does not fit comfortably within the ESL-tradition (as discussed in Chapter 1). The preferred term for South African non-L1 speakers is speakers of English as an Additional Language (EAL) (Thesen & Van Pletzen 2006:15).

The majority of theses and dissertations are currently written in English, although English is not the primary language spoken at home by the majority of South African students (De Kadt & Mathonsi 2003:93). The student participants in this study who experience a lack of proficiency in English as a written academic language are EAL writers. The personal profiles indicate that the supervisors are also EAL writers. Only one of the student participants is an L1 speaker, while English is the second or third language of the remaining seven.

The data on EAL academic writing and voice yielded a high frequency of quotations and elicited strong emotions from the participants. Three subsections highlighted different nuances of EAL writing: 1) specific impediments; 2) translation practices; 3) language and voice.

4.7.1 *Specific impediments*

This subsection (yielding 46 quotations: supervisors 19, students 30) reports on whether supervisors and students perceive their status as EAL writers as an impediment of voice. Literature (Burke 2010; Chang 2010; Ganobcsik-Williams 2006; Matsuda 2001; Tang 2012) abounds with the topic of EAL students' writing ability or incompetence in English. However, this topic was not the main focus of this research (see the discussion in subsection 3.2 in Chapter 1). The reason for the inability of EAL students to adequately express themselves has often been attributed to their lack of linguistic capital (Chang & Kanno 2010:672).

The question to be answered is: to what extent is an authorial voice an "English voice"? The interviews with sixteen participants indicated that few respondents, in

particular the students, feel equipped to write with an authorial voice in English as an additional language.

Both groups of participants showed strong sentiments on this topic, ranging from more subdued reactions from supervisors that it is not easy (SPSG9), takes longer for EAL students to complete (SPSG9), to describing EAL writing as a problem (SH, SD, SP9) that can adversely influence writing quality. The students' reactions were more intense, ranging from indications that it was not always easy (DP10), actually difficult (DL2, 9, DP9) and a struggle (DM9, DP5, 10, DPSG9). DD conveyed the general feeling of the majority of the students:

> I would find it difficult to write with the same sort of authority in a second or a third language (DD9)

Even the supervisors experienced the impediment of voice in their own (SP, SPSG, SSW9) as well as n their students' writing. Reasons included the loss of clarity, formulation (SD, SM9, SSW9) and depth (SP, SSW9). Students were able to verbally unpack their thoughts (SD, SSW9, SP6) but got stuck when writing. Some risks were highlighted: the inability to write fluently and with voice can compromise readers' understanding (SM9), which include publishing possibilities and reaching a broader audience with consequent exclusion from the international publishing community (SS9). Similarly, the student participants shared specific impediments such as the loss of clarity (DH2, DM9, DP2, DSW9), and that the intentions of the writers and the understanding of the readers could be compromised (DL2, DP9, 10, DSW9). One of the students argued that despite the inability to properly express himself in English, he felt that the voice he could muster as an EAL writer was still a type of voice, though he admitted that it was an impaired voice (DSW9). In light of Hyland's (2008a:5) statement that writing always has voice as it conveys a representation of the author, it is crucial to determine what exactly voice is and whether voice is present in a text regardless of the formulation in English.

In this first subsection on the influence of EAL on voice both groups of participants expressed the general perception that voice was impaired when writing in English. They perceived uncertainty, lack of clarity, depth and meaning, which they thought could be recognised by a reader. In essence, these data confirm information

contained in literature on EAL in general as well as specific impediments supervisors experienced due to being EAL themselves (Paltridge & Woodrow 2012:101). Because of this difficulty of formulation in English another practice, namely translation, emerged from the data.

4.7.2 *Translation practices*

Although it is perhaps not a common practice, nine quotations highlighted a practice that can restrain voice. One supervisor and five students gave feedback on this apparent practice among EAL writers that it was easier for them to express themselves in their "own language" (SPSG9), namely their mother tongue, and then translate it or have the text translated.

There were different opinions on this practice of translating from the mother tongue into English: some indicated that it was beneficial to maintain the essence of a text and helped them to conceptualise the meaning of a text (DD9, DS9, DP2). Three students voiced their concerns that meaning could get lost in translation (DM1, DL2, DP9).

Little research on translation with a view to bridging the EAL gap was found. It could be ascribed to the fact that writers are perhaps not eager to admit to these practices for fear that they could be considered an academic weakness. Nelson and Castelló (2012:27-28) addressed the issue in terms of external translators of texts. They raised the caveat of multivocality and revoicing, since a translator intervenes in or usurps the original voice. The question to be answered is whose voice comes across to the reader? The issue at hand dealt only with own translations, and it poses the risk that these translations can result in the loss of the writer's own voice. This issue warrants further research.

4.7.3 *Language and voice*

The study departs from the premise that voice is a quality of language (Sperling *et al.* 2011:71). The notion that voice in writing is mediated through language becomes more complex in the context of EAL writing (Hyland 2008a). The frequency of the 39 quotations (supervisors 13, students 26) testifies to the issue addressed in a plethora

of literature on voice and EAL writing. The following are examples of the most recent literature: Hyland (2002c); Matsuda *et al.* (2003); Canagarajah (2004); Matsuda, Ortmeier-Hooper and You (2006); Veite and Phan (2007); Matsuda and Tardy (2008); Zhao and Llosa (2008); Burke (2010); Chang (2010, 2012); Zhao (2010, 2013); Petrić (2010); Matsuda (2012); and Thesen (2013).

Both groups of participants were unanimous that voice is inextricably tied to a good command of English (SP, SPSG9; DM, DH, DS, DP9, DM1, DL, DH2), a lack of English impedes voice, in particular for non-mother-tongue speakers (SD, SH, SSW9, DM9). While some were adamant (SD, SH, SSW9; DM1, DL, DH2, DP9) others were more moderate in their belief that the absence of a good command of English could hamper voice (SP, SPSG9; DD9, DL2). On the furthest end of the continuum three students voiced their negative perceptions by arguing that even if the language was technically correct, a mother-tongue writer would still be aware that her voice was impaired (DSW9) and would struggle to write a good thesis with an authorial voice (DM9). The uncertainty among students in particular could also stem from an ambivalence regarding the expectation of the level of 'authority' in a thesis written by an EAL student (Tang 2012:7). Since one cannot have a voice without language, and one's thinking is also reflected in language, student DP came to the conclusion that it was impossible to have an authorial voice when writing as EAL student:

> So if you don't have a good language [proficiency] too you won't ever have an authorial voice even though you might have the cognitive capacity (DP5)

The reality that there is a strong demand on students to succeed in EAL writing is explained as an unequivocal part of South African higher education:

> [U]nfortunately…there is a strong correlation between the two; and the reason being the fact that if you want to be competitive you need to be able to converse fluently in English. Especially in the academic environment: if you publish continuously only in Afrikaans journals, nobody is going to take you seriously – that is unfortunately a reality (SS9)

Another more balanced perspective on this issue was also offered, namely that being EAL writers did not necessarily imply that they could not express themselves in writing:

> 95% of my students do not have English as first language. But there's a difference between having English as a first language, and not being able to properly express yourself; I think the two are mutually exclusive. You can have English as a third or fourth language and you can still or you should still be able to write clearly and to express yourself properly; you can still be articulated (SS9)

These data on voice and EAL writing in essence corroborate the diversified feelings, experiences and views in the ongoing EAL discussion (Matsuda *et al.* 2006; Tang 2012; Weigle 2014). The growing concern is that more and more students and academics write in English as a result of the emergence of English as the international language of research (Hyland 2013:54). A disturbing perspective regarding the South African context of higher education was given by two participants (DM and SH9):

> I think it is inevitable and the more pressure there is for people to write in English the bigger the problem will become, unless it is addressed at a basic level at school where people learn proper English (DM9)

> [I]t will have a negative impact on postgraduate work if students are going to be forced to write in a second language (SH9)

South African secondary education requires learners to pass English as an additional language, or home language (L1) in order to pass the final school exam. At the same time, the importance of language in the cognitive development in tertiary education is recognised. Especially after the 1994 change to a democratic government, a shift from indigenous African languages (including Afrikaans) to English as preferred language of learning and tuition (LOLT) has emerged (De Kadt 2005:19). The 'Fees must fall movement' that started in 2015 resulted, amongst others, in many South African universities changing their language policies to institute English as the only language of learning and tuition. A positive consequence of the shift to English only as the LOLT is that writers are pressed to write and publish in English, and consequently reach a wider audience. However, writing in EAL is becoming a growing concern even on postdoctoral level, in particular with regard to expressing an authorial voice.

This subtheme of EAL (family in Atlas.ti) suggests that scholars and practitioners should be mindful of conditions impeding the development of voice in student writing. But in this regard a *caveat* is needed: while the findings regarding the veracity of

EAL students' struggle with voice have been confirmed, literature also refers to accounts of L1 students who encounter difficulties with the demands of academic discourse and voice (e.g. Ivanič 1998; Lee 2011). Many of the impediments emerging through the data have not been dealt with in the literature, and can be valuable in addressing voice more holistically and from different viewpoints. Some of the features that emanated as impeding factors to voice, such as plagiarism, discipline-specific requirements and English as an additional language issues, have to a certain extent been researched. Further research on impediments to voice would be valuable.

5. VOICE AS CONSTRUCT

Voice can never be a stable or stagnant construct. Since voice is approached from different angles, it refracts differently. Voice has thus been conceptualised, interpreted and applied in different ways (Matsuda 2001; Sperling *et al.* 2011; Yancey 1994; Zhao 2010). The participants' understanding and perceptions confirmed the notion of voice as changing, moving, negotiating, and conflicting. They also expressed their uncertainty about the construct. Subthemes that emerged from the data include the following: 1) uncertainty about the construct, 2) an expressivist approach to voice, 3) a constructivist approach to voice, 4) voice as choice, 5) the amalgamative elements of voice, 6) voice as conceptual content, 7) voice as a technique, 8) voice as style, 9) individualised voice, as writer-oriented voice and 10) reader-oriented voice as socialised voice.

5.1 Uncertainty

The uncertainty expressed by both groups of participants regarding what exactly constitutes voice is not a novel issue. Their uncertainty confirms the elusive, multi-layered nature of voice portrayed in the research on voice: "elusive" (Zhao 2010:40), "slippery" (Cappello 2006a:483), "a contentious topic" (Dressen-Hammouda 2014:15-16), "difficult to apply in practice" (Hyland 2012a:135) but also "dynamic and changing" (Cappello 2006:468). Elbow acknowledges the perceptions of a "hesitant, uncertain voice" (2007:170-171).

The 19 quotations (supervisors 9, students 10) represent all the participants' (with the exception of DS) uncertainty about voice and authorial voice. The uncertainty was evident from the many counter questions, hedges ("maybe" DP5, "probably" DP5, "not sure" SL5), boosters ("really" SS27, "never" SL5) and interjections ("uhm" SPSG3, DD5, "uh" DS3, "well" DP5) in their answers. Most salient were their counter questions, for example:

> Do I understand you correctly that…? (SD5); Meaning the "I" ? (SD1)

> I don't know what to say, is it a skill? Is it a talent? What is it? (SSW6)

The majority of the supervisors though used statements such as

> I'm not sure if I am right… (SL5)

> So, yes, it's difficult to sort of think of a definition of what authorial voice is… (DM5)

> It's a good question, and I've been struggling with that myself… (SP5)

> This is really a difficult one (SS27)

The students' answers showed the same pattern of counter questions:

> Uhm, isn't the voice that you write with connected to your pattern of thinking? (DD5)

> Uh…from a PhD perspective now? (DS3)

> Uhm, what do you mean by authorial voice? (DSW5)

Other students' statements reflected their uncertainty:

> Okay uhmm…I think when you talk about the voice…(DH3)

> Maybe I haven't considered it so much (DP5)

The conglomeration of answers mirrors the ongoing debate in the literature as to what exactly constitutes voice. In this study I used a standardised definition which is widely accepted within the scholarly community, namely: "Voice is 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 2001:40). In the ensuing sections, this definition was used as reference point. Many definitions resulted from an expressivist approach to voice (Chapter 3 above), some of which are subsequently discussed.

5.2 Expressivist approach to voice

The expressivist view of voice, which emerged during the 1970s, tied to the concepts of individualism, self-discovery and the emphasis on self-expression and a personal voice, continued to feature in English composition writing during the 1990s (Yeh 2012). Despite the distinct shift of direction after 2000, this approach still dominates many recent scholarly writings (Cappello 2006; Elbow 2007, 2009; Hirvela & Belcher 2001; Peach 2012; Webb 2009). Empirical research on students' perceptions of voice confirms the predominantly expressivist approach (Petrić 2010).

Because the 50 quotations found in the data were evenly represented by both groups of participants (25 each), separate discussions on supervisors and students are not justified. The respondents' perceptions (as captured in the data) correspond to four distinct expressivist categories mentioned in the literature and are explicated below in Table 13:

Table 13: Comparison between expressivist categories in the literature and data

Literature	Data
Voice can be heard, it is an audible voice (Elbow 2007:176; see also Bowden 1995). The expressivist movement insisted on audible voice, dramatic voice, recognisable or distinct voice, voice with authority and resonant voice; (Elbow 1994b:6-16; Yancey 1994; Peach 2012).	Two of the supervisors and three students indicated that they could actually hear a writer's voice (SD5, SP1, 2, 5, 6, 17, 19, 21, 27, 28, 30; DD27, DH8, DSW25).
Voice is innate and comes naturally (Elbow 1968:120; Macrorie 1968). This view was very similar to certain innate traits of a writer's identity (Zhao 2010:8; Elbow 1999:334).	Voice was predominantly identified as an innate trait of a writer's identity, something that comes from the gut (SSW6), and is a natural ability within a person (SD26, SPSG6, SSW6, 26, SM6, 9, DD5, DSW28). A few perceived that some people indeed write more naturally than others (DD26) or have a natural feel for language and voice (SL9).
Voice is part of a person's personality, a talent, the expression of the **essential individuality** of a particular writer (Stewart 1992:283; see also Freisinger 1994:224). Ivanič (1998:23) acknowledges individualised voice as the "autobiographical self" or the "self as author", which refers to the authorial identity that the writer develops.	Another level of expressivism is found in the perception that voice is essentially part of the personality (SD5, SH6, SM5, SSW25, SP28, DD26). Voice is also described as a characteristic, similar to a fingerprint (DS26), always evident (DPSG5) and is something that happens automatically (DD23), such as driving a car (DS27). Voice for some is similar to emotional intelligence, an intuition (SP28) or a talent (SSW6). SP's reference to adopting different voices for

Gibson's (1969:xi) view is that an author adopts a person or mask through voice.	different purposes like *personas* (SP28) almost verbatim repeated Gibson's (1969:xi) view of a voice as a mask. In line with this perception some cautioned against pushing voice, as it could come across as window dressing (SP26) or trying to be too smart (DD5). DM distinguished between everyone having a general voice (like a social media voice), compared to an academic voice which should be learned and developed in order to portray authority (DM5).
Voice is real voice and powerful (Elbow 2007:168; Graves 1983; Stewart 1972). This recognition of voice as real and powerful became part of the post-expressivist era and is acknowledged as indispensable in academic writing, whether individual, social or dialogistic - it is always present in discourse, as "writing can't **not** have voice" (Hyland 2008a:6; see also Ivanič & Camps 2001:3; Matsuda 2015:146). The view that every person is an individual with an individual voice which is different from others was driven strongly by Stewart (1972:9) during the 1970s. The view that each writer's authorial voice is unique is still popular in recent research (Cappello 2006; Peach 2012).	Yet another facet of expressivist voice in the literature, that writing is always present in writing, was in line with many participants' perceptions that each writer has a personal, unique voice (DL5, SM27, DPSG26, DSW5). An apparent outlier came from student DPSG who argued that voice is one's position or beliefs resulting from one's experiences (DPSG6). This view of voice is confirmed by Ivanič as a feature of the "autobiographical self". For Ivanič, this kind of voice is the product of the writer's past experiences, encounters, ideas and other voices (Ivanič 1998:182), which in essence also corroborates the Academic Literacies approach to voice as empowering.

The participants' perceptions on voice being predominantly expressivist were in line with voice as reflecting the self, as represented in Ivanič's (1998) "autobiographical self" as individualised voice. The expressivist view of voice as expressing a writer's personal views, authoritativeness, and presence (Hyland 2008a:5), even in academic writing, is still dominant in recent literature (Cappello 2006; Ivanič 1998; Peach 2012; Webb 2009). Petrić (2010) recently confirmed through interviews with master's students on voice that the majority perceived voice in academic writing as an expression of the personal (Petrić 2010:333). This perception needs to be factored in when considering any form of pedagogy for voice.

5.3 Constructivist approach to knowledge and voice

Although the interview questions did not address constructivism as such, this theme unexpectedly emerged from the answers to question 7 of the semi-structured interviews where the participants had to comment on a quote from Hartley (2008:3), which states that "scientific text is precise, impersonal and objective". The 17

quotations (supervisors 10, students 7) were not divergent and are thus discussed as a unity.

The above statement was unanimously rejected by the supervisors and the students, except for student DL. The supervisors had particularly strong opinions about ontological, epistemological and methodological differences regarding objectivity. Some perceived objectivity as valid for the hard sciences, in positivistic approaches (SD7) and in quantitative research (DS7), where the voice is "impersonal, in the third person, scientific, [and] cold" (DM7). This view of the hard sciences was, however, criticised as an old-fashioned positivistic approach by one of the supervisors (SP7).

Grounded in the epistemologies of the Humanities and a predominantly post-modern paradigm (SD, DD, DP, SM, SP7) a number of supervisors and students argued that in an interpretive and constructivist theoretical framework objectivity is a myth or an illusion (SSW, SL, SM7), because of the view that reality and meaning are socially constructed (SP, SM, SSW7). This view is consistent with Vygotsky's (1981:161) interpretation of the basis of a socio-constructivist theory that we develop ourselves through others. The claim that reality is always constructed was supported by the interpretation that a researcher cannot detach him/herself from a study (SH, SPSG, SSW, DD, DS7). Furthermore, since knowledge is generally not regarded as objective, there is no need to create, or pretend to create, a text that is objective (SL7), because traces of the writer behind the text will still be visible in the text (DP, DM, DH, DS, SD7). The nexus between subjectivity and voice was skilfully explained by SL:

> [B]y not acknowledging yourself as part of this [subjectivity], you're creating this kind of distant authorial voice; creating the illusion of the rhetorical, or creating the illusion that this is objective. But you can still be rigorous, and – well my definition of objectiv[ity] would be the acknowledgement of your subjectivity, and putting your assumptions on the table so that people can judge them and see if they agree with you (SL7)

The participants' views of subjectivity and the social and constructive nature of voice endorsed the general preference of scholars for a constructivist paradigm in linguistics (see the list of contributors in Guinda & Hyland 2012:3; Ede 1992; Cummins 1994; Hyland 2008a; Matsuda 2015; Zhao 2010).

5.4 Voice as choice

Question no. 26 of the semi-structured interviews, *When you write, do you ever consciously consider what type of voice you want to project?* elicited answers (23 quotations: supervisors 10, students 13) to whether voice is a conscious choice or not.

Five of the supervisors and doctoral students gave positive responses and convincingly argued that voice is content dependent (SS, DP, DM, DPSG26). Polemic writing, for example, would necessitate a strong voice (SL26). Voice was also perceived as context dependent and would, for example, be influenced by a choice of paradigm, methodology (SP, DSW26) and even genre, such as the requirements of a journal guiding the choice of voice (SP, SPSG26). These data confirm Hyland's contention that writers should make choices to express a 'voice' consistent with disciplinary norms (Hyland 2004b:136, 2008a:6, 2009a:110; see also Guerin & Picard 2012:35).

The majority of the participants viewed voice as a conscious choice determined by requirements regarding content, context, paradigm, methodology and genre. These views resonate with the mainstream views in the literature (Guinda & Hyland 2012; Hyland 1998a, 2001a, 2002c, 2008a, 2009a; Hyland & Tse 2004; Ivanič 1998, 2004; Malström 2007).

Two of the supervisors and three students did not regard voice as a matter of choice. For some it was not just a cognitive decision (SSW, SD, DD26), but a subconscious or automatic act (DL, DS26). Two of the student participants perceived a dichotomy:

> It's subconscious, but it is also conscious (DPSG26)

> [Y]ou know you're doing it, but you're not aware really that you're doing it (DS26)

This dichotomy can be explained with reference to Ivanič's "autobiographical self", a type of voice that is the product of the writer's former experiences (Ivanič 1998:182). Of similar importance is the presence of both concepts in Matsuda's (2001:40) definition of voice which acknowledges that language users make choices "deliberately or otherwise", thus consciously or subconsciously. Petrić's (2010:332)

empirical study confirms that voice is a combination of linguistic and non-linguistic choices.

A number of participants did not acknowledge voice as reflecting authorial choice, a view strongly proposed by, for example Sperling *et al.* (2011:70). The reason, as argued earlier (Chapter 3, subsection 5.3.3.1) could be that these choices are not clear to students, not even to advanced students. Therefore, it is crucial to sensitise students and writers to the implications of strategic linguistic choices available for expressing voice (SM 26) (Dressen-Hammouda 2014:21; Hyland 2002c:352; Veite & Phan 2007:39). The data in the current study underscore the crucial need to foster students' awareness of the balancing of discourse voices (Malström 2007:190).

5.5 Amalgamative elements

This subtheme emerged as a result of a range of perceptions of voice reflected in the 46 quotations, almost equally distributed between supervisors and students (supervisors 22, students 24). Not only did their answers reflect an uncertainty regarding the construct of voice (discussed in 5.1 above), but the merging of diverse nuances and levels of voice resulted in the preference for a holistic view of voice.

A holistic view of voice is not uncommon to the voice literature, as the benchmark definition of voice upholds the participants' findings that "voice is the amalgamative effect of the use of discursive and non-discursive features …" (Matsuda 2001:40). Voice can be a variety of things at once and is the "amalgamative" effect of discursive and non-discursive features, which in combination constitute voice. The diversity of conceptions of voice among the participants instantiates the literature which similarly lacks consensus (Petrić 2010:334).

Although a list of divergent elements of voice in the data would reflect the diversity, the focus in this section is rather on the "amalgamative" or combined effect and umbrella nature of voice. A number of supervisors explained their understanding of voice as an array or spectrum of voices (SH18, SS10) composed of a number of aspects (SL5) which need to be carefully balanced (SP5).

The following is an example that testifies to the holistic understanding of voice:

> I think it's that thing about the rhetorics of Aristotle for instance: you have to have the *logos* and the *pathos* and the *ethos*; you have to bring a number of things together in your voice (SL5)

SL's reference to Aristotle is an almost verbatim repetition of Nelson and Castelló's (2012) discussion of *ethos, pathos and logos* as elements that constitute voice. Different elements that simultaneously constitute voice emerged from diverse answers of one of the supervisors (SL), which I divided under the signposted categories *ethos*, *pathos* and *logos*:

Logos:
- Voice is about knowing your field well (6) [voice as conceptual construct and socialised voice]
- Being able to write well (6) [voice as mediated through language]
- It is about using different sources and weighing sets of information and argument (13) [socialised voice]
- The macrostructure of your voice is a continuation of a paradigm (19) [voice as choice]
- It is a technique that you have to learn (28) [voice as a tool]

Ethos:
- Voice is a part of style, visible in the way in which a person writers (5) [voice as style]
- Voice makes provision for cultural differences and perceptions (10) [voice as empowering, Academic Literacies approach]
- About an argument and taking a stance (13) [voice as conceptual construct; voice as stance, individualised voice]

Pathos:
- The rhetorical positioning of the self (7) [individualised voice]
- First person authorial voice (7) [individualised voice]

Very similar to SL above, student DM identified a range of voices: general voice (5), authorial voice (5), research voice (5), discipline-specific voice (5), quantitative voice (7) qualitative voice (7) and first person voice (2). Using different voices is not novel in the literature on voice, for example Ede's (1992) "situational voice" and her dress metaphor which makes provision for different voices for different situations, and Yancey's (1994) notion of "multiple voices", are well-known. The divergent features

of voice for different writing situations, needs, styles and genres identified by the participants, corroborate Ivanič and Camps' premise about negotiating voice as "an integral part of any act of writing" (2001:4). Voice thus cannot be a unitary voice, but is the amalgamative effect of a variety of intersecting, interacting voices (Graff & Birkenstein 2010:94).

These elements of voice are consistent with the various elements that constitute the combined nature of voice as defined by Matsuda (2001:40). The following spectrum of voices inherent in voice were crucial to supervisor SS: clear communication by means of formulation, a proper writing style, a convincing argument, showcasing disciplinary voice and voice as choice through theoretical and paradigmatic decisions (SS5, 10).

Another facet of interacting voices was mentioned by two of the supervisors who observed that different voices communicate differently, implying that both personal (individualised) and argumentative (or socialised) voices are appropriate in academic writing (SPSG5). Supervisor SP identified the presence of abstract concepts of voice in a thesis as the voice of literature and previous findings (socialised voice), and the author's own (individualised) voice (SP5).

The student participants were less articulate than the supervisors and reverted to listing different elements. I noticed that rather than describing what voice is, they reverted to labelling what voice is not: voice is neither a decision nor clever writing, nor pedantic, nor absolute (DD6) and not the ultimate authority (DM5). Conversely a few elements mentioned by the supervisors were also perceived as other elements integral to academic writing, such as:

- The emphasis of an own perspective, interpretation (DH3, DM3) [*ethos*: voice as stance: individualised voice]
- The recognition of external sources, facts, research or knowledge as being inherent in voice (DH3, DL5, DM5) [*logos*: voice as conceptual construct and socialised voice]
- The writer's interpretation of theories determines the kind of voice (DSW17) [*logos*: voice as conceptual construct and socialised voice]

These random elements are indicative of their uncertainty and lack of understanding of voice (discussed in 4.3.). Some students perceived that there are different levels of voice depending on academic authority, but students DS(5) and DL(27) indicated that as students they had not reached any level of authority. This perception of voice could perhaps be ascribed to a lack of confidence that manifests through voice, though this could not be confirmed in the literature.

> [W]hen it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are there to be guided. You are taught and they are nurturing a level of growth, therefore in that aspect authorial voice would, in my opinion, fall very much on my supervisors and then later on, on the examiner (DS5)

> I think the voice of the researcher should not overshadow other voices, the source's voice (DL18)

The uneven distribution of remarks on this issue reflects its apparent complexity and unfamiliarity by the majority of the participants, which confirms the *status quo* in the literature: although introduced by some scholars such as Ede (1992), Yancey (1994), Ivanič and Camps (2001) and Matsuda's (2001) benchmark definition of voice, the issue has not yet received enough prominence. The understanding that voice represents a spectrum or combination of elements was predominantly derived from two supervisors (SL and SS) and one student (DM), while the majority of participants' contributions were minimal and indefinite. Since this aspect of voice can be described as expert disciplinary knowledge, the general lack of knowledge or understanding among the participants is not surprising, and further empirical research could shed light on this complicated issue.

Although holistically voice consists of a combination of facets, distinguishable elements of voice (discussed hereafter) are identifiable. When voice is used in written texts it is often dealt with individually. Subsequently these identifiable features of voice are discussed.

5.6 Voice and conceptual content

Although propositional (conceptual) content was not always considered an integral part of voice, literature that brings it into the domain of voice emerged during the last two decades. Recently, for instance, Hyland recognised that negotiating ideas

through a disciplinary voice is a central element of convincing discourse (Hyland 2008a:6).

The participants' strong perception that voice is closely connected with propositional or conceptual content is manifested in 50 quotations (supervisors 31, students 19). Both groups of participants equated voice with propositional content, a view which underscores voice as constructed through the alignment of a writer's work with conceptual choices from other texts and authors (Tardy 2012a:37, 38). Although the literature on metadiscourse (stance and engagement) primarily deals with ways of expression (Hyland 2005a: e.g.36), Ifantidou proposes that metadiscourse - as a part of voice - is neither merely a matter of style, nor necessarily distinct from propositional content, but contributes to the propositional content and facilitates interpretation of texts (Ifantidou 2005:1331). Voice in recent literature has unequivocally been linked to the propositional level in demonstrating knowledge of the discipline and responsibility of writers in making statements (Charles 2007:493; Lee 2011:107; Thompson 2012:119) and implies the embeddedness of voice in disciplinarity.

Having a conceptual voice was perceived in the data as non-negotiable (SL3, 13). The supervisors' responses in particular reflected a hierarchy of content-related concepts. They linked voice to concepts such as research in the particular field of study or discipline (SL6, SS5, SSW5), facts, information, and content (SH5, SL13, SM5). However, in their opinion facts, information and content do not signify voice per se. Rather, a chain of actions would construct voice. For example, it is assumed that a writer should first be familiar with the field of study (SL6, SS5); include facts and information to substantiate a conceptual voice (SH5); weigh the sets of information in order to understand and internalise propositional content (SL13, SM23, SS5, SPSG3); gain insight into proposing an argument (SL13, SM9, SPSG3), since it cannot be separated from the contribution of a thesis (SM13, 29, SS13) – this combination of elements constitutes a conceptual voice (SL5). These findings are consistent with the non-negotiable criterion of an 'original contribution' for doctoral theses (e.g. Mullins & Kiley 2002).

The students' feedback followed approximately the same pattern, yet less pronounced. Vague descriptions compared voice to having something to say or getting a message across (DM3, DSW5, DP26), although they also recognised knowledge, facts and information (DL5, DM3, 5, DP5, DSW5, 6, DH8) embedded in a discipline or field of study (DP6, DSW5) as prerequisites for having a voice in thesis writing. Similar to the supervisors, they dovetailed these with deeper acts of analyses, understanding, gaining perspectives and interpretation (DD5, DM3, DP6, DH3), which were recognised as pre-phases of argumentation (DL27) and an eventual novel contribution to the body of scientific knowledge without being merely a repetition or summary of another's work (DL8, DM3, DSW5).

The participants' perceptions that different levels of propositional content are inherent in voice were found to be in line with the most recent literature on accepting propositional content as integral to voice, also acknowledging choices available to the writer (Ifantidou 2005; Tardy 2012b; Thompson 2012). The supervisors' more profound insights could be compared to those of the students' answers although they might be attributed to their superior experience.

5.7 Voice as strategy or tool

The perception of voice as a tool to teach or a technique to learn how to use voice seems incongruent with the expressivist approach taken by many of the participants (see subsection 5.2 above). The 16 quotations that instantiate this theme were very evenly divided between the two groups of participants (supervisors 9, students 7) and no specific distinction necessitated comparisons.

Voice was perceived as being a technique by one of the supervisors:

> If my hypothesis holds that academic writing isn't born – it's a technique that you have to learn; then I think it can be taught (SL28)

Others described voice as a tool (SL17, SPSG28) or a skill (SP28, SS6, SSW6, DM3, DP28, DD28) that can be developed, encouraged, practised and taught (DM6, DP28):

> It's like being able to use a hammer or a trowel or whatever – if you can't use it, you can't be a builder (SL17)

The students in particular held the view that voice, as manifested in academic writing, was predominantly a skill, a view which is perhaps rooted in their personal experiences of voice. When arguing in favour of perceiving, teaching and practising voice as a skill or tool, one should, however, take note of the following remark by one of the students:

> [B]ut I don't know if there could be a formula…'this is how you will find your voice' (DD28)

The available literature in this regard supports the data by suggesting that educators, facilitators or supervisors can help students improve their academic writing skills by prioritising authorial voice (Humphrey *et al.* 2014:121). Tardy (2016:17), in particular, refers to pedagogical techniques that help students gain control over their writing identities (personalised voice), whereas Canagarajah (2015:138) prefers the more encompassing word "strategies", aspects discussed in Chapter 5.

One of the student participants' (DD28) perceptions that there is not a "formula" for voice, but that features of voice should be considered as a set of tools, are in line with Zhao and Llosa's (2008:164) suggestion that writing instructors should be cautious not to enforce voice as rigid rules. Lee (2011:111-113) likewise advises that a toolbox of techniques can be helpful to strengthen a unique writing voice. The findings in this regard are valuable for a pedagogical approach to voice, which I propose in this study. They resonate with the recent views in the literature that voice may be both learnable and teachable through different strategies and sets of tools (Zhao & Llosa 2008:166; see also Burke 2010; Chang 2010; Guerin & Picard 2012; Matsuda 2015; Pittam *et al.* 2009; Sperling *et al.* 2011).

While voice could be useful to learn and teach as tools, techniques or strategies, voice was also perceived as style.

5.8 Voice as style

Apart from understanding voice as propositional content, a skill, technique or tool, the majority of the participants (five from each group) equated voice, or some part thereof, with style. The data yielded 30 quotations (supervisors 12, students 18). Though not prominent in the literature, some scholars have conflated voice with

style, for example Webb (2009), Sperling *et al.* (2011:70, 75) and Wolfe, Bolton, Feltovich and Niday (1996).

Although the students' data yielded more quotations than the supervisors' data, their perceptions did not essentially differ from those of the supervisors. Some conflated voice with style (DL20, DM5) while others prescribed conditions for voice to become style, such as when the discipline dictates a certain writing style (DM5). The most common view of style was understood as the way in which persons write, formulate or express themselves (SL5, SM5, SPSG5, SS5, DM11, DP5, DSW5).

An important distinction between voice and style was observed, and though very closely related, voice was perceived to be more than style (SL5, SSW6, DSW5, 17, DP29, DSW5). Voice was seen as functioning on two levels: at a conceptual level; and at a writing level (SL5, SL6, DSW6, SSW6):

> I think the difference for me between authorial voice and style, would be that authorial voice is a conceptual thing; and style is the way in which you write about it (SL5)

> The voice is…how you interpret the theory, how you combine the different theoretical frameworks… And then the style is the 'how', how you put it in writing (DSW17)

Despite the varying perceptions regarding voice as style, the participants in general agreed on differentiating between levels of voice: one at the conceptual level, which they understood as voice, and the other at the writing level, which is expression and formulation, entitled style. This could be where the understanding of voices becomes enmeshed. The enmeshing of different levels of interpretation of voice and style is evident in Sperling *et al.* (2011) and Jefferey (2010). According to Jefferey (2010:39-40), rubrics for USA high stakes writing assessment frequently list style as one of the categories of voice definitions and voice is even characterised as a descriptor for style. Research that investigates the relationship between voice and style is therefore desirable.

5.9 Individualised voice: writer-oriented voice

Individualised voice and socialised voice are the two umbrella terms in my heuristic framework for voice (see Chapter 4). The section titled "linguistic devices for individualised voice" represents stance, which indicates how writers present

themselves and their opinions in the text. The key resources by which this textual voice or community recognised personality are known are hedges, boosters, attitude markers and self-mention (first person pronoun) (Hyland 2008a:7). Three of these devices were found in the data, namely first person pronouns and a category called "degrees of confidence" which comprises the linguistic features (e.g. hedges and boosters).

5.9.1 *Individualised voice: first person pronoun*

The notion of discourse writing is often discussed in terms of academic discourse that is seen as objective, neutral (Fløttum 2012:220-221) or subjective. Hyland (2001b:208) also addressed the issue of scholarly objectivity in academic writing that proposes the "[e]radication of the self", which resonates with what one of the participants called an 'old school' attitude (SP7). Hyland indicates that this attitude is still commonly reflected in guidelines in many writing textbooks and style manuals.

The participants' answers mirrored this predicament when they reflected on whether the "I" (and similar derivative forms) was allowed in thesis writing or whether it would compromise the objectivity of the research. Self-mention is governed by disciplinary preferences and more likely used in the discursive, soft sciences (as in this study) according to Hyland's study, which reported an average of a 13.7% frequency of self-mention in published research articles (Hyland 2008a:13).

The first person use was a controversial issue among both the supervisors and student participants, as reflected in the 50 quotations (25 each). The data on using "I" in academic discourse were marked by levels of agreement, preconditions and contradictions. Three distinct categories emerged, namely those in favour, those who were undecided and those who were against using personal pronouns in academic writing.

Three of the supervisors were in favour of writers acquiring a first person authorial voice (SL7, SM23, SPSG7), as justified in their views:

> Just say [I] …communicating your subjectivity rhetorically is important (SL7)

269

> [Using] 'I' makes it easier for them to actually express themselves; it forces them to say 'I take a stand' (SPSG7)

Despite the general perception that many academics are still not in favour of it, SP nevertheless believed that this approach was growing (SP1) – also confirmed by Nelson and Castelló (2012:12). Only one of the students was in favour of self-mention in general and in her thesis (DM22).

The majority of the supervisors' perceptions reflected the middle category of doubt and indecision. Evasive and contradicting answers (SD7, SD23; SSW7, SSW23) were prevalent. Many different criteria for using personal pronouns were offered. Some of the supervisors indicated self-mention to be applicable in a qualitative research paradigm which is conducive to more personalised writing (SP1, SS22, SSW23). The close connection between qualitative research and a writing style which allows self-mention was actually recommended:

> [I]f you work strictly qualitatively...I think it might even erode the richness of the data if you deviate from the first person style (SS7)

Another condition was that personal pronouns should be used only in certain sections such as theses conclusions, or chapter conclusions (SD, SPSG23).

However, the students were cautious as they were not sure whether the first person was appropriate in academic writing. In general they expressed the view that personal pronouns should be used sparingly (DD23, DL25, DSW23), although admitting that it would be difficult not to use them at all (DD23).

Lastly, perceptions that personal pronouns do not belong in academic writing or are unacceptable on the level of thesis writing were present. Some showed a complete aversion of the specific use of the "I" (SSW23). SSW confessed that her aversion was perhaps old school. The passive voice as the preferred writing style to avoid the personal pronoun was suggested by some (SSW23, SH23). The passive voice was considered as a more professional style, for example "from the above-mentioned it should be clear" instead of using the "I" (SH23). SH added that first person writing was inappropriate in a doctoral thesis, therewith echoing Hyland's (2002c:353) reporting on many students' unwillingness to use personal pronouns.

Half of the students were not in favour of the use of pronouns since it was not necessary (DD7) to use personal pronouns and even warned against a so-called dramatic writing style where every second sentence would start with "I" (DS23). Three of the students said they never use self-mention since other phrases and the passive voice would be more appropriate (DP, DH, DPSG23). The level of academic writing was also a discerning factor: DP allowed her undergraduate students the "freedom" to use personal pronouns, but felt that it was not applicable in the formal language and structure required in a doctoral thesis:

> [A] PhD must be very academic, it must be very high quality, very high standard (DP23)

The literature on this issue seems as opinionated as the findings in the data. Furthermore, these last-mentioned perceptions are in line with the uncertainty and tentativeness on first person use in the literature (Nelson & Castelló 2012:12). The uncertainty was attributed to the fact that self-mention seems to make readers conscious of the subjectivity of the author which adds to feelings of insecurity, but it could also be attributed to a lack of clarity regarding this issue (Nelson & Castelló 2012:12). Sword's survey (2009:239-330) in *SiHE* articles reports that most of the writers still avoid using first-person pronouns altogether, while the remainder used 'I' or 'we' sparingly or reverted to impersonal writing. At the other end of the spectrum Sword (2009 329-330) is of the opinion that the days are long past when writers are actually forbidden or restricted to use the word 'I' in academic publications. Starfield and Ravelli (2006:223) validate the use of "I" as a more subjective and constructed research where the writer becomes part of the text itself:

> The contemporary humanities writer's use of the first person pronoun, I, which is a characteristic of many of these theses, should therefore not be seen simply as a feature of informal language (see Chang & Swales, 1999) but as standing for an 'embodied' rather than the ideal, rational subject of positivist research (Turner, 2003, p. 39).

Along with disciplinary differences, complex personal differences and perceptions dictate the use of personal pronouns and the issue is still far from resolved.

5.9.2 *Individualised voice: degrees of confidence (hedges and boosters)*

Degrees of confidence are often expressed by means of hedges and boosters which are categorised as elements of stance under the cover term of metadiscourse

(Hyland 2004a:37). They are writer-oriented interactional features which contribute to authorial voice in academic writing (Nelson & Castelló 2012:9). Hedges withhold complete commitment to a proposition and open up a dialogical space between writers and readers agreeing or disputing interpretations. Boosters restrict alternative voices and invoke solidarity with the reader by expressing certainty about a proposition (Hyland 2008a). These are empowering features in constructing an authorial self and arguments, reflecting an appropriate degree of confidence that is needed in academic writing (Nelson & Castelló 2012:10).

However, the data discussed in the current study are data from interviews and not text analyses, which accounts for the mere 13 quotations (supervisors 7, students 6) in this subtheme.

The essence of these metadiscoursal elements as constituting voice was clearly expressed:

> I think the way in which you rhetorically position yourself is exactly voice (SL7)

The degrees of confidence in writing were understood by both groups of participants. Though not pertinently mentioning boosters, DD understood the principle behind boosters:

> To have your reader's confidence, so you have to write with a certain amount of certainty (DD3)

As boosters invoke solidarity, hedges withhold complete commitment to a proposition and communicate a degree of tentativeness:

> [O]ne seems not to be sure because we use a lot of 'may', 'it may not be' and one may even say 'one may argue that' you know, 'one can argue that' and when we say 'one can' it means that 'one cannot also argue' so there is that also subjectivity and not putting my head on the block (DH7)

Writing with hedges was believed to be more acceptable in a PhD than in the textbook genre where the author has to come across much more authoritative (SL26) – a premise confirmed by Bondi (2012:103) stating that textbooks are typically factual and avoid hedging.

A number of responses only vaguely referred to voice as enhancing self-esteem, courage and confidence in writing (SP6, 25, SPSG25, DD4, DPSG6). Hyland (2008a:10) observes that hedges and boosters do not merely pertain to statements and the communication of ideas, but more specifically to the writer's attitude to them and to readers, which validates the relevant feedback from the participants.

The data on hedges and boosters and the positioning of the reader in disclosing more or less confidence were substantial enough to confirm the scholarly literature on these elements of stance. The next section includes discussions on socialised voice, or reader-oriented voice.

5.10 Socialised voice: reader-oriented voice

Socialised voice is the second umbrella in my heuristic framework for voice, consisting of two categories (see Chapter 4 section 5). The first category is **intertextual voice** which engages with the multiplicity of voices outside of the text, both with the anticipated reader, and with sources/voices from the literature. Both these subsections represent reader-oriented voice as the interactional feature of voice. One of the subsections of the intertextual voice generally known as **engagement** (Hyland 2008a), includes second person reader pronouns, personal asides, directives and questions. The second category is linguistic devices for **intratextual voice**, organising propositional content and guiding the reader through the text, e.g. through discourse connectors and explanatory markers.

Since the data were collected through interviews, not all of the above-mentioned categories were covered. The participants primarily referred to three categories: engagement through source use, second person pronouns (intertextual voice), and discourse markers (intratextual voice).

5.10.1 *Intertextual markers regarding author and sources*

Academic authors incorporate the voices of multiple texts into their own writing as part of the social process of writing and dialoguing, which is at the centre of research writing (Boughey 2000; Nelson & Castelló 2012; Hyland 2004a, 2004b, 2008a; Veite & Phan 2007). Multi-voiced writing is described by Bakhtin (1981:294) as an

acceptable and natural way of writing since language is always populated with the intentions of others. Writers in academia build on other sources with different levels of endorsement, for example through denial, concurrence, concession or affirmation, in order to indicate alliances and support their own claims (Hyland & Tse 2004:171).

The 68 quotations are indicative of the significance of this subtheme to both groups of participants (supervisors 34, doctoral students 34). In the ensuing discussion, the word 'referencing' should be interpreted in its widest sense by including all citation practices, without differentiating between in-text acknowledgement, attribution or end-of-text referencing.

The rich data enabled nuanced categorisation. Firstly, the majority of participants conceded that acknowledging sources is not merely a technical matter, but a reflection of much reading and research (SD, SM, SH, SPSG18; SL, SM, SSW19). Uncertainties regarding citation, even at doctoral level, were mentioned by a number of supervisors (SM2, SL19, SD15), questioning, for example, how much to cite and what was regarded as common knowledge (SD19, SM2). Only one of the students indicated that source use and citation were challenging (SD15).

The different ways of writing from sources, such as paraphrasing (SM18, SL19, SH23), summarising (SS13) and quoting (SL19, 22, SP19) were highlighted by the supervisors, while only a few students mentioned the different ways of writing by means of paraphrasing, summarising (DM18) and quoting (DPSG2, DS18). The impact of academic experience that was accentuated through the difference in academic standing of the groups of participants clearly emerged in this subtheme.

Views on the relation between source use and own voice were also nuanced. Discipline-specific requirements for citation were raised (SH18, 19, SP18, SL19, SSW5; DD, DS, DSW19). Secondly, distinctions in citation practices between genres are acknowledged, for example in a doctoral thesis writers have to demonstrate their wide reading, while in journal publishing citations are less (SM19). Thirdly, a good doctoral thesis should have fewer direct quotations (SD19, SL19). In the fourth place source use is determined by the kind of subsections and thesis chapters, for

example the literature review allows little room for own voice, but ample for citations (SS18, SP19).

The supervisors were clear on what citation should not be, for example a mere description or summaries without engagement (SS13); a compilation of arguments without critical engagement (SL19, SSW18, SPSG19, SSW5, SD19). The students rejected listing and compilations without an own voice and excessive quoting (DD6, DSW19, DH19, DM19).

On a yet deeper, conceptual level regarding the relation between source use (referencing) and own voice it was perceived that the sources/other voices should not be the dominant voices to which the author submits:

> [W]e defer too much to other authors, because we perceive them as writing from the centre, where we write from the periphery (SM19)

This perception was generally confirmed by the supervisors. The "own voice" could not exist *in vacuo*, because in the Humanities in particular writers build on other authors' work, and incorporate different perspectives (SL19, SSW18). However, the own voice should never be swallowed by the other voices (SH18). While the awareness of balancing voices should guide the writer to enter into a dialogue with other voices (SM18, DS, DSW18) the macrostructure should always reflect the writer's own voice (SL, SSW18).

The relation between sources and own voice as a developmental process was demonstrated by some students (DH, DL, DSW18). They perceived that the own voice is the leading voice which constitutes the authority in writing, (DM19, DD18, DS18), such as standing on their shoulders (DSW18, DM18). Others viewed themselves on an equal footing with voices from sources (DP18) and recognised the delicate balance between own voice and other voices (DS18). Some students stated that student writers do not have an authorial voice (DL, DPSG18):

> [T]he voice of the researcher should not overshadow other voices, the source's voice…the researcher has to take that submissive role (DL18)

The dialogistic nature of writing has been widely acknowledged in the literature (Bakhtin 1981; Ivanič 1998; Yancey 1994) and identified as ways of invoking voices

in discourse, employing resources by which writers position themselves in anticipation of potential responses, such as acknowledging, denying, countering or affirming possibilities. A number of supervisors used the word "engagement" (SL 19, SPSG19, SS13), although the majority used phrases such as "meta-reflection" (SL19), "conversation and dialogue" (SM18), "interpretation of sources" (SD19), "critical thinking" (SPSG, SSW18), "analysis" (SD18), "reflection" (SSW18) and "becoming part of an array of voices" (SH18). "Levels of engagement" proposed by Martin and White (2005) and portrayed in my heuristic framework were found among both groups of participants. The levels of heteroglossic "positioning" (SD18) presented the following five categories (see Table 14 below):

Table 14: Five categories of heteroglossic positioning found in the data

Subtypes: level of positioning	Literature	Supervisors	Students
Agreement, support	Proclaim: Concur: affirm, concede (Martin & White 2005)	In support of (SL18), agree (SPSG18), in agreement (SSW18), support (SSW5)	Support, agree (DD18), agree (DH18), augmented, supported (DM18), go accord with (DP18), backing up (DS18), reaffirm (DS18), solidifies (DS18)
Contradiction, contrast, opposition	Disclaim: denial/ negation (Martin & White 2005)	Contradictory (SD18), in contrast (SL18), distance (SPSG18), oppose (SSW18), opposition (SSW5)	Disagree (DH18), oppose/differ (DP18), disputed (DS18)
Counter-argument	Disclaim: counter expectation (Martin & White 2005)	Counter argument (SL22)	Counter (DD18)
Acknowledge	Attribute: acknowledge, describe (Martin & White 2005)	Acknowledge (SH, SSW18), describe (SS13)	Mere acknowledgement = "just reference without having you know, your own voice" (DH19); according to (DM15)
Distance	Attribute: claim, contend (Martin & White 2005)	Contest (SL7), claim (SM7)	None

An example of combined features of **support** and **contradiction** was given by SSW:

> [Y]ou will either be in agreement very often or sometimes, but then there will be also opposition (SSW18)

SL explained the essence of a counter argument with reference to an example:

> [P]roviding an interpretation of let's say, your opponent's view: 'Baker said so and so, the implications are so and so; this plays into the bigger picture of translation studies

having this and this, but I think one can point out to this and this and this' is sort of a counter argument (SL22)

The diversification of the dialogistic positioning in writing offered by the supervisors did not surface as convincingly among the students. A few valued the engagement with sources (DH, DM18).

5.10.2 *Intertextual markers: reader communication*

Another level of engagement as part of the reader-oriented interactional nature of voice is the engagement with the reader through reader pronouns. This form of engagement refers to the reader fulfilling both the function of seeking solidarity with, as well as pulling the reader into the text and the argument, influencing the reader towards accepting the writer's viewpoints (Hyland 2008a). The reader pronouns "you", "your" are the counterparts of "I" and "we" as self-mention in stance-taking, but were limited in the data. Hyland (2001a:550) identifies the primary ways of addressing readers directly through using the pronouns, interjections, and positioning of the writer towards the reader by questions, directives, and references to shared knowledge - the two last-mentioned features were not mentioned by the participants. In this section the 25 quotations (supervisors 14, doctoral students 11) are discussed as a unity for lack of differences between the two groups.

The participants acknowledged the importance of the reader (SM5), building a relationship and communicating with the reader (SM21, SS5, SS10), in particular to convince the reader or an examiner (SS10). Many of the remarks about pitching at the right level for the most likely reader (SS21), inviting the reader into your thinking pattern (DSW22) and engaging with the reader (DD21) are in line with Hyland's (2004a) view of academic discourse as persuasive and rhetorically positioned.

However, the data on reader pronouns were unconvincing: some participants found it difficult to answer the question on what mechanisms (textual features) a writer could use to draw the reader into the text and to keep the reader's interest. The majority (12) did not answer the question, or answered in the negative, for example that s/he would not directly address an audience (SL22, DP22). One of the

277

supervisors was tentatively positive about addressing the readership of the journal in general:

> And I think I approve of that, because it sort of lends a little sort of personality to the discipline (SM5)

The data in this regard were insufficient to provide a conclusive answer.

Three of the participants acknowledged one of the features of engagement, namely using a question to stir the reader's interest (Hyland 2008a:8). They merely indicated that asking a question or a rhetorical question would arouse the reader's interest (SSW20, DSW22, DS22).

Although the feedback on this subtheme of engagement with the reader was insufficient to draw convincing conclusions, it was nevertheless found to be consistent with the literature. The lack of data in this regard is attributed to these features being found in text analysis and not through interview questions.

5.10.3 *Intratextual organisational markers*

Linguistic devices for intratextual dialogic voice in academic writing organise propositional content and guide the reader through the organisation of the text. These devices are categorised by Hyland (2005a & 2005b) as interactive features, and include discourse connectors, sequence markers, explanatory markers (Hyland's 'code glosses') and intratext (endophoric) markers. This subsection is considered as a subcategory of socialised voice in this study, which implies that these linguistic markers fulfil more than one organisational function. It is also considered as part of the conceptual positioning of the writer versus the reader, a notion endorsed by the data. The discourse connectors (e.g. but, so, after all, therefore, furthermore, although, though, because, since, still, and, then, in other words) are often used in research writing. Since no particular distinction between the supervisors and students' reports was found, the 30 quotations are discussed as a unity (supervisors 17, students 13).

Organisational markers were identified as part of structured writing (SL8, SH22, SM22, SS8, DM22, DD1):

> The links between your paragraphs, linking especially between sections, different sections, almost anticipating the last sentence of a paragraph must anticipate what follows in the next section (DM22, DD1)

They identified organisational markers as fulfilling the function of engagement and communication with the reader (SM21, SM1, SH22). These remarks are in line with beliefs that these metadiscoursal markers are integral to the contexts in which they occur (Hyland 1998c:438) and help readers to organise, interpret, and evaluate propositional content (Hewings & Hewings 2002:369).

The participants had clear perceptions of the importance of signposting or "cliff hangers" (SM, SD22), conjunctions to indicate relations and causality in a text (LS9), links and linking devices between chapters, sections and paragraphs (SL8, SM27, DD14, DM22).

The countless references to flow (SH22, SL8, 17, SM1, 21, 27, SP15, DD1, 5, 19, DM6,10, 22, DP22, DSW15), continuity (SP15), integration (SS27), logic (SL8, 17, SM27, DD1, DM6, 22, 10, DP22), and cohesion (SP27, 28, DD19) validated the significance attributed to the flow of texts (Hyland & Tse 2004:160). The lack of flow was recognised as factual statements pasted together (SP15).

Both the data and literature are in agreement about the significance of organisational markers or discourse connectives (Ifantidou 2005) in order to create coherence and enhance propositional content (Ifantidou 2005; Hyland & Tse 2004). Intratextual organisational markers, as explained in the extended table for individualised and socialised voice in academic writing (see Chapter 4), fulfil the function of logical or discourse connectors which point to additive, causative or contrastive relations in texts, expressing relationships between chapters, sections, clauses and ideas and simultaneously develop the argument.

6. CONCLUSION

The complex ways in which the participants in this study approached voice, raised both questions and exposed paradoxes about perceptions of voice in doctoral thesis writing. The data on the perceptions of supervisors and doctoral students yielded rich

information which translated into four main categories (super families). First, certain assumptions of voice are regarded as non-negotiables in doctoral writing; second, the salience of notions enabling voice; and third, impediments of voice, which confirm the uncertainty and complexity of voice. Last, a wealth of data on voice as construct both validated and pointed out gaps in the literature.

Caveats to consider when interpreting the findings of this study were mentioned, as the perceptions of the participants should be interpreted against their own background and experiences of voice. The participants' individual differences and uncertainty are also reflected in the plethora of theoretical and practical research on voice. The findings in general confirm the existing literature, which almost exclusively focus on the difficulties for EAL writers in understanding the construct of voice; yet the findings also shed light on aspects of how to deal with these challenges.

A wealth of data contributed to the understanding of voice as construct. In particular the prevailing expressivist approach to voice and other notions of voice such as propositional content, choice, tool, style, and the crucial identification of the amalgamative elements of voice. Yet, it is suggested that the findings, uncovered through semi-structured interviews and grounded in the epistemologies of the Humanities and a qualitative paradigm, should be extended by further empirical studies on supervisors and students' perceptions of the features of individualised and socialised voice in written discourse and the features which contribute to an authorial voice in various disciplinary contexts, and across hard and soft sciences.

This chapter identified specific challenges in developing a strong and proper voice in doctoral writing and the strategies EAL writers in particular can employ to overcome these challenges when writing in different disciplinary settings. The core assumptions, the six enablers and seven impediments of voice can be instrumental in establishing the boundaries for a pedagogy of voice. It should be conceded that creating an instructional framework is a process in genesis which awaits further investigation and development.

CHAPTER 7 SUMMARY OF THE FINDINGS AND APPLICATION

1. INTRODUCTION

Voice is ubiquitous in academic writing, though often easier to recognise than to define or instruct. Voice is a fundamental element of writing and a concept that "keeps not going away" (Elbow 2007:170), in both theoretical and practical debates. The development of voice as construct in theories, writing abstractions and diverse academic writing practices has been closely linked to various paradigms in the USA and the UK. After the first reference to the term 'authentic voice' in composition writing in the 1970s, the exponential and layered growth of voice in academic writing was established through several groundbreaking publications (Hirvela & Belcher 2001; Hyland 2000; Ivanič 1998; Matsuda 2001; Prior 2001).

2. THEORETICAL JUSTIFICATION

The theoretical justification of this study manifests in linguistic theories of voice, including a heuristic framework, as well as pedagogical theories of voice.

2.1 Linguistic theories of voice

The notion of voice as an integral aspect of language use has been extensively theorised. Socio-constructivism, in particular, acknowledges the centrality of language in human interaction, not only as a medium of communication, but as a means of meaning-making in writing within social contexts and relations. Systemic Functional Linguistics (SFL), a theory that advances a socio-constructivist approach to language, has had a significant influence on writing pedagogy – in particular a pedagogy of voice – through the Appraisal Framework (Martin & White 2005) and metadiscoursal models (Hyland 2008a), which both draw upon the interpersonal system of meaning-making (Chapter 3 and 4). The permeation of SFL into academic discourse is visible in the interactive nature of academic writing which, like all language, is inherently social and interactive (Hyland 2010a).

281

With the growth of socio-constructivism as a dominant paradigm in education, language studies and academic discourse, the focus on socialised and constructed voice increased as well, while the attention to individual voice decreased. In this thesis it was pointed out that similar to Halliday's SFL and Bakhtin's theory of dialogic, heteroglossic and intertextual language steeped in socio-constructivism (Chapter 3, subsections 3.3 and 5.3.2), many other theorists and practitioners also approached voice from a socio-constructivist perspective (Guinda & Hyland 2012:3). However, definitions of voice still lack consistency (Chapter 4, section 4). Therefore, this study adopted the position that an authorial voice in academic writing is realised through both the presentation of individualised and socialised voice (Chapter 4, section 5).

However, it would be irresponsible to disregard the influence of the Academic Literacies paradigm on the growth of voice, especially with a view to previously disadvantaged groups, such as EAL students, and educationally deprived students on account of political regimes, such as the apartheid system in South Africa. The Academic Literacies approach does emphasise the social nature of writing, although it differs from socio-constructivism in that social nature is social-politically and cultural-ideologically driven. In this view, voice is primarily a medium to find an own identity, to gain and exercise power (Chapter 3, subsection 4.2.3.4).

Voice has been appropriated by many approaches in writing pedagogy, of which the expressive approach was the first. This approach, which originated in the socio-political and educational climate of individualism in the USA, was spearheaded in the 1970s by scholars such as Stewart, Murray, Macrorie and Elbow. Voice became inextricably tied up with the ideology of individualism and writer identity, especially in L1 composition writing. The impact of expressivist writing continued in English composition writing during the 1990s. However, the strong emphasis on individualism gradually came under scrutiny, with a shift of focus to the social context of writing in the new millennium. The rapprochement between personal and socialised voice, which allowed for a different conceptualisation of voice as multiple, multidimensional and 'heteroglossic', led to the multidimensional view, which echoed

Bakhtin's theory of language and his view that voice cannot exist in isolation from other voices (Chapter 3, subsection 5.3).

2.2 Pedagogical theories of voice

The complexity of voice, which has been signalled in the theoretical literature in Chapter 3 and throughout the thesis, is reflected in pedagogical models and theories of voice, as explored in Chapter 5. Although a focus on the role of voice in writing pedagogy is not completely new, as many expressivist proponents of voice favoured a voice-based pedagogy directed at L1 composition writing, the need for a voice pedagogy only recently emerged in the voice literature. In Chapter 5 I alluded to the post-2000 developments of voice and identity construction in academic writing, which moved away from the preceding dominant expressivist approach to voice.

Certain pointers in the form of interventions, facilitation and instruction of voice in academic discourse emerged during the last decade. These developmental approaches have been represented along a continuum. This continuum exhibits the following six approaches on a graded scale: from critique and scepticism to more positive attitudes ranging from being cautious and positive towards recommending and propagating a voice pedagogy (Chapter 5, section 3). These pointers are linked to indicators found in the literature. A critical and sceptical approach towards a pedagogy was assumed by Stapleton (2002) and Helms-Park and Stapleton (2003). The second tier of cautious optimism represents an initial strategy of awareness-raising and sensitising students to voice possibilities. The second tier of helping and assisting students in understanding the construction of voice combined with the facilitation of writerly voice by teachers is found in a plethora of literature (Chapter 5, subsection 3.2). The next level of promoting agency and empowering voice as a way of 'performing voice' and improving confidence in voicing was advocated by a number of scholars (Chapter 5, sections 3.3 and 3.4). Only a few scholars actually propagate the instruction or specific teaching of voice, signalling the furthest end of the continuum (Chapter 5, subsection 3.5). Though the possibility of instructing and teaching voice is envisaged, the dilemma of execution lies, among other issues, in the misalignment between theory and practice: voice is over-theorised and under-operationalised. The first step towards a voice pedagogy is the operationalisation of

theoretical principles into strategies applicable in practice such as rubrics, models and heuristics.

The heuristic framework for voice proposed and explained in Chapter 4 was created and adapted from two semi-operationalised models (Martin & White's Engagement Framework in Appraisal and Hyland's model of stance and engagement), plus guiding principles and theories on socialised voice, together with the recognition of interpersonal interaction and engagement between writer and reader/audience. True to its SFL roots, the heuristic framework for voice is functional, as it allows for social processes and the establishment of social context, interaction and choices between individualised and socialised voices, which may become blended in texts (multivoicedness).

The heuristic framework does not claim to be an instructional framework for voice: firstly, because it has not been one of the objectives of this study; and secondly, because the comprehensiveness of such a task necessitates a separate study. It is rather an attempt to tie together theoretical concepts of voice and previously operationalised models. Also the framework does not claim to instantiate a directive pedagogy, against which Canagarajah (2015:125) cautions. This initial heuristic framework is still relatively theoretical and contains linguistic terminology that may be unfamiliar to the majority of students who have no linguistic background. The heuristic framework contributes towards establishing the construct of voice in academic writing as a post-millennium pedagogical framework.

The need for the operationalisation of theoretical guidelines on voice into analytical models, heuristics, practical strategies and rubrics was argued in Chapter 5 (section 4). Examples of empirical literature that contribute towards the development of rubrics and operationalised heuristics and models were discussed and propagated as the way towards creating instructional frameworks and the teaching of voice. Ten relevant assumptions were extracted from the theoretical and empirical voice literature to serve as substantiating assumptions for a voice pedagogy (Chapter 5, section 5). Any pedagogy of voice should be embedded in the complex and layered disposition of voice as reflected in theory and practice.

In order to explore the extent to which the perceptions of doctoral students and their supervisors corroborate theories of voice as a construct and theories about the instruction of voice at this level, an empirical study was undertaken. The results of the research are summarised below, with reference to corresponding theory and pedagogy.

3. SUMMARY OF EMPIRICAL FINDINGS

Various aspects of voice addressed in the theoretical, pedagogical and empirical literature have been corroborated by the empirical findings of this study. The four main themes that became salient in the data could essentially be aligned with the theoretical and empirical literature on voice: assumptions, enablers, impediments, and the construct of voice. A more detailed analysis is offered in section 4 below in the pedagogical framework for voice. The five assumptions, which can be described as key determinants for teaching and learning settings, emerged from the data and overlap with the Assumptions formulated in Chapter 5 (section 5).

The findings of this empirical study confirmed many of the central notions of voice in the theoretical literature: voice as a heterogeneous, complex and obscure notion (Chapter 3. subsection 2.1); the lack of a uniform definition (Chapter 4, section 4); voice as central to doctoral writing and to academic discourse (Chapter 1, subsection 3.3.1, Chapter 3, subsection 2.2); approaches to voice in the data included expressivist-individualised, constructivist and to a lesser extent an Academic Literacies approach of empowerment (Chapter 3, subsection 5.4.2); voice was found to be shaped by theoretical, methodological and disciplinary factors (Chapter 1, subsections 3.3 and 4.4).

Regarding approaches to voice in academic writing the findings supported the value and application of both the product and process approaches to writing (Chapter 3, subsections 4.2.1 and 4.2.2). Voice is inextricably intertwined with language and, whereas English has become the dominant language of academic writing and publishing, voice construction for EAL and L1 writers differs (Chapter 1, subsection 3.2.1). The findings of the empirical study support the ongoing debate in voice literature that developing an authorial voice is more challenging for EAL writers, as

voice is linked to proficiency in English, which is regarded as a prerequisite in doctoral writing. The socialised notion of voice as embedded in the interaction between writer and reader, and the co-construction of voice, are recurrent themes in the findings (Chapter 4 subsection 3.4; Chapter 4 section 5).

Particular attention in the findings was directed at the co-construction of voice in doctoral writing as being rooted in the symbiotic supervisor-student relationship. This symbiosis was seen as conducive to facilitating student voice and understanding voice as disciplinary and conceptual content. Voice was also dealt with as an aspect of holistic feedback to doctoral writing. A negative aspect of the supervisor-student relationship as a space where authorial voice is co-constructed is that supervisors themselves are uncertain about what voice entails. Furthermore, they are not always equipped or prepared to facilitate elements of voice as a writing strategy (Chapter 6, subsection 3.3). These aspects are not addressed in the theoretical literature.

Elements of voice as construct in the literature that were substantiated by the empirical findings are the indecision if voice is a conscious choice and the identification of voice as consisting of a spectrum of elements, including voice as style, and as conceptual content. Recent literature on developing an authorial voice (see Chapter 6, subsection 5.7) by means of a toolbox, strategies, or techniques to strengthen a writing voice was supported by the findings. The specific practical application of these strategies, however, can only be substantiated by text analyses.

Although the teaching of voice in academic writing might be challenging, it can assist students to engage more profoundly with the formal requirements of thesis writing and to open up spaces for experiencing a writing *persona.* A useful point of departure may be the drafting of a pedagogical framework to guide supervisors and students in navigating and negotiating the rapids of advanced academic writing. Although considerable attention to voice has been paid by writing researchers and practitioners in North America, the UK and Australia, there is a lack of research on voice as a writing strategy in the South African higher education context. It is then perhaps no surprise that no serious attempts have been made to develop pedagogical resources that may assist South Afican students in their quest to establish their academic voices.

The next section proposes a pedagogical framework for voice that is based on a multidimensional view of voice, which straddles the boundaries between theory, praxis and practice.

4. PEDAGOGICAL FRAMEWORK FOR VOICE

4.1 Introduction

A multidimensional view of voice encompasses different components. It is an attempt to tie together theoretical concepts of voice, pedagogical theories and practices, and elements of voice that emerged from the findings of the empirical study. These components, which are embedded in the substratum of Academic Discourse are comprised of: 1. The voice construct; 2. Theories of voice; 3. Pedagogy of voice; 4. Assumptions of voice; 5. Enablers of voice; and 6. Impediments of voice, shown in Figure 9 below.
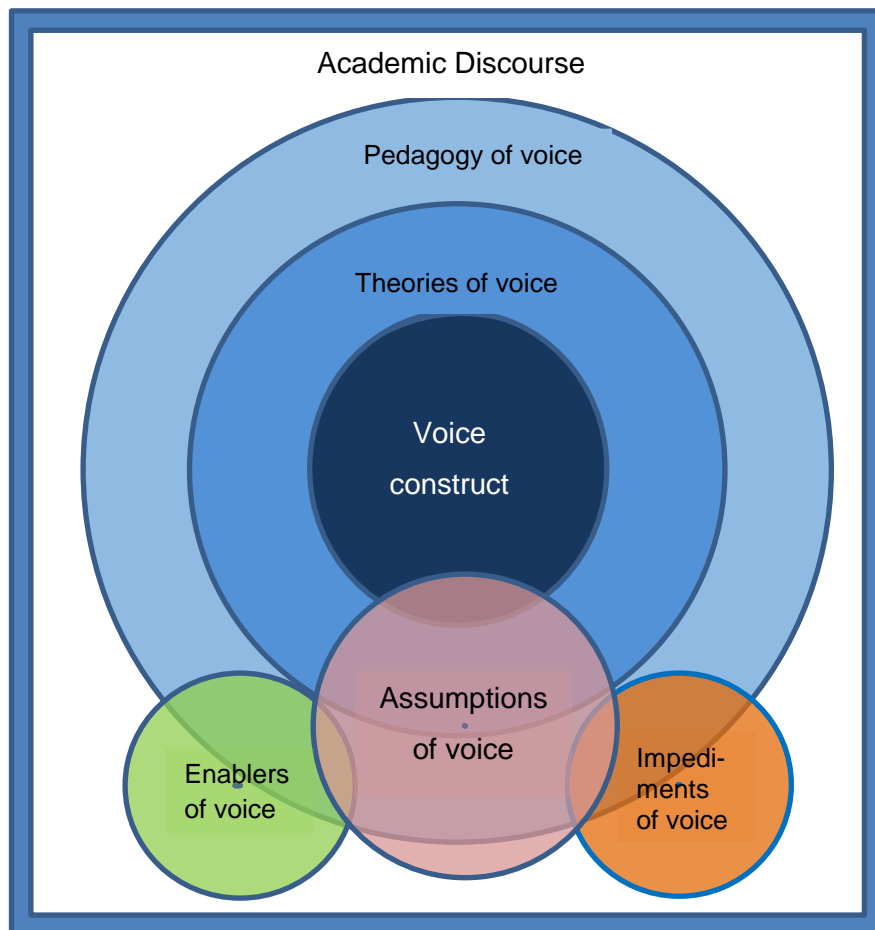
Figure 9: Components of a pedagogical framework of voice

4.2 Pedagogical framework for voice

This section provides an elaborate overview of the separate components of the pedagogical framework represented as a diagram above in Figure 9. The six components of the pedagogical framework as embedded in academic Discourse (with a "Big D", adhering to Gee 1996, 1999, 2004) are explicated below as indicated in the advance organiser.

Voice as construct
Theories of voice
Pedagogy of voice
Assumptions of voice
Enablers of voice
Impediments of voice

4.2.1 *Voice as construct*

The core of the pedagogical framework is an instantiation of the heuristic framework for voice proposed in Chapter 4. The guiding features were delineated as pointers from the two operationalised models in Chapter 4, and complemented by features and strategies that emerged from the empirical data of this study. Thus, this component overlaps with theories of voice, pedagogy of voice and corroborating findings from the data. The main categories of the heuristic framework for voice have been explicated in subsection 2.2 above. To make this framework for voice more practical and applicable to different discipline-specific writing interventions, these examples should be substantially augmented by discipline-specific text analyses of student writing.

4.2.2 *Theories of voice*

In the literature on the pedagogy of voice, theories of voice constitute a fundamental requirement. However, as the theories of voice applied in this study were discussed extensively in subsection 2.1 above, they are not discussed again.

4.2.3 *Pedagogy of voice*

The main elements of this component were discussed at length in Chapter 5, and summarised in subsection 2.2 above. A pedagogy of voice draws on the construct of

voice, which comprises theories of voice as well as operationalised models and heuristics that may be used for analytic and instructional purposes. A pedagogy of voice is also underpinned by Assumptions of voice and is subject to Enablers and Impediments of voice, which emerged as salient themes in the data of the empirical research.

4.2.4 *Assumptions of voice*

Any pedagogical or instructional framework will necessarily be based on broad principles derived from theoretical and empirical research, which then become **assumptions**. Such assumptions influence the core content of instruction as well as the way in which the core content should be instructed. The ten assumptions of voice discussed in Chapter 5 serve as generic principles that may underpin a pedagogy of voice. Having taken heed of Spack's (1997:48) suggestion, namely that curricula should not be designed on "unexamined assumptions", the theory-based assumptions have been supplemented by the five themes that emerged from the data, namely the development of voice as a process; the significance of the quality of the doctoral thesis as product; the recognition of a general core of voice; a strong disciplinary focus as a precondition for fully understanding and applying voice; and a certain level of language proficiency as being non-negotiable in doctoral writing.

Assumptions of voice are principles and/or determinants that are fundamental to any teaching and learning environment. Assumptions embody theoretical, ontological, epistemological and methodological approaches to voice. These assumptions are embedded in language and academic writing. Assumptions are anchored in the construct of voice, which in turn is embedded in the theoretical literature on voice as well as in the pedagogical translation of the theory. A synopsis of the Assumptions of voice, with suggested practical applications, is set out in Table 15 below. Assumptions of voice include enabling and constraining factors (impediments).

Table 15: Summary of the Assumptions of voice and practical applications

ASSUMPTIONS OF VOICE	
Pedagogical Assumptions	**Practical applications**
1 A pedagogy is not neutral	Ontology-, epistemology-, methodology-, discipline- dependent; individual approaches to voice, e.g. expressivist, constructivist.
2 Voice is complex	Multilayered, abstract, fluid and burdened with uncertainties that need to be adjusted for application which can function on different levels, e.g. content and audience awareness.
3 Voice is differently theorised	Voice should be understood in the same way by students and supervisors; an approved definition and clear exposition of voice are imperatives.
4 Voice is discipline-bound and context specific	Disciplinary focus and requirements, values and practices, and format of the writing product. It is suggested that discipline-specific examples be used when instructing voice. Voice should be presented contextually, e.g. within the genre of doctoral writing.
5 Propositional content is not separated from voice and contributes towards voice	Voice is conceptually determined by propositional content and impacts on the written product.
6 A pedagogy of voice is negotiated, not prescribed	No formula or rigid rules for exhibiting voice exist; strategies and tools for application are available; voice consists of amalgamative elements that are negotiated with the reader/audience.
7 Voice is co-constructed	Socially constructed by writer-text-reader; supervisor is symbiont; facilitation and feedback support co-construction.
8 A pedagogy of voice aims at demystifying academic writing conventions in finding an own voice which promotes learner autonomy	Voice raises critical awareness of writing, more particular academic writing; it promotes learner autonomy and contributes to the product quality; writing is participating in the academic conversation, which should be mediated by teachers and writing practitioners.
9 Voice is embedded in language and visible in texts; operationalised as tools and strategies through choices	English language proficiency, EAL issues; textual features of voice provide choices; voice as style, voice as propositional content, voice as strategies/tools.
10 Strategies for writing with voice are teachable and learnable	Generic core can be taught and learned – implies that voice entrenched in a process in the same way as writing.

4.2.5 *Enablers of voice*

Apart from assumptions, two main themes emerged from the data as components of voice: the one is a category of elements that may enable voice, while the other

category embodies elements that may constrain voice. In the proposed pedagogical framework the component referred to as Enablers in Figure 9 above overlaps with the Pedagogy of voice and with the Assumptions, as Enablers fall within the scope of a voice pedagogy and can inform a pedagogy in terms of the factors that may facilitate voice. Some of the elements of Enablers were also found to intersect with elements of Assumptions.

Enablers can be explained as notions, such as resources or opportunities that can authorise people to do or attain something. Enablers function as supporting or empowering factors in student writing. Enabling factors from the findings were identified as the student writer (such as personal background and prior writing instruction); the supervisor (in his/her capacity as symbiont, in giving feedback and being a facilitator); and the reader as identifier and co-constructor of voice in decoding voice features in academic texts.

Another external factor that presented itself in the theoretical and empirical research on a pedagogy for voice (Chapter 5) is the possible empowering value of voice rubrics, rating scales and operationalised heuristic frameworks. These enabling factors are set out in Table 16 below.

Table 16: Enablers of voice that emerged from the empirical data and pedagogical theories

ENABLERS OF VOICE	
External factors	Voice rubrics, rating scales and operationalised heuristic frameworks
Student writer	Personal background
	Prior instruction
Supervisor	Symbiont – co-construction
	Feedback
Reader	Co-constructors and identifier of voice in decoding voice features

4.2.6 *Impediments of voice*

Impediments are factors or notions that can restrict or disable voice in developing into properly functioning authorial voice in writing. Three main impediments from the

data were identified. The first includes external factors that can obstruct the growth of voice, such as the abstractness of the construct itself, the handicapping effect of plagiarism on voice and certain restricting disciplinary elements. The second cluster of impeding factors stems from student writers themselves, such as the encumbering factor of EAL writing, and diverse inhibiting writing experience and background. The supervisor can sometimes also be a stumbling block in students' voice development through inappropriate feedback and facilitation.

Another external factor that has been distilled from pedagogical theories and empirical studies on voice (Chapter 5) is the absence of appropriate guidelines that can support students to understand and develop an authorial voice in their own writing. In the proposed pedagogical framework for voice Impediments overlap with the Pedagogy of voice and with Assumptions: similar to Enablers, elements of Impediments intersect with elements of Assumptions, and as a component of a Pedagogy of voice it highlights the factors that may inhibit the development of voice. The different elements of Impediments are illustrated in Table 17 below.

Table 17: Impediments of voice that emerged from the empirical data

IMPEDIMENTS OF VOICE	
External factors	Abstractness of voice
	Plagiarism
	Disciplinary requirements
	Absence of guidelines and facilitation of voice
Student writer	EAL issues
	Individual lack of writing experience and background
Supervisor	Feedback restraining student voice
	Facilitator

Table 18 below provides a more detailed, yet linear, summary of the different components of the pedagogical framework that are schematically represented in Figure 9 above.

Table 18: Tabulated summary of the components of a pedagogical framework of voice		
Pedagogical Assumptions (Table 15)	**Empirical findings (Ch 6)**	**Construct of voice: Heuristic (Fig 4)**
1 A pedagogy is not neutral	Assumptions: Discipline-specific focus Voice as construct: Expressivist Voice as construct: Constructivist	
2 Voice is complex	Assumptions: Language proficiency Impediments: Abstractness Impediments: Lack of writing experience Impediments: EAL: Specific impediments Impediments: EAL: Translation practices Impediments: EAL: Language and voice Voice construct: Uncertainty Voice construct: Amalgamative elements	
3 Voice is differently theorised	Assumptions: Discipline-specific focus Enablers: Symbiont co-construction Voice as construct: Expressivist Voice as construct: Constructivist	
4 Voice is discipline-bound and context specific	Assumptions: Discipline-specific focus Assumptions: Product quality Enablers: Symbiont co-construction	
5 Propositional content is not separated from voice and contributes towards voice	Assumptions: Product quality Voice as construct: Conceptual content	**Linguistic devices of individualised** voice that enables writers to present themselves and their opinions in the text; **Linguistic devices for intratextual dialogic voice** organise propositional content in order to guide the reader; **Linguistic devices for intertextual dialogic voice** enable the writer to engage with voices from sources and the reader.
6 A pedagogy of voice is negotiated, not prescribed	Enablers: Feedback Enablers: Facilitation Voice construct: Amalgamative elements Voice construct: Choice Voice construct: Socialised voice: Reader oriented voice	**Linguistic devices of individualised voice** enable writers to negotiate their opinions in the text **Linguistic devices for intratextual dialogic voice** organise propositional content **Linguistic devices for intertextual dialogic voice** empower writers to engage and negotiate with voices from sources and the reader.
7 Voice is co-constructed	Enablers: Symbiont co-construction Enablers: Feedback Enablers: Reader-audience Impediments: Inadequate feedback Impediments: Restraining voice	**Linguistic devices of individualised voice** enable writers to negotiate their opinions in the text; **Linguistic devices for intratextual dialogic voice** organise propositional content; **Linguistic devices for intertextual dialogic voice** empower writers to engage and negotiate with voices from sources and the reader.

Pedagogical Assumptions (Table 15)	Empirical findings (Ch 6)	Construct of voice: Heuristic (Fig 4)
8 A pedagogy of voice aims at demystifying academic writing conventions in finding an own voice which promotes learner autonomy	Assumptions: Process Assumptions: Product quality Enablers: Instruction Voice construct: Strategy/tool Voice construct: Individualised voice: Writer oriented voice Voice construct: Uncertainty	**Linguistic devices of individualised voice** enable writers to present their own expressivist voice in the text; **Linguistic devices for intratextual dialogic voice** organise propositional content to facilitate reading and understanding on the side of the reader; **Linguistic devices for intertextual dialogic voice** empower writers to engage and negotiate with voices from sources and the reader; these devices facilitate the academic conversation and can be mediated by supervisors and writing practitioners.
9 Voice is embedded in language and visible in texts; operationalised as tools and strategies through choices	Assumptions: Product quality Assumptions: Generic core Assumptions : Language proficiency Enablers: Instructions Impediments: Plagiarism Impediments: EAL: Specific impediments Impediments: EAL: Translation practices Impediments: EAL: Language and voice	**All three categories of linguistic devices** set out in the heuristic, offer textual features as choices to the writer and operate as strategies and tools to empower writers to write with voice.
10 Strategies for writing with voice are teachable and learnable	Assumptions: Generic core Assumptions: Language proficiency Enablers: Facilitation Enablers: Symbiont co-construction Enablers: Feedback Impediments: Uncertainty Impediments: Restraining voice Impediments : Lack of writing experience Voice construct: Uncertainty Voice construct: Strategy/tool Voice construct: Choice Voice construct: Conceptual content Voice construct: Style Voice construct: Individualised voice: Writer oriented voice Voice construct: Socialised voice: Reader oriented voice	**All three categories of linguistic devices** set out in the heuristic, offer textual features as choices to the writer and operate as strategies and tools to empower writers to write with voice. These categorised linguistic devices are learnable by student writers and teachable by supervisors, teachers and writing advisors and practitioners.

5. LIMITATIONS OF THE STUDY

The first, most obvious limitation of the study is that it only provides a humanities and social science perspective on voice. Though the available literature on voice across all disciplines has been consulted, due to the time, scope and practical constraints of the current study the participants of the qualitative case study were selected from only the Faculty of the Humanities (which included the Social Sciences at the chosen university of the empirical research). The selection of the departments in the Humanities depended on the availability of doctoral students in the departments, and thus narrowed down the number of departments to eight.

Although the purposive sampling of eight participants from the two groups of participants is regarded as apt in terms of qualitative research, larger sample sizes could provide more comparative data for purposes of transferability. In order to validate the proposed pedagogical framework for voice, it will have to be operationalised for specific disciplines and implemented in practical workshops for doctoral students, and possibly also for other postgraduate students.

The second limitation of this study is that the understanding and perceptions of voice were determined through semi-structured interviews only and not by means of text analysis. The value of corpus linguistics, both corpus-based and corpus-driven, is well-known to improve an understanding of language use and patterns in language features in texts, and also to inform writing instruction and pedagogy (Charles 2003; Hyland 2009a; Morgan 2011). Inductive text analysis may, for instance, shed light on disciplinary differences, and uniquely South African writing problems that are based on the mother tongue of the students. Such issues may be important to consider in a pedagogical framework for voice as well as its operationalisation.

It is also acknowledged that the level of supervision experience could not be standardised. Supervisors had to be selected from the eight departments that had registered doctoral students during the year of the data collection. Consequently, as can be established from the demographic details of the supervisor participants, their experience in supervision varied between 3 and 30 years. While it could be argued that their diverse discipline-specific insight contributed to the richness of the data and of the study itself, it could also be argued that their wide-ranging experience in supervision similarly provided different perspectives on the issue of voice.

6. SUMMATIVE REMARKS AND DIRECTIONS FOR FURTHER RESEARCH

With the above-mentioned limitations in mind, I now conclude with a few remarks and directions for further research.

The scarcity of empirical research on voice in doctoral writing has motivated this study. From the seven international studies on voice in doctoral writing, six recognise

the process of doctoral apprenticeship, which has to be supplemented by practical pedagogical and writing interventions (Chapter 1). In some instances, voice is proposed as an analytical tool, as a starting point for the eventual teaching of voice (Hirvela & Belcher 2001). Voice is also offered as instructional design tool for developing a stance schema to acquire an authorial voice (Chang 2010). However, the lack of neat systems or models for voice instruction is bemoaned by some researchers (Tardy 2016; Williams 2012) and actively advocated by others (Pittam *et al.* 2009; Sperling *et al.* 2011; Zhao & Llosa 2008).

The value of existing models, such as the Appraisal Framework (Martin & White 2005), Hyland's (2008a) metadiscoursal model of stance and engagement, and Canagarajah's (2015) recent heuristic for voice analysis, is indisputable. These scholars have greatly contributed to the analysis of linguistic features for voice, and the awareness and significance of voice in texts. The conceptualisation of the pedagogical framework proposed in this study is an attempt to offer a pedagogy of negotiated voice. It is important to note that, in Matsuda's (2001) definition, voice is not merely a set of certain discursive features; rather, voice is also the reader's impression derived from the particular combination of the ways in which both discursive and non-discursive features are used. Discursive features may include any variety of linguistic devices, content or disciplinary related choices, whereas non-discursive features may include elements of document layout, alternating use of fonts and letter sizes, use of margins and blank spaces and block quotes. It would be interesting to see further research on the specific application and effect of these non-discursive features in student academic texts.

This proposed pedagogical framework could contribute to demystifying voice as a construct in academic discourse for EAL and L1 postgraduate students, supervisors, writing instructors and writing facilitators, in order to realise their authorial voice in academic writing. Further research on developing heuristics and instructional frameworks that include student-friendly strategies and toolkits of voice would be invaluable to extend the proposed pedagogical framework to more practice-based instruction.

As suggested by the empirical findings of this study, attention should be paid to collecting, designing and developing authentic materials and text examples with various linguistic voice features in diverse disciplines. In this regard I would like to draw attention to the importance of corpus linguistics, both corpus-based and corpus-driven, in informing a writing pedagogy and instruction. The value of corpus-based studies in understanding language use and patterns in language features across texts to give new perspectives on academic texts has been established in the literature. Results from such studies can raise questions, provide new insights and identify areas for future research about teaching practices and provide complementary views of issues in language-related teaching practices. Compiling a corpus of such authentic voice-related text examples is an essential strategy for the facilitation and teaching of voice relevant to the local South African context. If such a corpus is annotated and linguistically analysed it could serve as the basis for compiling detailed guidelines on different aspects of voice in written texts, as recognised in this study. A large corpus of master's and doctoral theses from various disciplines could provide supervisors with useful authentic examples of how voice is actualised in those disciplines. If the focus of the corpus is learner texts (unedited chapters) it could be annotated for voice 'errors', which would provide both reseachers and students with examples of incorrect use of voice and 'voicelessness'.

Another issue that could be explored in more depth is the differences between supervisors and students' expectations with regard to training needs and desiderata. The student writers, who realised that writing was the primary responsibility of the writer, expressed a clear need for training and instruction. The supervisors were concerned about students' lack of writing experience in general, but shifted the responsibility entirely to the student (see 241). The discrepancies between the supervisors and students' perceptions in the data confirmed that a lack of writing experience can impede voice. I would thus conclude that this issue is as yet unresolved, an issue confirmed by Velautham and Picard (2009: A-135). Since such a stalemate situation or tug-of-war can be detrimental to doctoral students' academic writing development and acquisition of voice, it warrants further research and clarification.

Findings from the data disclosed translation issues between languages. Little research on translation with a view to bridging the EAL gap is available. It could be ascribed to the fact that writers are perhaps not eager to admit to these practices for fear that they could be considered an academic weakness. Nelson and Castelló (2012:27-28) addressed the issue in terms of external translators of texts. They raised the caveat of multivocality and revoicing, since a translator intervenes in or usurps the original voice. The question to be answered is whose voice comes across to the reader? The issue in the empirical findings dealt with writers' own translations, which can also result in the loss of the writer's own voice. This issue warrants further research.

The relationship between style and voice also emerged from the findings. Despite the varying perceptions regarding voice as style, the participants in general agreed on distinguishing two levels of voice: one at the conceptual level, which they understood as voice, and the other at the writing level, which they referred to as style, and which includes expression and formulation,. This could be where the understanding of voices becomes enmeshed. The enmeshing of different levels of interpretation of voice and style is evident from researchers such as Sperling *et al.* (2011) and Jefferey (2010), who indicate that 'style' is often listed as one of the categories of voice definitions. Further research that explores the relationship between voice and style is therefore desirable.

Disciplinary differences played a crucial role in the respondents' perceptions of voice. Language orientations also played a prominent role, although it was not possible to compare specific differences among the respondents, since English was a second or third language for all the participants, except in one case. Neither gender-related perceptions, nor culture-specific views emerged from the data, especially regarding the student participants. Further research in this regard is clearly warranted within the South African higher education context.

Further research is also needed on ways to empower supervisors of doctoral and master's students in providing feedback on students' writing in general and to improve the symbiotic relationship between supervisor and student. A corpus of

supervisory feedback on drafts of master's and doctoral scripts in different disciplines can be collected and analysed with a view to compiling guidelines for supervisors on different aspects of feedback on voice. This can give researchers insight into the privileged pedagogical supervisor-student-text relationship, in particular to determine the degree of significance of voice in written feedback. Such research can confirm or reject the assumption found in this research, namely that the supervisor-student relationship is 'the space where authorial voice happens', where voice is negotiated, nurtured and co-constructed.

Only with additional research and evidence scholars, practitioners and students will better understand the nature, characteristics and fuller range and functions of voice in different academic contexts. The aim should always be to pedagogically empower students to develop an appropriate authorial voice which grows out of snippets, clues and fragments, shared and grabbed in the academic process of stages and struggles, to emerge from being a peripheral member to becoming a legitimate member of the discourse community, with a voice of authority.

LIST OF RESOURCES

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Authorial voice as a writing strategy in doctoral theses – Appendices
Table of Contents

Appendix 1: Summary of South African studies on voice on postgraduate (honours and master's level)

Author	Date	Focus	Methodo-logy	Theoretical underpinning	Pedagogical approach	Participants
Hutchings	2014	Agency and the issue of referencing that contributes to the emergence of voice; plagiarism	Qual narrative from student journals	New Literacies Study tradition	Writing in academia should be like an internship	Adult postgraduate students
Paxton	2014	Understanding genre and the risks-related tensions inherent in research proposal (pigeonhole); but vehicle for the expression of voice (pigeon)	Qual ethnogra-phic case studies	Bakhtin's dialogicity; Blommaert's voice as 'uptake'; Ivanič's writer identity; academic literacies	Assessment of a research proposal (genre) requires a good three-way relationship between writer, supervisor and writing advisor	2 Master's students+
Paxton *et al.*	2008	Stance in corpus studies compared to voice in academic literacies literature; writing not monolithic	Qual narrative	Corpus analysts (Hyland 1999; 2000); academic literacies	Social practices	3 Members of Language Development Group + 2 postgraduate students (consultants)
Thomson	2008	Power of voice as exhibiting the persona behind the writing, reflects the tension between the author and the "self"	Qual phenomenologic al narratives	Social literacy theory; New Literacy studies; phenomenology	Outdated ideological models like the RWAT should be replaced by models that induct participants into the 'situated practices' and 'situated meanings' of the Discourse of Genre Theory	6 Honours students
Van Rensburg	2011	Students have to work through different voices in a written text and explore which voices to own. Writing centres are spaces to negotiate academic identities	Qual narrative	Ivanič's writer identity, appraisal framework; academic literacies	Developing pedagogies towards Writing Centres as spaces to facilitate writing identities	9 Multicultural, multilingual master's in Education students
Webb	2009	Voice as style of expression; voice as ability to write distinctly; plagiarism often deficit of voice	Mixed methods: cyclical action	Voice is situated and social (socio	√	19 Postgraduate students in Geo-

			research	constructivism); expressivist voice (Elbow)		sciences

Appendix 2: Comparison of main components in eight recent doctoral studies on voice

Author	Date	Title	Focus	Methodo-logy	Theoretical underpin-ning	Pedago gical approa ch	Partici-pants	Findings
Hirvela & Belcher	2001	Coming back to voice: The multiple voices and identities of mature multilingual writers	Plurality of voice; process of voicing; situational voice	Qual case study	Bowden (1999) metaphor expressivist: person behind the written words	X	NNSE doctoral students	The authors provide a perspective on deployment of 3 NNS doctoral students with already acquired voice in their own L1 languages: they caution against generalisation with respect to voice by students with various cultural and voice backgrounds. In order to understand the voices and experiences of multilingual students in EAL context better, voice should rather be employed as an analytical tool and not as a pedagogical tool.
Castelló *et al*.	2009	Towards self-regulated academic writing: An exploratory study with graduate students in a situated learning environment	Plurality of voice; writing is social communication	Exploratory, mixed methods study	Bakhtinian dialogicity	partially	NNSE	The study that promotes the advantages of process writing in the production of doctoral texts found no significant correlations between anxiety and text quality or revision strategies. It was suggested that the awareness of the writing process and revisions can increase the text quality of the writing product. Both the writing process and knowledge production are dialogic and multi-voiced. The authors observed a direct relationship between students' awareness of making their voices visible in their texts and improved text quality.
Burke	2010	The construction of writer identity in	Writer identity/ Metadiscourse	Qualitative case study	Social constructio-	√	EAL	Findings advocate the teaching of metadiscoursal markers in

		the academic writing of Korean EAL students: A qualitative study of six Korean students in the US.			nism; discourse theory;			academic writing with the effect that students can apply voice features differently. The author justifies and conflates authorial voice with the 'discoursal self' and self-representation in the text. It is contended that writing instruction raises students' awareness of the relationship among language, identity and propositional content and guides students to use linguistic resources, which enable them to construct positive writer identities (Burke 2010:313).
Chang	2010	Taking an effective authorial stance in academic writing: Inductive learning for second language writers using a stance corpus	Stance/ engagement system	Multi-methods: Qual + quasi-experimental: pre- and post-testing + intervention	SFL, Engagement Framework; Swales' move structure	√	EAL	Findings point to a relation between writing quality and stance. Designing an instructional tool for advanced writing, in particular EAL should go beyond offering linguistic resources and need further support to make sense of patterns in source material. Writing instruction can be successfully facilitated by computer corpora. EAL writers experience an additional burden of internalising the linguistic resources of stance-taking. Academic writing instruction should be approached holistically that focuses on broader text linguistic level. The focus on stance resources was found to improve advanced writers' discursive writing levels.
Thompson	2012	Achieving a voice of authority in PhD theses	Three-level model of voice and stance; Matsuda voice definition	Qual: Analysis of corpus of thesis examples	Voice as constructed through choices; metadiscours	X	Not mentioned	Thompson found that stance is an aspect of voice, and that it contributes to the impression of the writer in the text. Voice is understood as linked to the level of

					e			exhibiting the proposition of the thesis, in which averral and attribution are essential features of academic argument. A voice of authority is also demonstrated through voice/metadiscoursal features.
Williams	2012	Finding a voice: Writing narrative in the early stages of a doctoral thesis	"Sense of self" in writing; writing process; approaches to teaching of writing	Qual: narrative	Academic Literacies approach, EAP	√	EAL	The application of a variety of teaching and writing approaches alone in the process of assisting students to find their voice and achieving critical literacy might not be successful. It is suggested that other discourses and approaches might be needed as well as continued engagement in a variety of pedagogical practices. The acquisition of text types (Lea & Street 1998) does not necessarily follow logically, neither do students have to accomplish one text type before moving to the next. Setting up a dialogue and basis of discussion with the writer can be valuable in assisting writers.
Guerin & Picard	2012	Try it on: Voice, concordancing and text-matching in doctoral writing	Text matching : academic for-mulaic language + plagiarism and voice; process of writing development	Qual case study	Ivanič & Camps' (2001) voice realisation of 3 SFL functions	√	EAL	Writing from sources can be either too close to the source text, constituting plagiarism, or "too original" by not conforming to the standards of academic writing, regarding vocabulary and phraseology. Voice has to reflect the "legitimate peripheral" (Lave & Wenger, 1991) of disciplinary discourse. Students should be assisted in finding an appropriate authorial voice.
Chang &	2014	EFL doctoral	Authorial stance	Qualitative:	The three	covertly	EFL	A close connection between

| Tsai | | students' conception of authorial stance in academic knowledge claims and the tie to epistemic beliefs | taking in epistemic beliefs | semi-structured interviews and text analysis based on Yang and Tsai's coding model (2010) | types of epistemic beliefs of Kuhn 1999; Kuhn, Cheney, and Weinstock 2000 | | | doctoral students' authorial stance-taking and interpersonal meaning-making, by which writers make knowledge claims and establish their academic authorship, is observed. Though the students demonstrated a mature epistemic understanding, the authors found a relatively weak deployment of authorial stance features, which could be ascribed to superficial knowledge and misconception of the construct. A pedagogical approach to scaffold students' research writing can raise awareness to authorial stance through academic writing instruction. |

Appendix 3: Voice in textbooks on doctoral writing 2005-2015 available on SABINET (124)

Author(s)	Title, Publisher & Ed.	Date of publ.	Reference to voice	Library cataloguing
Alemu BM	A practical teaching manual for writing thesis and dissertation: For students and lecturers in colleges and universities. Saarbrücken, Germany: LAP Lambert Academic Publishing.	2013	No ref	808.066378 ALE (DUT)
Almack JC	Research and thesis writing: A textbook on the principles and techniques of thesis construction for the use of graduate students in universities and colleges. New Delhi: Cosmo Publications.	2006		808.02ALM
Anderson J & Poole, M	Assignment and thesis writing (South African edition). (4th edition). CapeTown: Juta.	2009	No ref	808.02 AND
Badenhorst C	Research writing: Breaking the barriers. Pretoria: Van Schaik Publishers.	2007	References to voice on 88-90 , 14, 39-40, 44, 88-89, 98, 109, 110, 182	808.02 BAD
Badenhorst C	Dissertation writing: A research journey. Pretoria: Van Schaik Publishers.	2008	Voice 200-201: "Claiming authorship requires taking responsibility of what you write; although this may be intimidating, it is also empowering" (Veroff 2001:212). 201 Voice in writing is about authenticity, conviction and individuality. It is the imprint of ourselves in writing. Voice draws on our identity, personality and subjectivity.	808.02 BAD
Badenhorst C & Guerin C (eds.)	Research literacies and writing pedagogies for masters and doctoral writers. [E-book]. Language and linguistics e-books online, collection 2015. Brill online books and journals.	2015	Word index: Authorial voice 222, 307, 319, 356-359, 337,400 Multiple feedback 247-248, 252	http://booksandjournals.brillonline.com/search?value1=Research+literacies+and+writing+pedagogies&option1=fulltext&option2=contentType&operator2=AND&value2=&pageSize=20

Ball S	The complete guide to writing your dissertation: Advice, techniques and insights that will help you enhance your grades. Oxford: How To Books.	2012	2 random references – no page numbers	https://www.google.co.za/#q=google+books
Becker L	Writing successful reports and dissertations. London: Sage.	2015	Voice: 53-54 – more like tone, writing style. 54: what will affect the writing voice I use? The context; the form; the reader; your aims; what sort of person are you trying to be?	808.066378 BEC
Becker HS	Writing for social scientists: How to start and finish your thesis, book, or article. (2nd edition). Chicago: University of Chicago Press	2007	Only reference to active voice	808.0663BEC
Bicklen SK & Casella R	A practical guide to the qualitative dissertation. New York: Teachers College Press.	2007	Active and passive voice. One reference to voice as style	https://www.google.co.za/#q=google+books
Bitchener J	Writing an applied linguistics thesis or dissertation: A guide to presenting empirical research. New York: Palgrave Macmillan.	2010	No ref to voice as a linguistic feature	808.066378 BIT
Bloomberg LD & Volpe M	Completing your qualitative dissertation: A roadmap from beginning to end. (2nd edition). London: SAGE.	2012	No ref.	808.066378 BLO (DUT)
Borden I	The dissertation: A guide for architecture students. New York: Routledge.	2014	No ref.	808.06672 (UP)
Boud D & Lee A (eds.)	Changing practices of doctoral education. New York: Routledge	2009	One reference to voice as a linguistic feature.	378.242CHA
Breach M	Dissertation writing for engineers and scientists. New York: Pearson Prentice Hall.	2009	No ref.	Q 180 A1 B74 2009 NORTH
Berndtsson M, Hansson J, Olsson B & Lundell B	Thesis projects: A guide for students in computer science and information systems. London: Springer.	2008	no ref.	004.072 THE (QWAQWA)
Brewer RC	Your PhD thesis. Taunton: Studymates.	2007	No ref.	CULLEN RES COMM LB 2369 BRE (WITS)
Brown RB	Doing your dissertation in business and management: The reality of researching and writing. London: SAGE.	2006	No ref.	LB 2369B732006 (NMMU)

Brubaker MD & Brubaker DL	Advancing your career: Getting and making the most of your doctorate. Lanham, Md.: Rowman & Littlefield Education.	2011	No ref.	378.2 BRUB (UNISA)
Buckley R & Delicath T (eds.)	Dissertation and research success: Hands-on coaching for doctoral success before, during, and after your dissertation. [S.I.] Xlibris Corporation.	2013	No ref.	LB2369D572013 (NMMU)
Burgess H, Sieminski S & Arthur L.	Achieving your doctorate in education. London: Open University in association with Sage.	2006	No ref	378.2 BUR
Burnett J	Doing your social science dissertation. London: Sage.	2009	No ref to voice but engagement	LB 236 B7
Calabrese RL	The dissertation desk reference: The doctoral student's manual to writing the dissertation. Lanham: Rowan & Littlefield Education.	2009	No ref to linguistic voice	https://www.google.co.za/#q=google+books
Calabrese RL	Getting it right: The essential elements of a dissertation. Lanham: Rowan & Littlefield Publishers.	2012	No ref	https://www.google.co.za/#q=google+books
Calabrese RL & Smith PA (eds.)	The doctoral student's advisor and mentor: Sage advice from the experts. Lanham: Rowman & Littlefield Publishers.	2010	No ref	https://www.google.co.za/#q=google+books
Carey M	The social work dissertation: Using small-scale qualitative methodology. (2nd edition). Maidenhead, New York: Open University Press.	2013	No ref to voice, but to engagement 194-195	361.3072 CAR (University of Stellenbosch)
Carter S, Kelly F & Brailsford I	Structuring your research thesis. New York: Palgrave Macmillan.	2012	No ref	001.42 CAR (DUT)
Casanave, CP & Li X (eds.)	Learning the literacy practices of graduate school: Insiders' reflections on academic enculturation. Ann Arbor: University of Michigan Press.	2008	Academic voice: 74-87 Ref to voice: 76, 81-6,141-142, 145,158, 259	378.155 LEA
Chasan-Taber L	Writing dissertation and grant proposals epidemiology, preventive medicine and biostatistics. Boca Raton: CRC Press/Taylor and Francis.	2014	No ref.	808.06661 CHAS (UNISA)
Churchill H & Sanders T.	Getting your PhD: A practical insider's guide. London: Sage.	2007	No ref.	H 00130711 CHUR (UCT)

Clark IL	Writing the successful thesis and dissertation: Entering the conversation. Upper Saddle River, NJ: Prentice Hall.	2007	No ref.	CULLEN RES COMM 2369 CLA (UWL)
Cottrell RR & McKenzie JE	Health promotion and education research methods: Using the five chapter thesis/ dissertation model. (2nd edition). Sudbury, Mass.: Jones & Bartlett Publishers.	2011	No ref to voice as linguistic feature in writing	IBL
Davis GB, Parker CA & Straub DW	Writing the doctoral dissertation: A systematic approach. Hauppauge, N.Y.: Barron's.	2012	No ref.	808.02 DAV
Denholm CJ & Evans T	Doctorates downunder keys to successful doctoral study in Australia and New Zealand. Camberwell, Vic. : ACER Press.	2009	No ref.	378.1550993 DOC
Dunleavy P	Authoring a PhD: How to plan, draft, write and finish a doctoral dissertation. Basingstoke: Palgrave Macmillan.	2008	No ref.	808.02 DUN
Ehrenberg RG, Zuckerman H, Groen JA & Brucker SM	Educating scholars: Doctoral education in the humanities. Oxford: Princeton University Press.	2010	No ref.	001.2 EDU
Engels-Schwarzpaul A-Chr, & Peters MA (eds.)	Of other thoughts: Non-traditional ways to the doctorate: A guidebook for candidates and supervisors. Rotterdam, The Netherlands: Sense Publishers.	2013	Voice 205, 254, 260 and references to engagement	378.155 OFOT (UNSA)
Evans TD & Denholm CJ	Doctorates downunder: Keys to successful doctoral study in Australia and New Zealand. Camberwell, Vic: Acer Press.	2006	Voice, stance engagement	378.15550993DOC FRICK SCOTT
Evans D, Gruba P & Zobel J	How to write a better thesis. Carlton, Vic.: Melbourne University Press.	2011	No ref.	LB 2369 E922014 NORTH (NMMU)
Farrell P	Writing a built environment dissertation: Practical guidance and examples. Chichester, West Sussex: Wiley-Blackwell.	2012	No ref.	https://www.google.co.za/#q=google+books
Fataar A (ed.)	Debating thesis supervision: Perspectives from a university education department. Stellenbosch, South Africa: SUN MeDIA.	2012	No ref.	808.0666 DEB
Fisher E & Thomson R	Enjoy writing your science thesis or dissertation!: A step-by-step guide to	2014	No ref.	808.0666 FISH

	planning and writing a thesis or dissertation for undergraduate and graduate science students. (2nd edition). London: Imperial College Press.			
Fisher C	Researching and writing a dissertation: An essential guide for business students. (3rd edition). Harlow, England; New York: Financial Times/Prentice Hall.	2010	No ref.	808.02 FIS (Stellenbosch)
Foss SK & Waters W	Destination dissertation: A traveler's guide to a done dissertation. Lanham: Rowman & Littlefield Publishers.	2007	No ref.	808.02 FOSS (UNISA)
Fulton J, Kuit J, Sanders G & Smith P	The professional doctorate: A practical guide. New York: Palgrave Macmillan.	2013	No ref.	378.242 FULT
Gaidhane A, Khatib M, Syed ZQ	Steps involved in research methodology for writing dissertation/thesis: Steps involved in thesis writing. Saarbrücken, Germany: LAP Lambert Academic Publishing.	2012	No ref.	LB2369 G34 2012
Gardner SK & Mendoza P	On becoming a scholar: Socialization and development in doctoral education. Sterling, VA: Stylus.	2010	A few references: 248: finding voice as part of establishing an identity in the academy; 251, 256, 258: finding an own voice	https://www.google.co.za/#q=google+books
Germano WP	From dissertation to book. (2nd edition). Chicago: The University of Chicago Press.	2013	Word index: voice 2, 8, 52 (passive voice); 63-65; 78-79 (voice in writing)	808.02 GERM (UNISA)
Glatthorn AA & Joyner RL	Writing the winning thesis or dissertation: A step-by-step guide. Thousand Oaks, Calif.: Corwin Press.	2005	no ref.	808.02 GLA
Glasper A & Rees C	How to write your nursing dissertation. Chichester, West Sussex: Wiley-Blackwell.	2013	No ref.	808.06661 GLAS (UNISA)
Golde CM	Envisioning the future of doctoral education: Preparing stewards of the discipline, Carnegie essays on the doctorate. San Francisco, CA: Jossey-Bass.	2006	No ref.	378.24 GOL
Gosling P & Noordam B	Mastering your PhD survival and success in the doctoral years and beyond. (2nd edition). Berlin: Springer.	2011	No ref.	378.24 GOS (RHODES)
Grant C & Tomal DR	How to finish and defend your dissertation: Strategies to complete the professional practice doctorate. Lanham: Rowman &	2013	No ref.	OWB 808.02 GRA (Potch)

	Littlefield Education.			
Green H & Powell S	Doctoral study in contemporary higher education. Maidenhead: Open University Press.	2005	No ref.	https://www.google.co.za/#q=google+books
Gustavii B	How to prepare a scientific doctoral dissertation based on research articles. Cambridge: Cambridge University Press.	2012	No ref.	808.02 GUS
Hawley P	Being bright is not enough: The unwritten rules of doctoral study. (3rd edition). Springfield, Illinois: Charles C Thomas Publishers.	2010	No ref	https://www.google.co.za/#q=google+books
Herr K & Anderson GL	The action research dissertation: A guide for students and faculty. Thousand Oaks, California: Sage Publications, Inc.	2015	No ref.	300.72 HER
Hofstee E	Constructing a good dissertation: A practical guide to finishing a master's, MBA or PhD on Schedule. Sandton: EPE.	2006	No ref.	808.02 HOF
Hutchinson S, Lawrence H & Filipović-Carter D (eds.)	Enhancing the doctoral experience: A guide for supervisors and their international students. Farnham, Surrey: Gower.	2014	No ref.	https://www.google.co.za/#q=google+books
Jacobs DT	The authentic dissertation: Alternative ways of knowing, research and representation. London: Routledge.	2008	A few random references to voice in Google books. Hard copy no inscription in word index or table of contents	001.4JAC
James EA & Slater T	Writing your doctoral dissertation or thesis faster: A proven map to success. Los Angeles: Sage.	2014	Researcher voice (18). Write with your own voice and ideas, citing others who are with you rather than quoting them.	808.066378JAM
Joyner RL, Rouse WA & Glatthorn AA	Writing the winning thesis or dissertation: A step-by-step guide. (3rd edition). London: Sage.	2013	No ref.	808.066378 JOY
Kamler B & Thomson P	Helping doctoral students write: Pedagogies for supervision. London: Routledge.	2006	No voice, but writer's stance (73-76).	808.02 KAM
Kamler B & Thomson P	Helping doctoral students write: Pedagogies for supervision. (2nd edition). London: Routledge.	2006	Only references to active and passive voice. Section on writer stance (73-76)	808.02 KAM UFS

Kirton B	Brilliant dissertation: What you need to know and how to do it. New York: Prentice Hall.	2011	Word index references to 'voice': 10, 165, 281, 293. Only one reference to voice that will develop with practice and become an "own writing voice" when the writer understands her topic.	80802 KIRT
Lee N-J	Achieving your professional doctorate. New York: Open University Press.	2009	Voice: 63-4, 82, 169-70	378.24 LEE
Levin P	Excellent dissertations! Maidenhead: Open University Press.	2005	No ref.	808.066378 LEV
Lomas R	Mastering your business dissertation: How to conceive, research, and write a good business dissertation. New York, NY: Routledge.	2011	No ref.	808.000058 LOM
Lovitts BE	Making the implicit explicit: Creating performance expectations for the dissertation. Sterling, VA: Stylus.	2007	Many references: 36, 39, 84, 89, 278, 308, 309, 336, 339, 343, 345, 335 (strong authorial voice), 356, 367, 391, 409	https://www.google.co.za/#q=google+books
Lunenburg FC & Irby BJ	Writing a successful thesis or dissertation: Tips and strategies for students in the social and behavioural sciences. Thousand Oaks, CA: Corwin Press.	2008	No ref.	https://www.google.co.za/#q=google+books
Luey B (ed.)	Revising your dissertation: Advice from leading editors. Berkeley: University of California Press.	2008	Word index: discovery of voice, 18-19, 70-72; voice and imitation, 75-76; voice in professional books, 220-221; Chapter 4 (Scott Norton: Bringing your own voice to the table 70-103). Also references on 5,11,18,91,93	808.066 REV (Rhodes Univ)
Lyons P & Doueck HJ	The dissertation: From beginning to end. Oxford: Oxford University Press.	2010	No ref.	https://www.google.co.za/#q=google+books
Määttä K	Obsessed with the doctoral theses: Supervision and support during the dissertation process. Rotterdam: Sense Publishers.	2012	No ref. to linguistic features of voice	https://www.google.co.za/#q=google+books
Maki P & Borkowski NA	The assessment of doctoral education emerging criteria and new models for improving outcomes. Sterling, Va.: Stylus, online resource.	2006	No ref.	378.2 ASS
Maree JG (ed.).	Complete your thesis or dissertation successfully: Practical guidelines. Claremont [Cape Town, South Africa]: Juta.	2012	No ref.	808.066378 COM
Matthiesen JK & Binder M	How to survive your doctorate what others don't tell you. Maidenhead, England: Open	2009	No ref.	378.2 MAT

	University Press/McGraw-Hill Education.			
McAlpine L & Amundsen C (eds.)	Doctoral education research-based strategies for doctoral students, supervisors and administrators. New York: Springer.	2011	A few scattered references; only one of value 205: to support students to develop a voice that interprets.	https://www.google.co.za/#q=google+books
McShane MD & Williams FPIII	A thesis resource guide for criminology and criminal justice. Upper Saddle River, NJ: Pearson Education.	2008	No ref.	https://www.google.co.za/#q=google+books
Miller AB	Finish your dissertation once and for all: How to overcome psychological barriers, get results, and move on with your life. Washington, DC: American Psychological Association.	2009	No ref.	808.02 MILL (UNISA)
Moutinho L (ed.)	Advances in doctoral research in management. Singapore: World Scientific Publishers.	2008	No ref.	https://www.google.co.za/#q=google+books
Morss K & Murray R	Teaching at university: A guide for postgraduates and researchers. London: Sage.	2005	References to physical voice only	https://www.google.co.za/#q=google+books
Mullen CA	A graduate student guide: Making the most of mentoring. Lanham, Md: Rowman & Education.	2006	No ref.	EDU378.155 MULLEN
Murray R	How to write a thesis. (3rd edition). Maidenhead: Open University Press.	2011	No reference in word index or table of contents. Google books showed a few references to voice, but no discussion: 4: develop your own voice in your writing 90: finding the right voice and level for an expert reader in our area; 150: write in your own voice from time to time; 308 + 309: comparison between a thesis and a book: thesis hides author's voice, book creates authorial voice (quote from Germano 2005); 309: publication voice differs.	808.066 MUR
Naoum SG	Dissertation research & writing for construction students. (3rd edition). New York: Routledge.	2013	No ref.	https://www.google.co.za/#q=google+books
Nerad M & Heggelund M	Toward a global PhD? Forces and forms in doctoral education worldwide. Seattle: Center for Innovation and Research in Graduate Education, University of Washington: In Association with University of Washington Press.	2008	No ref.	378.24 TOW

Noor NM	Writing research and thesis proposals: Guidelines and examples. Shah Alam: Pusat Penerbitan Universiti Teknologi Mara.	2011	No ref.	808.02 NOO
O'Collins G	Short guide to writing a thesis: What to do and what not to do. Hindmarsh, S.Aust: ATF Press.	2011	No ref.	LB2369O 362001
Ogden EV	Completing your doctoral dissertation or master's thesis in two semesters or less. (3rd edition). Lanham: Rowman & Littlefield Publishers.	2007	No ref.	808.02 OGD
Oliver P	Writing your thesis. (3rd edition). Los Angeles: Sage.	2014	No ref.	808.066478 OLI
Paltridge B & Starfield S	Thesis and dissertation writing in a second language: A handbook for supervisors. London: Routledge.	2007	Finding an academic voice 51-2 5 references.	808.042 PAL
Parsons T & Knight P	How to do your dissertation in geography and related disciplines. (2nd edition). Abingdon: Routledge.	2005	No ref.	808.06691 PAR
Phillips E & Pugh DS	How to get a PhD. (5th edition). Maidenhead: Open University Press.	2010	No ref in word index or table of contents. Found one random reference to "personal voice" which reflects the "writing in" of the researcher.	LB 2386 P542010 (NMMU)
Piantanida M & Garmen NB	The qualitative dissertation: A guide for students and faculty. Thousand Oaks, Calf: Corwin.	2009	Voice in word index: 59, 64-65, 123, 138, 154, 194, 210, 222, 230, 233, 256, 259. Section in table of contents (Ch 6) on stance and voice	808.02 PIAN
Pradeep K	How to write a dissertation. New. Delhi: APH Pub. Corp.	2012	No ref.	808.02071 PRA
Remeny D & Bannister F.	Writing up your research for a dissertation or thesis. Reading: Academic Publishing International.	2012	No ref.	808.02 REM
Rockinson-Szapkiw AJ & Spalding LS (eds.)	Navigating the doctoral journey: A handbook of strategies for success. Lanham, Md: Rowman & Littlefield Publishers.	2014	No ref to linguistic features of voice	https://www.google.co.za/#q=google+books
Roberts CM	The dissertation journey: A practical and comprehensive guide to planning, writing, and defending your dissertation. Thousand Oaks, CA: Corwin Press.	2010	No ref.	808.066378 ROB
Rocco TS &	The handbook of scholarly writing and	2011	Word index + Ch. 8(102-114) in table of contents	808.02HAN

Hatcher T (eds.)	publishing. San Francisco, CA: Jossey-Bass.		Voice 103: 15 references & voices 1 ref.; 104: 2 ref-voice; 105:4 ref. Voice 106 x2; 108 x1; 109 x1 ref.;110 x 3 ref. p111 x1 Authorial I 103 x3 ref;104x3 ref; 106 x1 ref; 07 x1 ref; 109 x3 ref; 110 x3 ref.; 111 x1 ref. Authentic voice 103 x2 ref., Academic voice 2 ref. 103:2 ref. 104; 105:4 ref.; 107:1 ref.; Authoritative voice 1 ref. 103, 104; 3ref.106 .2 ref; 107 authoritative voice/authorial voice: 2 ref.; voice of authority 2 ref. 106; 111 1 ref. 105: Academic voice 4 ref.	
Rudestam KE & Newton RR	Surviving your dissertation: A comprehensive guide to content and process. (4th edition). London: Sage.	2015	Writing skills and voice, 270-273: 270: authorship and voice, attribute to good writing = "claiming your authorship".	808.066378 RUD
Rugg G & Petre M	The unwritten rules of PhD research. (2nd edition). New York: McGraw-Hill.	2010	No word index available. References to voice 6, 12, 13, 25, 87, 164, 167, 192, 239, 256.	001.42RUG
Russey WE, Ebel HF & Bliefert C	How to write a successful science thesis: The concise guide for students. Weinheim: Wiley-VCH Verlag GmbH & Co. KGaA, cop.	2006.	No ref.	808.0665 RUS
Ryan M (ed.)	Reflections on learning, life and work: Completing doctoral studies in mid and later life and career. Dordrecht: Springer.	2012	Expressivist and academic literacies type of voice. ix: to give voice to the oppressed; 55: presence of voice; 57: gentle soft voice; 153: to release the muted voices; 155: lack of voice = lack of power; 159: passionate voice; 191 +250: finding one's voice; 288: challenge to develop one's voice in the sense of presenting an argument and position in the thesis in order to be clear to the reader	https://www.google.co.za/#q=google+books
Simon MK & Goes J	Dissertation and scholarly research: Recipes for success: A practical guide to start and complete your dissertation, thesis or formal research project.	2013	No ref.	EDU 808.066378 SIMON
Single PB	Demystifying dissertation writing a streamlined process from choice of topic to final text. Sterling, Va.: Stylus.	2010	No ref.	LB 2369 S55 2009 (NMMU)
Skwire SE & Skwire D	Writing with a thesis. (12th edition). Boston, Mass.: Wadsworth.	2014	No ref.	808.0427 SKW (UKZN)
Spaulding LS	Navigating the doctoral journey: A handbook of strategies for success. Lanham, Maryland: Rowman & Littlefield.	2014	No ref.	SP 378.24 NAVIGATING (UP)

Sumerson JB	Finish your dissertation, don't let it finish you! Hoboken, NJ: John Wiley & Sons.	2014	No ref	https://www.google.co.za/#q=google+books
Swales B & Feak C	Academic writing for graduate students. (3rd edition). Ann Arbor, Mich: Univ. of Michigan.	2012	Only ref to passive + active voice	808.0420711 SWA
Swetnam D & Swetnam R	Writing your dissertation: The bestselling guide to planning, preparing and presenting first-class work. Oxford: How To Books.	2009	No ref.	https://www.google.co.za/#q=google+books
Trafford V & Leshem S	Stepping stones to achieving your doctorate focusing on your viva from the start. New York: McGraw-Hill.	2008	No ref.	378.242 TRA
Usher-Smith J, Huang C L-H & Ellis H.	Research in medicine: Planning a project, writing a thesis. Cambridge, NY: Cambridge University Press.	2010	No ref.	W 20 RES 2010 (MEDUNSA)
Walker GE	The formation of scholars: Rethinking doctoral education for the twenty-first century. (1st edition). San Francisco, CA: Jossey-Bass.	2008	No ref.	378.24 FOR
Walker M & P Thomson (eds.).	The Routledge doctoral supervisor's companion: Supporting effective research in education and the social sciences. London: Routledge.	2010	No ref.	370.72 ROU
Wallace M & Wray A	Critical reading and writing for postgraduates. London: Sage.	2011	No ref.	378.170281 WAL
Walliman N & Buckler S	Your dissertation in education. London: Sage.	2008	No ref.	LB 2369 W259 2008 (NMMU)
Walshaw M	Getting to grips with doctoral research. New York: Palgrave Macmillan.	2012	No reference in word index or table of contents. 1 random reference found to voice (18): voice demonstrates independent thinking on thesis topic. Student should detach herself from supervisor's voice to present an own argument.	378.155 WALS
Wellington JA-M Bathmaker Hunt C, McCulloch G, Sikes P	Succeeding with your doctorate. London: Sage.	2005	Word index: voice (160); giving people voice (115, 146); voice of researchers (114, 115, 119, 120). Own voice in writing (114); giving voice to their participants and meeting the expectations of academia (115); student's transformation from novice to expert where "finding her or his voice in which there is an authenticity and energy" (119, 120).	378.155 SUC
White B	Mapping your thesis: The comprehensive manual of theory and techniques for master's	2011	Many references: 135-157, 182, 243, 244 A subsections includes different features of linguistic voice:	https://www.google.co.za/#q=google+books

	and doctoral research. Camberwell, Vic: Acer Press.		5.7 voice and person 135-157; 5.8 Audience; 5.9 Authenticity; 5.10 Assertiveness; 5.11 Hedging; 10.8 style, voice and tense.	ks
White B & Rainer S	Dissertation skills for business and management student. Australia: Cengage Learning.	2011	No ref.	808.066658WHI
Wilkinson D	The essential guide to postgraduate study. Thousand Oaks, Calif.: Sage.	2005	No ref	378.00941 WILK (UJ)
Williams K	Planning your dissertation. Basingstoke: Palgrave Macmillan.	2013	Two references: 54 expressivist voice: reader will hear your "distant" voice as author which reflects mastery of reading. 107: voice linked to well-structured, persuasive writing	https://www.google.co.za/#q=google+books
Willis J, Inman D & Valenti R	Completing a professional practice dissertation: A guide for doctoral students and faculty. Charlottte, NC: Information Age Publication.	2010	No ref.	808.042WIL
Winstanley C	Writing a dissertation for dummies. Hoboken, NJ: Wiley.	2010	No ref. to linguistic voice	https://www.google.co.za/#q=google+books
Wisker G	The postgraduate research handbook. (2nd edition). Basingstoke, UK: Palgrave.	2008	One reference to voice in word index: 291, although nothing was found on the indicated page, but a section: your voice and contribution on 292 encourages the need to find an own voice among those of experts, as does a reference on 328 to develop an own voice as a strategy for good writing.	LB2371 W5752008

Appendix 4

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Humanities

AP Olivier
Lecturer
Postgraduate School
Johannes Brill Building 14
Tel: 051-4013174
aolivier@ufs.ac.za.
11 December 2013

Dear Head of the Department

INFORMED CONSENT TO PARTICIPATE IN RESEARCH

TITLE OF RESEARCH: Authorial voice as a writing strategy in doctoral theses

I refer to the telephonic conversation we had earlier this year regarding my envisioned empirical research using supervisors and PhD students from the UFS as respondents. The research results will contribute towards a DPhil degree in Linguistics at the University of Pretoria.

The aim of my study is to explore the verbal and non-verbal resources available to the authors of doctoral theses to express their unique academic voices. In order to elucidate this complex concept authorial voice can be explained as the awareness, expression and development of the self as writer on different textual levels in order to attain rhetorical effectiveness and a convincing argument.

I am seeking your consent to approach lecturers in your department with experience in supervision, as well as students enrolled for PhDs. The participation of the supervisors − one more and one less experienced in doctoral supervision − will include individual semi-structured interviews on the construct of voice in advanced academic writing, especially doctoral theses. Data on the same topic will be collected from doctoral students through focus group interviews. The selection criterion for doctoral students is a research proposal that has already been submitted and approved.

The researcher intends to analyse the literature review sections of eight doctoral theses selected from eight departments in the Humanities at the University of the Free State, amongst which the department of History. These data and date collected from individual

interviews with two supervisors from the same eight departments, as well as focus group interviews with doctoral candidates from these eight departments, will contribute to the design of an instructional framework for improving the academic writing strategies of doctoral students, in particular in relation to the development of an authorial voice.

I am thus requesting your participation in providing me with the names and contact details of the supervisors (indicating the more and less experienced) in your department, as well as the names of doctoral candidates who meet the requirements stated above. The process of selection will then proceed by e-mailing the proposed supervisors, until two supervisors who meet the criteria have consented to taking part in my research. They will be requested to sign letters of consent (copy attached). A similar process of selection and informed consent will be followed regarding the doctoral students, until two have consented to taking part in my research.

The oral and/or written contributions of the supervisors and doctoral students will be recorded for verification purposes, and archived for 15 years, as required by international guidelines. Their participation does not involve any risks or disadvantages to the participants or the department. In fact, it is believed that you and your department will benefit from the research and the resultant outcomes thereof, in that both supervisors and students will become more aware of the importance of authorial voice, and how it can be used to support academic arguments. To ensure anonymity and confidentiality pseudonyms and random gender references will be assigned to the participants in order to disguise their true identity.

You are welcome to e-mail me (address below) or contact me or my supervisor should you wish to obtain additional information on the research project in general, or particular aspects that may concern your staff and doctoral students involved.

Yours sincerely

_____   _____

Mrs Alet Olivier   Prof Adelia Carstens
Researcher   **Supervisor**
Tel: 051-4013174   **Director: Unit for Academic Literacy**
aolivier@ufs.ac.za   **adelia.carstens@up.ac.za**

STATEMENT OF INFORMED CONSENT
I have read the information included in the above letter, and I agree that supervisors and doctoral students from my department may be used for the purposes outlined in the letter:

_____   _____

Signature of Head of the department   Date
of History, UFS

Appendix 5

Mrs AP Olivier
Lecturer
Postgraduate School
Johannes Brill Building 14
Tel: 051-4013174
aolivier@ufs.ac.za.
19 October 2013

Dear Lecturer

INFORMED CONSENT TO PARTICIPATE IN RESEARCH

TITLE OF RESEARCH: Authorial voice as a writing strategy in doctoral theses

You are kindly requested to take part in a research project on the above-mentioned topic. The research results will contribute towards a DPhil degree in Linguistics. Parts of the DPhil thesis may be converted to conference presentations or research articles by the researcher, and joint publications with lecturers from your Department could be negotiated.

Your participation will include individual interviews on the construct of voice in advanced academic writing and especially doctoral theses. Resulting from the analysis of the literature review sections of eight doctoral theses selected from eight departments in the Humanities at the University of the Free State and from individual interviews with two supervisors from the eight departments, as well as focus group interviews with doctoral candidates from the eight departments, an instructional framework will be designed for improving the academic writing strategies of doctoral students, in particular in relation to the positioning of an authorial voice.

Your oral and/or written contributions will be recorded for verification purposes, and archived for 15 years, as required by international guidelines. Be assured that your participation does not involve any risks or disadvantages. In fact, it is believed that you and your department will benefit from the research and the resultant outcomes thereof. However, if you wish to withdraw your input at any time during the research process, the data you provided will be destroyed. You may be contacted to verify data, or in possible follow-up conversations, that are also voluntary.

You are welcome to e-mail me (address below) if you would like to know more about the research project in general or your involvement in particular.

Yours sincerely

_____   _____

Alet Olivier   Adelia Carstens
Researcher   **Supervisor**
                                                                    Director: Unit for Academic Literacy

STATEMENT OF INFORMED CONSENT
I have read the information included in the above letter, and I agree that my responses may be used for the purposes outlined in the letter:
_____   _____
Signature of respondent   Date

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities

Tel:	+27-51-401-3174
Fax:	+27-51-401-2536
E-mail:	olivier@ufs.ac.za

20 October 2013

Dear doctoral student

INFORMED CONSENT TO PARTICIPATE IN RESEARCH

TITLE OF RESEARCH: Authorial voice as a writing strategy in doctoral theses

You are kindly requested to take part in a research project: AUTHORIAL VOICE AS A WRITING STRATEGY IN DOCTORAL THESES IN THE HUMANITIES. The research results will contribute towards a DPhil degree in Linguistics. Parts of the DPhil thesis may be converted to conference presentations or research articles.

Your participation will include focus group interviews on the effectiveness of "authorial voice" as a construct in advanced academic writing, in particular doctoral thesis writing. Your participation does not involve any risks or disadvantages. If you wish to withdraw your input at any time during the research process, the data you provided will be destroyed. You may be contacted to verify data, or in possible follow-up conversations, that are also voluntary.

You could, however, benefit from the interviews in both the short and the long term. In the short term you should be able to improve your knowledge on the construct of voice in advanced academic writing which could have become evident through the focus group interviews and contributing ideas from other doctoral students. In the longer term you should benefit by being able to communicate more effectively in your profession or academic instruction/supervision.

Yours sincerely

Mrs Alet Olivier
Researcher (lecturer at the Postgraduate School, UFS)

Prof Adelia Carstens
Supervisor (Director at the Unit for Academic Literacy, UP)

STATEMENT OF INFORMED CONSENT

I have read the information included in the above letter, and I agree that my responses may be used for research purposes.

_____   **2013/10/20**
Signature of respondent   Date

Appendix 7: Questions for semi-structured interviews with doctoral students

I am conducting a doctoral study on authorial voice as a writing strategy in thesis writing. As part of my research I conduct interviews with doctoral students registered at the UFS (Bloemfontein) campus and with supervisors on this issue. I would like to determine your views and perceptions on different aspects of doctoral thesis writing.

1. What do you think makes a good doctoral thesis?
2. What is the key challenge for you in writing your doctoral thesis?
3. Some writing theorists talk about academic writers having a voice. What do you think of this idea?
4. What, in your view, is "voice"?
5. What, in your view, is an authorial voice?
6. Does a personal voice develop spontaneously if a doctoral writer knows his/her topic and content well?

Introduction: Textbooks and style guides on academic sometimes provide advice like the following (quote from Hartley's (2008:3) guidelines on academic writing): "Scientific text is precise, impersonal and objective. It typically uses the third person, the passive tense, complex terminology…'Good scientific writing is characterised by objectivity. This means that a [thesis] must present a balanced discussion of a range of views…The use of personal pronouns is unnecessary…, when you write a paper, unless you attribute an opinion to someone else, it is understood to be your own. Phrases such as 'in my opinion' or 'I think' therefore, are superfluous and a waste of words" (Hartley 2008:3, with reference also to Smyth 1996).

7. What is your opinion on this quote?
8. What kind of feedback does your supervisor give on your writing?
9. What is the relationship between a good command of English and a distinct authorial voice?
10. In which part do you really struggle in thesis writing and why?
11. Does your supervisor provide you with writing guidelines on language and style?

12. Does your supervisor discuss guidelines with you? If yes, at which stage in the process of thesis writing?

13. Have you ever received a comment such as "where is your voice"? What did the remark communicate to you?

14. Do you think doctoral students need formal writing instruction?

15. If yes, in which areas would you prefer instruction?

16. What kind of support is available to students to improve their writing?

17. Is writing the responsibility of

17.1 the student,

17.2 the supervisor,

17.3 other forms of writing assistance such as writing centres, writing workshops, writing guidelines

17.4 the final language editor? Motivate your answer.

Introductory statement: By nature doctoral writing draws upon the research of others, and a student has to refer to such authors in the thesis.

18. What, in your view, is the relationship between an own voice and acknowledgement of other sources/other voices/other writers' ideas?

The following passage is an example of the use of authority:

Other researchers have focussed on institutional challenges when assessing performance of smallholder farmers' cooperatives (Rich and Thorat, 2009). Studies of several organizations, find mixed performance of producer organizations in improving smallholder farmers' access to markets (Obare, 2006). Bernard and Spiceman (2009) recommended changes to the institutional environment. Markelova et al. (2009) concluded that the success of co-operatives depends on the characteristics of the group as well as the type of products and markets.

19. Would this kind of use of support be acceptable in your discipline? Motivate.

Introduction: Every text has an intended or anticipated readership.

20. Do you have a specific reader in mind when you write?

21. Do you think there should be a level of engagement and communication with the reader in the text? If so, how?

22. What mechanisms (textual features) can a writer use to draw the reader into the text and to keep the reader's interest?

23. What mechanisms/strategies do you use to sound like an expert - to sound believable? For example are you allowed or encouraged to use "I", "my", "mine"?

24. How important is it that you tell your reader how the thesis is structured?

25. Has your use of voice changed during the thesis writing process? In what respect?

26. When you write, do you ever consciously consider what type of voice you want to project?

27. Do you feel in general that voice is present in your thesis?

27.1 If not, why not?

27.2 If yes, where in the thesis do you feel it is most present?

27.3 Do you think the reader can identify voice?

27.4 Does your supervisor allow or encourage you to show voice in your writing? If yes – how?

28. Do you think voice can be taught or instructed? Should be taught/ instructed in academic writing?

29. How important do you regard having/showing an authorial voice in doctoral writing? Motivate your answer.

Thank you very much for your participation in the study.

Appendix 8: Questions for semi-structured interviews with supervisors

I am conducting a doctoral study on: Authorial voice as a writing strategy in thesis writing. As part of my research I conduct interviews with doctoral students at the UFS (Bloemfontein) campus and supervisors of doctoral students on this issue. I would like to determine your views and perceptions on different aspects of doctoral thesis writing.

1. What do you think makes a good doctoral thesis?
2. What, in your view, is the key challenge for students in writing a doctoral thesis?
3. Some writing theorists talk about academic writers having a voice. What do you think of this idea?
4. What, in your view, is "voice"?
5. What, in your view, is an authorial voice?
6. Does a personal voice develop spontaneously if a doctoral writer knows his/her topic and content well?

Introduction: Textbooks and style guides on academic writing sometimes provide advice like the following (quote from Hartley's (2008:3) guidelines on academic writing): "Scientific text is precise, impersonal and objective. It typically uses the third person, the passive tense, complex terminology…'Good scientific writing is characterised by objectivity. This means that a [thesis] must present a balanced discussion of a range of views…The use of personal pronouns is unnecessary…, when you write a paper, unless you attribute an opinion to someone else, it is understood to be your own. Phrases such as 'in my opinion' or 'I think' therefore, are superfluous and a waste of words" (Hartley 2008:3, with reference also to Smyth 1996).

7. What is your opinion on this quote?
8. What kind of feedback do you provide on your students' writing?
9. What is the relationship between a good command of English and a distinct authorial voice?
10. In which part of the thesis do your students really struggle and why?
11. Do you provide them with writing guidelines on language and style?

12. Do you discuss these guidelines with them? If yes, at which stage in the process of thesis writing?

13. Do you sometimes as supervisor comment on students' work using words like "where is your voice?" Explain what you meant?

14. Do you think doctoral students need formal writing instruction?

15. If yes, in which areas would you prefer instruction?

16. What kind of support is available to students to improve their writing?

17. Is academic writing the responsibility of

17.1 the student,

17.2 the supervisor,

17.3 support structures, such as writing centres, writing workshops and published writing guidelines

17.4 the final language editor?

Motivate your answer.

Introductory statement: By nature doctoral writing draws upon the research of others, and a student has to refer to such authors in the thesis.

18. What, in your view, is the relationship between an own voice and acknowledgement of other sources/other voices/other writers' ideas?

The following passage is an example of the use of authority:

In his famous and influential work The Interpretation of Dreams, Sigmund Freud argues that dreams are the "royal road to the unconscious" (1895:10). Thus it is clear that Freud's lexicon of dreams has become part of the western society.

19. Would this kind of use of support be acceptable in your discipline? Motivate

Introduction: Every text has an intended or anticipated readership.

20. Do you have a specific reader in mind when you write?

21. Do you think there should be a level of engagement and communication with the reader in the text?

22. What mechanisms (textual features) can a writer use to draw the reader into the text and to keep the reader's interest?

23. What mechanisms/strategies do your students use to sound like experts - to sound believable? Example do you allow or encourage them to use "I", "my", "mine"?

24. How important is it that the writer tells the reader how the thesis is structured?

Introductory statement: The focus of writing for students is often merely the end product, but the process is also important.

25. Do you sometimes observe an improvement in your students' mastery of voice during the thesis writing process: In what respect?

26. When you write, do you ever **consciously** consider what type of voice you want to project?

27. Do you feel that voice is present in your students' thesis?

27.1 If not present, why not?

27.2 If yes, where in the thesis do you feel it is most present?

27.3 Do you think the reader can identify voice?

27.4 Would you allow or encourage your students to show academic voice in their writing? If yes – how?

28. Do you think voice can be taught or instructed to doctoral students? Should voice be taught/ instructed as part of academic writing instruction?

29. How important do you regard having/showing an authorial voice in doctoral writing? Motivate your answer.

30. To what extent does students' command of voice influence your summative evaluation of a doctoral thesis?

Thank you very much for your participation in the study.

Appendix 9: Code list

SUPER FAMILY	FAMILY	CODE	DEFINITION
1.ASSUMPTIONS			Assumptions are broad pointers or guiding principles that operate as presuppositions within a pedagogy of voice in the context of the study. Five assumptions emerged from the data as non-negotiable presumptions of voice: 1. That voice develops through a process; 2. That the product quality/content inherent to a text is coupled with the demonstration of voice; 3. Voice is always tied to a disciplinary focus and expression, disciplinary voice is a cornerstone in developing convincing discourse; 4. A generic core of voice exists and can be detached from specifics; 5. Language proficiency on doctoral level has been recognised as a presumption to express voice.
	1.Process	Process(s)	Voice, like writing develops through a process and is not instantaneous. Acquiring voice follows a process through reading discipline-specific sources, through supervisor facilitation and encouragement, gaining confidence and hard work.
		Process(d)	
	1.Product quality	Product qual(s)	Product quality is not the opposite of process, but should go hand in hand. Product quality reflects the contribution of the end product. Propositional content is enhanced by an authorial voice and is a prerequisite in a doctoral thesis.
		Product qual(d)	
	1.Disciplinary focus	Disciplinary focus(s)	Disciplinary differentiations are embedded in any academic text. Discipline-specific writing demonstrates different genres, conventions and various applications of voice, which could be more enmeshed as in the humanities or more "recipe"-like as in the natural sciences. While this is an indispensable aspect of voice, it is challenging to apply.
		Disciplinary focus(d)	
	1.Generic core	Generic core(s)	A generic core of voice suggests that non-specific, basic principles of voice are discernible in discursive and non-discursive voice features that can be detached from discipline-specific requirements. This generic core could form part of an instructional framework of voice.
		Generic core(d)	

	1.Language proficiency doc level	Language proficiency doc level(s)	Language proficiency refers to the ability and expertise of students to write and perform in the expected standard in the acquired language. The text that is measured in this regard is the doctoral thesis, written in English. Various tests, usually taken to secure access to tertiary education are available. The standard of language proficiency on doctoral level as a precondition for effective voice, is however, not set. It is determined by the reader, which is primarily the supervisors and the examiners and should comply with acceptable standards of writing and language proficiency set by assessment criteria which are not standardised.
		Language proficiency doc level(d)	
2.ENABLERS			Enablers is a denominator for a cluster of subthemes which demonstrate factors that are empowering and authorising. These enablers are facilitating voice is different ways.
	2.Feedback	Feedback(s)	Feedback as an element that can enable voice. Feedback is in particular an essential component in doctoral supervision. Positive feedback on voice in writing can support and empower students to write with a clear and appropriate voice.
		Feedback(d)	
	2.Facilitation	Facilitation(s)	Facilitation is to simplify and break down concepts in order to assist students. In this context it means to have a cautiously positive approach to expedite students' understanding and development of voice, in particular by means of awakening, raising awareness of, and encouraging the use of voice in writing.
		Facilitation(d)	
	2.Symbiosis/symbiont: co-construction	Symbiosis/symbiont: co-construction(s)	Symbiosis refers to the co-operation, interdependence and specific relationship between a supervisor and student in co-constructing voice. It is not a one-way relationship from either side, but mutually dependent and should be synergist.
		Symbiosis/symbiont: co-construction(d)	
	2.Background	Background(s)	Background in terms of previous research, writing and voice experience is an enabling factor of voice.
		Background(d)	
	2. Instruction (explicit)	Instruction(s)	Instruction, referring to previous explicit academic writing and/or voice training, can give students a head start above others in understanding and exhibiting voice.
		Instruction(d)	
	2.Reader/audience	Reader/audience(s)	The reader/audience becomes an enabling factor in students' voice in three aspects: 1) to communicate with the reader is to engage with the reader through the text; 2) to be aware of an intended audience or readership, and 3) to be aware that the reader can identify voice in the text. Any of these factors can
		Reader/audience(d)	

			enable the writer's voice.
3.IMPEDIMENTS			Impediments as a broad category appears as obstructions, barriers or something that hinders progress, impedes a pathway or makes it difficult to do or complete something. Impediments are the opposites of enablers.
	3.Abstractness: metaphor	Abstractness: metaphor(s)	One of the impediments identified in voice literature is also present in the data, namely that of the theoretically dense and abstract construct of voice, still to be understood as a metaphor. A metaphor is a figure of speech that helps readers relate to complex concepts, since concepts seem to appear more real, tangible and easier to digest. Since this impediment of voice is very real and almost impenetrable, other more practical means have to be found to explain and make voice comprehensible.
		Abstractness: metaphor(d)	
	3. Lack of writing experience and guidance	Background(I)(s)	Similar to a student's former writing experience and support, background can be an enabling factor; the lack thereof is similarly an impairment and can hold back the writer.
		Background(I)(d)	
	3.Plagiarism	Plagiarism(s)	Plagiarism demonstrates the deficit of writing with voice, since it ventriloquises others' voices. It is often an unintentional fall-back position for writers who are not L1 speakers because of a lack of language proficiency. Plagiarism does not only impede the writer's voice, it blocks it and can have repercussions as an institutionalised academic misconduct.
		Plagiarism(d)	
	3.Inadequate feedback	Inadequate feedback(s)	Inadequate feedback on voice that is critical and insensitive can indeed inhibit a student's voice, instead of facilitating voice with positive feedback, which is the counterpart of this code. Negative feedback could also result because of a misunderstanding of the concept of voice, or because of a frictional supervisory relationship.
		Inadequate feedback(d)	
	3.Restraining voice	Restraining voice(s)	Restraining voice is a broader concept than inadequate feedback. This code can realise on two levels: students who experience that supervisors interfere too much in their writing style, or are too prescriptive and then curb and restrict their voices; supervisors sometimes have to restrain too strong, overwhelming or too expressivist voice.
		Restraining voice(d)	
	3.Dis Spec Requirements	Dis Spec Requirements(s)	Discipline-specific writing and voice can have both authorising and restrictive qualities. Discipline-specific requirements curtailing voice is found in the different ontologies,
		Dis Spec Requirements(d)	

33

			epistemologies, conventions and research practices ingrained in various disciplines. This is often true with regard to the first person use.
	3.English as an additional language EAL	EAL: specific impediments(s)	As EAL writers the majority of students and supervisors do not feel equipped to write with an authorial voice. EAL writing is acknowledged as a type of voice, but an impaired voice.
		EAL: specific impediments(d)	
		EAL: translation practices(s)	Due to voice being constrained, EAL writers apparently revert to a translation practice from the mother tongue language. Although such a practice can improve conceptualising the meaning of a text, meaning and voice can be lost in translation.
		EAL: translation practices(d)	
		EAL: language and voice(s)	Voice is inextricably tied to a good command of English, since voice is embedded in language. Lack of a good command of English can, but does not necessarily impede voice, as some L1 writers also encounter problems with finding an authorial voice.
		EAL: language and voice (d)	
4.VOICE CONSTRUCT			Voice as construct in the data is as unstable, fluid and diverse as projected in the literature. It is approached from different angles, and refracts differently regarding conceptualisation, interpretation and application. The participants' understanding and perceptions confirmed the notion of voice as changing, moving, negotiating, and conflicting. The subthemes that emerged characterised voice as construct as follows:1. Uncertainty; 2. an expressivist approach; 3. a constructivist approach to knowledge and voice; 4. choices are embedded in voice; 5. Voice consists of amalgamative elements; 6. Conceptual content is an element of voice; voice can be applied as a strategy or tool; 7. Voice is sometimes equated with style; voice is distinguishable as individualised voice (writer-oriented voice); and 8. socialised voice (reader-oriented voice)
	4.Uncertainty	Uncertainty(s)	Uncertainty about the construct of voice ranges between hesitation, vagueness, indecision and ambiguity, and confirms the elusive, multi-layered nature of voice portrayed in the theoretical and practical research on voice.
		Uncertainty(d)	
	4.Expressivist approach to voice	Expressivist approach to voice(s)	Indications that voice can be heard, that voice is a natural talent and ability, even part of someone's personality, an innate trait that manifested automatically, that voice is similar
		Expressivist approach to	

	voice(d)	to emotional intelligence and intuition, all point to voice being perceived as expressivist with the emphasis on self-expression and a personal voice that is inherent to everybody.
4. Constructivist approach to knowledge and voice	Constructivist approach to knowledge and voice(s)	The view that knowledge cannot be completely objective, because knowledge is constructed just as reality and meaning are constructed. This interpretation results in the fact that researchers and writers cannot detach themselves from a study. Voice is also socially constructed.
	Constructivist approach to knowledge and voice(d)	
4. Voice as choice	Voice as choice(s)	Voice is viewed as a conscious choice determined by requirements regarding content, context, paradigm, methodology and genre. Writers also make choices to express a voice consistent with disciplinary norms.
	Voice as choice(d)	
4.Amalgamative elements	Amalgamative elements(s)	A holistic view of voice as being more than one thing at a time, but rather covering an array or spectrum of aspects of voice which need to be balanced, appeared to be aligned with the benchmark definition of voice which refers to the amalgamative effect of different features of voice.
	Amalgamative elements(d)	
4.Conceptual content	Conceptual content(d)	A strong perception that voice is closely connected with propositional or conceptual content underscores voice as constructed through the alignment of a writer's work with conceptual choices from other texts and authors. Even a hierarchy of preferred elements of content emerged, such as being familiar with the field of study, which include facts and information to substantiate a conceptual voice, then sets of information should be evaluated in order to understand and internalise propositional content; followed by gaining insight into proposing an argument, without which a thesis cannot make a contribution.
	Conceptual content(s)	
4.Voice as strategy/tool	Voice as strategy/tool(s)	Voice is often referred to as a technique, skill, tool and strategy that can be facilitated, encouraged, and practiced. It is, however, not a set formula, because of voice being fluid.
	Voice as strategy/tool(d)	
4.Voice as style	Voice as style(s)	Voice is often conflated with style, or a specific writing style in which writers formulate or express themselves, which reminds of an expressivist approach to voice as being a characteristic or style inherent to a writer.
	Voice as style(d)	
4.Individualised voice: Writer oriented voice	W O V: first person pronoun(s)	Individualised voice represents stance, which indicates how writers present themselves and their opinions in the text. The notion of self-mention in academic discourse is marked by
	W O V: first person pronoun(d)	

		differing levels of agreement, preconditions and contradictions.
	W O V: degrees of confidence(s)	Hedges and boosters are recognised as notions of individualised voice which invoke either solidarity (boosters) or withhold complete commitment to a proposition (hedges) and thus communicate a degree of tentativeness or confidence.
	W O V: degrees of confidence(d)	
4.Socialised voice: Reader oriented voice	R O V: inter-text markers: author and sources(s)	One of the categories of socialised voice or reader oriented voice is represented by intertextual voice, which engages with the multiplicity of voices outside of the text, including sources/voices from the literature. Academic authors incorporate the voices of multiple texts into their own writing as part of the social process of writing and dialoguing which is at the center of research writing, since the own voice cannot exist *in vacuo*, but is situated in research and is dialogistic. A variety of heteroglossic intertextual markers are available to writers.
	R O V: inter-text markers: author and sources(d)	
	R O V: inter-text markers: reader communication(s)	Another level of engagement as part of the reader-oriented interactional nature of voice is the engagement with the reader through reader pronouns. This form of engagement refers to the reader fulfilling both the function of seeking solidarity with, as well as pulling the reader into the text and the argument, influencing the reader towards accepting the writer's viewpoints
	R O V: inter-text markers: reader communication(d)	
	R O V: intra-text org markers(s)	Linguistic devices for intratextual dialogic voice organise propositional content and guide the reader through the organisation of the text by means of discourse connectors, sequence markers, explanatory markers and intratext (endophoric) markers. These markers are part of the subcategory of socialised voice as they fulfil more than one organisational function. It is considered as part of the conceptual positioning of the writer who guides the reader through the linguistic markers.
	R O V: intra-text org markers(d)	
28	66	

Appendix 10: Atlas.ti coding

atlas.ti report

Codes: List of Codes and Associated Families

Codes	Code Families
"But it was very difficult to u.."	
"I don't think I've ever come a.."	
"I'm not quite sure what you…"	
"Is it like that you really tea.."	
"It's a baby to live with for f.."	
"it's a difficult one,"	
"Ja, uhm... yes. ja perhaps it'.."	
"No I haven't actually"	
"See I'm not sure of the contex.."	
"That's a difficult one, and I .."	
"this was a difficult question .."	
"Uhmm and for me this little pa.."	
"What is the relationship?"	
"What mechanisms (textual featu.."	
"What's a reader?"	
"Yes, I don't know if I underst.."	
1 ASSUMPTION: language prof doc level(d)	
1 ASSUMPTION: language prof doc level(s)	
1 ASSUMPTIONS: disciplinary focus(d)	
1 ASSUMPTIONS: disciplinary focus(s)	
1 ASSUMPTIONS: general core(d)	
1 ASSUMPTIONS: general core(s)	
1 ASSUMPTIONS: process(d)	
1 ASSUMPTIONS: process(s)	
1 ASSUMPTIONS: product quality(d)	● 1 Product qual
1 ASSUMPTIONS: product quality(s)	● 1 Product qual
2 ENABLERS: background(d)	● 2 Background
2 ENABLERS: background(s)	● 2 Background
2 ENABLERS: facilitation(d)	● 2 Facilitation
2 ENABLERS: facilitation(s)	● 2 Facilitation
2 ENABLERS: feedback(d)	● 2 Feedback
2 ENABLERS: feedback(s)	● 2 Feedback
2 ENABLERS: instruction(d)	● 2 Instruction

2 ENABLERS: instruction(s)	• 2 Instruction
2 ENABLERS: reader/audiece(d)	• 2 Reader/audience
2 ENABLERS: reader/audience(s)	• 2 Reader/audience
2 ENABLERS: symbiosis/symbiont: co-construction(d)	• 2 Symbiosis/symbiont:co-construction
2 ENABLERS: symbiosis/symbiont: co-construction(s)	• 2 Symbiosis/symbiont:co-construction
2 ENABLERS: writing guidance(d)	• 2 Writer guidance
2 ENABLERS: writing guidance(s)	• 2 Writer guidance
3 IMPEDIMENTS: abstractness: metaphors(d)	• 3 Abstractness: metaphors
3 IMPEDIMENTS: abstractness: metaphors(s)	• 3 Abstractness: metaphors
3 IMPEDIMENTS: background(d)	• 3 Background
3 IMPEDIMENTS: background(s)	• 3 Background
3 IMPEDIMENTS: Dis Spec requirements(d)	• 3 Dis Spec Requirements
3 IMPEDIMENTS: Dis Spec requirements(s)	• 3 Dis Spec Requirements
3 IMPEDIMENTS: EAL: language: voice(d)	• 3 EAL: language: voice
3 IMPEDIMENTS: EAL: language: voice(s)	• 3 EAL: language: voice
3 IMPEDIMENTS: EAL: specific impediments(d)	• 3 EAL: specific impediments
3 IMPEDIMENTS: EAL: specific impediments(s)	• 3 EAL: specific impediments
3 IMPEDIMENTS: EAL: translation practices(d)	• 3 EAL: translation practices
3 IMPEDIMENTS: EAL: translation practices(s)	• 3 EAL: translation practices
3 IMPEDIMENTS: feedback(d)	• 3 Feedback
3 IMPEDIMENTS: feedback(s)	• 3 Feedback
3 IMPEDIMENTS: insufficient reading(d)	• 3 Insufficient reading
3 IMPEDIMENTS: insufficient reading(s)	• 3 Insufficient reading
3 IMPEDIMENTS: lack of writing experience(d)	• 3 Lack of writing experience

3 IMPEDIMENTS: lack of writing experience(s)	• 3 Lack of writing experience
3 IMPEDIMENTS: language level: doc writing(d)	• 3 Language: doc writing
3 IMPEDIMENTS: language level: doc writing(s)	• 3 Language: doc writing
3 IMPEDIMENTS: plagiarism(d)	• 3 Plagiarism
3 IMPEDIMENTS: plagiarism(s)	• 3 Plagiarism
3 IMPEDIMENTS: restraining voice(d)	• 3 Restraining voice
3 IMPEDIMENTS: restraining voice(s)	• 3 Restraining voice
4 VOICE CONSTRUCT: amalgamative elements(d)	• 4 Amalgamative elements
4 VOICE CONSTRUCT: amalgamative elements(s)	• 4 Amalgamative elements
4 VOICE CONSTRUCT: choice(d)	• 4 Choice
4 VOICE CONSTRUCT: choice(s)	• 4 Choice
4 VOICE CONSTRUCT: conceptual content(d)	• 4 Conceptual content
4 VOICE CONSTRUCT: conceptual content(s)	• 4 Conceptual content
4 VOICE CONSTRUCT: constructivist approach to knowledge(d)	• 4 Constructivist approach to knowledge
4 VOICE CONSTRUCT: constructivist approach to knowledge(s)	• 4 Constructivist approach to knowledge
4 VOICE CONSTRUCT: expressivist(d)	• 4 Expressivist
4 VOICE CONSTRUCT: expressivist(s)	• 4 Expressivist
4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)	• 4 Individualised voice: WOV
4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)	• 4 Individualised voice: WOV
4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)	• 4 Individualised voice: WOV
4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)	• 4 Individualised voice: WOV
4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)	• 4 Socialised voice: ROV • 4. VOICE CONSTRUCT [SN 1] • 4. VOICE CONSTRUCT [SN 2]
4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)	• 4 Socialised voice: ROV • 4. VOICE CONSTRUCT [SN 1]

	• 4. VOICE CONSTRUCT [SN 2]
4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)	
4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)	
4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)	• 4 Socialised voice: ROV • 4. VOICE CONSTRUCT [SN 1] • 4. VOICE CONSTRUCT [SN 2]
4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)	• 4 Socialised voice: ROV • 4. VOICE CONSTRUCT [SN 1] • 4. VOICE CONSTRUCT [SN 2]
4 VOICE CONSTRUCT: style(d)	• 4. Style
4 VOICE CONSTRUCT: style(s)	• 4. Style
4 VOICE CONSTRUCT: technique/tool(d)	• 4 Technique/tool
4 VOICE CONSTRUCT: technique/tool(s)	• 4 Technique/tool
4 VOICE CONSTRUCT: uncertainty(d)	• 4 Uncertainty
4 VOICE CONSTRUCT: uncertainty(s)	• 4 Uncertainty
I found it quite challenging t..	
IMPEDIMENTS: symbiosis/symbiont: co-construction(s)	
Sometimes I could swallow anot..	

Codes: List of Codes by Primary Document

No. of Primary Documents: 16
Average Number of Quotes: 73

Primary Document	Codes Used
[1] **SD_semi-struct interv.docx** Super	• 1 ASSUMPTIONS: disciplinary focus(s) • 1 ASSUMPTIONS: general core(s) • 1 ASSUMPTIONS: process(s) • 1 ASSUMPTIONS: product quality(s) • 2 ENABLERS: facilitation(s) • 2 ENABLERS: feedback(s) • 2 ENABLERS: instruction(s) • 2 ENABLERS: reader/audience(s) • 2 ENABLERS: symbiosis/symbiont: co-construction(s) • 2 ENABLERS: writing guidance(s) • 3 IMPEDIMENTS: background(s) • 3 IMPEDIMENTS: Dis Spec requirements(s)

40

	- 3 IMPEDIMENTS: EAL: language: voice(s) - 3 IMPEDIMENTS: EAL: specific impediments(d) - 3 IMPEDIMENTS: EAL: specific impediments(s) - 3 IMPEDIMENTS: feedback(s) - 3 IMPEDIMENTS: lack of writing experience(s) - 3 IMPEDIMENTS: language level: doc writing(s) - 3 IMPEDIMENTS: restraining voice(s) - 4 VOICE CONSTRUCT: amalgamative elements(s) - 4 VOICE CONSTRUCT: choice(s) - 4 VOICE CONSTRUCT: conceptual content(s) - 4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - 4 VOICE CONSTRUCT: expressivist(s) - 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - 4 VOICE CONSTRUCT: uncertainty(s)
[2] **SH_semi-struc interv.docx** Super	- 1 ASSUMPTION: language prof doc level(s) - 1 ASSUMPTIONS: disciplinary focus(s) - 1 ASSUMPTIONS: general core(s) - 1 ASSUMPTIONS: process(s) - 1 ASSUMPTIONS: product quality(s) - 2 ENABLERS: background(s) - 2 ENABLERS: facilitation(s) - 2 ENABLERS: feedback(s) - 2 ENABLERS: instruction(s) - 2 ENABLERS: reader/audience(s) - 2 ENABLERS: symbiosis/symbiont: co-construction(s) - 2 ENABLERS: writing guidance(s) - 3 IMPEDIMENTS: abstractness: metaphors(d) - 3 IMPEDIMENTS: abstractness: metaphors(s) - 3 IMPEDIMENTS: Dis Spec requirements(s) - 3 IMPEDIMENTS: EAL: language: voice(s) - 3 IMPEDIMENTS: EAL: specific impediments(s) - 4 VOICE CONSTRUCT: amalgamative elements(s) - 4 VOICE CONSTRUCT: conceptual content(s) - 4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - 4 VOICE CONSTRUCT: expressivist(s) - 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - IMPEDIMENTS: symbiosis/symbiont: co-construction(s) - Sometimes I could swallow anot..

| [3] **SL_semi-struc interv.docx**
Super | • 1 ASSUMPTION: language prof doc level(s)
• 1 ASSUMPTIONS: disciplinary focus(s)
• 1 ASSUMPTIONS: general core(s)
• 1 ASSUMPTIONS: process(s)
• 1 ASSUMPTIONS: product quality(s)
• 2 ENABLERS: background(s)
• 2 ENABLERS: facilitation(s)
• 2 ENABLERS: feedback(s)
• 2 ENABLERS: instruction(s)
• 2 ENABLERS: reader/audience(s)
• 2 ENABLERS: symbiosis/symbiont: co-construction(s)
• 3 IMPEDIMENTS: abstractness: metaphors(s)
• 3 IMPEDIMENTS: background(s)
• 3 IMPEDIMENTS: EAL: language: voice(s)
• 3 IMPEDIMENTS: insufficient reading(s)
• 3 IMPEDIMENTS: lack of writing experience(s)
• 3 IMPEDIMENTS: plagiarism(s)
• 4 VOICE CONSTRUCT: amalgamative elements(s)
• 4 VOICE CONSTRUCT: choice(s)
• 4 VOICE CONSTRUCT: conceptual content(s)
• 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)
• 4 VOICE CONSTRUCT: expressivist(s)
• 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)
• 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)
• 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)
• 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)
• 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)
• 4 VOICE CONSTRUCT: style(s)
• 4 VOICE CONSTRUCT: technique/tool(s)
• 4 VOICE CONSTRUCT: uncertainty(s) |
| [4] **SM_semi-struc interv.docx**
Super | • "What is the relationship?"
• 1 ASSUMPTION: language prof doc level(s)
• 1 ASSUMPTIONS: disciplinary focus(s)
• 1 ASSUMPTIONS: general core(s)
• 1 ASSUMPTIONS: process(s)
• 1 ASSUMPTIONS: product quality(s)
• 2 ENABLERS: background(s)
• 2 ENABLERS: facilitation(s)
• 2 ENABLERS: feedback(s)
• 2 ENABLERS: instruction(s)
• 2 ENABLERS: reader/audiece(d)
• 2 ENABLERS: reader/audience(s)
• 2 ENABLERS: symbiosis/symbiont: co-construction(s)
• 2 ENABLERS: writing guidance(s)
• 3 IMPEDIMENTS: abstractness: metaphors(s)
• 3 IMPEDIMENTS: Dis Spec requirements(s)
• 3 IMPEDIMENTS: EAL: language: voice(s) |

- 3 IMPEDIMENTS: EAL: specific impediments(s)
- 3 IMPEDIMENTS: feedback(s)
- 3 IMPEDIMENTS: lack of writing experience(s)
- 3 IMPEDIMENTS: plagiarism(s)
- 4 VOICE CONSTRUCT: amalgamative elements(s)
- 4 VOICE CONSTRUCT: choice(s)
- 4 VOICE CONSTRUCT: conceptual content(s)
- 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)
- 4 VOICE CONSTRUCT: expressivist(s)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)
- 4 VOICE CONSTRUCT: style(s)
- 4 VOICE CONSTRUCT: uncertainty(s)

[5] SP_semi-struc interv.docx
Super

- "It's a baby to live with for f.."
- "That's a difficult one, and I .."
- 1 ASSUMPTIONS: disciplinary focus(s)
- 1 ASSUMPTIONS: general core(s)
- 1 ASSUMPTIONS: process(s)
- 1 ASSUMPTIONS: product quality(s)
- 2 ENABLERS: facilitation(s)
- 2 ENABLERS: feedback(s)
- 2 ENABLERS: instruction(d)
- 2 ENABLERS: instruction(s)
- 2 ENABLERS: reader/audience(s)
- 2 ENABLERS: symbiosis/symbiont: co-construction(s)
- 2 ENABLERS: writing guidance(s)
- 3 IMPEDIMENTS: abstractness: metaphors(s)
- 3 IMPEDIMENTS: background(s)
- 3 IMPEDIMENTS: Dis Spec requirements(s)
- 3 IMPEDIMENTS: EAL: language: voice(s)
- 3 IMPEDIMENTS: EAL: specific impediments(s)
- 3 IMPEDIMENTS: feedback(s)
- 3 IMPEDIMENTS: lack of writing experience(s)
- 3 IMPEDIMENTS: restraining voice(s)
- 4 VOICE CONSTRUCT: amalgamative elements(s)
- 4 VOICE CONSTRUCT: choice(s)
- 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)
- 4 VOICE CONSTRUCT: expressivist(s)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)

43

	- 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - 4 VOICE CONSTRUCT: style(s) - 4 VOICE CONSTRUCT: technique/tool(s) - 4 VOICE CONSTRUCT: uncertainty(s) - IMPEDIMENTS: symbiosis/symbiont: co-construction(s)
[6] SPSG_semi-struc interv.docx Super	- 1 ASSUMPTION: language prof doc level(s) - 1 ASSUMPTIONS: disciplinary focus(s) - 1 ASSUMPTIONS: general core(s) - 1 ASSUMPTIONS: process(s) - 1 ASSUMPTIONS: product quality(s) - 2 ENABLERS: facilitation(s) - 2 ENABLERS: feedback(s) - 2 ENABLERS: instruction(s) - 2 ENABLERS: reader/audience(s) - 2 ENABLERS: symbiosis/symbiont: co-construction(s) - 2 ENABLERS: writing guidance(s) - 3 IMPEDIMENTS: EAL: specific impediments(s) - 3 IMPEDIMENTS: EAL: translation practices(s) - 3 IMPEDIMENTS: insufficient reading(s) - 3 IMPEDIMENTS: lack of writing experience(s) - 3 IMPEDIMENTS: language level: doc writing(s) - 3 IMPEDIMENTS: plagiarism(s) - 3 IMPEDIMENTS: restraining voice(s) - 4 VOICE CONSTRUCT: amalgamative elements(s) - 4 VOICE CONSTRUCT: choice(s) - 4 VOICE CONSTRUCT: conceptual content(s) - 4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - 4 VOICE CONSTRUCT: expressivist(s) - 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s) - 4 VOICE CONSTRUCT: style(s) - 4 VOICE CONSTRUCT: technique/tool(s) - 4 VOICE CONSTRUCT: uncertainty(s)
[7] SS_semi-struc interv.docx Super	- "I don't think I've ever come a.." - "I'm not quite sure what you…" - "it's a difficult one," - "Yes, I don't know if I underst.." - 1 ASSUMPTION: language prof doc level(s) - 1 ASSUMPTIONS: disciplinary focus(s) - 1 ASSUMPTIONS: general core(s) - 1 ASSUMPTIONS: process(s) - 1 ASSUMPTIONS: product quality(s) - 2 ENABLERS: background(s)

- 2 ENABLERS: facilitation(s)
- 2 ENABLERS: feedback(s)
- 2 ENABLERS: instruction(s)
- 2 ENABLERS: reader/audience(s)
- 2 ENABLERS: symbiosis/symbiont: co-construction(s)
- 2 ENABLERS: writing guidance(s)
- 3 IMPEDIMENTS: abstractness: metaphors(s)
- 3 IMPEDIMENTS: Dis Spec requirements(s)
- 3 IMPEDIMENTS: EAL: language: voice(d)
- 3 IMPEDIMENTS: EAL: language: voice(s)
- 3 IMPEDIMENTS: EAL: specific impediments(s)
- 3 IMPEDIMENTS: lack of writing experience(s)
- 3 IMPEDIMENTS: language level: doc writing(s)
- 4 VOICE CONSTRUCT: amalgamative elements(s)
- 4 VOICE CONSTRUCT: choice(s)
- 4 VOICE CONSTRUCT: conceptual content(s)
- 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)
- 4 VOICE CONSTRUCT: style(s)
- 4 VOICE CONSTRUCT: technique/tool(s)
- 4 VOICE CONSTRUCT: uncertainty(s)

[8] SSW_semi-struc interv.docx
Super

- "Ja, uhm... yes. ja perhaps it'.."
- "What mechanisms (textual featu.."
- 1 ASSUMPTIONS: disciplinary focus(s)
- 1 ASSUMPTIONS: general core(d)
- 1 ASSUMPTIONS: general core(s)
- 1 ASSUMPTIONS: process(s)
- 1 ASSUMPTIONS: product quality(s)
- 2 ENABLERS: background(s)
- 2 ENABLERS: facilitation(s)
- 2 ENABLERS: feedback(s)
- 2 ENABLERS: instruction(s)
- 2 ENABLERS: reader/audience(s)
- 2 ENABLERS: symbiosis/symbiont: co-construction(s)
- 2 ENABLERS: writing guidance(s)
- 3 IMPEDIMENTS: abstractness: metaphors(s)
- 3 IMPEDIMENTS: background(s)
- 3 IMPEDIMENTS: Dis Spec requirements(s)
- 3 IMPEDIMENTS: EAL: language: voice(s)
- 3 IMPEDIMENTS: EAL: specific impediments(s)
- 3 IMPEDIMENTS: insufficient reading(s)
- 3 IMPEDIMENTS: lack of writing experience(s)
- 3 IMPEDIMENTS: language level: doc writing(s)
- 4 VOICE CONSTRUCT: amalgamative elements(s)
- 4 VOICE CONSTRUCT: choice(s)

	- 4 VOICE CONSTRUCT: conceptual content(s)
	- 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)
	- 4 VOICE CONSTRUCT: expressivist(s)
	- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)
	- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)
	- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)
	- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)
	- 4 VOICE CONSTRUCT: technique/tool(s)
	- 4 VOICE CONSTRUCT: uncertainty(s)
[9] DD_semi-struc interv.docx Super	- "No I haven't actually"
	- 1 ASSUMPTIONS: disciplinary focus(d)
	- 1 ASSUMPTIONS: general core(d)
	- 1 ASSUMPTIONS: process(d)
	- 1 ASSUMPTIONS: product quality(d)
	- 2 ENABLERS: background(d)
	- 2 ENABLERS: facilitation(d)
	- 2 ENABLERS: feedback(d)
	- 2 ENABLERS: instruction(d)
	- 2 ENABLERS: reader/audiece(d)
	- 2 ENABLERS: symbiosis/symbiont: co-construction(d)
	- 2 ENABLERS: writing guidance(d)
	- 3 IMPEDIMENTS: EAL: language: voice(d)
	- 3 IMPEDIMENTS: EAL: translation practices(d)
	- 3 IMPEDIMENTS: feedback(d)
	- 4 VOICE CONSTRUCT: amalgamative elements(d)
	- 4 VOICE CONSTRUCT: choice(d)
	- 4 VOICE CONSTRUCT: conceptual content(d)
	- 4 VOICE CONSTRUCT: constructivist approach to knowledge(d)
	- 4 VOICE CONSTRUCT: expressivist(d)
	- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)
	- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)
	- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)
	- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)
	- 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)
	- 4 VOICE CONSTRUCT: technique/tool(d)
	- 4 VOICE CONSTRUCT: uncertainty(d)
[10] DH_semi-struc interv.docx Super	- 1 ASSUMPTIONS: disciplinary focus(d)
	- 1 ASSUMPTIONS: disciplinary focus(s)
	- 1 ASSUMPTIONS: general core(d)
	- 1 ASSUMPTIONS: process(d)
	- 1 ASSUMPTIONS: product quality(d)

46

	• 2 ENABLERS: facilitation(d) • 2 ENABLERS: feedback(d) • 2 ENABLERS: instruction(d) • 2 ENABLERS: reader/audiece(d) • 2 ENABLERS: symbiosis/symbiont: co-construction(d) • 2 ENABLERS: symbiosis/symbiont: co-construction(s) • 2 ENABLERS: writing guidance(d) • 3 IMPEDIMENTS: abstractness: metaphors(d) • 3 IMPEDIMENTS: Dis Spec requirements(d) • 3 IMPEDIMENTS: EAL: language: voice(d) • 3 IMPEDIMENTS: EAL: specific impediments(d) • 4 VOICE CONSTRUCT: amalgamative elements(d) • 4 VOICE CONSTRUCT: choice(d) • 4 VOICE CONSTRUCT: conceptual content(d) • 4 VOICE CONSTRUCT: constructivist approach to knowledge(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) • 4 VOICE CONSTRUCT: uncertainty(d)
[11] DL_Semi-struc interv.docx Super	• 1 ASSUMPTIONS: disciplinary focus(d) • 1 ASSUMPTIONS: general core(d) • 1 ASSUMPTIONS: process(d) • 1 ASSUMPTIONS: product quality(d) • 2 ENABLERS: facilitation(d) • 2 ENABLERS: feedback(d) • 2 ENABLERS: instruction(d) • 2 ENABLERS: reader/audiece(d) • 2 ENABLERS: writing guidance(d) • 3 IMPEDIMENTS: Dis Spec requirements(d) • 3 IMPEDIMENTS: Dis Spec requirements(s) • 3 IMPEDIMENTS: EAL: language: voice(d) • 3 IMPEDIMENTS: EAL: specific impediments(d) • 3 IMPEDIMENTS: EAL: translation practices(d) • 3 IMPEDIMENTS: feedback(d) • 3 IMPEDIMENTS: plagiarism(d) • 4 VOICE CONSTRUCT: amalgamative elements(d) • 4 VOICE CONSTRUCT: choice(d) • 4 VOICE CONSTRUCT: conceptual content(d) • 4 VOICE CONSTRUCT: expressivist(d) • 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) • 4 VOICE CONSTRUCT: style(d) • 4 VOICE CONSTRUCT: uncertainty(d) • I found it quite challenging t..
[12] DM_semi-struc interv.docx Super	• "But it was very difficult to u.." • 1 ASSUMPTION: language prof doc level(d) • 1 ASSUMPTIONS: disciplinary focus(d) • 1 ASSUMPTIONS: general core(d) • 1 ASSUMPTIONS: process(d)

47

- 1 ASSUMPTIONS: product quality(d)
- 2 ENABLERS: background(d)
- 2 ENABLERS: facilitation(d)
- 2 ENABLERS: feedback(d)
- 2 ENABLERS: instruction(d)
- 2 ENABLERS: reader/audiece(d)
- 2 ENABLERS: symbiosis/symbiont: co-construction(d)
- 2 ENABLERS: writing guidance(d)
- 3 IMPEDIMENTS: abstractness: metaphors(d)
- 3 IMPEDIMENTS: Dis Spec requirements(d)
- 3 IMPEDIMENTS: EAL: language: voice(d)
- 3 IMPEDIMENTS: EAL: specific impediments(d)
- 3 IMPEDIMENTS: EAL: translation practices(d)
- 3 IMPEDIMENTS: feedback(d)
- 3 IMPEDIMENTS: lack of writing experience(d)
- 3 IMPEDIMENTS: plagiarism(d)
- 3 IMPEDIMENTS: restraining voice(d)
- 4 VOICE CONSTRUCT: amalgamative elements(d)
- 4 VOICE CONSTRUCT: choice(d)
- 4 VOICE CONSTRUCT: conceptual content(d)
- 4 VOICE CONSTRUCT: constructivist approach to knowledge(d)
- 4 VOICE CONSTRUCT: expressivist(d)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)
- 4 VOICE CONSTRUCT: style(d)
- 4 VOICE CONSTRUCT: technique/tool(d)

[13] **DP_semi-struc interv.docx** Super	- "this was a difficult question .." - "Uhmm and for me this little pa.." - 1 ASSUMPTION: language prof doc level(d) - 1 ASSUMPTIONS: disciplinary focus(d) - 1 ASSUMPTIONS: disciplinary focus(s) - 1 ASSUMPTIONS: general core(d) - 1 ASSUMPTIONS: process(d) - 1 ASSUMPTIONS: product quality(d) - 2 ENABLERS: background(d) - 2 ENABLERS: facilitation(d) - 2 ENABLERS: feedback(d) - 2 ENABLERS: instruction(d) - 2 ENABLERS: reader/audiece(d) - 2 ENABLERS: symbiosis/symbiont: co-construction(d) - 2 ENABLERS: writing guidance(d) - 3 IMPEDIMENTS: abstractness: metaphors(d) - 3 IMPEDIMENTS: Dis Spec requirements(d) - 3 IMPEDIMENTS: EAL: language: voice(d) - 3 IMPEDIMENTS: EAL: specific impediments(d) - 3 IMPEDIMENTS: EAL: translation practices(d)

	3 IMPEDIMENTS: insufficient reading(d) 3 IMPEDIMENTS: plagiarism(d) 4 VOICE CONSTRUCT: amalgamative elements(d) 4 VOICE CONSTRUCT: choice(d) 4 VOICE CONSTRUCT: conceptual content(d) 4 VOICE CONSTRUCT: constructivist approach to knowledge(d) 4 VOICE CONSTRUCT: expressivist(d) 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d) 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) 4 VOICE CONSTRUCT: style(d) 4 VOICE CONSTRUCT: technique/tool(d) 4 VOICE CONSTRUCT: uncertainty(d)
[14] DPSG_semi-struc interv.docx Super	"What's a reader?" 1 ASSUMPTIONS: disciplinary focus(d) 1 ASSUMPTIONS: general core(d) 1 ASSUMPTIONS: process(d) 1 ASSUMPTIONS: product quality(d) 2 ENABLERS: facilitation(d) 2 ENABLERS: feedback(d) 2 ENABLERS: instruction(d) 2 ENABLERS: reader/audiece(d) 2 ENABLERS: symbiosis/symbiont: co-construction(d) 2 ENABLERS: writing guidance(d) 3 IMPEDIMENTS: abstractness: metaphors(d) 3 IMPEDIMENTS: Dis Spec requirements(d) 3 IMPEDIMENTS: EAL: language: voice(d) 3 IMPEDIMENTS: EAL: specific impediments(d) 3 IMPEDIMENTS: feedback(d) 3 IMPEDIMENTS: restraining voice(d) 4 VOICE CONSTRUCT: amalgamative elements(d) 4 VOICE CONSTRUCT: choice(d) 4 VOICE CONSTRUCT: expressivist(d) 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d) 4 VOICE CONSTRUCT: style(d) 4 VOICE CONSTRUCT: uncertainty(d)
[15] DS_semi-struc interv.docx Super	"See I'm not sure of the contex.." 1 ASSUMPTION: language prof doc level(d)

- 1 ASSUMPTIONS: disciplinary focus(d)
- 1 ASSUMPTIONS: process(d)
- 1 ASSUMPTIONS: product quality(d)
- 2 ENABLERS: background(d)
- 2 ENABLERS: facilitation(d)
- 2 ENABLERS: feedback(d)
- 2 ENABLERS: instruction(d)
- 2 ENABLERS: reader/audiece(d)
- 2 ENABLERS: symbiosis/symbiont: co-construction(d)
- 2 ENABLERS: writing guidance(d)
- 3 IMPEDIMENTS: abstractness: metaphors(d)
- 3 IMPEDIMENTS: background(d)
- 3 IMPEDIMENTS: EAL: language: voice(d)
- 3 IMPEDIMENTS: EAL: specific impediments(d)
- 3 IMPEDIMENTS: EAL: translation practices(d)
- 3 IMPEDIMENTS: feedback(d)
- 3 IMPEDIMENTS: insufficient reading(d)
- 3 IMPEDIMENTS: plagiarism(d)
- 3 IMPEDIMENTS: restraining voice(d)
- 4 VOICE CONSTRUCT: amalgamative elements(d)
- 4 VOICE CONSTRUCT: choice(d)
- 4 VOICE CONSTRUCT: constructivist approach to knowledge(d)
- 4 VOICE CONSTRUCT: expressivist(d)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)
- 4 VOICE CONSTRUCT: uncertainty(d)

[16] **DSW_semi-struc interv.docx**
Super

- 1 ASSUMPTIONS: disciplinary focus(d)
- 1 ASSUMPTIONS: general core(d)
- 1 ASSUMPTIONS: process(d)
- 1 ASSUMPTIONS: product quality(d)
- 2 ENABLERS: background(d)
- 2 ENABLERS: facilitation(d)
- 2 ENABLERS: feedback(d)
- 2 ENABLERS: instruction(d)
- 2 ENABLERS: reader/audiece(d)
- 2 ENABLERS: symbiosis/symbiont: co-construction(d)
- 2 ENABLERS: writing guidance(d)
- 3 IMPEDIMENTS: abstractness: metaphors(d)
- 3 IMPEDIMENTS: Dis Spec requirements(d)
- 3 IMPEDIMENTS: EAL: language: voice(d)
- 3 IMPEDIMENTS: EAL: specific impediments(d)
- 3 IMPEDIMENTS: insufficient reading(d)
- 3 IMPEDIMENTS: plagiarism(d)
- 4 VOICE CONSTRUCT: amalgamative elements(d)
- 4 VOICE CONSTRUCT: choice(d)
- 4 VOICE CONSTRUCT: conceptual content(d)
- 4 VOICE CONSTRUCT: constructivist approach to knowledge(d)
- 4 VOICE CONSTRUCT: expressivist(d)

50

- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)
- 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)
- 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)
- 4 VOICE CONSTRUCT: style(d)
- 4 VOICE CONSTRUCT: uncertainty(d)

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Families: List of Code Families and their Members

Code Family	Codes
1 Product qual	• 1 ASSUMPTIONS: product quality(d) • 1 ASSUMPTIONS: product quality(s)
2 Background	• 2 ENABLERS: background(d) • 2 ENABLERS: background(s)
2 Facilitation	• 2 ENABLERS: facilitation(d) • 2 ENABLERS: facilitation(s)
2 Feedback	• 2 ENABLERS: feedback(d) • 2 ENABLERS: feedback(s)
2 Instruction	• 2 ENABLERS: instruction(d) • 2 ENABLERS: instruction(s)
2 Reader/audience	• 2 ENABLERS: reader/audiece(d) • 2 ENABLERS: reader/audience(s)
2 Symbiosis/symbiont:co-construction	• 2 ENABLERS: symbiosis/symbiont: co-construction(d) • 2 ENABLERS: symbiosis/symbiont: co-construction(s)
2 Writer guidance	• 2 ENABLERS: writing guidance(d) • 2 ENABLERS: writing guidance(s)
3 Abstractness: metaphors	• 3 IMPEDIMENTS: abstractness: metaphors(d) • 3 IMPEDIMENTS: abstractness: metaphors(s)
3 Background	• 3 IMPEDIMENTS: background(d)

	• 3 IMPEDIMENTS: background(s)
3 Dis Spec Requirements	• 3 IMPEDIMENTS: Dis Spec requirements(d) • 3 IMPEDIMENTS: Dis Spec requirements(s)
3 EAL: language: voice	• 3 IMPEDIMENTS: EAL: language: voice(d) • 3 IMPEDIMENTS: EAL: language: voice(s)
3 EAL: specific impediments	• 3 IMPEDIMENTS: EAL: specific impediments(d) • 3 IMPEDIMENTS: EAL: specific impediments(s)
3 EAL: translation practices	• 3 IMPEDIMENTS: EAL: translation practices(d) • 3 IMPEDIMENTS: EAL: translation practices(s)
3 Feedback	• 3 IMPEDIMENTS: feedback(d) • 3 IMPEDIMENTS: feedback(s)
3 Insufficient reading	• 3 IMPEDIMENTS: insufficient reading(d) • 3 IMPEDIMENTS: insufficient reading(s)
3 Lack of writing experience	• 3 IMPEDIMENTS: lack of writing experience(d) • 3 IMPEDIMENTS: lack of writing experience(s)
3 Language: doc writing	• 3 IMPEDIMENTS: language level: doc writing(d) • 3 IMPEDIMENTS: language level: doc writing(s)
3 Plagiarism	• 3 IMPEDIMENTS: plagiarism(d) • 3 IMPEDIMENTS: plagiarism(s)
3 Restraining voice	• 3 IMPEDIMENTS: restraining voice(d) • 3 IMPEDIMENTS: restraining voice(s)
4 Amalgamative elements	• 4 VOICE CONSTRUCT: amalgamative elements(d) • 4 VOICE CONSTRUCT: amalgamative elements(s)
4 Choice	• 4 VOICE CONSTRUCT: choice(d) • 4 VOICE CONSTRUCT: choice(s)
4 Conceptual content	• 4 VOICE CONSTRUCT: conceptual content(d) • 4 VOICE CONSTRUCT: conceptual content(s)
4 Constructivist approach to knowledge	• 4 VOICE CONSTRUCT: constructivist approach to knowledge(d) • 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)
4 Expressivist	• 4 VOICE CONSTRUCT: expressivist(d) • 4 VOICE CONSTRUCT: expressivist(s)
4 Individualised voice: WOV	• 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) • 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) • 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)

	• 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)
4 Socialised voice: ROV	• 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)
4 Technique/tool	• 4 VOICE CONSTRUCT: technique/tool(d) • 4 VOICE CONSTRUCT: technique/tool(s)
4 Uncertainty	• 4 VOICE CONSTRUCT: uncertainty(d) • 4 VOICE CONSTRUCT: uncertainty(s)
4. Style	• 4 VOICE CONSTRUCT: style(d) • 4 VOICE CONSTRUCT: style(s)
4. VOICE CONSTRUCT [SN 1]	• 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)
4. VOICE CONSTRUCT [SN 2]	• 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) • 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)

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PD: List of Primary Documents and Associated Families

Primary Documents	Associated PD Families
SD_semi-struct interv.docx	
SH_semi-struc interv.docx	
SL_semi-struc interv.docx	
SM_semi-struc interv.docx	
SP_semi-struc interv.docx	
SPSG_semi-struc interv.docx	
SS_semi-struc interv.docx	

Primary Documents	Associated PD Families
SSW_semi-struc interv.docx	
DD_semi-struc interv.docx	
DH_semi-struc interv.docx	
DL_Semi-struc interv.docx	
DM_semi-struc interv.docx	
DP_semi-struc interv.docx	
DPSG_semi-struc interv.docx	
DS_semi-struc interv.docx	
DSW_semi-struc interv.docx	

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Quotations: by Code

HU: Appendix 10 Atlas.ti Voice analysis PhD

Code: "But it was very difficult to u.."

Quotation: 39 - PD: DM_semi-struc interv.docx - [565: 565]

But it was very difficult to understand.

Code: "I don't think I've ever come a.."

Quotation: 29 - PD: SS_semi-struc interv.docx - [596: 596]

I don't think I've ever come across that.

Code: "I'm not quite sure what you..."

Quotation: 18 - PD: SS_semi-struc interv.docx - [471: 471]

I'm not quite sure what you…

Code: "It's a baby to live with for f.."

Quotation: 41 - PD: SP_semi-struc interv.docx - [101: 101]

It's a baby to live with for four, five years hay

Code: "it's a difficult one,"

Quotation: 65 - PD: SS_semi-struc interv.docx - [709: 709]

it's a difficult one,

Code: "Ja, uhm... yes. ja perhaps it'.."

Quotation: 25 - PD: SSW_semi-struc interv.docx - [691: 691]

Ja, uhm... yes. ja perhaps it's... what, in your view is the relationship between an own voice and acknowledgement of other sources...

Code: "No I haven't actually"

Quotation: 26 - PD: DD_semi-struc interv.docx - [589: 589]

No I haven't actually

Code: "See I'm not sure of the contex.."

Quotation: 20 - PD: DS_semi-struc interv.docx - [548: 548]

See I'm not sure of the context in which they using this...

Code: "That's a difficult one, and I .."

Quotation: 32 - PD: SP_semi-struc interv.docx - [641: 641]

That's a difficult one, and I cannot give you a clear…

Code: "this was a difficult question .."

Quotation: 19 - PD: DP_semi-struc interv.docx - [431: 431]

this was a difficult question for me to actually get uhmm yes untangled almos

Code: "Uhmm and for me this little pa.."

Quotation: 36 - PD: DP_semi-struc interv.docx - [175: 175]

Uhmm and for me this little paragraph does not give enough examples of what to do instead.

☐ Code: "What is the relationship?"

Quotation: 30 - PD: SM_semi-struc interv.docx - [593: 593]

What is the relationship?

☐ Code: "What mechanisms (textual featu.."

Quotation: 29 - PD: SSW_semi-struc interv.docx - [811: 811]

What mechanisms (textual features) can a writer use to draw the reader into the text and keep the reader's interest

☐ Code: "What's a reader?"

Quotation: 22 - PD: DPSG_semi-struc interv.docx - [774: 774]

What's a reader?

☐ Code: "Yes, I don't know if I underst.."

Quotation: 24 - PD: SS_semi-struc interv.docx - [477: 477]

Yes, I don't know if I understand exactly what is meant by this particular question;

☐ Code: 1 ASSUMPTION: language prof doc level(d)

Quotation: 53 - PD: DM_semi-struc interv.docx - [7: 7]

the level of language, how comfortable you are with the language to be able to express yourself, to make sure that your intention what you are trying to say is actually the message that comes across.

Quotation: 63 - PD: DP_semi-struc interv.docx - [5: 5]

And I think if I look at it from an academic perspective it needs to be well written so that you can use it.

Quotation: 43 - PD: DS_semi-struc interv.docx - [9: 9]

when you get to a PhD level you need to know how to write. You need to know how to research. If, if you don't know that you shouldn't be at that level

■ Code: 1 ASSUMPTION: language prof doc level(s)

Quotation: 41 - PD: SH_semi-struc interv.docx - [322: 322]

I will give them pep talks if it is clear that this person has a writing problem, all be it, as I said earlier, as far as doctoral studies is concerned, so far we've had no real problems.

Quotation: 43 - PD: SH_semi-struc interv.docx - [1197: 1197]

PhD level, it must be written in excellent Afrikaans or English, full stop.

Quotation: 46 - PD: SH_semi-struc interv.docx - [433: 433]

I mean we are accepting you and we take it for granted that you can write. Full stop.

Quotation: 52 - PD: SL_semi-struc interv.docx - [348: 348]

Well at PhD level, yes I assume that they know it, and what I will do, is I would very quickly, in their first writings, would comment on style if there is. But I must say, the students that I have now at PhD level, their writing is, o.k.

Quotation: 54 - PD: SL_semi-struc interv.docx - [186: 186]

But I wouldn't start, I would just make a note if I see after page three that the language isn't good – I would say: make sure that you check your language. So I wouldn't go into that at PhD level

Quotation: 53 - PD: SM_semi-struc interv.docx - [9: 9]

it's just as much about how the person has conveyed what they've found as what, what they have actually contributed to the field.

Quotation: 54 - PD: SM_semi-struc interv.docx - [9: 9]

because the student has to be able to convey their insights in language in a way that, that grips the reader

Quotation: 55 - PD: SM_semi-struc interv.docx - [213: 213]

So, and I mean having reached the doctoral level I think they perhaps are lucky in the way, they do have a certain minimum level of language proficiency and they are articulate.

Quotation: 57 - PD: SM_semi-struc interv.docx - [436: 436]

Uhm no, I guess I've been lucky up to now. My doctoral students I didn't feel there's sort of a problem with the writing style.

Quotation: 29 - PD: SPSG_semi-struc interv.docx - [214: 214]

But I would rather look at the academic side of things and the discipline content than the English writing at that stage. Because at this stage the PhD level you assume that the student must at least have a base or a standard of writing that is acceptable.

Quotation: 58 - PD: SS_semi-struc interv.docx - [244: 244]

Yes, and I think unfortunately that there is a strong correlation between the two; and the reason being the fact that: if you want to be competitive you need to be able to converse fluently in English. Especially in the academic environment:

Code: 1 ASSUMPTIONS: disciplinary focus(d)

Quotation: 15 - PD: DD_semi-struc interv.docx - [181: 181]

Especially if it can be supported by others personal opinions. Because in this field there is a lot of opinion.

Quotation: 33 - PD: DD_semi-struc interv.docx - [602: 602]

I think yes it is to open thinking but then again you find different answers in the deferent field of study.

Quotation: 42 - PD: DD_semi-struc interv.docx - [7: 7]

I supposed it depends on the field that you are working in but I think particularly in Drama there would be greater value if it had a broader readership.

Quotation: 59 - PD: DD_semi-struc interv.docx - [527: 527]

Yes, because it is the humanities that is why. I don't think …I think it would be difficult for somebody in the sciences to…no I don't think it is impossible but it would be a little more difficult

Quotation: 16 - PD: DH_semi-struc interv.docx - [5: 5]

If one also writes a thesis that is going to be used in the future by the people you are researching about or by the government and that will also be used by the academics, the students and so forth. In other words a very good doctoral thesis is the one that becomes a source that will become a source on its own

Quotation: 42 - PD: DH_semi-struc interv.docx - [128: 128]

Alright I think it depends on one's study, in history you cannot have an objective type of writing or thesis. For example with me I am using the interpretive research paradigm.

Quotation: 6 - PD: DL_Semi-struc interv.docx - [196: 196]

And yes of course the authorial voice develops as one is growing in a specific area of research through reading and spending time in that area.

Quotation: 16 - PD: DL_Semi-struc interv.docx - [569: 571]

Yes maybe when you are doing the summary or the conclusion

Interviewer: Summery?

Participant: Yes, then you can talk now and voice out your own opinion. Because you know my study is unique.

Quotation: 39 - PD: DL_Semi-struc interv.docx - [873: 873]

I think it was this scientific discipline like economics and physics like something like that. Because some of them say that before they write anything they first do the…they analyse data and then they start with their writing.

Quotation: 47 - PD: DL_Semi-struc interv.docx - [20: 20]

I would qualify it as good if a student who is interested in my field

Quotation: 10 - PD: DM_semi-struc interv.docx - [139: 139]

Definitely differs tremendously between different disciplines. I personally think, even as a musician I think it's highly overdone sometimes in the art, but I think that is the intake and the influence of my business background, were we do sort of try to keep things a little bit more formal, strictly personal when it comes to "I" or "we" or whatever everything is just write it. So, then you do not feel as though you have much of a... there's certainly no level of personal expression just always like in legal, mathematical stuff

Quotation: 11 - PD: DM_semi-struc interv.docx - [139: 139]

That in the disciplines we certainly in the style of music much more personal, it's not, you can't necessarily say but authorial is personal, but there is a certain connection, because you're writing from your much stronger view or personal perspective, personal view point and not just objectively looking at the facts etc.

Quotation: 39 - PD: DM_semi-struc interv.docx - [565: 565]

But it was very difficult to understand.

Quotation: 54 - PD: DM_semi-struc interv.docx - [75: 75]

I've been reading up about inter-disciplinary research and they actually do say it is actually a trademark of inter-disciplinary research. This thing about in which style to write and they also recommended at the end of the day the conflict distension [and tension] will be resolved if you adhere to your mother discipline. And then I read that and I found that in the research and it really reassured me, that okay, well then I am doing what is right, I am writing in a more narrative way, but not as expressively I think, as my supervisor, now my music supervisor, initially wanted it, because you have to find the middle way.

Quotation: 89 - PD: DM_semi-struc interv.docx - [267: 267]

but not expressive more narrative, qualitative writing definitely is not, because there you do a refer to the first person, you do write much more of your own experience to influence your own voice

for that matter to make it your own.

Quotation: 90 - PD: DM_semi-struc interv.docx - [269: 269]

That's the voice. The voice is authoritative in the sense that it is clinical and precise and to the point, not descriptive, no adverbs, no adjectives, it's very, very clear clinical to the core. That is the voice, almost robot-like. It still is a voice. You will have a different persons, still in different disciplines maybe slight changes or maybe scientific changes,

Quotation: 91 - PD: DM_semi-struc interv.docx - [269: 269]

But that is the voice and there's nothing wrong with that voice. It's actually very easy to read, it makes for a much stronger thesis first of all, because you don't go into such descriptive detail. You just simply keep to the point and you cut every unnecessary word that does not belong there. That is a very, very... it's almost like an abstract painting versus a beautiful barock or expressionistic painting.

Quotation: 99 - PD: DM_semi-struc interv.docx - [5: 5]

Excellent in-depth research, I think and also a very high level of knowledge and expertise on the subject or topic of research

Quotation: 100 - PD: DM_semi-struc interv.docx - [11: 11]

because as a specialist I will do a functionality or write an inter-disciplinary thesis. So, I have in-depth knowledge and expertise in music, but I also have knowledge and experience of businesses that I have done, as well as a music qualification and it is that combination. Writing an inter-disciplinary thesis, I've got to be careful I can't use too much music terminology, because the business side is... then they will not understand and similarly I cannot purely write, you know, formal businesslike style, because it does not fit the more, slightly more informal music style. So, you've got to be very careful

Quotation: 8 - PD: DP_semi-struc interv.docx - [150: 150]

I have noticed that reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field. Yet I think if I had to speak about a different topic I would probably feel again like 'ag now I

am back to grade one level and I have to build myself up'

Quotation: 27 - PD: DP_semi-struc interv.docx - [561: 561]

Maybe there is a different sort of criteria when you evaluate and when you do it yourself. I haven't considered this very carefully I think because this year way the first year that I was involved on an honours level evaluating. But maybe as time goes by it is something I will look at but I definitely allow my graduate students much more writing freedom than I allow myself when I write my PhD.

Quotation: 29 - PD: DP_semi-struc interv.docx - [568: 568]

For me it is not necessarily lower level I think it is different context.

Quotation: 37 - PD: DP_semi-struc interv.docx - [178: 178]

I think I am not sure if it is only in psychology or if there are other subject fields as well but because a lot of our researcher's mixed method or then uhmmm qualitative research it definitely gives or leaves room for the researcher's opinion or feeling or experience. Because it looks at the dynamics or interactions in those facets. So yes I think those thing are things that one can look at.

Quotation: 62 - PD: DP_semi-struc interv.docx - [5: 5]

Well I think the first thing that is important to me is the fact that you need to generate something new within your subject discipline. Uhmm… and because I am in the field of psychology I would also like that something new to be used. It must be something that clients can use or a patient can use

Quotation: 26 - PD: DPSG_semi-struc interv.docx - [5: 5]

something that will make a difference in, especially coming from my side, from the humanities, in the lives of the people. In better understanding their environment in which they live, they work and they operate. So, if I can give an example of my own studies, it's on provincial governance and transformation and so unpacking the whole structure of government and focussing onto provincial governments in terms of it's efficiency and effectiveness,

Quotation: 20 - PD: DS_semi-struc interv.docx - [548: 548]

See I'm not sure of the context in which they using this...

Quotation: 21 - PD: DS_semi-struc interv.docx - [551: 552]

With the context it's not clear?

Participant: No, not at all. Not without a little bit of background into it.

Quotation: 40 - PD: DS_semi-struc interv.docx - [5: 5]

it is your topic choice. You, you know by being a doctoral student you have to bring something new to the table in the academic field

Quotation: 72 - PD: DS_semi-struc interv.docx - [208: 208]

"I am of the opinion..."or "my thought process leads me to... " all comes into play. So I do, I do think that this quote has validity, but it depends on the department you're in, because I will not be able to implement this into my research..

Quotation: 74 - PD: DS_semi-struc interv.docx - [215: 215]

Especially with qualitative research and you're part of the instrument....

Quotation: 22 - PD: DSW_semi-struc interv.docx - [486: 486]

Yes I think in my discipline you will immediately get the 'so what'? question. So uhmm A says this, B says that, C says that but so what? What about this? What do you make of it? How do you in a context of your study interpret this information? So this will not be satisfactory just actually to list a lot of different voices. So then the question will be 'where is your voice'? Or the 'so what'? question so what, what about this now?

Quotation: 31 - PD: DSW_semi-struc interv.docx - [5: 5]

Yes I think firstly that the thesis must be unique and of course it must be a contribution in that particular field

Quotation: 57 - PD: DSW_semi-struc interv.docx - [263: 264]

your field, social work specifically?

Participant: Yes, I think there is a slight movement towards a more personal style. Or the acceptance of a more impersonal writing style

☐ **Code: 1 ASSUMPTIONS: disciplinary focus(s)**

Quotation: 38 - PD: SD_semi-struct interv.docx - [858: 858]

I think it depends on the discipline. If I think from medicine, I think hard sciences – I think its own voice one a scale of one to ten of maybe three. But I think in the Humanities – where the interpretation of more abstract ideas etc., is of more importance; and you work with opinions

Quotation: 47 - PD: SD_semi-struct interv.docx - [210: 210]

I try to be very objective. There is a bit of a contradiction to it: I think in hard sciences this is very valid, and you've got to triangulate your studies – make sure that you stay objective. I think in our field of study, because we are interpreting quite a lot – this is what we do, we interpret, and we analyse, and we use our opinions when we produce plays, when we write plays or whatever - I think it becomes a bit difficult. Also depending on, I agree with "I think", "therefore" and "in my opinion" is not necessary, but I think your voice can come through without that, without those specific word

Quotation: 56 - PD: SD_semi-struct interv.docx - [7: 7]

then I think it is very, very subject specific.

Quotation: 57 - PD: SD_semi-struct interv.docx - [11: 11]

What I think makes a good thesis in our field of study,

Quotation: 5 - PD: SH_semi-struc interv.docx - [646: 646]

Okay, in history it is a case and I think in certain... I have already referred to it... it's a case of reading as much as possible to take note of as many other voices as possible and then by becoming a relative expert of other voices, developing your own voice.

Quotation: 11 - PD: SH_semi-struc interv.docx - [653: 653]

It all depends on the topic, in other words, depending on the topic. If the topic is theoretical and or of a historiographical nature then I can imagine that the student will especially... well perhaps throughout the thesis, but let me... in the conclusion use this kind of argumentation and it will be acceptable

Quotation: 12 - PD: SH_semi-struc interv.docx - [667: 667]

So in other words, I would try my utmost for the student to dig in deep throughout even in the literature review, in the first chapter, or wherever to come up with an own voice, an own opinion etc. etc.

Quotation: 18 - PD: SH_semi-struc interv.docx - [228: 228]

Yes, oh yes. Most definitely, history is in the first instance a reading subject. You must read your way into the world of history as a science. So reading and not only reading what you would like to hear, but reading as diverse as possible, contradictory works also obviously helps students, because then they have to develop their own voice admits these various views.

Quotation: 32 - PD: SH_semi-struc interv.docx - [366: 366]

So, thus far it has not been an issue, because my Afrikaans speaking people wrote in Afrikaans and English speaking people wrote in English

Quotation: 36 - PD: SH_semi-struc interv.docx - [5: 5]

Of course it depends on the discipline, I cannot speak on behalf of obviously, on behalf of, of any other discipline. As far as History is concerned uh... it must make an original and a unique contribution to the discipline of History.

Quotation: 37 - PD: SH_semi-struc interv.docx - [5: 7]

my last doctoral thesis student wrote 225 000 words and it's, it's nobody blinked in the History world, nobody asked any questions about that. So...

Researcher: It's discipline specific.

Participant: So it must be fairly substantial in History as a discipline.

Quotation: 38 - PD: SH_semi-struc interv.docx - [71: 71]

Challenges in history are usually of a logistical nature, in other words it is not like people who can sit in an office with all their sources that they need on their table. They have to go out to do archival research

Quotation: 39 - PD: SH_semi-struc interv.docx - [73: 73]

doctoral students is that sometimes they simply do not understand what is really expected of them, notwithstanding all the conversations. They are unable to conceptualise before hand what is expected of a doctoral student in terms of the logistic

Quotation: 42 - PD: SH_semi-struc interv.docx - [1190: 1190]

I will not pass it if there is not a clear voice. It might be a faint voice, but there must be a voice.

Quotation: 47 - PD: SH_semi-struc interv.docx - [794: 794]

my reader should be on the one hand the intelligent matric pupil or the ordinary citizen out there. History writing you can... there are people who fool a lot of people by using big words, if I put it very simplistic. In history you can write on a very heavy topic, a very complicated topic, but write in a very simple way without being simple.

Quotation: 50 - PD: SH_semi-struc interv.docx - [1092: 1092]

it is actually a prerequisite for a PhD in history. I'm coming back to what I said right at the start, I mean you are... it's supposed to be an unique study, it's supposed to be something that has not been written before.

Quotation: 51 - PD: SH_semi-struc interv.docx - [1153: 1153]

because we have a student evaluation process those students who write history theses, the doctoral theses are in a position to develop their own or already have an own personal voice. As a matter of fact it goes with the choice of a topic, because in other words why did student X, who completed her study last year, why did she study that particular topic? Because she had views on that topic. Because she views, hypotheses if you like, she then did the research to ascertain to what extent her

views were correct or not. Where she was interested and that to a large extent I think applies to all our PhD students.

Quotation: 52 - PD: SH_semi-struc interv.docx - [1153: 1153]

"If you do not already have your own voice, you should not be here".

Quotation: 53 - PD: SH_semi-struc interv.docx - [1157: 1157]

I don't want to say that... well I can only speak in terms of history, but history... you see once again history is a debate without end, history is an art, history is about debate... history students are supposed to have that yearning. If they don't have the voice, that yearning to develop a voice

Quotation: 55 - PD: SH_semi-struc interv.docx - [1159: 1159]

. once again I cannot think in terms of other disciplines, in history...

Quotation: 58 - PD: SH_semi-struc interv.docx - [1187: 1188]

And in history it is absolutely... ja.

Participant: It's a prerequisite.

Quotation: 59 - PD: SH_semi-struc interv.docx - [1195: 1195]

It is very important

Quotation: 60 - PD: SH_semi-struc interv.docx - [794: 794]

In a certain sense I'm writing for the highly intelligent matric pupil, because that's the... that's on the cusp of school and the big world and my reader should be on the one hand the intelligent matric pupil or the ordinary citizen out there. History writing you can... there are people who fool a lot of people by using big words, if I put it very simplistic. In history you can write on a very heavy topic, a very complicated topic, but write in a very simple way without being simple.

Quotation: 61 - PD: SH_semi-struc interv.docx - [802: 802]

I mean I'm thrilled if a book of mine gets a good academic review, because that says scholarship, the ticket is there, but if I go over the weekend into a bookshop in Clarens and my books are on

the shelf, which means the ordinary person who is interested reads it.

Quotation: 39 - PD: SL_semi-struc interv.docx - [476: 476]

I think in our field of study, and I think in Humanities in general, you build on other people's work; so I think there's a lot quoting, or at least referring to ideas that you got from other people.

Quotation: 40 - PD: SL_semi-struc interv.docx - [476: 476]

You see in social and natural sciences you sort of have a lit review, and then methodology, and then your data. While in Humanities research it's much more enmeshed; your whole argument – the data also sort of doesn't argue on its own; I like the data to work back into the conceptualization

Quotation: 41 - PD: SL_semi-struc interv.docx - [476: 476]

You see, the moment where it becomes problematic is where you see: "So and so said this, and therefore; So and so said this, and therefore; So and so…" And you don't have either critical engagement with him; or at least at the end some kind of: "O.K., out of this, you can now group these and this and those, and bring them together." So you don't have any meta-reflection on that; then it becomes problematic. But quite a lot of referencing, I think in our field, it should be.

Quotation: 37 - PD: SM_semi-struc interv.docx - [699: 699]

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument. I think that's sort of, attention to the reader.

Quotation: 49 - PD: SM_semi-struc interv.docx - [5: 5]

when I read a good doctoral thesis I should uh... I should immediately be convinced of the uh... novel contribution that this person has made to the field

Quotation: 52 - PD: SM_semi-struc interv.docx - [47: 47]

So yes, I do think that students find methodology a challenge, because I think many students in the humanities think that they should be able to use their common sense. (Laughs) I think, sort of the

idea of methodology is more established in the hard sciences than with us. So I sort of feel like students, especially if they do interviews or uh or you know they have a qualitative methodology, they, they seem to assume that they can do this with common sense

Quotation: 70 - PD: SM_semi-struc interv.docx - [958: 958]

Ja, I think, I guess I think abstractly I think it can be taught, but definitely not in a generic way, definitely divorced from the field itself. I think that's what I would say.

Quotation: 81 - PD: SM_semi-struc interv.docx - [699: 699]

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument. I think that's sort of, attention to the reader.

Quotation: 86 - PD: SM_semi-struc interv.docx - [272: 272]

because especially in music one's emotions is part of the package and one can't necessarily separate them.

Quotation: 7 - PD: SP_semi-struc interv.docx - [149: 149]

I am speaking specifically from my field of psychobiography; in psychobiography you need to have a voice, and there needs to be an authorial voice.

Quotation: 16 - PD: SP_semi-struc interv.docx - [11: 11]

For sure. I like the narrative freedom or the discourse that is provided by the qualitative approach – because that's more where the authorial voice can be heard. Whereas the positivistic approach; for me the old paradigm is all about numbers. And in psychology for me it is about soul making and it is about keeping touch with the human element, and about the humanism. And so the qualitative paradigm, and epistemology, allows you more to live out your psychology description and role as well.

Quotation: 17 - PD: SP_semi-struc interv.docx - [11: 11]

So I prefer the qualitative approach. I think the author's voice can be heard more. There is more

context for reflexivity; there is more context for self-criticism; there is more context to write in informal language

Quotation: 25 - PD: SP_semi-struc interv.docx - [99: 99]

In the beginning especially, I find that students are coming from undergrad where they are more trained in stats and methodologies that are positivistic. All of a sudden when they get into a more narrative approach; or a discourse analysis; or the psychobiographical studies; and qualitative studies – it's a whole paradigm shift. So I find then they struggle: that initial paradigm shift causes a lot of frustration. But I also choose my students wisely, so I usually interview them before I do take them on, to find out: are they… personality wise – will they be able to make the paradigm shift.

Quotation: 26 - PD: SP_semi-struc interv.docx - [517: 519]

You've referred earlier to the writing of the literature review; you said that there they have to stand back – not so much of a voice.

18 P: Become more of an observer, and just report. In Psychology, especially in psychobiographical studies; they need to listen to other authors voices first and state them as well; state other findings and be a bit more passive. And they are not yet there bringing their voice into the picture.

Quotation: 27 - PD: SP_semi-struc interv.docx - [521: 521]

But not yet in the literature rev… it's too risky when it comes to publication, because in psychology they don't allow that. In most journals and publishing houses, your voice may only be heard towards the findings and discussion towards the end; not yet in any way reflecting on the literature or the previous research.

Quotation: 28 - PD: SP_semi-struc interv.docx - [533: 533]

So in this sense we are still very much in a traditional positivistic paradigm when it comes to writing up of literature, and we need the backup of previous research. And you cannot comment on it yet, until the end. It's just the psychological style of doing it.

Quotation: 30 - PD: SP_semi-struc interv.docx - [11: 11]

And that is an approach that is still growing; and I think many people are kicking against it. But interesting, I find that more and more colleagues are following that approach and are becoming more comfortable with the informal type of writing style.

Quotation: 31 - PD: SP_semi-struc interv.docx - [636: 636]

I think the important thing is, in psychobiographical studies, you're allowed towards the end to use what we call "enticing" language. You must try and entice the reader to want to read more about this personality.

Quotation: 36 - PD: SP_semi-struc interv.docx - [649: 649]

she's much more at liberty; she feels more at liberty to go, from the start; and go "the I's:" and the "we's" and I like that. It challenges the paradigms of the old ways hay?

Quotation: 40 - PD: SP_semi-struc interv.docx - [97: 97]

But prior to that, what I always want to also hear in my last chapter – usually in my type of research in psychobiography, is to hear their voice. That's where I want to hear what they have made from all of this. This road that they have travelled, this journey that they have taken; what have they got from it? So I always encourage my students to have a whole section on self-reflectivity, or what we shall call personal pathways - is the other term that we use in psychobiographies. And there they can write as much as they want to, about how this has impacted on their lives; where they have come from, why they have done the research; what it has done to them; how their views impact on the research, etc. So that is where their voice is heard; that I would like to see.

Quotation: 67 - PD: SP_semi-struc interv.docx - [227: 227]

I disagree totally from the quote; it's actually an irritating view of science; old fashioned view – positivistic. So I cannot identify myself, in any way with the quote and the info provided there, and the statement made. I'm more of a post-modernist – there's a social constructivism to reality; there is no reality, it is all socially construed; and there is different epistemologies, reflexivities on matters. And also just, modern day quantum physics, for interest's sake - for positivistic approaches – they found just by studying certain molecules and atoms under a microscope, already

affects the behaviour of the atom. So there is never objectivity; there is no objectivity.

Quotation: 68 - PD: SP_semi-struc interv.docx - [233: 233]

It must be so easy because there is a little recipe; and that's also why I think they have such a high output of articles – the article is two or three pages; there's a little fixed recipe and you stick to it, and that's it.

Quotation: 19 - PD: SPSG_semi-struc interv.docx - [514: 516]

Yes I encourage them yes. Not throughout but certain places yes, especially after a section that they have to express themselves and after a chapter especially in the introduction and in the conclusion of the chapter

Interviewer: Of the chapter and those linking kind of ….

Participant: That is right yes, and in the end especially the conclusion and the findings of course

Quotation: 26 - PD: SPSG_semi-struc interv.docx - [8: 8]

…governance specifically is very broad so students must try to focus on a specific issue on governance, or if they want to link it to political transformation that is also fine. But my focus is more on governance as such but governance is all over and everybody uses the word governance and everything is not governance

Quotation: 44 - PD: SPSG_semi-struc interv.docx - [804: 804]

Uhmm …the more the student can actually bring about a voice and his own insight and his own expression, that tells me he has control over his material and his research environment that he is actually engaging with. So he must be able to bring about or to have a good grasp of different material in that sense then make it his own, bringing out his voice in that sense.

Quotation: 46 - PD: SPSG_semi-struc interv.docx - [812: 812]

You will not penalise the student but when it is there it is just part of the package, a perfect kind of package

Quotation: 47 - PD: SPSG_semi-struc interv.docx - [441: 441]

No, I go for what interests me. I go for a topic for instance governance and political transformation, and how can governance contribute to the science of political transformation

Quotation: 20 - PD: SS_semi-struc interv.docx - [473: 473]

But the actual stage where the own voice should surface is with the data analysis. The data analysis, and then in the final instance with the recommendations; the conclusion and the recommendation. That part is where you really need a student who is able and who is capable of bringing everything together; and repackage it and reproduce something that is really worthy of research.

Quotation: 21 - PD: SS_semi-struc interv.docx - [475: 475]

The own argument in my opinion, comes in right at the end with the main findings and the recommendation. That is usually where there is more than enough room for the student to deviate from a central argument; or to convince the reader that existing research has not produced a solution to this particular programme; or that certain interventions are required – whatever the case may be.

Quotation: 27 - PD: SS_semi-struc interv.docx - [593: 593]

It all depends on again the journal specifically; for instance if you are writing a… o.k., in the case of a PhD I encourage students to steer away from that, but I know for instance…; again it depends on the paradigm.

Quotation: 28 - PD: SS_semi-struc interv.docx - [593: 594]

where the student quite generously made use to references in the first person. It didn't bother me because; initially I was frowning upon this approach. The more I read, the more I realised that it comes to its own right within the context of the paradigm, and within the context of the methodological approach

So I wouldn't say that it is a rule of thumb; again in a quantitative paradigm I think you should steer away from this. If you have a mixed methods approach or more a narrative type of approach, or a qualitative approach – then it can work yes.

Quotation: 56 - PD: SS_semi-struc interv.docx - [164: 164]

Yes I think that applies only to a certain extent and depending on the scientific paradigm; if you are working in a quantitative paradigm, then yes, by all means. If you are working within a more qualitative paradigm, then I've seen some excellent studies that have deviated from this. And particularly it depends on your specific methodological approach, within the narrative studies of lives, for instance. They will most definitely frown upon such an approach; and it will probably not work within such a context. But yes, I have an understanding; I think this argument is very much imbedded in a positivistic approach; where people are inclined to look objectively from the outside at science; and to review the findings; and to review the hard facts. And as a result they tend to insist that it should be impersonal and objective; because those are usually qualities that are usually associated with a positivistic or a quantitative approach

Quotation: 81 - PD: SS_semi-struc interv.docx - [4: 4]

And that contribution – in my discipline at least – manifests in practical recommendations

Quotation: 31 - PD: SSW_semi-struc interv.docx - [817: 817]

qualitative research and she used of course there I would definitely encourage it. But not so much in quantitative research, depending on the... because some in the narrative analysis, narrative way of doing research in phenomenological studies.

Quotation: 33 - PD: SSW_semi-struc interv.docx - [819: 819]

still I mean even if I'm more inclined to do qualitative research that I myself when I read research that when people or the author, the scholar writes the researcher uses "I' and "mine" and I'm sort of "huh?" Sort of just for a moment, well but it all depends on how it is formulated. If it's... because you do get research and research and sometimes this "I", "my" and "mine" is just for me a sort of disclosing sort of very personal things.

Quotation: 44 - PD: SSW_semi-struc interv.docx - [5: 5]

Ja, it is a... actually quite a question. For me as a social work teacher, I would say first and foremost the contribution to the body of knowledge of social work. And of course critical thinking, reflective writing, but mainly I think for social work as a practise-based profession and an academic discipline is the contribution to the body of knowledge so that we will be able to

really render services that will be true to the value base of social work. So, as I'm saying I think it's different in social work for the mere... the focus mainly of being a practice-based profession.

Quotation: 69 - PD: SSW_semi-struc interv.docx - [754: 754]

Yes, of course and that is the scientific community, namely social workers and other related helping professions. Ja, it's mainly the helping professions, but definitely starting off with the social worker, the practitioner.

Quotation: 76 - PD: SSW_semi-struc interv.docx - [276: 276]

but I know that in general... in qualitative research that objectivity is a myth.

Quotation: 45 - PD: DH_semi-struc interv.docx - [138: 138]

Yes, it is the nature of history writing

Quotation: 19 - PD: DP_semi-struc interv.docx - [431: 431]

this was a difficult question for me to actually get uhmm yes untangled almos

Quotation: 21 - PD: DP_semi-struc interv.docx - [437: 437]

I think in our discipline if we start with other researchers then you would probably uhmm elaborate a little bit more on that

Code: 1 ASSUMPTIONS: general core(d)

Quotation: 52 - PD: SSW_semi-struc interv.docx - [58: 58]

even mother tongue speakers writing in their mother tongue seems to have a problem in getting their thoughts over into a well formulated academic language

Quotation: 52 - PD: DD_semi-struc interv.docx - [879: 879]

I think it can be grown and encouraged, but I don't know if there could be a formula that you can say to somebody 'this is how you will find your voice'. Maybe that would be a good think if somebody would find that there is a structure or a formula to do that but I…if I go from my own opinion when I started writing and the uncertainty that you feel, with encouragement I think you

become more confident then to speak your voice

Quotation: 54 - PD: DD_semi-struc interv.docx - [887: 887]

Yes I do think so because whatever academic writing you do is your personal contribution.

Quotation: 30 - PD: DH_semi-struc interv.docx - [764: 764]

If you are not made aware of it. Firstly you must be made aware of it and then be guided on how to do it, not necessarily being taught but being guided. Although there is a thin line between being guided and being taught. It is like when you are taught something there is a course for example where you are now shown the steps to do that.

Quotation: 31 - PD: DH_semi-struc interv.docx - [769: 770]

should it be taught or instructed to doctoral students in academic writing on this level?

Participant: No

Quotation: 49 - PD: DH_semi-struc interv.docx - [760: 760]

I think it can be guided

Quotation: 50 - PD: DH_semi-struc interv.docx - [772: 772]

I think it is very, very important they should be made aware of it

Quotation: 37 - PD: DL_Semi-struc interv.docx - [868: 868]

Yes I think it should be taught in academic writing workshops, it should be taught. And they should also be able to say in which types of academic writing voice is important or should be used. Because I once went to a workshop that said 'voice is okay, you should use voice your own voice'

Quotation: 64 - PD: DM_semi-struc interv.docx - [473: 473]

So, to keep it interesting, to keep your reader engaged you have to vary sentences, vary words. I've made myself... I actually have a list of terms that I've collected over many, many years of words so that you don't start every sentence with "according to" or "so and so postulated". There are these short generic words that people use when they site other composers or... there I go to

music... other writers or if they... when they get to the methodology or the data analysis they use the same "this indicated", "the results show", "the summary" they do the same thing. You need to have a wide variety of vocabulary and if people can actually in a way, sort of call what their functioning, because other people who have also gotten this area and should have a collected resource of good phrases that you can use in your writing, which is good English. So that you don't use the same words over and over again, but basically good writing and that is regardless of the language. At this level, at doctorate level, people should be encouraged to write really, really well.

Quotation: 74 - PD: DM_semi-struc interv.docx - [871: 871]

So, there needs to be at university a stronger bridging course for writing in general and then as time progresses, as people get more advanced to postgraduate studies I think it should get more a deeper writing, academic writing and then as you say developing your own voice.

Quotation: 75 - PD: DM_semi-struc interv.docx - [871: 871]

But yes if this is the premise of your topic, definitely I think there's a dire need for good training. I don't know how it's going to be taught, because at the end of the day again what I... if you're emphasising what I said earlier... at the end of the day it's still up to yourself. For me as a person, I want to get there, because I have to find out myself what it takes to be a better writer. So I listen to documentaries, I listen to radio performances... that's writing all the time, because it's something that I should to improve my own writing. Even if it refers to general writing, fictional writing, it's the exercise of writing that is so important.

Quotation: 76 - PD: DM_semi-struc interv.docx - [873: 873]

So, yes it is something that has to be taught, but it needs to escalate into a different style encourage your own voice and a little bit later... first or second or third year level you need to focus on to put clinical, clean writing in good English and then there is more and more to develop your own voice, your own unique identity...

Quotation: 75 - PD: DP_semi-struc interv.docx - [751: 751]

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm

especially if you think of creative writing. But I think academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it.

Quotation: 76 - PD: DP_semi-struc interv.docx - [754: 754]

Well I do think yes because we have a semi structured masters program and part of that program is helping students to not only do research but also do covey the research that they are doing which is an academic writing process or finding an academic voice.

Quotation: 78 - PD: DP_semi-struc interv.docx - [756: 756]

So writing and writing skills is something that can be taught. Language can be taught, I do feel like some people will have better aptitude in that and they will excel in it much better but certain skills can be learned.

Quotation: 46 - PD: DPSG_semi-struc interv.docx - [1086: 1087]

Do you think it should be taught/ instructed in academic writing?

Participant: The voice shouldn't be taught, but what should be taught is style.

Quotation: 46 - PD: DSW_semi-struc interv.docx - [753: 753]

for other people it is more of a struggle that they must think about this all time, uhmm I must remember my own voice how can I put forward my own voice, so therefor I think it is important that it must be taught on this and get some more information so that we can use it more and more consciously. So that we can also ask ourselves as a student 'uhmm what is my voice? Where is my voice? And does my voice make sense? Is it logic'?

Quotation: 47 - PD: DSW_semi-struc interv.docx - [754: 755]

should it be taught in your opinion as part of academic writing to doctoral students?

Participant: Yes, ja I think I did answer that it must be taught.

☐ **Code: 1 ASSUMPTIONS: general core(s)**

Quotation: 36 - PD: SD_semi-struct interv.docx - [843: 843]

and when we talk about methodology, that this could be one of the sections that you…
Methodology and how – yes I think it could be discussed and explained; it will definitely help the
students. Because they sometimes, in our department, they will come and say: "Can I use the word
I; must it be in third person" etc., etc. That discussion is very important even before you start a
study. Maybe when you discuss the proposal etc., etc. – what voice are you going to use and what
is allowed and what not.

Quotation: 52 - PD: SD_semi-struct interv.docx - [553: 553]

But I think also a one on one discussion say for instance with the support structures at the
Postgraduate School.

Quotation: 53 - PD: SD_semi-struct interv.docx - [553: 553]

So a general discussion with a study leader, including the study leader, and the student and say the
support structure say: let's have a meeting; this is basically what we want to do; this is our field of
study; this is our scope of what we want to do.

Quotation: 69 - PD: SH_semi-struc interv.docx - [1158: 1159]

do you think it can be of use for students, doctoral students now in this regard, if you awaken that
idea, if you give them a key or you facilitate it? That it is possible, that there are ways to express
it?

Participant: Yes, absolutely and then expose themselves to literature where it is clear

Quotation: 70 - PD: SH_semi-struc interv.docx - [1153: 1153]

"If you do not already have your own voice, you should not be here".

Quotation: 12 - PD: SL_semi-struc interv.docx - [163: 163]

I don't think so. I think what you would have in any scholarly body or any field of study – you
would have a body of knowledge; that is sort of factually…, that you can state as…; I mean the
sky is blue, you're not going to say the sky is blue each time.

Quotation: 43 - PD: SL_semi-struc interv.docx - [513: 513]

In every field of study you would get sort of a famous war; you know a war about this; or a war…; and I think those were the really interesting stuff.

Quotation: 53 - PD: SL_semi-struc interv.docx - [186: 186]

I would first look at the major structure; and I would comment on: look I think your structure doesn't make sense; shouldn't you put this before that; why do you put this here, and so on. And then I would send it back to them to work on that first. Because to me it's nonsensical to either focus on detailed arguments or even language, if the main structure isn't in place

Quotation: 66 - PD: SL_semi-struc interv.docx - [728: 729]

in academic writing?

P: I think so. For instance part of… If you just teach somebody that the structure of a chapter is your conceptualization; it will already bring voice. Because then you at least have to say: "In this chapter, I will talk about this and this and this; which other books don't do, they do it this and this and that way" for instance. So if you are already there, it must be part of what you are doing.

Quotation: 70 - PD: SM_semi-struc interv.docx - [958: 958]

Ja, I think, I guess I think abstractly I think it can be taught, but definitely not in a generic way, definitely divorced from the field itself. I think that's what I would say.

Quotation: 72 - PD: SM_semi-struc interv.docx - [962: 962]

Well, I guess it depends on one's definition, but in the way that I think of voice I don't think that it can be effectively taught by someone who is not a practitioner of that discipline themselves.

Quotation: 85 - PD: SM_semi-struc interv.docx - [270: 270]

because I think the point is that one ventures a suggestion and it's for the academic community to say if they agree or not. And I think that it's not so different in disciplines, as one might think.

Quotation: 91 - PD: SM_semi-struc interv.docx - [574: 574]

A writing center, I think, can sort of put generic skills in place like you know, perhaps "so these are the seventeen ways in which you might approach a quote" or you know, sort of making

students aware of more possibilities for formulating their work and that interaction with sources that we refer to so much.

Quotation: 92 - PD: SM_semi-struc interv.docx - [574: 574]

And I don't think that a writing centre can make that fabric for them explicit, because, you know, it's just so varied. And the stu-... that's part of what becoming a well qualified academic is

Quotation: 73 - PD: SP_semi-struc interv.docx - [813: 817]

So that's why I think it has to be there before it can be awakened; I don't think it can be taught from scratch. Personal view, and I'd like to be challenged on that.

R: Interesting. And then the other question – should it be taught; it shouldn't be taught if it can't be taught.

P: It can't be taught; it can only be awakened and facilitated if it's there.

R: But even that, it should be like – it's like a talent; it's like intuitive. So, you think only people who have this EQ, can have a strong voice or authorial voice?

P: I think their voice will be heard more clearly. The others would have it; most likely you will be able to give them some form of skill; but I don't think, I don't know of the authenticity thereof, and the emotional insight into what they are actually saying is going to be there. It will most likely be a window dressing authorial voice; not the authentic authorial voice. But I am very biased when it comes to that, I would like to hear your views.

Quotation: 41 - PD: SPSG_semi-struc interv.docx - [756: 759]

taught or instructed as part of academic writing?

Participant: Yes

Interviewer: Would it be useful?

Participant: Yes it must, yes

Quotation: 42 - PD: SPSG_semi-struc interv.docx - [761: 761]

I think depending on the discipline, but if you can give the students guidelines in terms of how he can reach his own voice. Because some of them do not know that, they don't know how to find their own voice. If you can give those kind of guidelines then it would be very helpful, depending on the nature of the discipline but in my case specifically yes.

Quotation: 71 - PD: SS_semi-struc interv.docx - [766: 767]

in academic writing?

P: Yes I think so; because as I said, you do sometimes get students with a reasonable degree of potential; but because they haven't been through this process at the masters level; they are not familiar with it, and they are not in a position to do it unless they get a practical example or unless they are shown how to do it.

Quotation: 66 - PD: SSW_semi-struc interv.docx - [1081: 1081]

No I think it can be at first generic

Quotation: 68 - PD: SSW_semi-struc interv.docx - [1087: 1088]

instructed as part of academic writing instruction?

Participant: Yes, definitely and actually it should start even earlier on. Ja, definitely, because this is what that contribution, where the own voice, the own contribution. The contribution means your voice, the voice you add to your body of knowledge of your discipline.

Code: 1 ASSUMPTIONS: process(d)

Quotation: 12 - PD: DD_semi-struc interv.docx - [140: 140]

So broader reading is …I think it helps you develop your voice and well your certainty

Quotation: 49 - PD: DD_semi-struc interv.docx - [804: 804]

I think it is still coming

Quotation: 12 - PD: DH_semi-struc interv.docx - [196: 196]

It will still be there, for example with me it is there…okay according to the feedback I get from my supervisor and according to the articles I have written. It is there but I have a belief that as time progresses, I think that it will develop to a higher level than it is currently. As my command in English improves.

Quotation: 21 - PD: DH_semi-struc interv.docx - [604: 604]

Yes, yes it has changed

Quotation: 23 - PD: DH_semi-struc interv.docx - [612: 612]

So it develops to such an extent that you no longer need the supervisor to say "where is the voice"?

Quotation: 6 - PD: DL_Semi-struc interv.docx - [196: 196]

And yes of course the authorial voice develops as one is growing in a specific area of research through reading and spending time in that area.

Quotation: 9 - PD: DL_Semi-struc interv.docx - [217: 217]

Yes you have to spend time on your work, reading and then you can have you know your voice can be trusted.

Quotation: 11 - PD: DL_Semi-struc interv.docx - [221: 221]

Not fully, it is developing.

Quotation: 29 - PD: DL_Semi-struc interv.docx - [739: 739]

Yes now I am more careful of how I use the 'I' or 'me' or 'mine' my opinion or 'I'. I am more careful and conscious now of those words.

Quotation: 16 - PD: DM_semi-struc interv.docx - [132: 132]

but to have to use authority you really need to have done the work, the background, the experience, the research, the knowledge you must explain to the person whoever he is, there are

things you have studies

Quotation: 17 - PD: DM_semi-struc interv.docx - [131: 131]

And then secondly it's very critical to find your own voice and as I said referring to the previous question I took quite a long period over a number of years in trying to find my own voice.

Quotation: 20 - PD: DM_semi-struc interv.docx - [131: 131]

So, the voice thing it comes with time. It's not something that... I guess you could say something like that they are born with a good vocab or something and they write more easily than others, but for most of us you have to work on it. It takes time and it seems to grow exponentially as you progress through research.

Quotation: 66 - PD: DM_semi-struc interv.docx - [781: 781]

Yes, it has

Quotation: 77 - PD: DM_semi-struc interv.docx - [873: 873]

So, it's been a very long gross process,

Quotation: 78 - PD: DM_semi-struc interv.docx - [873: 873]

So compare that in terms of writing and you could say it's probably going to take you at least four to six years to develop a very, very strong style in their own unique voice to put your own stamp on what you are writing.

Quotation: 82 - PD: DM_semi-struc interv.docx - [933: 933]

but as I say it's been a very long process over many, many years for a person to get there.

Quotation: 7 - PD: DP_semi-struc interv.docx - [150: 150]

I have noticed that reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field.

Quotation: 9 - PD: DP_semi-struc interv.docx - [150: 150]

it is hard work in that you have to read, you have to be uhmm…you have to be aware of the fact that you are building this capacity. Because I think that if you are not then it will just go over your head, you won't really…you know you won't yes it won't just develop.

Quotation: 31 - PD: DP_semi-struc interv.docx - [652: 652]

Uhmm maybe I think it did change, if I think about the first draft that I wrote on my literature and the one that I am currently working on they are definitely different. I think as your content knowledge increases and as you get exposed to different author's voices, your voice changes and the way in which you write things change, and your language use change

Quotation: 32 - PD: DP_semi-struc interv.docx - [654: 654]

I wouldn't want to think you have gone through all of this and nothing developed. I mean if I would just think about the vocabulary that you have built on sentence construction or different ways of saying something so that the impact is much better. Then of course you must develop and of course you change.

Quotation: 71 - PD: DP_semi-struc interv.docx - [689: 689]

But I do think that there is a lot more voice now than for example in the beginning of 2014.

Quotation: 18 - PD: DPSG_semi-struc interv.docx - [931: 931]

You see the shade of my voice has changed, but the voice is still there, but maybe the tone is different. It's because you can still make the same statement and send out the very same message by just changing the tone of the voice; make it more partible.

Quotation: 20 - PD: DPSG_semi-struc interv.docx - [727: 727]

They become dominant, because they influence you and I've read many such kind of writing, because you tend to like how the people are putting their points across, how their voice comes across and as soon as you fall for something you automatically become influenced by it.

Quotation: 37 - PD: DPSG_semi-struc interv.docx - [929: 929]

it was louder and it is more and more softer.

Quotation: 14 - PD: DS_semi-struc interv.docx - [117: 117]

but I think it has been nurtured through your growth in academics. If I look back on my second year assignment, I see so much that I have grown from to where I am now

Quotation: 15 - PD: DS_semi-struc interv.docx - [119: 119]

So I do believe that your personal voice does grow with, with the academic push.

Quotation: 51 - PD: DS_semi-struc interv.docx - [733: 733]

Yes, it has changed. It is through growth

Quotation: 70 - PD: DS_semi-struc interv.docx - [177: 177]

So, I do believe that it does grow personally with your interaction, but also with pushing through your academics.

Quotation: 71 - PD: DS_semi-struc interv.docx - [179: 179]

It also grows with life. It, it isn't just academically based. It, it, I think it is also your associations of life

Quotation: 7 - PD: DSW_semi-struc interv.docx - [138: 138]

Yes definitely uhmm because that is what you know that is kind of modelling. And that look…that also models to you to write and unconsciously then you follow that style

Quotation: 16 - PD: DSW_semi-struc interv.docx - [459: 459]

But you must as a student develop your own language, your own voice.

Quotation: 39 - PD: DSW_semi-struc interv.docx - [656: 656]

I think also think about voice that you will most probably express yourself more clearly, your own voice will be seen more clearly and your voice will be heard more clearly.

Quotation: 55 - PD: DSW_semi-struc interv.docx - [230: 230]

I think that it does develop in a spontaneous way without you knowing it but then you become

aware of it because of the feedback that you receive from the others say for instance peer reviewer, your supervisor etcetera and then you become aware of this voice

□ **Code: 1 ASSUMPTIONS: process(s)**

Quotation: 7 - PD: SD_semi-struct interv.docx - [180: 180]

It develops, that is why I think it is difficult for young people to have an authorial voice because they might not have all the experience yet, in the field of study. Because it is such a broad field of study. But I think it develops later on.

Quotation: 31 - PD: SD_semi-struct interv.docx - [766: 766]

It may be trained or developed through your studies, and through your postgraduate studies I think it happens naturally.

Quotation: 8 - PD: SH_semi-struc interv.docx - [650: 650]

but the ideal is to have, to develop your own voice.

Quotation: 17 - PD: SH_semi-struc interv.docx - [223: 223]

Some people, perhaps people who are a little more reserved, you will have to take the person from point A to B to see to develop this personal voice. The person will almost be a little scared to put his or her views on paper, even at doctoral level. Whereas other people, or in the case of some other doctoral students, it will be more spontaneous

Quotation: 18 - PD: SH_semi-struc interv.docx - [228: 228]

Yes, oh yes. Most definitely, history is in the first instance a reading subject. You must read your way into the world of history as a science. So reading and not only reading what you would like to hear, but reading as diverse as possible, contradictory works also obviously helps students, because then they have to develop their own voice admits these various views.

Quotation: 19 - PD: SH_semi-struc interv.docx - [646: 646]

it's a case of reading as much as possible to take note of as many other voices as possible and then by becoming a relative expert of other voices, developing your own voice.

Quotation: 48 - PD: SH_semi-struc interv.docx - [1028: 1028]

My comment on the... the process is just as important as the end product, because if there's a problem with process there will be a problem with the end product, as simple as that.

Quotation: 9 - PD: SL_semi-struc interv.docx - [126: 126]

I think it's not spontaneous – it's a very deliberate growth process.

Quotation: 19 - PD: SL_semi-struc interv.docx - [124: 124]

It's sort of like drama: you later on tend to create your own persona when you write; you sort of, in your own mind you're this person you

Quotation: 20 - PD: SL_semi-struc interv.docx - [124: 124]

But if I think now of my own work, there would be certain writers whom I knew would be really good writers, and somehow without necessarily making a choice, you try to copy some of that over the years. And you see how people make arguments; how they shoot down other arguments – and that becomes part of how you style yourself.

Quotation: 57 - PD: SL_semi-struc interv.docx - [593: 593]

Yes I do, and that is one of the joyous things of supervising – if you find that. I think it comes back to…if you see that they have really; that some of the material have touched them; and it's loosen things in them; and they come in with an argument – it's not just "so and so said" and "so and so said", it becomes an argument. Also, if you see growth in their…

Quotation: 58 - PD: SL_semi-struc interv.docx - [595: 595]

And with him I realised that he didn't grow, because he didn't want to grow

Quotation: 65 - PD: SL_semi-struc interv.docx - [727: 727]

I think so. If my hypothesis holds that academic writing isn't borne – it's a technique that you have to learn; then I think it can be taught. And I've seen enough students, to see that they can develop this, and that it grows. And I've seen it in myself how you grow… yes.

Quotation: 61 - PD: SM_semi-struc interv.docx - [813: 813]

Yes, I think they become more sensitive to the need for clarity. I think they start to understand more that you have to be really specific about everything that you're saying.

Quotation: 93 - PD: SM_semi-struc interv.docx - [215: 215]

but I think every student who reaches the doctoral level has a degree of authorial voice already. And in that sense, I think that it has developed spontaneously, but also through the supervision that they had previously received up to that level. And I also think that sort of honing one's voice is an aspect of doctoral supervision although one doesn't explicitly name it like that.

Quotation: 94 - PD: SM_semi-struc interv.docx - [217: 217]

So, I think that the more one has read about something the more one is sensitive to different authors' ways of formulating the sort of related ideas and the more confidence one has to formulate more originally.

Quotation: 13 - PD: SP_semi-struc interv.docx - [198: 198]

because I find that the more they start reading on other psychobiograpies, the more they start seeing examples of authorial voices. And so they start picking up on the idea of: "You know, I can also say something; I also have the right to view an opinion, and to be reflexive and to be critical; and to maybe generate new hypotheses". So it does enhance and boost their self-esteem and their courage to have their voice heard.

Quotation: 14 - PD: SP_semi-struc interv.docx - [710: 710]

For sure. I find usually here towards… once they've completed the results chapter, and analysed their data; I find much more of their voice appears. It's about how their confidence grows, so I think as time goes by… it's a confidence issue; it increases.

Quotation: 3 - PD: SPSG_semi-struc interv.docx - [761: 761]

Because some of them do not know that, they don't know how to find their own voice

Quotation: 8 - PD: SPSG_semi-struc interv.docx - [156: 156]

Not necessarily, it's not only about reading it is about thinking, you have to critically think what

you are reading and what you have read and how you make sense of it.

Quotation: 33 - PD: SPSG_semi-struc interv.docx - [616: 616]

So yes it happens more towards the end of the study.

Quotation: 49 - PD: SS_semi-struc interv.docx - [129: 129]

I don't think the development of the voice happens immediately; I do think it can gradually increase – the quality of that voice can increase over time. It's like somebody who submits and article to a journal for the very first time, as a sole author; and I would say that in 95% of cases they will turn down the article. It's because the voice was not convincing enough. The person has not articulated himself in such a way that he could convince the reader that there is an argument that is worthy of reading and worthy of paying attention to in that particular paper. And this is something that can be developed; it is something that can be overcome – provided that the basic grammatical skills are in place, and that the person has an ability to express himself properly in terms of writing styles.

Quotation: 53 - PD: SS_semi-struc interv.docx - [131: 131]

A lot of reading, but also a lot of writing; and you should perhaps develop a rhino skin in the process, and accept that whatever you are doing is going to be shot down in flames but it's part of the learning curve; it's part of the process. You're not going to arrive at a certain stage one morning and "Eureka, I got it!" It's a gradual process that evolves over time

Quotation: 61 - PD: SS_semi-struc interv.docx - [680: 680]

Yes sometimes I do detect an improvement, especially towards the end of the study -I think the more they write; the more feedback they get back on their writing and on what they're writing, the more they are becoming used to the idea that they should change the style of wording; or they should rephrase certain arguments in a different way, and better substantiate certain statements –

Quotation: 17 - PD: SSW_semi-struc interv.docx - [188: 188]

they become like in research they become one with the study, the text, the content. Yes, I think you can if you... it might be more a forced process, but you will always see the distinction. You see it when someone presents his material, he is the material, he is the text. While others are

excellent, they are good, but it's something...

Quotation: 24 - PD: SSW_semi-struc interv.docx - [936: 940]

No, definitely not so far. It might happen, but I so far I didn't experience it.

Researcher: That you do normally find it's part of the process, is that you develop.

Participant: Ja.

Researcher: Okay.

Participant: And it should be, otherwise I think I was unsuccessful, I would say then I was not successful. Ja

Quotation: 54 - PD: SSW_semi-struc interv.docx - [930: 930]

Ja usually,

Code: 1 ASSUMPTIONS: product quality(d)

Quotation: 56 - PD: DD_semi-struc interv.docx - [907: 909]

I think at least an eight, because as I have said previously if you do not have a voice you could then just as well put a set of data into a computer and have that print out the result. Then it is without an opinion and it is…

Interviewer: Clinical

Participant: Very clinical and I think the reason people do doctorates and masters even is to engage with other people on various opinions. So I think it is important to have your own voice.

Quotation: 34 - PD: DH_semi-struc interv.docx - [825: 825]

I will say it is a distinction, 8/9

Quotation: 35 - PD: DH_semi-struc interv.docx - [827: 827]

if your study is to be very important and to be you know a breakthrough study we need to see the people's or the authors opinion, the voice of the person that is writing there and not the

regurgitation of other people's work.

Quotation: 36 - PD: DH_semi-struc interv.docx - [827: 827]

So I think they are very, very important, I think at this level there should be a lot of that authorial voice, yes.

Quotation: 41 - PD: DL_Semi-struc interv.docx - [925: 925]

I think it is important, you can give it a seven. Yes I think it is part of writing for me to also voice out your own opinion based on some research.

Quotation: 79 - PD: DM_semi-struc interv.docx - [933: 933]

I would give it a ten, if a ten is the most, important in doctoral writing.

Quotation: 80 - PD: DM_semi-struc interv.docx - [933: 933]

at doctoral writing definitely a ten if you want to produce a decent quality work

Quotation: 81 - PD: DM_semi-struc interv.docx - [933: 933]

if you are somebody that wants excellence and quality you will definitely consider that's very, very important. For me definitely a ten

Quotation: 79 - PD: DP_semi-struc interv.docx - [779: 779]

Well I think definitely about seven, I don't think your doctoral writing is probably the best academic writing you have ever done, hopefully not. It is also my stepping stone process of academic writing. But I think in your doctoral piece you want to…uhmm it is your and you want to find that academic voice and you want to make sure that you can convey the academic message in the right way.

Quotation: 47 - PD: DPSG_semi-struc interv.docx - [1116: 1118]

Ten.

Researcher: Okay, Would you motivate that?

Participant: Otherwise it's just a copy and paste, because you're expressing other people's views, you just state it differently. So, for me then what's the point of doing research if you cannot give your own voice in the writing.

Quotation: 64 - PD: DS_semi-struc interv.docx - [895: 895]

For the academic, like the theoretical structures I'd say around about a four to a five, but for the analytical side I would give it more a five to a six.

Quotation: 48 - PD: DSW_semi-struc interv.docx - [770: 770]

Yes I think it is very important maybe I will give you an eight, uhmm because if you don't have your own voice how will then do you convey your unique message, your unique findings. Then it becomes just like a newspaper report

Code: 1 ASSUMPTIONS: product quality(s)

Quotation: 39 - PD: SD_semi-struct interv.docx - [858: 858]

I think at least 5, maybe five out of ten. On a doctoral level, especially in the last section.

Quotation: 41 - PD: SD_semi-struct interv.docx - [863: 863]

Yes it is. Because at the end that sort of concludes: what did the student learn; what did the candidate teach me; to what conclusion did that person come? And that is shared with me, and if I then understand…; and if I then go back and then I often when I do external assessment, I think: o.k., you promised this, this is the road; you answered or you did not answer the question or you disagree with the opinion or whatever, that for me is important; because it gives you the final impact.

Quotation: 25 - PD: SH_semi-struc interv.docx - [857: 857]

If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in. And that's why the evaluations are so important and that ideally if you have brilliant student, the not so brilliant student will write the hard facts in the 80% portion of the doctoral thesis and if there's evaluation and you will have to push the student to get that evaluation, will then be I n the final chapter. The excellent student will evaluate as a matter of fact throughout, without giving away what is e eventually going to become your

umbrella evaluation at the end

Quotation: 48 - PD: SH_semi-struc interv.docx - [1028: 1028]

My comment on the... the process is just as important as the end product, because if there's a problem with process there will be a problem with the end product, as simple as that.

Quotation: 50 - PD: SH_semi-struc interv.docx - [1092: 1092]

it is actually a prerequisite for a PhD in history. I'm coming back to what I said right at the start, I mean you are... it's supposed to be an unique study, it's supposed to be something that has not been written before.

Quotation: 57 - PD: SH_semi-struc interv.docx - [1186: 1186]

Ten.

Quotation: 71 - PD: SH_semi-struc interv.docx - [1190: 1190]

. I will not pass it if there is not a clear voice.

Quotation: 28 - PD: SL_semi-struc interv.docx - [5: 5]

voice in the sense that you have an idea of what you see or what you think or what you…, your insight in what you've dealt with – whether literature or data.

Quotation: 29 - PD: SL_semi-struc interv.docx - [58: 58]

I think it's inevitable, especially on the level of PhD; you're not on a level of just assimilating anymore; reworking or regurgitating what other people have said – even if it's just bringing together certain lines of thoughts; grouping authors together, grouping thoughts together – it's still: that's my insight and I have to put it there.

Quotation: 63 - PD: SL_semi-struc interv.docx - [689: 689]

Yes, sure. I actually force them. I mean I don't allow them not to show voice; I think it's – you can't get a PhD if you don't have voice.

Quotation: 67 - PD: SL_semi-struc interv.docx - [741: 741]

Well for me it's at ten, because as I said from the beginning my seeing of voice is argument. And argument is, or contestation

Quotation: 69 - PD: SL_semi-struc interv.docx - [744: 744]

It would have a huge influence

Quotation: 42 - PD: SM_semi-struc interv.docx - [998: 998]

A lot I think, because voice is what conveys your mastery of the content. So, if you haven't conveyed the work in a voice that inspires confidence then I will not necessarily be convinced that you have understood what you're trying to say

Quotation: 43 - PD: SM_semi-struc interv.docx - [989: 989]

So, if that's very important, that's like a nine or a ten,

Quotation: 62 - PD: SM_semi-struc interv.docx - [815: 815]

In my experience I think it has. I think that through the course of different feedback cycles they do develop that authorial voice spontaneously. Ja, I think it's very difficult to pass a PhD without a well-developed authorial voice

Quotation: 74 - PD: SM_semi-struc interv.docx - [987: 987]

No, I think it's very important, but it's difficult for me to again isolate it from the contribution.

Quotation: 75 - PD: SM_semi-struc interv.docx - [989: 989]

but if you could just convey them in a different voice... you know, or just convey them in a more personal voice they'd sort of up your mark by how many percentage points.

Quotation: 58 - PD: SP_semi-struc interv.docx - [865: 865]

I would say it's a 10; I would like to hear more of it and see more of it. So yes, it's very important.

Quotation: 59 - PD: SP_semi-struc interv.docx - [868: 868]

It does have an impact; I am always aware of the fact that there are different styles of doing a PhD

in psychology; and so I have to distance myself sometimes form always seeking the authorial voice. It depends on the methodology taken of course. But I do find it refreshing; and it does have an impact – specifically in the field of psychobiograpy. And I have a student from elsewhere submitting their PhD, and I am reviewing it to see the authorial voice. That does have an impact – to hear their voice. It's not the major factor; I would maybe on a scale of one to 10 put that as a two or a three.

Quotation: 60 - PD: SP_semi-struc interv.docx - [872: 872]

It does play a role. But I must be careful not to make it the all and only.

Quotation: 45 - PD: SPSG_semi-struc interv.docx - [807: 807]

No, no it is important that it is there but it won't influence at the end of the day my final comments or pass or failure whatever the situation is. But as long as I can see it is there, if it is not there then I will list it as a comment and say in the external report, I do not find it. But I won't necessarily penalise the student in that sense. But I won't either give him 90% just because of a good voice in that sense, but it is important that it must there.

Quotation: 58 - PD: SPSG_semi-struc interv.docx - [802: 802]

seven at least a seven to an eight

Quotation: 59 - PD: SPSG_semi-struc interv.docx - [809: 813]

Yes and it actually brings down the standard of the whole dissertation or thesis or whatever

Interviewer: Very interesting, so if it is not there you will note it

Participant: Yes that is right

Interviewer: You will not penalise the student but when it is there it is just part of the package, a perfect kind of package

Participant: Yes

Quotation: 68 - PD: SS_semi-struc interv.docx - [712: 712]

To show academic voice? Yes I think at the PhD level, that's an absolute prerequisite.

Quotation: 72 - PD: SS_semi-struc interv.docx - [787: 787]

I would say at least an 8; because one of the conditions of the doctoral thesis is to convince the reader that you have made a contribution, and not only that you have mastered the methods; and that you have successfully executed the methodological procedures. So if you are expected to make a contribution then how are you going to make it if you are not demonstrating your ability to voice your opinion in your own style – in your own unique style and in your own unique way -

Quotation: 73 - PD: SS_semi-struc interv.docx - [790: 790]

I think to a large extent; it's as I have said earlier, there are two things involved in scientific writing: what you say and how you say it. And this is where it comes in; you can have the best data in the world, and it can be solid and your methods can be absolutely impeccable; but if you can't package that…; and the way that you package that is by means of your academic voice – your writing style; the way you communicate the message. There's little sense in having a brilliant message but you can't package the message. And unfortunately that is where on some cases… well not unfortunately, I think it should – it should impact on the summative evaluation of the thesis.

Quotation: 59 - PD: SSW_semi-struc interv.docx - [998: 998]

because this is what it's all about.

Quotation: 60 - PD: SSW_semi-struc interv.docx - [1115: 1115]

In my comments, in my feedback, in my overall feedback. That is usually your starting point, or for me that I start off with that saying about the voice and when it's not very clear or totally lacking I would also point that out and it does influence I think the overall assessing of the report.

Quotation: 61 - PD: SSW_semi-struc interv.docx - [1110: 1110]

Oh well definitely nine and a half, ten. I mean it's a ten, because this is what the contribution is all about.

■ **Code: 2 ENABLERS: background(d)**

Quotation: 70 - PD: DD_semi-struc interv.docx - [140: 140]

So broader reading is …I think it helps you develop your voice and well your certainty

Quotation: 14 - PD: DM_semi-struc interv.docx - [132: 132]

if you combine them that is my authority, that is my background, that is what I specialised in, that is my extensive experience over thirty years. So, that gives me a very unique voice and authority

Quotation: 15 - PD: DM_semi-struc interv.docx - [132: 132]

That my cultural background that I have, has given me a certain amount of authority to speak about it. So, that's what I would say the difference is between just having a voice

Quotation: 27 - PD: DM_semi-struc interv.docx - [132: 132]

whereas an authorial voice, I think, is having that voice and speaking with authority, not guessing, not pondering, but really knowing, done, you really walked the extra mile, you've done the groundwork, you've got the experience, you've got the knowledge. So, you speak from a position of authority, I think, that is then authorial voice.

Quotation: 92 - PD: DP_semi-struc interv.docx - [150: 150]

I have noticed that reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field

Quotation: 36 - PD: DS_semi-struc interv.docx - [305: 305]

And you are who you are and that is also then brought in from your experiences and your life world in general, but language is the way that you convey it through to another.

Quotation: 44 - PD: DS_semi-struc interv.docx - [69: 69]

it sounds like I'm, I'm on the right track here, but it's only because I've built off everything else I've read

Quotation: 6 - PD: DSW_semi-struc interv.docx - [136: 136]

But I think it started there but he also was a wonderful teacher and awakened that thing for language in us. I knew that the hidings were not really necessary but I think it started there, to be very, very punctual when you are writing. And to think about your writing and I also did a lot of reading as a young child I read a lot of books in Afrikaans also very old books 1940's 1930's. And I think that also…it contributes to my old fashioned style.

Quotation: 8 - PD: DSW_semi-struc interv.docx - [138: 138]

And that look…that also models to you to write and unconsciously then you follow that style. Especially the books that you are reading as a child I think will influence your way of writing.

Code: 2 ENABLERS: background(s)

Quotation: 40 - PD: SH_semi-struc interv.docx - [75: 75]

So it's people with experience and writing skills and experience obviously go hand in hand. It's often, more often than not, people who have already written a lot in their lives and because of that, thank goodness, they can write a doctoral thesis.

Quotation: 51 - PD: SH_semi-struc interv.docx - [1153: 1153]

because we have a student evaluation process those students who write history theses, the doctoral theses are in a position to develop their own or already have an own personal voice. As a matter of fact it goes with the choice of a topic, because in other words why did student X, who completed her study last year, why did she study that particular topic? Because she had views on that topic. Because she views, hypotheses if you like, she then did the research to ascertain to what extent her views were correct or not. Where she was interested and that to a large extent I think applies to all our PhD students.

Quotation: 66 - PD: SH_semi-struc interv.docx - [75: 75]

I have actually never had much problems as far as writing is concerned as such. I should actually mention, when we spoke the first time I said I don't know whether I would give any worth while contribution, because our doctoral students really have the ability to write. Perhaps just as a footnote remark in that regard is the fact that most of our doctoral students genuinely adult people,

they are not in their twenties, they are in their thirties and forties. I've got my present doctoral student; he's in his late sixties.

Quotation: 72 - PD: SL_semi-struc interv.docx - [25: 25]

Well that's difficult, I think because at this stage in South Africa, many of our doctors are more senior people; they tend to think that they know quite a bit, and you find this… I see in the work that I do with students, I mean they are already lecturing and its difficult for them sometimes to do a lot of reading; because on the one hand they are either in a job already - so they are pressed for time; and the second thing is that they think they know quite a bit already

Quotation: 69 - PD: SM_semi-struc interv.docx - [958: 958]

Ja, it's difficult. I think that it's an aspect of supervision, but I don't think that it can necessarily be isolated effectively, because it's so discipline bound, so content specific and so context specific. I think that it's a dimension of becoming a mature academic, you know, as you read.

Quotation: 33 - PD: SS_semi-struc interv.docx - [70: 70]

First of all, by means of the references; if the candidate for instance is referring to literature that is totally dated, then immediately I know that he is not familiar with the most recent research conducted in that particular field. If a candidate wants to start of by referring to some paradigms and theoretical approaches that you usually do with undergraduate students – then I know that he hasn't done enough reading in that particular field. In other words, it's an ability to capture everything that you have read in that particular field and to summarise that in a paragraph or two or three. It takes a lot of skill in the first instance; but secondly – it takes a lot of reading; and that takes me back to the voice that a student should have

Quotation: 34 - PD: SS_semi-struc interv.docx - [70: 70]

They haven't done enough reading; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are not familiar with a whole range of arguments in that particular field.

Quotation: 23 - PD: SSW_semi-struc interv.docx - [932: 932]

and also because he really reflected and he read and he is working in this field. He's read a lot in

this field, so he is confident also to have his own voice.

Quotation: 63 - PD: SSW_semi-struc interv.docx - [977: 977]

If they are a little bit older, more experienced, have read a lot, sometimes they are more able to have their own voice.

Code: 2 ENABLERS: facilitation(d)

Quotation: 47 - PD: DD_semi-struc interv.docx - [823: 823]

But he certainly does allow…again it is

Quotation: 51 - PD: DD_semi-struc interv.docx - [823: 823]

But he certainly does allow

Quotation: 52 - PD: DD_semi-struc interv.docx - [879: 879]

I think it can be grown and encouraged, but I don't know if there could be a formula that you can say to somebody 'this is how you will find your voice'. Maybe that would be a good think if somebody would find that there is a structure or a formula to do that but I…if I go from my own opinion when I started writing and the uncertainty that you feel, with encouragement I think you become more confident then to speak your voice

Quotation: 53 - PD: DD_semi-struc interv.docx - [882: 885]

Almost awakening of the idea.

Participant: Yes, that is how my thing happened, it wasn't about sitting down and writing and then analysing the piece and saying…

Interviewer: Voice or no voice

Participant: Yes, I think it was writing it and saying 'this is great, especially here' you get encouraged or discouraged.

Quotation: 67 - PD: DD_semi-struc interv.docx - [437: 437]

And then yes the supervisor will come…that is exactly what he does, he supervises, I don't think he is there to teach me how to write.

Quotation: 22 - PD: DH_semi-struc interv.docx - [610: 610]

Otherwise you will be reminded (Laughs) if you have a good supervisor you will be reminded now and…time and again that I don't see your voice.

Quotation: 25 - PD: DH_semi-struc interv.docx - [661: 661]

Yes, yes it is present although sometimes I get a question like "I don't see it here". Sometimes a supervisor can make a mistake

Quotation: 27 - PD: DH_semi-struc interv.docx - [694: 694]

remember we also want to see how you feel about this. You have said this author and that author have said this and that other one has said this, now where is your stand point"? So he will want to see my standpoint, although I should also not say "as far as I am concerned or I think" yes.

Quotation: 28 - PD: DH_semi-struc interv.docx - [762: 762]

Yes, I think that can be guided. Not necessarily taught or instructed,

Quotation: 29 - PD: DH_semi-struc interv.docx - [762: 762]

otherwise one will not be able to have a voice in the study if not guided or there will be no voice

Quotation: 30 - PD: DH_semi-struc interv.docx - [764: 764]

If you are not made aware of it. Firstly you must be made aware of it and then be guided on how to do it, not necessarily being taught but being guided. Although there is a thin line between being guided and being taught. It is like when you are taught something there is a course for example where you are now shown the steps to do that.

Quotation: 32 - PD: DH_semi-struc interv.docx - [772: 772]

I think it is very, very important they should be made aware of it. I mean it is part of servicing,

otherwise we will have a photocopy of other people's work

Quotation: 33 - PD: DH_semi-struc interv.docx - [776: 776]

So that Is very important even to…well you know some people may think it is supposed to be within you know, at a PhD level. But I believe that you still need to be guided and reminded about its importance and I think that makes your study very, very interesting

Quotation: 47 - PD: DH_semi-struc interv.docx - [375: 375]

third one will be the supervisor

Quotation: 8 - PD: DL_Semi-struc interv.docx - [217: 217]

Yes it is something that you need to be made aware of, it is something that you need to be made aware of.

Quotation: 36 - PD: DL_Semi-struc interv.docx - [817: 819]

Uhmm my supervisor has not really discussed with me this issue further. Because of the…he knows the type of theory that I am doing now that it won't be easy for me to do my voice at this stage. Yes as I have said I have not yet completed my writing, yes.

Interviewer: So he has never encouraged you to use for example sometimes 'I' PROMPTED

Participant: No

Quotation: 38 - PD: DL_Semi-struc interv.docx - [871: 871]

Yes in some disciplines for example they will say even the students themselves will say they do use it, it is okay. So it has also to be clarified to the students that certain faculties or certain disciplines don't use voice.

Quotation: 48 - PD: DM_semi-struc interv.docx - [360: 360]

You will have your own voice to a certain extent, but it is a voice that people can laugh at. It is certainly not a very good voice. It will just be read, because unless you have the supervisors, somebody helping you out and somebody virtually rewriting the thesis for you, to rewrite it in

English

Quotation: 72 - PD: DM_semi-struc interv.docx - [825: 825]

From the first submission of a chapter it's been encouraged throughout and now as I say now they just leave me, because I think they see that I have managed to come through and as the thesis progressed as I used into the..

Quotation: 73 - PD: DM_semi-struc interv.docx - [871: 871]

It should be taught at schools, which is part of what the problem is, why they people can't read and write at school. I think leaving it until you are ready to do doctorate, PhD writing is a little bit too late, but yes it must be taught, it must be instructed.

Quotation: 92 - PD: DM_semi-struc interv.docx - [302: 302]

and then I was encouraged to write more in my own voice, more narrative, more about my experience, more about my own thoughts and that was encouraging after I submitted chapter two. Because chapter three I got a lot of rework. I did all the rework, went to the next supervisor and got another lot of rework back to the way it was in the beginning. So, I think there we all learnt our lesson, the three of us had a different disciplines where you have to find the middle ground and since that experience.

Quotation: 95 - PD: DM_semi-struc interv.docx - [302: 302]

I've had a lot of comments like, things that I thought less important I would use as footnote and they would say "No this is bigger, put it in the main body." That's sort of, just hints of how to improve, but very, very little concerning how they give it initially with the first three chapters in track changes.

Quotation: 97 - PD: DM_semi-struc interv.docx - [536: 536]

And then if you have doubts, only then is it your supervisor's responsibility.

Quotation: 10 - PD: DP_semi-struc interv.docx - [150: 150]

you have to be aware of the fact that you are building this capacity. Because I think that if you are not then it will just go over your head, you won't really…you know you won't yes it won't just

develop

Quotation: 74 - PD: DP_semi-struc interv.docx - [706: 706]

I don't think it does ever come up but uhmm I think she does want you to have a voice that is why she says explain more, do this, so that. Uhmm yes probably the comments that she gives is to help you to find your own academic voice or your writers voice.

Quotation: 77 - PD: DP_semi-struc interv.docx - [751: 751]

I do think so

Quotation: 78 - PD: DP_semi-struc interv.docx - [756: 756]

So writing and writing skills is something that can be taught. Language can be taught, I do feel like some people will have better aptitude in that and they will excel in it much better but certain skills can be learned.

Quotation: 86 - PD: DP_semi-struc interv.docx - [365: 365]

Uhmmm my supervisor has write…research weeks, so there is two research weeks; one in the first semester, one in the second semester. And in that week she avails herself, early mornings we basically sit together with our laptops and when you get stuck you go to her and she helps you and then you continue. So in those weeks she normally gets quite a lot of work done because she is available you can go to her. It is not like you have to wait mail a piece, wait for the feedback. You go, you immediately get feedback and you can continue writing. So then that is only for PhD students so yes

Quotation: 90 - PD: DP_semi-struc interv.docx - [413: 413]

nd the uhmm the supervisor, although I realise the supervisor is almost like a dance partner that goes through all these processes with you. So even though I wouldn't put the responsibility on the supervisor I do feel like you won't really be able to dance if the supervisor is not a part of…yes…of …yes I suppose as a student you have to make the supervisor part of the process and yes.

Quotation: 30 - PD: DPSG_semi-struc interv.docx - [152: 152]

at some stage she would say I'm diverting, I shouldn't engage too much into politics, but for me it was my opinion that what I was writing about was relevant to what I was writing and to my topic. You know the supervisors are there to guide you, but they shouldn't channel you, because then you end up doing what they expect you to do and for you, for me that's not learning, that's education.

Quotation: 45 - PD: DPSG_semi-struc interv.docx - [1084: 1084]

Ja, it can, because you influence people and you see people's mind... there's something that triggers your voice and that something will always have an influence on you and it becomes your position. So, in everything, that pillar of reference, that point of reference will always be there and no matter what happens it will always influence you on your style of writing and therefore the people can be taught and instructed.

Quotation: 6 - PD: DS_semi-struc interv.docx - [121: 121]

They... in my situation my supervisors give me the leeway to have a voice, to state how I see things through the research,

Quotation: 11 - PD: DS_semi-struc interv.docx - [115: 115]

Uhm... not, when it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are there to be guided. You are taught and they are nurturing a level of growth, therefor in that aspect authorial voice would, in my opinion fall very much on my supervisors and then later on, on the examiner

Quotation: 53 - PD: DS_semi-struc interv.docx - [733: 733]

then if you can, if you have one person who will engage in an academic manner with you to, to discuss it as like a friend or uh... your supervisors. I really do believe you grow. Th- there's no way you can stay stagnant in that.

Quotation: 58 - PD: DS_semi-struc interv.docx - [817: 817]

They, they do encourage, but also they do... taper it in. It's not about your memoirs or your ranting or... it's not about you. You will bring part of yourself into it, but at the end of the day it's still an

academic paper and you're... you can have your say, but keep it to ... a minimum

Quotation: 59 - PD: DS_semi-struc interv.docx - [858: 858]

I think... it, it mustn't be taught, it must be grow- , not grown, nurtured would be the right way. Otherwise we... every one of us doctoral students that is going to come out is going to sound exactly the same, we're all going to become a monotone.

Quotation: 61 - PD: DS_semi-struc interv.docx - [861: 861]

No, definitely, nobody wants to just have regurgitated quote after quote after quote after quote, but this might also be in part a supervisor's fault

Quotation: 62 - PD: DS_semi-struc interv.docx - [863: 863]

I think everybody is unique, and every reader is unique, and every supervisor is unique and it has to be every symbiotic relationship between student and supervisor or supervisors.

Quotation: 63 - PD: DS_semi-struc interv.docx - [893: 893]

I will be guided by my supervisors in how much I can express and how much should be left to the reader's discretion of... coming to a conclusion.

Quotation: 65 - PD: DS_semi-struc interv.docx - [895: 895]

I know they're very close together, but I believe that the supervisor guides you and though you can question something and certain things will be left un-... you know where... I would keep it like that, at the end of the day they are there for the purpose of guiding and teaching...

Quotation: 69 - PD: DS_semi-struc interv.docx - [437: 437]

we usually, my professor holds seminars for the students, the Masters students. Every now and again I do sit in on them just to refresh a, an aspect that he's touching on..

Quotation: 75 - PD: DS_semi-struc interv.docx - [512: 512]

supervisors become your... your guiding post. They, they're not there to do the work for you; they are there to... to be critical, to in some cases judge what you've done, but also to critically...

explain something and to help you grow so you can see where you're sh- you're falling short

Quotation: 76 - PD: DS_semi-struc interv.docx - [516: 516]

Your supervisor then judges it; you work on it, when he gives you the thumbs up of you're now ready to go

Quotation: 41 - PD: DSW_semi-struc interv.docx - [699: 699]

I think maybe here the supervisor can come in, and asking you the 'so what'? Question, in other words what is your contribution? How do you interpret it? What do you make of this list of A, B, C, D and E? Because I will interpret it in a certain way, you will interpret it in a certain way.

Quotation: 43 - PD: DSW_semi-struc interv.docx - [709: 709]

Yes definitely she [supervisor] allows me to show voice. But I am not that sure of the encouragement really, I don't know how to put that now.

Quotation: 44 - PD: DSW_semi-struc interv.docx - [751: 751]

Yes definitely it must be taught and instructed

Quotation: 46 - PD: DSW_semi-struc interv.docx - [753: 753]

for other people it is more of a struggle that they must think about this all time, uhmm I must remember my own voice how can I put forward my own voice, so therefor I think it is important that it must be taught on this and get some more information so that we can use it more and more consciously. So that we can also ask ourselves as a student 'uhmm what is my voice? Where is my voice? And does my voice make sense? Is it logic'?

Quotation: 55 - PD: DSW_semi-struc interv.docx - [230: 230]

I think that it does develop in a spontaneous way without you knowing it but then you become aware of it because of the feedback that you receive from the others say for instance peer reviewer, your supervisor etcetera and then you become aware of this voice

☐ **Code: 2 ENABLERS: facilitation(s)**

Quotation: 33 - PD: SD_semi-struct interv.docx - [788: 788]

You'll say: "Stop this, you cannot do this!" because her voice is too strong. Too strong, too strong. Totally.

Quotation: 35 - PD: SD_semi-struct interv.docx - [841: 841]

I don't think taught, but I think: introduced to. Or, explaining what your own voice is and how it can come to the fore; and the freedom that you have and the restrictions that you have. I think if there is clarity on that for the students, they might use it. And the ways how you can express your own voice. Yes, the ways how, and what is allowed and what is not. I think clarity on that could be helpful.

Quotation: 37 - PD: SD_semi-struct interv.docx - [843: 843]

I think in a typical informal sort of discussion. What I suggested in the beginning – the study leader and the student etc.

Quotation: 51 - PD: SD_semi-struct interv.docx - [553: 553]

it is the supervisor's responsibility of referring that student for academic writing. And I think the supervisor is also responsible to give written feedback on the type of stuff that we talked about: "Here the sentence is not clear; explain yourself.

Quotation: 26 - PD: SH_semi-struc interv.docx - [857: 857]

Okay, yes I think that as part of the supervision one should... okay obviously look at trying to get more flesh to the bones, if I can put it that way. If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in. And that's why the evaluations are so important and that ideally if you have brilliant student, the not so brilliant student will write the hard facts in the 80% portion of the doctoral thesis and if there's evaluation and you will have to push the student to get that evaluation, will then be I n the final chapter.

Quotation: 54 - PD: SH_semi-struc interv.docx - [1158: 1159]

do you think it can be of use for students, doctoral students now in this regard, if you awaken that idea, if you give them a key or you facilitate it? That it is possible, that there are ways to express

it?

Participant: Yes, absolutely and then expose themselves to literature where it is clear that there's been..

Quotation: 56 - PD: SH_semi-struc interv.docx - [1159: 1159]

So it's a case of exposing students to authoritative voices.

Quotation: 68 - PD: SH_semi-struc interv.docx - [629: 629]

I would obviously also play a role, so perhaps third then

Quotation: 63 - PD: SL_semi-struc interv.docx - [689: 689]

Yes, sure. I actually force them. I mean I don't allow them not to show voice; I think it's – you can't get a PhD if you don't have voice.

Quotation: 64 - PD: SL_semi-struc interv.docx - [727: 727]

I think so. If my hypothesis holds that academic writing isn't borne – it's a technique that you have to learn; then I think it can be taught

Quotation: 63 - PD: SM_semi-struc interv.docx - [819: 819]

Yes, I do. Yes, well you know, you have to prompt it; you have to put, you know, in the comments what you want them to work on and I mean it doesn't help you just make them rewrite with no guidance.

Quotation: 69 - PD: SM_semi-struc interv.docx - [958: 958]

Ja, it's difficult. I think that it's an aspect of supervision, but I don't think that it can necessarily be isolated effectively, because it's so discipline bound, so content specific and so context specific. I think that it's a dimension of becoming a mature academic, you know, as you read.

Quotation: 70 - PD: SM_semi-struc interv.docx - [958: 958]

Ja, I think, I guess I think abstractly I think it can be taught, but definitely not in a generic way,

definitely divorced from the field itself. I think that's what I would say.

Quotation: 71 - PD: SM_semi-struc interv.docx - [959: 960]

Students can be awaken to it?

Participant: Yes, definitely, but then by the supervisor I would find.

Quotation: 73 - PD: SM_semi-struc interv.docx - [964: 964]

I don't think that the development of voice can be isolated from the supervision process as it takes place. I think it should be an organic whole.

Quotation: 88 - PD: SM_semi-struc interv.docx - [570: 570]

just under the student and the supervisor third.

Quotation: 89 - PD: SM_semi-struc interv.docx - [572: 572]

I think that the relationship with the supervisor is the most important area where authorial voice develops, because you are in dialogue with your supervisor and you receive the supervisor's feedback on your work and while they may not explicitly refer to voice you read what they had a problem with and sort of subconsciously, I think, you realise "Oh, I shouldn't have put it this way", "This is not clear to my reader". So, I think that that relationship between supervisor and student is the space where authorial voice happens

Quotation: 90 - PD: SM_semi-struc interv.docx - [574: 574]

I think it will be difficult for a student to develop an authorial voice with a poor supervisor,

Quotation: 12 - PD: SP_semi-struc interv.docx - [196: 196]

So I think that the devil's advocate in the research process develops this spontaneous voice, and they become aware of what they are also thinking.

Quotation: 33 - PD: SP_semi-struc interv.docx - [643: 643]

I find that the more mature students however, are more comfortable without me having to guide them there, and make them aware of that. They are more comfortable at voicing earlier and writing

earlier…; the younger ones not – the younger ones will want a recipe and want the guidance.

Quotation: 46 - PD: SP_semi-struc interv.docx - [752: 752]

I think it depends on the personality, the paradigm and the epistemology of the promoter as well; and that rubs off on the student; and that gives the student a carte blanche or not

Quotation: 47 - PD: SP_semi-struc interv.docx - [753: 754]

it's really initiated you think by the supervisor?

P: I think so much by their personality; by their personality style; by their outlook on life; their own philosophy in life; their own epistemology; their own view of reality.

Quotation: 49 - PD: SP_semi-struc interv.docx - [763: 763]

Yes, I do – I'm always in the role of Devil's advocate, so I always towards the end start saying "Listen but what do you feel; what do you think; how do you liaise and dialogue with all of this? What is your reflexivity on this, your critical thought on this?" So yes, the devil's advocate role comes in, especially towards the end. That's where I push them to stand up for themselves.

Quotation: 51 - PD: SP_semi-struc interv.docx - [813: 813]

It's possible I suppose to awaken it, and then to facilitate into that

Quotation: 53 - PD: SP_semi-struc interv.docx - [813: 813]

So that's why I think it has to be there before it can be awakened; I don't think it can be taught from scratch.

Quotation: 54 - PD: SP_semi-struc interv.docx - [815: 815]

It can't be taught; it can only be awakened and facilitated if it's there.

Quotation: 71 - PD: SP_semi-struc interv.docx - [480: 480]

I would say secondly, the supervisor has to assist and guide – as the facilitator

Quotation: 12 - PD: SPSG_semi-struc interv.docx - [620: 620]

Yes, nothing happened so I have to prompt him again

Quotation: 20 - PD: SPSG_semi-struc interv.docx - [514: 514]

Yes I encourage them yes.

Quotation: 36 - PD: SPSG_semi-struc interv.docx - [647: 647]

So I have to actually drag it out in general I think half of the students, yes, it's more of a situation of emphasising it for them, it does not come naturally.

Quotation: 38 - PD: SPSG_semi-struc interv.docx - [703: 703]

The student must get into the inside in his own studies and he can only do that if he has a strong departure point or a strong voice in his own study

Quotation: 39 - PD: SPSG_semi-struc interv.docx - [749: 749]

Yes, you have to, if you find a student that is that does not do it that way, then you have to tell the student what to do to get to that position. It is difficult without getting into too much examples or whatever the situation is. But you must lead the student, you must guide him into actually bringing out his own voice without influencing him in terms of what he has to say. You cannot tell him "this is what you have to write, that student has to actually reach that point alone through guidelines, through guidance.

Quotation: 40 - PD: SPSG_semi-struc interv.docx - [750: 751]

words like teach and instruct or would you rather say guide

Participant: No, guide.

Quotation: 57 - PD: SPSG_semi-struc interv.docx - [390: 390]

then the supervisor

Quotation: 35 - PD: SS_semi-struc interv.docx - [70: 70]

I think one big frustration for supervisors, or me, is that students start writing the proposal far too

quickly. They haven't done enough reading; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are not familiar with a whole range of arguments in that particular field. And the only way to overcome that is to send them back continuously; to send them back and say: but you must do more reading; I want you to. Before you do anything else, I want you to do a presentation on this, this and this – in order to convince me that you grasp the most essential matters in this particular field; that you have grappled with the most important thinkers in this particular field;

Quotation: 42 - PD: SS_semi-struc interv.docx - [248: 248]

can this voice develop spontaneously; and whether there's a possibility for it to be developed and elevated to a higher level.

Quotation: 55 - PD: SS_semi-struc interv.docx - [131: 131]

and it's not something that is going to happen if you fly solo; so if you lock yourself away in a dungeon and you try to correct all the errors, you're probably going to make more and more errors in the process. And eventually you are going to lose self-confidence and give it out as a bad job

Quotation: 69 - PD: SS_semi-struc interv.docx - [712: 712]

To show academic voice? Yes

Quotation: 70 - PD: SS_semi-struc interv.docx - [765: 765]

Yes I think so; you can give them broad pointers, and perhaps an example of a successful thesis where it has been done – which is something that I quite often do. If I think the student struggles to write the first chapter for instance, I will take one of those masters or PhD thesis and give them a practical example and see; look at the structure and the style, and the systematic approach, and the cohesion of this chapter; so that you get an idea of how it is done. And then continue…; so yes I think that is the way in which…; you can provide these pointers and these brief frameworks for them.

Quotation: 21 - PD: SSW_semi-struc interv.docx - [930: 930]

Ja usually, but one has to be persistent and consistent in pushing them, helping them to get

confidence, voicing your confidence in their ability to speak up, to have their own voice.

Quotation: 40 - PD: SSW_semi-struc interv.docx - [52: 52]

They really, they don't know where to start to read. They are very dependent on guidance,

Quotation: 55 - PD: SSW_semi-struc interv.docx - [930: 930]

but one has to be persistent and consistent in pushing them, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

Quotation: 58 - PD: SSW_semi-struc interv.docx - [998: 998]

a right from the beginning even from first year. Even if it's just a little squeak, they really have to come up and we expect it right through they have to even if it's just a paragraph where you can hear them, their little voice, because this is what it's all about.

Quotation: 64 - PD: SSW_semi-struc interv.docx - [977: 977]

Sometimes- ... as I've said sometimes it is already there, but then there are those who don't have that experience that you have to push and push and push and then eventually something will come, but it depends

Quotation: 65 - PD: SSW_semi-struc interv.docx - [1079: 1079]

Yes I think it can, it's just going to take perhaps more time and perhaps we need more specific guidelines, because the way I'm doing it is perhaps not always... that is I very often that I from own experience and not so much from scientific writings on this. So it's your own experience, your own training you have

Quotation: 67 - PD: SSW_semi-struc interv.docx - [1081: 1081]

and then I think what needs to happen is that then the student gets back, the study supervisor must help...

Code: 2 ENABLERS: feedback(d)

Quotation: 62 - PD: DD_semi-struc interv.docx - [340: 340]

I haven't had much of that

Quotation: 12 - PD: DH_semi-struc interv.docx - [196: 196]

It will still be there, for example with me it is there…okay according to the feedback I get from my supervisor and according to the articles I have written. It is there but I have a belief that as time progresses, I think that it will develop to a higher level than it is currently. As my command in English improves.

Quotation: 39 - PD: DH_semi-struc interv.docx - [289: 289]

Yes I received such comments like; "where is your voice, I don't see your voice here? Elaborate, explain?" yes I did receive such. And it also told me that yes, this now wants me to interpret, to analyse what I have written about. Yes like I say it was difficult to say "in my opinion, I feel that" because I was told to change that, I put it differently.

Quotation: 48 - PD: DL_Semi-struc interv.docx - [437: 444]

Okay, right now have you ever received a comment you know in your…in the feedback from your supervisor such as 'where is your voice'?

Participant: Uhmm no

Interviewer: No? Okay but something similar? Does he for example say 'so what'? Or 'explain' or what are the phrases that he uses?

Participant: Yes, phrases like 'explain more on this' yes would come.

Interviewer: Yes and what else?

Participant: Uhmm…voice, no he doesn't say anything that has to do with voice.

Interviewer: No anything, where he just if you know you weren't clear enough what would he write?

Participant: something like 'link this section with the last paragraph of the previous section' that is

what he will normally do.

Quotation: 67 - PD: DM_semi-struc interv.docx - [781: 781]

And I also saw it here in the feedback, because I got lots of feedback on chapter two and three and then chapter fou

Quotation: 86 - PD: DM_semi-struc interv.docx - [457: 457]

It was a case of not "where is your voice?" but you have a good voice and I would be encourage to bring out your own voice.

Quotation: 87 - PD: DM_semi-struc interv.docx - [457: 457]

The people are there to help you, to support you, they're your safety net, but at the end of the day it's you on the tight rope all on your own.

Quotation: 94 - PD: DM_semi-struc interv.docx - [302: 302]

I don't need feedback about text or language editing.

Quotation: 84 - PD: DP_semi-struc interv.docx - [331: 333]

I think especially when I wrote my proposal in the beginning questions like 'so what'? Would appear quite frequently or explain further, uhm yes so.

Interviewer: But not like where is your voice, you never had that?

Participant: No, not that specific expression no.

Quotation: 56 - PD: DPSG_semi-struc interv.docx - [655: 657]

Yes, she did mention something to that effect, that I must have my own voice and she emphasised that.

Researcher: Okay, and how did you kind of, what kind of did the remark kind of communicate to you? How did you accept that?

Participant: No, I received it very wel

Quotation: 30 - PD: DS_semi-struc interv.docx - [244: 244]

Uhm... she gives, she works through on my work on an electronic copy, she does footnotes and whatnot to it, but we do have meetings after she has given me a week or two to work through her comments. It doesn't help if she sends it, wants to see me; I'm going to be lost in how she's approaching me. So, we've got this... uhm... relationship where she works through my work, she has her comments and then I work through the comments and there are s-... there are many areas where she prompts a... a sentence change, but she's like that's up to me. If I don't like how she's rewritten it, "leave it as it is", you know, there's, there's a lot of... uh... she's giving me also a say in how I'm presenting my research. And we discuss that face to face and sometimes in meetings, we have one now on the eleventh for two and a half hours. So... there's a lot of time spent with each other.

Quotation: 31 - PD: DS_semi-struc interv.docx - [245: 246]

and then you discuss those comments.

Participant: Not just the comments, but also where my thoughts are heading, how the research is coming to a more moulded form

Quotation: 60 - PD: DSW_semi-struc interv.docx - [285: 285]

Uhmm may be asking the 'so what'? question or asking me to look at questions or to look at that.

Quotation: 61 - PD: DSW_semi-struc interv.docx - [388: 392]

Yes, ja uhmm I did receive such a comment and that was actually now the interpretation if I remember correctly. So that is after the heuristics when it comes to the interpretation and bringing two different arguments together and then the….

Interviewer: And that is now where the remark she made of 'so what'?

Participant: Yes,

Interviewer: But never a like as I ask here like 'where is your voice'?

Participant: No, no not that specifically

Code: 2 ENABLERS: feedback(s)

Quotation: 40 - PD: SD_semi-struct interv.docx - [861: 861]

I think they do that well, because I think we give them a lot of attention, especially on feedback. It's actually one of the starting points when we start discussing, I say: What do you expect will you come to? And if that argument is very clear for the student, then they know what to focus on in their study; and then they've got this broad umbrella sort of view in our field – from the beginning, right to the end. Then they summarize everything – from the beginning to the end and then it's a strong voice. I think they do that well.

Quotation: 43 - PD: SD_semi-struct interv.docx - [468: 468]

Explain what you mean! Or "How do you feel about this?" I sometimes do that. "What's your opinion" or "do you agree" . Something I could say: "Do you agree with this?"

Quotation: 62 - PD: SH_semi-struc interv.docx - [464: 466]

Yes, ja.

Researcher: Would you say...

Participant: That's part and parcel if you go through the content, I mean it's part of... I already expressed my views as far as that is concerned. In history it's very important that you have your own voice and so I would definitely... let's be practical... if I for example especially in your concluding chapter, because the concluding chapter is not a summary of what has already been said it must add value to what has already been said and especially there you could have, depending on how the doctoral thesis is being structured, you might have an evaluation at the end of every chapter, depending on the topic, but in the end you... in your final chapter you will definitely have a broad umbrella evaluation and that is where I would like my students to have their own personal voice. So in other words, in a certain sense in the final chapter you don't want that many footnotes, because footnotes imply that the person has... is referring to other sources, nothing wrong in principle, but "where is your voice?"

Quotation: 63 - PD: SH_semi-struc interv.docx - [472: 472]

"Is there another side to the argument? " "Is that the only view possible?"

Quotation: 30 - PD: SL_semi-struc interv.docx - [356: 356]

Well, I have never used the term "what is your voice?" What I usually do is say: "I don't hear your argument; I can't hear you making an argument here; I can see that you are giving me information, but I can't see you making an argument; what do you want to argue here; what is the case that you want; against who are you here?" That's now more at honours level and so on…; but I mean this one guy that I now have, a PhD candidate at TUT – I have quite a battle with him about his voice. So I would continuously tell him: "I see no argument."

Quotation: 52 - PD: SL_semi-struc interv.docx - [348: 348]

Well at PhD level, yes I assume that they know it, and what I will do, is I would very quickly, in their first writings, would comment on style if there is. But I must say, the students that I have now at PhD level, their writing is, o.k.

Quotation: 21 - PD: SM_semi-struc interv.docx - [496: 496]

No, when I think of my own supervision practise I don't think that I say that. I guess I assume that they know that the goal is for them to be expressing their own viewpoint. I guess I would refer more to things like "What is the significance of this?"

Quotation: 22 - PD: SM_semi-struc interv.docx - [502: 502]

Yes, I often say "unpack"

Quotation: 62 - PD: SM_semi-struc interv.docx - [815: 815]

In my experience I think it has. I think that through the course of different feedback cycles they do develop that authorial voice spontaneously. Ja, I think it's very difficult to pass a PhD without a well-developed authorial voice

Quotation: 63 - PD: SM_semi-struc interv.docx - [819: 819]

Yes, I do. Yes, well you know, you have to prompt it; you have to put, you know, in the comments what you want them to work on and I mean it doesn't help you just make them rewrite with no

guidance.

Quotation: 82 - PD: SM_semi-struc interv.docx - [496: 496]

No, when I think of my own supervision practise I don't think that I say that. I guess I assume that they know that the goal is for them to be expressing their own viewpoint. I guess I would refer more to things like "What is the significance of this?

Quotation: 83 - PD: SM_semi-struc interv.docx - [504: 504]

Ja, so I often find that they sort of skim over things that are actually important and then I would always ask them to unpack. Or... but I mean I normally prompt them for more and better content rather than you know, zooming in on the style. I feel it's something personal to them and so while I think we both understand it should-, I'm trying to get them to make their own contribution. I focus more on the content of what they're writing.

Quotation: 64 - PD: SP_semi-struc interv.docx - [414: 414]

I do, but one must be so careful, especially with psychologists; we psychologists are very finely wired, and we are very sensitive creatures – I think that's why we are psychologists – we are looking for answers to our own problems. And so I find many times when I sometimes comment, I must be careful on the wording; because some of them take it very personal, and think that I am commenting on them as person. And so I tend to prefer to use more neutral language, and comment just on the academic nature. For example, rather say "elaborate" or " provide an example" rather than saying "I would like to hear your voice"

Quotation: 49 - PD: SPSG_semi-struc interv.docx - [319: 325]

Yes, or "what does it mean"?

Interviewer: Yes, "what does it mean"?

Participant: Yes, "so what? What do you want to say? Interpret, provide meaning, uhm...stronger argument" yes that is more or less

Interviewer: Okay, have you ever used this like "where is your voice"?

Participant: Not particularly those specific words, no.

Interviewer: But similar kind of words

Participant: Meaning, yes that is right

Quotation: 16 - PD: SS_semi-struc interv.docx - [352: 352]

So then I will say: you need to elevate the analysis. For instance; how do you bring in the literature, and how do you draw upon the literature in order to give a deeper meaning to the empirical findings. And usually that is where the voice of the student should come in

Quotation: 60 - PD: SS_semi-struc interv.docx - [322: 322]

Within the first two pages, if I pick up that a student – if there are inconsistencies in the reference style or discrepancies, or inaccuracies or whatever the case might be – I will just refer the student back to the study guide, or rather the reference guide. And just tell them: "You haven't consulted the reference guide; there is no excuse for these errors; and hopefully this is the last time that I have to point this out because…

Quotation: 62 - PD: SS_semi-struc interv.docx - [680: 680]

Yes sometimes I do detect an improvement, especially towards the end of the study -I think the more they write; the more feedback they get back on their writing and on what they're writing, the more they are becoming used to the idea that they should change the style of wording; or they should rephrase certain arguments in a different way, and better substantiate certain statements –

Quotation: 9 - PD: SSW_semi-struc interv.docx - [190: 190]

They passed, they got good comments back, good feedback from the external examiners and then there are those who are so one with their text, so in contact, so good at what they do in their writing and then you will see the feedback also is just a step, a little bit higher.

Quotation: 12 - PD: SSW_semi-struc interv.docx - [184: 184]

I think it depends on the student. I sometimes say in my feedback to students "I don't hear you", "I can't hear you so what is your point?" "So what is this all about?"

Quotation: 14 - PD: SSW_semi-struc interv.docx - [184: 184]

As I have said I would write next to or in my feedback I will say "I can't hear you, so your point is? What is this all about? Thus? So, what about it?"

Quotation: 71 - PD: SSW_semi-struc interv.docx - [597: 597]

Ja, that's right, ja. "Explain what you mean", "thus?" "so?", "what about it?" with a few exclamation marks. "What about it?" "So?" "What do you want to say?" "But what is the issue at hand?

Code: 2 ENABLERS: instruction(d)

Quotation: 70 - PD: SP_semi-struc interv.docx - [480: 480]

For me, first of all it's the student. They're the boss of their research; they're the master of their research; they need to take responsibility.

Quotation: 72 - PD: SP_semi-struc interv.docx - [480: 480]

And then I would say that support structures and a bit of writing workshops –

Quotation: 63 - PD: DD_semi-struc interv.docx - [368: 368]

. I think I would have struggled a lot if I hadn't gone to that course, in fact I went to it twice just to…yes. She really showed me clearly how to link up thoughts and how to connect your paragraphs

Quotation: 64 - PD: DD_semi-struc interv.docx - [370: 370]

Yes, yes but I think you should do it even with your masters, but definitely if there is a gap like that you should. Just brush up on it

Quotation: 68 - PD: DD_semi-struc interv.docx - [437: 437]

first and foremost the student with assistance from the writing centres and then the language editor at the end

Quotation: 40 - PD: DH_semi-struc interv.docx - [304: 304]

Yes, especially, I will say especially the people whose English is not their mother tongue. I have also undergone training like for example there is the post graduate school, they have held numerous workshops for us and that was very, very invaluable as far as my study is concerned because it helped me a lot. Yes I attended such and I think I would recommend my students and other PhD students to attend such.

Quotation: 41 - PD: DH_semi-struc interv.docx - [304: 304]

Even if they are first language speakers but seriously you need…we are like the engines that need oil and water time and again, so it is like service yes we need to be serviced.

Quotation: 46 - PD: DH_semi-struc interv.docx - [373: 373]

Yes the student, number one the writing is my responsibility it can't be any other responsibility. And then uhmm…and then I will say other forms of writing assistance like writing centre and the writing workshops

Quotation: 44 - PD: DL_Semi-struc interv.docx - [467: 467]

So it is more of you were cushioned so much that now when you are doing PhD you are just left all by yourself.

Quotation: 46 - PD: DL_Semi-struc interv.docx - [549: 549]

..the student, other forms of assistance, writing assistance, the supervisor and then lastly the final language editor.

Quotation: 59 - PD: DM_semi-struc interv.docx - [466: 466]

I think it is desperately needed.

Quotation: 60 - PD: DM_semi-struc interv.docx - [468: 468]

here needs to be some training on how to write right and if you look at the outset that doctoral students have produced then I'm also concerned about the lack of writing. So, yes to answer your question I think there's a desperate need at the moment for people to receive writing instruction,

Quotation: 62 - PD: DM_semi-struc interv.docx - [468: 468]

but particularly because there is this thing that you have to write in English and it's everybody's second language and the people with a good knowledge of English will always sort of raise eyebrows when they read something that's written in bad English. I don't know if that is the responsibility of the student to work at, yes I just I do think it is the responsibility of the student I don't think it's the responsibility of the supervisor.

Quotation: 96 - PD: DM_semi-struc interv.docx - [536: 536]

Definitely the student first. I think we're all in charge of your own destiny. In fact we take charge of your own language, the struggle with the language. Then seek assistance from writing persons. There are centres, workshops, I think the guidelines all those things are important.

Quotation: 42 - PD: DP_semi-struc interv.docx - [751: 751]

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it.

Quotation: 58 - PD: DP_semi-struc interv.docx - [352: 352]

I think some do, uhmm if I look at some of my colleagues I don't think they need. Some of them write really well, some of them have international scholarships and bursaries so this means that they really do well. Uhmm I think especially in the beginning it is something that I would have appreciated because you spend a lot of time on things that if you had the exposure earlier on it would have helped. And maybe also because quite a big time elapsed between my masters and my PhD, I think you I don't know, I want to say you kind of lose that ability to write academically

Quotation: 59 - PD: DP_semi-struc interv.docx - [354: 354]

would think that second language writers might need more instructions than first language writers. Yet I also know a few people who speaks English as a mother tongue and also needs instructions. I think it is also you know how well you can express yourself and how well your abilities are within that specific language.

Quotation: 61 - PD: DP_semi-struc interv.docx - [357: 357]

But it would have been nice to have a touch up workshop on basic academic writing skills. And then if you look at academic articles and you have to rewrite it academically within a thesis, what are the specific things to look at.

Quotation: 89 - PD: DP_semi-struc interv.docx - [413: 413]

And because I put the onus on the student I think I would go with if you struggle you need to get writing assistance whether it is from the centre, the workshop or guidelines

Quotation: 54 - PD: DPSG_semi-struc interv.docx - [684: 684]

Ja, they do. I mean from some of the theses I've seen, even myself at some stage. I mean the formal writing it is very important because it helps you to know exactly what's the style of writing that is expected, because the fact that you know how to write words correctly when it comes to thesis writing there's a certain standard one needs to comply with. So, it's very important.

Quotation: 55 - PD: DPSG_semi-struc interv.docx - [684: 684]

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Quotation: 28 - PD: DS_semi-struc interv.docx - [242: 242]

I've taken academic writing classes and I do feel I've grown from them.

Quotation: 37 - PD: DS_semi-struc interv.docx - [426: 426]

This I think would depend on the students themselves. This I think is more of a subjective... answer... for me, no I feel I'm, I'm able to, to produce work that is on par with what my supervisors both expect of me in language that I use: to how I structure sentences, to paragraph, to my flow of thoughts, to build out a chapter within a chapter. So...

Quotation: 38 - PD: DS_semi-struc interv.docx - [428: 428]

I do think that if you have a problem with a language barrier. If you are writing in some- ... in a

language that you're not comfortable with, I would definitely say go for any form of writing... courses and you know, just to aid you in... in bettering yourself.

Quotation: 39 - PD: DS_semi-struc interv.docx - [440: 441]

And then also postgraduate schools that you refer to? That you've attended?

Participant: Yes, yes.

Quotation: 45 - PD: DS_semi-struc interv.docx - [69: 69]

because I've attended a lot of academic writing courses or whatnot,

Quotation: 47 - PD: DS_semi-struc interv.docx - [379: 379]

I do go to extra seminars that the university gives and whatnot. He is aware that I do try and keep up t date with all of that.

Quotation: 52 - PD: DS_semi-struc interv.docx - [733: 733]

and that comes from either attending seminars and academic writing courses,

Quotation: 14 - PD: DSW_semi-struc interv.docx - [459: 459]

Okay definitely the student first, and then the support structures so the writing centres

Quotation: 34 - PD: DSW_semi-struc interv.docx - [348: 348]

I think because I am working here [UFS] I am able to attend a lot of courses on writing, going on writing retreats, writing an article or two and it help me I think to develop my writing style.

Quotation: 53 - PD: DSW_semi-struc interv.docx - [403: 403]

Yes definitely I think they do because most of us I think write in the way you feel comfortable with and that is maybe not always the best way to convey your message, to show your argument. And if you receive this formal writing instruction it will make you aware of argument, your story line, the interpretation of the different argument.

Quotation: 58 - PD: DSW_semi-struc interv.docx - [459: 459]

kay definitely the student first, and then the support structures so the writing centres and then the supervisor and then finally the language editor. Because I don't think you can expect the supervisor or the language editor to fix all your language errors and problems and then at the end but it is your voice. then you will get the voice of the supervisor or the final language editor, so actually they must just be there to indicate to you, to show to you that; you have missed this, what about this etcetera. But you must as a student develop your own language, your own voice.

Code: 2 ENABLERS: instruction(s)

Quotation: 44 - PD: SD_semi-struct interv.docx - [483: 483]

Our students, yes definitely; especially when they are young, because we don't write a lot. I think even our staff members. It depends:

Quotation: 45 - PD: SD_semi-struct interv.docx - [485: 485]

Yes, and people are scared of attempting to do postgraduate studies because they feel that they haven't got the experience and the ability to do that. That's why a lot of people are scared of writing articles. Especially our older staff who think: "I don't want to expose myself."

Quotation: 50 - PD: SD_semi-struct interv.docx - [488: 488]

Academic writing - I think they need that

Quotation: 40 - PD: SH_semi-struc interv.docx - [75: 75]

So it's people with experience and writing skills and experience obviously go hand in hand. It's often, more often than not, people who have already written a lot in their lives and because of that, thank goodness, they can write a doctoral thesis.

Quotation: 64 - PD: SH_semi-struc interv.docx - [519: 519]

In terms of my own experience thus far, no, but for the future I think it would be wonderful if the University of the Free State or universities in South Africa could... and it is already in place to some extent... could have facilities or facilitators who could assist doctoral students if they have problems with writing

Quotation: 65 - PD: SH_semi-struc interv.docx - [537: 537]

And therefor it would be wonderful if that kind of assistance will continue at the university and I don't if I have to make a prediction I think that in future we will need more people to assist us or the academics with those kinds, with that kind of work

Quotation: 67 - PD: SH_semi-struc interv.docx - [629: 629]

As academic writing as a responsibility, I would say in the first place the student. The student is supposed to be able to write. I would say perhaps without ditching my own responsibility, I would say the support structures and those... I would be say, if there is a problem with the student

Quotation: 70 - PD: SL_semi-struc interv.docx - [376: 376]

I think so. People who are able to write 200 pages are becoming a very extinct group or a closely to extinct group of people. For instance, I refuse to do article master's and dissertations. Because I want them to write long texts

Quotation: 87 - PD: SM_semi-struc interv.docx - [570: 570]

the student should be the first, the highest-ranking person and then I would place the support structures

Quotation: 65 - PD: SP_semi-struc interv.docx - [431: 431]

I hardly have to give them any guidance or any help. And that's because they just have a good – let's call it a skill – at writing. But otherwise I refer them to the Postgrad School, if they need further writing – I ask them to attend some of those workshops and courses as well.

Quotation: 32 - PD: SPSG_semi-struc interv.docx - [294: 294]

we also ask them if they can, they can attend the post-grad workshop

Quotation: 50 - PD: SPSG_semi-struc interv.docx - [346: 346]

I think it will be a good advantage to everybody if they can attend or if they can find guidelines in that regard. Even if they think that they are good, because what they think and what I think and what the externals are going to think it totally different things. So yes I do think we will have to

perhaps look at it especially with the younger generation that is coming up at this stage,

Quotation: 51 - PD: SPSG_semi-struc interv.docx - [360: 360]

Yes, we have the research seminar except now for the beginning of the year for the masters. I usually invite the PhD as well for the research seminar. The research seminar takes place in July and it is more or less actually focused on the masters degree students and it is focused on the research methodology

Quotation: 56 - PD: SPSG_semi-struc interv.docx - [390: 390]

I think the student is still the main responsible for the academic writing, then I will place the support structures,

Quotation: 75 - PD: SS_semi-struc interv.docx - [378: 378]

Some of them do; not all of them

Quotation: 76 - PD: SS_semi-struc interv.docx - [378: 378]

And if you can't write properly, then unfortunately this is not going to work. Because science or scientific communication is not only a matter of what you say, but how you say it. And if you have the best data in the world, but you can't package that data in a way that is accessible for somebody else to understand what you have written; then I can't see the way forward for the two of us

Quotation: 80 - PD: SS_semi-struc interv.docx - [442: 442]

Well it's a combination; I would say first of all it's the responsibility of the student; and to a lesser extent that of the supervisor –

Quotation: 50 - PD: SSW_semi-struc interv.docx - [499: 499]

they have to attend the workshops

Quotation: 72 - PD: SSW_semi-struc interv.docx - [615: 615]

Ja, definitely I think everyone can do with, from time to time, it's like, I mean you always learn something new. I would really recommend that and if there's any possibility where they can attend

a workshop like that

Quotation: 73 - PD: SSW_semi-struc interv.docx - [627: 627]

That's right, the little induction, giving some guidelines even I have a section on how do you write an introduction

Quotation: 77 - PD: SSW_semi-struc interv.docx - [653: 653]

the student, the supervisor definitely right at the start. If I have to list it support structures, ja writing centres, workshops, published writing guidelines and then the language editor as the final.

Code: 2 ENABLERS: reader/audiece(d)

Quotation: 24 - PD: SM_semi-struc interv.docx - [726: 726]

Even if the persons marking the doctorate thesis, they might not read every word. So, I like that sort of again that sense of being polite to the reader by putting little signposts in the argument. So, every paragraph should and also perhaps the sections marked with Roman numerals or whatever to sort of start with your claim and then substantiate and if it's not important for the person to know how you arrived at it, they can skip ahead.

Quotation: 6 - PD: DD_semi-struc interv.docx - [95: 95]

Yes, your reader must have confidence in what you are saying, but to be so academic that you lose your audience I don't see the point of you writing then.

Quotation: 27 - PD: DD_semi-struc interv.docx - [589: 589]

when I say 'for the benefit of the reader, I would just like to summarise or refer back or refresh the thought mentioned 50 pages ago' because yes that is…that is…yes I have done that not even thinking. I don't have to ask the reader the question I don't think because I don't have…but he does know that I am keeping him in mind with my reading

Quotation: 28 - PD: DD_semi-struc interv.docx - [591: 591]

Oh yes, yes to make …yes, you have to just bring the thoughts together but you don't specifically, there I don't think say 'for the reader's benefit' but that is… I think about…that is coming into

making it more accessible, user friendly but you don't have to keep referring back to stuff. You do need…and then yes at the end then also to then guide the reader into what to expect into the next one

Quotation: 34 - PD: DD_semi-struc interv.docx - [602: 602]

I think use it sparingly otherwise it becomes about 'I' too much and I know that you feel that it is my work but you do not want to alienate your reader by telling them all about what you think only

Quotation: 42 - PD: DD_semi-struc interv.docx - [7: 7]

I supposed it depends on the field that you are working in but I think particularly in Drama there would be greater value if it had a broader readership.

Quotation: 43 - PD: DD_semi-struc interv.docx - [11: 11]

I think in your introduction you have to explain what you are setting out to do, because you've got to put your reader whether it is academic or somebody from a broader audience, when they go into it…I think you need to take them by the hand to explain what you want to do, how you want to do it and what you hope your outcome maybe. Because obviously in your introduction you haven't discovered what you set out to do completely. But normally I do think you have a sort of an expectation so that your reader can be prepared for the revelation at the end, which was not at all what you expected.

Quotation: 44 - PD: DD_semi-struc interv.docx - [15: 15]

Yes, there is got to be a very clear thread of logical development that your audience or reader must know what to expect, you have got to guide them very clearly.

Quotation: 48 - PD: DD_semi-struc interv.docx - [819: 819]

Yes, oh definitely some articles just don't talk to you even though they are saying all the words the way that it's been said I just wouldn't even read them further because

Quotation: 50 - PD: DD_semi-struc interv.docx - [821: 821]

Some people just sound so pompous and all knowing that you don't feel like reading them if I may say in those plain words I am not sure if you can use that in a study. But yes, some voices you do

identify

Quotation: 57 - PD: DD_semi-struc interv.docx - [523: 523]

Yes, I think that is you have to have a specific reader in mind before you start writing because that would determine the style of writing that you are doing

Quotation: 58 - PD: DD_semi-struc interv.docx - [525: 525]

My readership that I…but again it is the nature of my topic I think it appeals to a broader public than just an academic group of people. I would like an ordinary person, obviously now somebody out of the field to be able to pick it up and read it and find it interesting. So that does determine my style of writing very much.

Quotation: 60 - PD: DD_semi-struc interv.docx - [565: 565]

Yes, definitely and I think there one must be careful not to underestimate your reader, at the same time try to make it more accessible and friendly and….well clear and understanding. I think you still need to expect a certain intelligence and…from your reader you know you can be quite insulting if you are actually expecting that they know nothing

Quotation: 26 - PD: DH_semi-struc interv.docx - [682: 682]

Well yes I can, I can but now when you say "do you think a reader can identify voice"? It depends on the reader.

Quotation: 37 - PD: DH_semi-struc interv.docx - [459: 459]

I visualise my subjects; traditional leaders. Not just them but also their communities, I also see in front me the minister of corporate governance and traditional affairs. I also see the houses of traditional leaders at provisional and national level and I also have in front of me the president of the country. Furthermore I have students in the discipline as well as other researchers I

Quotation: 38 - PD: DH_semi-struc interv.docx - [465: 465]

Yes, I think of how they will be able to understand this. Remember when I made a proposal, there was the value of the study. So I think of the people of whom the study will be valuable to and try to make it understandable for them. Although sometimes it is challenging because one may want

to explain everything at a laymen's level and then the supervisor comes and says "the words…do you have better word for this"? A better word for this? What is better, what is better for you might not be better for another person and we take that into consideration?

Quotation: 23 - PD: DL_Semi-struc interv.docx - [20: 20]

or an honours student who wants to do masters in the field that I have written about. If that student can read it and understand it well. So it shouldn't be something that is complicated and difficult to understand for a student that is you know at a lower level like a honours degree.

Quotation: 24 - PD: DL_Semi-struc interv.docx - [26: 26]

Yes also an examiner, some of the examiners are not from the same field that the thesis is. So they also have to catch the feel and know what you are saying. You make it simple, for me it is about bringing it down to a level of a lay person. And also it should be something that has applicable results.

Quotation: 25 - PD: DL_Semi-struc interv.docx - [30: 30]

a student who has an honours degree. Yes that is a scholarly reader who wants to continue yes with his field.

Quotation: 34 - PD: DL_Semi-struc interv.docx - [798: 798]

I think so.

Quotation: 42 - PD: DL_Semi-struc interv.docx - [615: 615]

my readers will be honours students and masters students. Of course the supervisor and other researchers in the field.

Quotation: 63 - PD: DM_semi-struc interv.docx - [473: 473]

So, to keep it interesting, to keep your reader engaged you have to vary sentences, vary words. I've made myself... I actually have a list of terms that I've collected over many, many years of words so that you don't start every sentence with "according to" or "so and so postulated"

Quotation: 65 - PD: DM_semi-struc interv.docx - [743: 743]

The introduction always is your vocal... it keeps your (unclear)... it gives you time, it puts the reader... gives the reader your train of thoughts, but I don't think you should give results.

Quotation: 70 - PD: DM_semi-struc interv.docx - [822: 822]

If the reader knows about the terminology, knows about the concept of having an own voice... having something to say, they can probably identify the voice. If somebody is not, is completely unfamiliar with the... has not heard about it... I don't think it will really make an impact, unless it's a very personal story something like a diary and you write something in a diary style, yes. Every reader will be... will grasp the topic that it's an own voice. That I can only (unclear)... In that sentence, somebody who knows about it will search for that. The uneducated reader will find it attractive reading, pleasant reading, but they would not consider it as a voice.

Quotation: 71 - PD: DM_semi-struc interv.docx - [822: 822]

An educated reader certainly somebody who is marking would certainly strongly be looking for a voice from, the own voice to set it apart from other pieces of writing.

Quotation: 83 - PD: DM_semi-struc interv.docx - [642: 642]

Yes, myself. I write for myself, I consider myself the average person... the same as the average person who would be interested in my thesis, who would be reading it. That person (responds to my profile) corresponds with my profile. So, I think that is the level of every piece of writing that you write should be written for a very specific audience in mind

Quotation: 84 - PD: DM_semi-struc interv.docx - [642: 642]

Also writing for a very specific journal article. Journals will differ depending the style; the style will definitely change depending on the journal that you write. In terms of your thesis, if you're writing a thesis about a mathematical equation you know it's going to be read by mathematicians. So you write it in the style that fits mathematicians.

Quotation: 85 - PD: DM_semi-struc interv.docx - [642: 642]

From that perspective that persona of that person is somebody that is more or less is the same as fit into your own profile. And that's what you try to pick up with.

Quotation: 23 - PD: DP_semi-struc interv.docx - [549: 549]

Yes to make sure there is a logical flow, the reader can follow what you have said. I think something that…I think focusing on a PhD and maybe it is a very basic thing but once you have stated some hard core theory just give a practical example within the field you are currently conducting your study. Uhmm and the moving into the process that you have followed, so it is keeping the golden thread but also making sure that it is related to your detail of…or the details of your topic

Quotation: 35 - PD: DP_semi-struc interv.docx - [666: 666]

But how do you put that in words so that you hit home with the audience, so that it hits home in the best way. It was for me maybe about a formulation thing or a…yes.

Quotation: 55 - PD: DP_semi-struc interv.docx - [283: 283]

they often talk about the golden thread so that is difficult. And then making sure that you only…yes you only keep it concise enough so that you do not lose the reader in all of that, yes.

Quotation: 67 - PD: DP_semi-struc interv.docx - [621: 621]

you know I is very important you have to, the reader has to know the path that you are going to follow and then I thought 'okay so how did you do that in your PhD'? Except for thinking of putting in a content page or an index page but I do think it is important even when you write an article, there is a specific structure that allows the readers to know what to expect and to know where to look for the information that they need.

Quotation: 68 - PD: DP_semi-struc interv.docx - [625: 625]

if you think about your external or your supervisor, you would want them to think that the work that you are doing is well done and they understand where you come from and where you are going with this

Quotation: 72 - PD: DP_semi-struc interv.docx - [698: 698]

Yes I think you can, I do think you can.

Quotation: 73 - PD: DP_semi-struc interv.docx - [700: 700]

for example in my PhD I am learning theorists and you look at the way in which they describe the process of learning, then the type of words they use tell you something about who they are as a person and the way they are thinking and where they started and where they are at the moment. Uhmm and I can clearly see a different for example between someone's work, like Carl Weber's early versus Marsha Linen who is a current researcher. So yes you do…you do see it and I think it is the type of words they use, it is the type of construction they use. It coveys their thought processes that they use about the way in which they see a phenomena

Quotation: 81 - PD: DP_semi-struc interv.docx - [500: 500]

When I write I just think of my supervisor (laughs) will she be okay with what I have just written. And I think that, that is also where I have you know I have challenged myself a little bit and said ' yes but you know but who else is going to read this? And why would they be reading it'?

Quotation: 82 - PD: DP_semi-struc interv.docx - [500: 500]

But yes I do think you do have a specific reader in mind, someone who is interested in that field, someone who wants to do research, someone who wants to read the results maybe that you got in a South African context and look at it in a different context for example. But often when I write I just think about my supervisor

Quotation: 83 - PD: DP_semi-struc interv.docx - [502: 502]

I haven't published many articles but the two or three that I have worked on we go and look who is the reader of this article and what exactly so they want and we start our project with that as our goals from the beginning so yes it does influence

Quotation: 36 - PD: DPSG_semi-struc interv.docx - [911: 911]

Very important, because the reader needs to know where is this going, where does this fit in, you know? Where does it come from and where is it going? What does it try to achieve? And that structure is very important. That's why every chapter of mine there's a table of content, because you can see without even reading what is in that chapter and how each link to each other, obviously you have to read it, but you can see there's that golden thread sort of.

Quotation: 41 - PD: DPSG_semi-struc interv.docx - [1002: 1002]

Ja, you can.

No, absolutely. I expect my... the reader I have in mind, it's obviously academics and politicians. I'd love them to read my thesis.

It becomes a little too repetitive, but ja, no... uh... to keep your reader interested... I, I remember this was a big problem in my Masters year. I like to write and because of that I can make a sentence into four to five lines... and my professor would always be on case that "you are tiring me out, break it up, I want small sentences". So that would be a big thing to keep the reader engaged with your material, but also to... keep it fresh, to... what I like here and there in books is when there is a little bit of a debate of two or three various topics, put out that question

I expect the reader or my supervisors to understand that link and sometimes they don't, because I understand it from how I've read everything. So, I find that challenging sometimes and getting a, a third person to just read through it and see if they can follow it without that background knowledge

"irrespective of what people say, keep it simple, don't get too academic, too advanced. You're going to start losing some of your readers.

And you are who you are and that is also then brought in from your experiences and your life world in general, but language is the way that you convey it through to another.

So, yes I think depending on who your significant authors are, you do pick up certain features that, that is them in their writing.

Quotation: 57 - PD: DS_semi-struc interv.docx - [813: 813]

I think yes, but it also depends on how invested the reader is in my topic. If the examiner is just doing it because he needs to mark the paper and he comes across a paper I've written a few years later, chances are he won't put the two and two together, but if someone actually is interested in the topic and either likes or even dislikes my work, later on there will always be certain aspects of me coming through in the work and that should be picked up then

Quotation: 66 - PD: DS_semi-struc interv.docx - [901: 901]

My personal voice... other than trying to pull different aspects together, it should still be an objective voice. It's not about my judgement, it's not about leading anywhere, anyone down any kind of way or thinking, it is my position at that point and what the reader does with that is up to them..

Quotation: 67 - PD: DS_semi-struc interv.docx - [615: 615]

Who's work is as closely linked to my research as I have found in a book in terms of how she approaches the women, how she's asking the questions, the responses that are coming out of her findings. It is really, it, it really is a... that is a reference book for me in, in how to, to build out my work.

Quotation: 68 - PD: DS_semi-struc interv.docx - [617: 617]

She does it in such a way that it's, it's your choice, how you see it, how you go about it, it's your choice.

Quotation: 17 - PD: DSW_semi-struc interv.docx - [334: 334]

I know it is not really part of the actual thesis itself but to bring all those ideas together, all that information and to write it in such a way or in a brief and concise way so that somebody else can understand you.

Quotation: 18 - PD: DSW_semi-struc interv.docx - [307: 307]

when it comes to the writing then you [READER] will see but this is not this person's first language. But then it is that person's voice

Quotation: 32 - PD: DSW_semi-struc interv.docx - [11: 11]

Uhmm I must be able to see what the reader {writer} wants to tell me, what actually the argument is

Quotation: 37 - PD: DSW_semi-struc interv.docx - [640: 640]

So the structure must be about the very, very basics according to me. So the reader must just get that picture in his mind, this is how it will look but not go into detail regarding the content.

Quotation: 42 - PD: DSW_semi-struc interv.docx - [705: 705]

Uhmm yes I do think so but I don't think that if …it depends now if you are referring to a general reader I think they will be able to identify and they will not actually know that I have identified it. So they will just maybe work on their feelings or their subjective experience of this written piece. But maybe a more experienced researcher will be able to consciously identify voice.

Quotation: 50 - PD: DSW_semi-struc interv.docx - [523: 523]

Uhmm to be honest not really, uhmm I have looked at the lot of masters degree dissertations, thesis and at the end it doesn't change policy, it doesn't change the world so at the end you are the reader, most probably you are the only person who is going to use that work and nobody else. I know sometimes especially in the natural sciences you can influence the science and discover new things but in the humanities, most probably you are going to be the only reader of this thesis.

Quotation: 51 - PD: DSW_semi-struc interv.docx - [527: 527]

But if I am writing for another journal and I know this journal is specifically for instance Jungian studies then I will not explain certain terms because then I will take it for granted that if you are buying or reading this journal then you must know these basic terms for instance

Quotation: 52 - PD: DSW_semi-struc interv.docx - [534: 535]

Okay so you see it more as the editor's requirement and not necessarily the reader's requirement.

Participant: Yes, yes and especially our field people want something that they can go and use and then that you must also take into consideration and that if after reading this, what will the reader be able to do with this.

■ **Code: 2 ENABLERS: reader/audience(s)**

Quotation: 12 - PD: SD_semi-struct interv.docx - [676: 676]

Yes, with the reader, definitely so. But I think that comes mainly for me easily, because – and that's why I asked whether this was playwriting – because I constantly do that when I write plays; the whole time I think how will they react, how will they react.

Quotation: 20 - PD: SD_semi-struct interv.docx - [393: 393]

Yes, but then I say: just write down what you just told me, because now you explain to me. And I think that is one of the key elements that I sometimes find, that the attitude of explaining to the reader…, because, I always use the example with the students, if I ask somebody: "Let's go and have some coffee."

Quotation: 21 - PD: SD_semi-struct interv.docx - [393: 393]

And I think the same with writing a thesis – you know what you mean, but it's not always very clear. You don't take them by the hand and explain that motive, explaining to the reader.

Quotation: 25 - PD: SD_semi-struct interv.docx - [5: 5]

I think it's got to be accessible by ordinary readers as well – the writing style. The candidate must sort of take the average reader also into account, not just the specialist in his field, by leading the reader on a road of discovery in a logical way. So it needs to be structured very logical.

Quotation: 26 - PD: SD_semi-struct interv.docx - [5: 5]

a clear sort of chapter layout for the study so that the reader knows what's coming

Quotation: 27 - PD: SD_semi-struct interv.docx - [7: 9]

hat is accessible, and very interesting for a broad scope of readers.

Researcher: So the accessibility you would say, lies in the logic and also the form that it is written in? PROMPT

Participant: Exactly. Leading the reader by the hand; logical and clear; and to the point.

Quotation: 34 - PD: SD_semi-struct interv.docx - [793: 793]

es, I identify. O.k. I do a lot of external work for other universities, I'm an external assessor, and then I would like to meet some of them. Because I do not know these students. But I like what I read, and I think this is an interesting person. I would like to, because of the rationale and how they explain things. The moment I find that interesting, I feel I would like to discuss. Because that is obviously personal voice that you read.

Quotation: 42 - PD: SD_semi-struct interv.docx - [674: 674]

Yes, yes definitely. If you do not explain to the reader…, critically I think: "how will they read this; will they understand what I am writing; how will they reflect on what I am writing here; will it make them think?"

Quotation: 21 - PD: SH_semi-struc interv.docx - [841: 843]

Well, the choice of topic definitely plays a role. The structure.

Researcher: Structure.

Participant: The structure is definitely important. That you always... that you for example also start off with aspects of your topic that is really fascinating, that you... I mean a good history book is like a good novel. Once you start reading it, you don't want to stop and you do have to...

Quotation: 22 - PD: SH_semi-struc interv.docx - [845: 845]

So, it's still written in a professional way, but you bring in interesting snippets of information that will keep the reader interested.

Quotation: 23 - PD: SH_semi-struc interv.docx - [851: 851]

The transition from one section to another and from one chapter to another so that it flows as in a novel and that's where the art once again comes in.

Quotation: 47 - PD: SH_semi-struc interv.docx - [794: 794]

my reader should be on the one hand the intelligent matric pupil or the ordinary citizen out there. History writing you can... there are people who fool a lot of people by using big words, if I put it

very simplistic. In history you can write on a very heavy topic, a very complicated topic, but write in a very simple way without being simple.

Quotation: 49 - PD: SH_semi-struc interv.docx - [1087: 1089]

Yes. I think in general, yes, but it will depend on the reader. I mean it...

Researcher: Okay, in what sense?

Participant: You must be intelligent enough to realise that this person is now genuinely projecting an own voice and is not merely rehashing what has already been written. So you must know the field; you must know the terrain to be able to make a conclusion.

Quotation: 61 - PD: SH_semi-struc interv.docx - [802: 802]

I mean I'm thrilled if a book of mine gets a good academic review, because that says scholarship, the ticket is there, but if I go over the weekend into a bookshop in Clarens and my books are on the shelf, which means the ordinary person who is interested reads it.

Quotation: 46 - PD: SL_semi-struc interv.docx - [564: 564]

I think it's very important; because you have a text with a heck of a lot of data; and if it's a long text like a PhD over a 100 000 words I think it's very important. Because I read from universal to specific; I want to see where this is going. And if it doesn't make sense where it is going, I'm not going to read the text.

Quotation: 56 - PD: SL_semi-struc interv.docx - [502: 502]

A specific person, no; but I sort of posit…I would sort of in my mind have, the books of people or the articles that I have written – they would be my readers. So I would sort of: let's say I write about the definition of translation; then would have Demoshco's definition; Baker's definition, Torius' definition; and I would see them as my audience that I engage with and that I struggle with; sort of write for them.

Quotation: 62 - PD: SL_semi-struc interv.docx - [686: 686]

Yes, I think so. And sometimes even in my own work, I get feedback on, sometimes voice being… The past year or two I've written a number of polemic articles and I got feedback on it –

that people pick it up that it's quite polemic. Well I want to be polemic, and I've eventually made the case that I need to be polemic.

Quotation: 10 - PD: SM_semi-struc interv.docx - [106: 106]

Where I was very-, I was quite influenced by the new musicology, which had belatedly come to the ideas of Bart and, you know, the depth of the author, the importance of the reader.

Quotation: 17 - PD: SM_semi-struc interv.docx - [406: 406]

But I think that there's a rationale to the literature review in that you are talking to the reader through the literature to explain why there's a gap for you to do something

Quotation: 20 - PD: SM_semi-struc interv.docx - [9: 9]

the student has to be able to convey their insights in language in a way that, that grips the reader

Quotation: 24 - PD: SM_semi-struc interv.docx - [726: 726]

Even if the persons marking the doctorate thesis, they might not read every word. So, I like that sort of again that sense of being polite to the reader by putting little signposts in the argument. So, every paragraph should and also perhaps the sections marked with Roman numerals or whatever to sort of start with your claim and then substantiate and if it's not important for the person to know how you arrived at it, they can skip ahead.

Quotation: 37 - PD: SM_semi-struc interv.docx - [699: 699]

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument. I think that's sort of, attention to the reader.

Quotation: 38 - PD: SM_semi-struc interv.docx - [724: 724]

Yes, so I think also for me that's on the level of the content itself. So, it's how you've put together the steps of the argument. It's what you've decided to treat first. What you've decided to treat second.

Quotation: 50 - PD: SM_semi-struc interv.docx - [15: 15]

Mmm... I think in terms of gripping the reader, I think that's flow.

Quotation: 51 - PD: SM_semi-struc interv.docx - [17: 17]

It's never losing the reader; so starting at a point where you know you reader is on the same page. So sort of say at a point of general academic relevance uh... and referring to published work and then sort of walking the reader through what you have found and why that's important.

Quotation: 66 - PD: SM_semi-struc interv.docx - [874: 874]

Yes and it's interesting to find that sort of personal touches in academic writing. Yes, I think. Also in a... my discipline isn't very big so I think that it's quite easy to identify a specific voice.

Quotation: 77 - PD: SM_semi-struc interv.docx - [683: 683]

Yes, because I think in any relation- ... so I'm a recent doctorate, so I'm still working with mentors. So, even though I have my doctorate I still have mentors and I think that they sort of become the voices in your head when you write, because quite practically you're going to send them your work and you want to pre-empt what they would want you to change and so on. So, I think you sort of at my stage of my career, my relationship with my mentors while I was doing my doctorate and sort of, also now post doctorate they still... they're the readers that I anticipate.

Quotation: 78 - PD: SM_semi-struc interv.docx - [685: 685]

Yes, but I think more generally, abstractly one imagines an academic in one's own field as the potential reader

Quotation: 80 - PD: SM_semi-struc interv.docx - [699: 699]

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument

Quotation: 29 - PD: SP_semi-struc interv.docx - [534: 535]

Wilson says" or "Wilson of the opinion"?

P: There is an interchange; I would say 50/50; otherwise people and the reader becomes bored – it's constantly at the end, and it becomes boring and monotonous, so we try to have a bit of a variation.

Quotation: 48 - PD: SP_semi-struc interv.docx - [760: 760]

I pick up on it, but maybe it's because I am aware of it as an academic. I'm not always sure, but I think when it comes to academic writing most of the audience or the readers are sophisticated, and I think they do pick up on it for sure. It makes one feel a bit more relaxed reading work of such a nature as well. It's less formalized; it's less cold and clinical; it's more enticing; it's more reader-friendly; it's warm-hearted. I enjoy much more to read articles of such a nature than vice versa.

Quotation: 61 - PD: SP_semi-struc interv.docx - [614: 614]

Yes, we definitely are, and that usually only happens unfortunately again either towards the end of the… either the article or the thesis, not earlier on. So there is a silence, a passivity of voice throughout and towards the end there is the enlightenment, and you have the freedom and the opportunity to voice. And that's mostly the recipe that we follow in psychology.

Quotation: 16 - PD: SPSG_semi-struc interv.docx - [502: 502]

Clear means to be exact, to be specific with what do you want to do and why you are doing this. The reader must not wonder at the end of the day, I tell my students as well with the writing of their chapters; be clear, be specific from the start no messy stuff.

Quotation: 37 - PD: SPSG_semi-struc interv.docx - [694: 694]

Yes, yes.

Quotation: 47 - PD: SPSG_semi-struc interv.docx - [441: 441]

No, I go for what interests me. I go for a topic for instance governance and political transformation, and how can governance contribute to the science of political transformation

Quotation: 48 - PD: SPSG_semi-struc interv.docx - [488: 488]

I try to take the reader's hand by making it…I am referring now to my own articles, making it explicitly clear what is the intention of the research, why I am doing this, what is the benefit at the

end of the day. So throughout, and that is sometimes a critical element as well that I repeat too much of the problem statement or my intention. But I am trying to get a feel of "listen I am busy with this, this is my argument, this is where we are now, this is the next section and this is how this section deals with the first section" that kind of idea. So you are doing a little bit of hand taking, guiding…

Quotation: 22 - PD: SS_semi-struc interv.docx - [475: 475]

The own argument in my opinion, comes in right at the end with the main findings and the recommendation. That is usually where there is more than enough room for the student to deviate from a central argument; or to convince the reader that existing research has not produced a solution to this particular programme; or that certain interventions are required – whatever the case may be.

Quotation: 25 - PD: SS_semi-struc interv.docx - [589: 589]

I think it starts immediately with the title. In the case of a PhD, you don't have the luxury of formulating a catching title; but in the case on article it's something different. So the title of your article to a certain extent these days, immediately dictates or determines whether somebody is going to pay interest in reading the abstract or not.

Quotation: 26 - PD: SS_semi-struc interv.docx - [591: 591]

Yes, the first chapter but also the abstract

Quotation: 33 - PD: SS_semi-struc interv.docx - [70: 70]

First of all, by means of the references; if the candidate for instance is referring to literature that is totally dated, then immediately I know that he is not familiar with the most recent research conducted in that particular field. If a candidate wants to start of by referring to some paradigms and theoretical approaches that you usually do with undergraduate students – then I know that he hasn't done enough reading in that particular field. In other words, it's an ability to capture everything that you have read in that particular field and to summarise that in a paragraph or two or three. It takes a lot of skill in the first instance; but secondly – it takes a lot of reading; and that takes me back to the voice that a student should have

Quotation: 35 - PD: SS_semi-struc interv.docx - [70: 70]

I think one big frustration for supervisors, or me, is that students start writing the proposal far too quickly. They haven't done enough reading; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are not familiar with a whole range of arguments in that particular field. And the only way to overcome that is to send them back continuously; to send them back and say: but you must do more reading; I want you to. Before you do anything else, I want you to do a presentation on this, this and this – in order to convince me that you grasp the most essential matters in this particular field; that you have grappled with the most important thinkers in this particular field;

Quotation: 36 - PD: SS_semi-struc interv.docx - [70: 70]

and that you have familiarised yourself with the most recent research that has been conducted in this particular field. And all those issues manifest or should manifest in a single page; in which you articulate yourself in such a way that the reader is convinced that this person has done a lot of background work on this particular topic.

Quotation: 50 - PD: SS_semi-struc interv.docx - [129: 129]

And then it is a matter of getting used to communicate to a scientific audience. And I think that is quite often where students find it difficult to cross that bridge from writing a letter to anybody else; or a letter to the press or whatever the case might be; and then to write to a scientific audience. It's unfortunate, but sometimes they grapple with that

Quotation: 66 - PD: SS_semi-struc interv.docx - [709: 709]

I think perhaps a reader can identify voice; it's a difficult one, but sometimes when you start reading an argument – especially if you have read a lot of works of that particular author – then you are in a position to immediately recognize the source of writing; because some individuals have their own specific writing style.

Quotation: 67 - PD: SS_semi-struc interv.docx - [709: 709]

But I don't think that it's something that you will find very often; the prerequisite is that you must be really familiar with somebody, or with a specific argument - either with a person or with a specific paradigm; so that you are able to recognise that unique voice.

Quotation: 74 - PD: SS_semi-struc interv.docx - [575: 575]

Yes, again it depends on who the most likely reader will be. If for instance it's a commissioned research project, then conventional policy dictated the draft report submitted. So there are regular meetings with the client and there are ample opportunities to communicate and to make sure that you are on the same page. In the case of scholarly work like for instance a journal or article or book, I think you should be guided by the instructions for authors, and by previous editions of that particular journal. There you can get a very good idea of who the most likely reader is, and at which level you should pitch.

Quotation: 30 - PD: SSW_semi-struc interv.docx - [811: 811]

Ja, I think the way you structure it, but sometimes it's difficult because the journals have a specific format. Yes, definitely the content. It has to be relevant

Quotation: 53 - PD: SSW_semi-struc interv.docx - [900: 900]

because you want to know where this research is leading you. You perhaps again it's all about my personal preferences that... otherwise the reader might this "okay so what is this leading up to?"

Quotation: 57 - PD: SSW_semi-struc interv.docx - [993: 993]

Ja, you do pick it up very quickly.

Quotation: 69 - PD: SSW_semi-struc interv.docx - [754: 754]

Yes, of course and that is the scientific community, namely social workers and other related helping professions. Ja, it's mainly the helping professions, but definitely starting off with the social worker, the practitioner.

Quotation: 70 - PD: SSW_semi-struc interv.docx - [762: 762]

Target group. I mean you definitely will look at the journal's writing... there's usually some guidelines for writers.

■ **Code: 2 ENABLERS: symbiosis/symbiont: co-construction(d)**

Quotation: 66 - PD: DD_semi-struc interv.docx - [221: 221]

I come in and talk through certain things. I find…yes I just find my questions become clearer when we are having discussions as opposed to emailing.

Quotation: 20 - PD: DH_semi-struc interv.docx - [248: 248]

So it is kind of assumed that you know that?

Quotation: 22 - PD: DH_semi-struc interv.docx - [610: 610]

Otherwise you will be reminded (Laughs) if you have a good supervisor you will be reminded now and…time and again that I don't see your voice.

Quotation: 25 - PD: DH_semi-struc interv.docx - [661: 661]

Yes, yes it is present although sometimes I get a question like "I don't see it here". Sometimes a supervisor can make a mistake

Quotation: 27 - PD: DH_semi-struc interv.docx - [694: 694]

remember we also want to see how you feel about this. You have said this author and that author have said this and that other one has said this, now where is your stand point"? So he will want to see my standpoint, although I should also not say "as far as I am concerned or I think" yes.

Quotation: 72 - PD: DM_semi-struc interv.docx - [825: 825]

From the first submission of a chapter it's been encouraged throughout and now as I say now they just leave me, because I think they see that I have managed to come through and as the thesis progressed as I used into the..

Quotation: 87 - PD: DM_semi-struc interv.docx - [457: 457]

The people are there to help you, to support you, they're your safety net, but at the end of the day it's you on the tight rope all on your own.

Quotation: 92 - PD: DM_semi-struc interv.docx - [302: 302]

and then I was encouraged to write more in my own voice, more narrative, more about my experience, more about my own thoughts and that was encouraging after I submitted chapter two.

Because chapter three I got a lot of rework. I did all the rework, went to the next supervisor and got another lot of rework back to the way it was in the beginning. So, I think there we all learnt our lesson, the three of us had a different disciplines where you have to find the middle ground and since that experience.

Quotation: 93 - PD: DM_semi-struc interv.docx - [302: 302]

I think that to a certain extent my supervisors also trust me

Quotation: 86 - PD: DP_semi-struc interv.docx - [365: 365]

Uhmmm my supervisor has write…research weeks, so there is two research weeks; one in the first semester, one in the second semester. And in that week she avails herself, early mornings we basically sit together with our laptops and when you get stuck you go to her and she helps you and then you continue. So in those weeks she normally gets quite a lot of work done because she is available you can go to her. It is not like you have to wait mail a piece, wait for the feedback. You go, you immediately get feedback and you can continue writing. So then that is only for PhD students so yes

Quotation: 88 - PD: DP_semi-struc interv.docx - [219: 219]

Yes face to face, we normally make appointments based on a timeline that we have and the appointments will never be more than a month apart. So even if we just discuss progression in terms of reading work or yes but yes we will see each other once a month.

Quotation: 90 - PD: DP_semi-struc interv.docx - [413: 413]

nd the uhmm the supervisor, although I realise the supervisor is almost like a dance partner that goes through all these processes with you. So even though I wouldn't put the responsibility on the supervisor I do feel like you won't really be able to dance if the supervisor is not a part of…yes…of …yes I suppose as a student you have to make the supervisor part of the process and yes.

Quotation: 28 - PD: DPSG_semi-struc interv.docx - [148: 148]

For me, one shouldn't be dictated on what to write and how to write.

Quotation: 30 - PD: DPSG_semi-struc interv.docx - [152: 152]

at some stage she would say I'm diverting, I shouldn't engage too much into politics, but for me it was my opinion that what I was writing about was relevant to what I was writing and to my topic. You know the supervisors are there to guide you, but they shouldn't channel you, because then you end up doing what they expect you to do and for you, for me that's not learning, that's education.

Quotation: 35 - PD: DPSG_semi-struc interv.docx - [601: 601]

Right through the beginning and the early stages of writing. I mean even now, we still discuss some of the things,

Quotation: 44 - PD: DPSG_semi-struc interv.docx - [1084: 1084]

Even if they wished to try and have a certain voice, but if the person has been a scholar throughout his life, being in an academic environment his views, to a large extent, he will be influenced by professor who and who's voice. Because, you know, it is easy to rub off onto him.

Quotation: 10 - PD: DS_semi-struc interv.docx - [111: 111]

.It can play a big role in how your voice comes out in your writing.

Quotation: 11 - PD: DS_semi-struc interv.docx - [115: 115]

Uhm... not, when it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are there to be guided. You are taught and they are nurturing a level of growth, therefor in that aspect authorial voice would, in my opinion fall very much on my supervisors and then later on, on the examiner

Quotation: 14 - PD: DS_semi-struc interv.docx - [117: 117]

but I think it has been nurtured through your growth in academics. If I look back on my second year assignment, I see so much that I have grown from to where I am now

Quotation: 15 - PD: DS_semi-struc interv.docx - [119: 119]

So I do believe that your personal voice does grow with, with the academic push.

Quotation: 32 - PD: DS_semi-struc interv.docx - [244: 244]

And we discuss that face to face and sometimes in meetings, we have one now on the eleventh for two and a half hours. So... there's a lot of time spent with each other.

Quotation: 41 - PD: DS_semi-struc interv.docx - [5: 5]

bring something new to the table in the academic field and for that I think, negotiating with your supervisors.

Quotation: 42 - PD: DS_semi-struc interv.docx - [7: 7]

So...I think everything between a supervisor and a student needs to be harmonious, but also kind of sounding board effect of your ideas against their ideas and then you build something from that.

Quotation: 53 - PD: DS_semi-struc interv.docx - [733: 733]

then if you can, if you have one person who will engage in an academic manner with you to, to discuss it as like a friend or uh... your supervisors. I really do believe you grow. Th- there's no way you can stay stagnant in that.

Quotation: 58 - PD: DS_semi-struc interv.docx - [817: 817]

They, they do encourage, but also they do... taper it in. It's not about your memoirs or your ranting or... it's not about you. You will bring part of yourself into it, but at the end of the day it's still an academic paper and you're... you can have your say, but keep it to ... a minimum

Quotation: 62 - PD: DS_semi-struc interv.docx - [863: 863]

I think everybody is unique, and every reader is unique, and every supervisor is unique and it has to be every symbiotic relationship between student and supervisor or supervisors.

Quotation: 63 - PD: DS_semi-struc interv.docx - [893: 893]

I will be guided by my supervisors in how much I can express and how much should be left to the reader's discretion of... coming to a conclusion.

Quotation: 65 - PD: DS_semi-struc interv.docx - [895: 895]

I know they're very close together, but I believe that the supervisor guides you and though you

can question something and certain things will be left un-... you know where... I would keep it like that, at the end of the day they are there for the purpose of guiding and teaching...

Quotation: 69 - PD: DS_semi-struc interv.docx - [437: 437]

we usually, my professor holds seminars for the students, the Masters students. Every now and again I do sit in on them just to refresh a, an aspect that he's touching on..

Quotation: 77 - PD: DS_semi-struc interv.docx - [512: 512]

supervisors become your... your guiding post. They, they're not there to do the work for you; they are there to... to be critical, to in some cases judge what you've done, but also to critically... explain something and to help you grow so you can see where you're sh- you're falling short.

Quotation: 79 - PD: DS_semi-struc interv.docx - [109: 109]

Okay. Firstly it's... that one can be two sides. It depends who your supervisors are. If you have supervisors who negotiate with you, who are open, who inspire you and, and want to bring out you in your PhD, yes, I think you have a voice. You can't not have a voice and write. We are not blank slates. So, you will always have fissions of yourself through your research. But, on the other side, if you have a supervisor that can be quite difficult or is stuck in their way of thinking, they do start squashing how you... you don't write for yourself anymore, you write to please the supervisor or the other. And... I think that can be... it's, it's a double sided blade

Quotation: 35 - PD: DSW_semi-struc interv.docx - [353: 353]

Yes ja it wasn't necessary up to now

Quotation: 41 - PD: DSW_semi-struc interv.docx - [699: 699]

I think maybe here the supervisor can come in, and asking you the 'so what'? Question, in other words what is your contribution? How do you interpret it? What do you make of this list of A, B, C, D and E? Because I will interpret it in a certain way, you will interpret it in a certain way.

■ **Code: 2 ENABLERS: symbiosis/symbiont: co-construction(s)**

Quotation: 29 - PD: SD_semi-struct interv.docx - [451: 451]

Right at the beginning. And I also got a checklist; I think it's from your department, for master's' and doctorates.

Quotation: 37 - PD: SD_semi-struct interv.docx - [843: 843]

I think in a typical informal sort of discussion. What I suggested in the beginning – the study leader and the student etc.

Quotation: 40 - PD: SD_semi-struct interv.docx - [861: 861]

I think they do that well, because I think we give them a lot of attention, especially on feedback. It's actually one of the starting points when we start discussing, I say: What do you expect will you come to? And if that argument is very clear for the student, then they know what to focus on in their study; and then they've got this broad umbrella sort of view in our field – from the beginning, right to the end. Then they summarize everything – from the beginning to the end and then it's a strong voice. I think they do that well.

Quotation: 51 - PD: SD_semi-struct interv.docx - [553: 553]

it is the supervisor's responsibility of referring that student for academic writing. And I think the supervisor is also responsible to give written feedback on the type of stuff that we talked about: "Here the sentence is not clear; explain yourself.

Quotation: 17 - PD: SH_semi-struc interv.docx - [223: 223]

Some people, perhaps people who are a little more reserved, you will have to take the person from point A to B to see to develop this personal voice. The person will almost be a little scared to put his or her views on paper, even at doctoral level. Whereas other people, or in the case of some other doctoral students, it will be more spontaneous

Quotation: 26 - PD: SH_semi-struc interv.docx - [857: 857]

Okay, yes I think that as part of the supervision one should... okay obviously look at trying to get more flesh to the bones, if I can put it that way. If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in. And that's why the evaluations are so important and that ideally if you have brilliant student, the

not so brilliant student will write the hard facts in the 80% portion of the doctoral thesis and if there's evaluation and you will have to push the student to get that evaluation, will then be I n the final chapter.

Quotation: 45 - PD: SH_semi-struc interv.docx - [428: 429]

Do you discuss these guidelines with them? If yes, at which stage in the process of thesis writing?

Participant: It's not necessary.

Quotation: 57 - PD: SL_semi-struc interv.docx - [593: 593]

Yes I do, and that is one of the joyous things of supervising – if you find that. I think it comes back to…if you see that they have really; that some of the material have touched them; and it's loosen things in them; and they come in with an argument – it's not just "so and so said" and "so and so said", it becomes an argument. Also, if you see growth in their…

Quotation: 58 - PD: SM_semi-struc interv.docx - [436: 436]

Uhm no, I guess I've been lucky up to now. My doctoral students I didn't feel there's sort of a problem with the writing style. They struggle to sort of get to what content they should be expressing, but no I don't feel that I want to tamper with.

Quotation: 69 - PD: SM_semi-struc interv.docx - [958: 958]

Ja, it's difficult. I think that it's an aspect of supervision, but I don't think that it can necessarily be isolated effectively, because it's so discipline bound, so content specific and so context specific. I think that it's a dimension of becoming a mature academic, you know, as you read.

Quotation: 71 - PD: SM_semi-struc interv.docx - [959: 960]

Students can be awaken to it?

Participant: Yes, definitely, but then by the supervisor I would find.

Quotation: 73 - PD: SM_semi-struc interv.docx - [964: 964]

I don't think that the development of voice can be isolated from the supervision process as it takes

place. I think it should be an organic whole.

Quotation: 76 - PD: SM_semi-struc interv.docx - [993: 993]

And if you have it, because how do you absorb the other academic ideas? By reading them and understanding them so surely if you can express an idea in conversation with your supervisor, then by the same time you should be able to convey it in writing.

Quotation: 89 - PD: SM_semi-struc interv.docx - [572: 572]

I think that the relationship with the supervisor is the most important area where authorial voice develops, because you are in dialogue with your supervisor and you receive the supervisor's feedback on your work and while they may not explicitly refer to voice you read what they had a problem with and sort of subconsciously, I think, you realise "Oh, I shouldn't have put it this way", "This is not clear to my reader". So, I think that that relationship between supervisor and student is the space where authorial voice happens

Quotation: 90 - PD: SM_semi-struc interv.docx - [574: 574]

I think it will be difficult for a student to develop an authorial voice with a poor supervisor,

Quotation: 10 - PD: SP_semi-struc interv.docx - [196: 196]

I find that most students struggle with developing a spontaneous voice. I start noticing; once I start becoming a devil's advocate in the supervision process with them; then it's like thinking aloud – and then all of a sudden they start unpacking their thoughts. I unpack my thoughts, and the puzzle pieces of the box are thrown out, and we start to – if I may use the metaphor: rebuild the puzzle with a new picture - and there is a different picture. So I think that the devil's advocate in the research process develops this spontaneous voice, and they become aware of what they are also thinking. They're hearing themselves aloud; and so they need to start hearing themselves aloud, voicing their authorial voice.

Quotation: 23 - PD: SP_semi-struc interv.docx - [95: 95]

So I am always aware that there is a psychology in the process of supervision, there is a psychological process.

Quotation: 46 - PD: SP_semi-struc interv.docx - [752: 752]

I think it depends on the personality, the paradigm and the epistemology of the promoter as well; and that rubs off on the student; and that gives the student a carte blanche or not

Quotation: 47 - PD: SP_semi-struc interv.docx - [753: 754]

it's really initiated you think by the supervisor?

P: I think so much by their personality; by their personality style; by their outlook on life; their own philosophy in life; their own epistemology; their own view of reality.

Quotation: 49 - PD: SP_semi-struc interv.docx - [763: 763]

Yes, I do – I'm always in the role of Devil's advocate, so I always towards the end start saying "Listen but what do you feel; what do you think; how do you liaise and dialogue with all of this? What is your reflexivity on this, your critical thought on this?" So yes, the devil's advocate role comes in, especially towards the end. That's where I push them to stand up for themselves.

Quotation: 27 - PD: SPSG_semi-struc interv.docx - [37: 37]

So each time I pull them back and tell them but go back to your research proposal that is your starting point. So it maybe that they are still in their own sense not clear enough on what they want to do in their proposal

Quotation: 51 - PD: SPSG_semi-struc interv.docx - [360: 360]

Yes, we have the research seminar except now for the beginning of the year for the masters. I usually invite the PhD as well for the research seminar. The research seminar takes place in July and it is more or less actually focused on the masters degree students and it is focused on the research methodology

Quotation: 39 - PD: SS_semi-struc interv.docx - [203: 203]

But as I have said earlier: sometimes it happened that the level or the quality of the language is so poor that you can't even get to that higher level of supervision.

Quotation: 52 - PD: SS_semi-struc interv.docx - [129: 129]

It's a skill that happens over time, and it usually happens in close collaboration with more senior

people, with more senior colleagues and so forth.

Quotation: 62 - PD: SS_semi-struc interv.docx - [680: 680]

Yes sometimes I do detect an improvement, especially towards the end of the study -I think the more they write; the more feedback they get back on their writing and on what they're writing, the more they are becoming used to the idea that they should change the style of wording; or they should rephrase certain arguments in a different way, and better substantiate certain statements –

Quotation: 70 - PD: SS_semi-struc interv.docx - [765: 765]

Yes I think so; you can give them broad pointers, and perhaps an example of a successful thesis where it has been done – which is something that I quite often do. If I think the student struggles to write the first chapter for instance, I will take one of those masters or PhD thesis and give them a practical example and see; look at the structure and the style, and the systematic approach, and the cohesion of this chapter; so that you get an idea of how it is done. And then continue…; so yes I think that is the way in which…; you can provide these pointers and these brief frameworks for them.

Quotation: 55 - PD: SSW_semi-struc interv.docx - [930: 930]

but one has to be persistent and consistent in pushing them, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

Quotation: 65 - PD: SSW_semi-struc interv.docx - [1079: 1079]

Yes I think it can, it's just going to take perhaps more time and perhaps we need more specific guidelines, because the way I'm doing it is perhaps not always... that is I very often that I from own experience and not so much from scientific writings on this. So it's your own experience, your own training you have

Quotation: 67 - PD: SSW_semi-struc interv.docx - [1081: 1081]

and then I think what needs to happen is that then the student gets back, the study supervisor must help...

Quotation: 73 - PD: SSW_semi-struc interv.docx - [627: 627]

That's right, the little induction, giving some guidelines even I have a section on how do you write an introduction

Quotation: 4 - PD: DH_semi-struc interv.docx - [87: 87]

Yes, I think it develops spontaneously but also if you are assisted by the supervisor.

■ **Code: 2 ENABLERS: writing guidance(d)**

Quotation: 45 - PD: DD_semi-struc interv.docx - [306: 306]

he did give me a book to read sort of earlier

Quotation: 46 - PD: DD_semi-struc interv.docx - [313: 313]

No, no we didn't have any formal discussion about how to write.

Quotation: 19 - PD: DH_semi-struc interv.docx - [241: 243]

Okay, the guidelines on language?

Interviewer: Yes, language and style you know referencing, language style, does he give you guidelines or?

Participant: Oh no, no.

Quotation: 26 - PD: DL_Semi-struc interv.docx - [381: 381]

No, (inaudible 24:40) our workshops on writing

Quotation: 28 - PD: DL_Semi-struc interv.docx - [392: 393]

Does your supervisor discuss guidelines with you? If yes, at which stage in the process of thesis writing?

Participant: No.

Quotation: 31 - PD: DM_semi-struc interv.docx - [697: 697]

Very few... can see there's been some good construction, some good design and some good

sources and some good sources about writing, about achieving a... and I keep on coming back to the logical flow

Quotation: 55 - PD: DM_semi-struc interv.docx - [418: 418]

I think there were two generic documents that they sent out. It was not much about writing style guidelines; it was more a postgraduate guidelines with everything from formatting to where the paragraphs should be indented and whatnot and the line spacing and the size of the More technical kind of things and then a reference style, yes.

Quotation: 56 - PD: DM_semi-struc interv.docx - [418: 418]

But what I know about writing is from books that I've read, books, academic books, Creswell, Johan Mouton they all tell you, they all give you, they don't tell you they give you a good advice about how to write and how to write a ,but most of them in both languages, because writing is writing it doesn't matter what language you write. A good writing style are the same no matter what language you write what you are writing

Quotation: 42 - PD: DP_semi-struc interv.docx - [751: 751]

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it.

Quotation: 57 - PD: DP_semi-struc interv.docx - [301: 301]

We do have in the APA, we do have guidance on language and writing and writing style and we adhere to the APA writing regulations for our post grad studies. And she has also or she gives all her PhD students a list of resources that is available at the university like the write site and so forth that students can use

Quotation: 66 - PD: DP_semi-struc interv.docx - [301: 301]

We do have in the APA, we do have guidance on language and writing and writing style and we adhere to the APA writing regulations for our post grad studies. And she has also or she gives all her PhD students a list of resources that is available at the university like the write site and so forth

that students can use. I haven't used it though.

Quotation: 33 - PD: DPSG_semi-struc interv.docx - [581: 581]

Only on content. Not necessarily on style or language.

Quotation: 34 - PD: DPSG_semi-struc interv.docx - [585: 585]

there is a guide for governance that we use

Quotation: 35 - PD: DPSG_semi-struc interv.docx - [601: 601]

Right through the beginning and the early stages of writing. I mean even now, we still discuss some of the things,

Quotation: 46 - PD: DS_semi-struc interv.docx - [375: 375]

his year not so much. In my Masters yes, they, they were really, they were guiding me on how to approach the reader

Quotation: 48 - PD: DS_semi-struc interv.docx - [381: 381]

And... uh... he has never given me a, a reference book or, you know, a language book on how to work.

Quotation: 49 - PD: DS_semi-struc interv.docx - [383: 384]

Does your supervisor discuss guidelines with you? If yes, at which stage in the process of thesis writing?

Participant: No. No.

Quotation: 33 - PD: DSW_semi-struc interv.docx - [346: 346]

No not really I think

Quotation: 36 - PD: DSW_semi-struc interv.docx - [136: 136]

But I think it started there but he also was a wonderful teacher and awakened that thing for language in us. I knew that the hidings were not really necessary but I think it started there, to be

very, very punctual when you are writing. And to think about your writing and I also did a lot of reading as a young child I read a lot of books in Afrikaans also very old books 1940's 1930's

Code: 2 ENABLERS: writing guidance(s)

Quotation: 28 - PD: SD_semi-struct interv.docx - [450: 450]

es I do. I've used, apart from the stuff that we develop, I've found this, very interesting – it is a writing guide from the university of Pretoria, and one from Tswane University. It is two guidelines telling you exactly what the difference is between a master's and a doctorate, etc., etc.; and what methodology you should do; the format; everything up till referencing – how you do that.

Quotation: 54 - PD: SD_semi-struct interv.docx - [553: 553]

if you give Mouton's book on methodologies to a student, it's a book this thick, and it confuses them.

Quotation: 44 - PD: SH_semi-struc interv.docx - [424: 424]

We've got a guide as far as technical, in other words footnote technique is concerned and sources, but not as far as language is concerned.

Quotation: 56 - PD: SM_semi-struc interv.docx - [433: 433]

I don't actually give them writing guidelines no

Quotation: 42 - PD: SP_semi-struc interv.docx - [381: 381]

Yes we do. We provide them with APA booklets; which is the American Psychological Association's stylistic format, so they do get information on that. And when it comes to the language side; I usually brief them on how, in psychology, language is used

Quotation: 30 - PD: SPSG_semi-struc interv.docx - [292: 294]

Uhmm…we send the documentation that you provide from the school…from the…

Interviewer: Post-grad school

Participant: Yes, there is nothing really else except we also ask them if they can, they can attend

the post-grad workshop in that sense as well.

Quotation: 31 - PD: SPSG_semi-struc interv.docx - [296: 296]

I provide it, if they need discussion I mean I will discuss it but I mean at this stage I do not remember or recall if there was some sort of discussion on it as such. What the discussion was about was the referencing style and how to quote out sources and those kind of things

Quotation: 59 - PD: SS_semi-struc interv.docx - [317: 317]

No, they get guidelines on references; reference style and so forth; but not particularly on language and style

Quotation: 49 - PD: SSW_semi-struc interv.docx - [497: 497]

It's more referencing guidelines and on language per se not that much apart from perhaps putting them in contact with like the postgraduate school if there is something or any other workshops that we know about, but in general not realty, now thinking about it. It's more technical things referencing, but not language per se.

Quotation: 51 - PD: SSW_semi-struc interv.docx - [508: 508]

Yes, in the beginning then we ourselves we, especially if two or three PhD candidates at one time registering then we have a little workshop sometimes.

■ **Code: 3 IMPEDIMENTS: abstractness: metaphors(d)**

Quotation: 2 - PD: SH_semi-struc interv.docx - [650: 650]

Sometimes I could swallow another person's voice, in other words be a follower of that particular voice, but the ideal is to have, to develop your own voice.

Quotation: 32 - PD: DH_semi-struc interv.docx - [772: 772]

I think it is very, very important they should be made aware of it. I mean it is part of servicing, otherwise we will have a photocopy of other people's work

Quotation: 1 - PD: DM_semi-struc interv.docx - [269: 269]

That is the voice, almost robot-like. It still is a voice

Quotation: 2 - PD: DM_semi-struc interv.docx - [269: 269]

it's almost like an abstract painting versus a beautiful barock or expressionistic painting.

Quotation: 33 - PD: DM_semi-struc interv.docx - [552: 552]

at the end of the day you are still the person building the house, you are still the architect

Quotation: 38 - PD: DM_semi-struc interv.docx - [562: 562]

in that case your voice is the foundation, your voice is the skeleton and then you fill it up with meat etc. from other people.

Quotation: 1 - PD: DP_semi-struc interv.docx - [431: 431]

For me it was almost like a carpet that gets weaved with other people giving input, you building your input on that then getting input again, you building on that

Quotation: 2 - PD: DP_semi-struc interv.docx - [526: 526]

make sure that the person can understand what you have written, that there is a golden thread

Quotation: 3 - PD: DP_semi-struc interv.docx - [283: 283]

they often talk about the golden thread so that is difficult. And then making sure that you only…yes you only keep it concise enough so that you do not lose the reader in all of that, yes

Quotation: 1 - PD: DPSG_semi-struc interv.docx - [911: 911]

how each link to each other, obviously you have to read it, but you can see there's that golden thread sort of

Quotation: 1 - PD: DS_semi-struc interv.docx - [773: 773]

It's somehow... uh... the words I choose to describe something and how I try and formulate a sentence... uh... it's kind of... it's become very automatic, kind of like driving a car. You know

you're doing it, but you're not aware really that you're doing it.

Quotation: 1 - PD: DSW_semi-struc interv.docx - [479: 479]

So then you actually use, hopefully not abuse the voices of others then to show your voice, to develop your voice. In other words then you are standing on their shoulders.

Quotation: 2 - PD: DSW_semi-struc interv.docx - [770: 770]

because if you don't have your own voice how will then do you convey your unique message, your unique findings. Then it becomes just like a newspaper report

Quotation: 3 - PD: DSW_semi-struc interv.docx - [594: 594]

It must be clear, it must be aligned, that is also cliché that golden thread must be there.

Code: 3 IMPEDIMENTS: abstractness: metaphors(s)

Quotation: 1 - PD: SH_semi-struc interv.docx - [271: 271]

I think in any kind of, you know, academic or scientific investigation. It is like they say standing on the shoulders of giants and then you build onto that.

Quotation: 3 - PD: SH_semi-struc interv.docx - [665: 665]

I will have to decide okay, I can take this student to that level and this student for what ever reason has a very faint voice. In other words it is not possible, it is not really possible for this student to really develop an own voice

Quotation: 4 - PD: SH_semi-struc interv.docx - [857: 857]

obviously look at trying to get more flesh to the bones, if I can put it that way. If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in

Quotation: 42 - PD: SH_semi-struc interv.docx - [1190: 1190]

I will not pass it if there is not a clear voice. It might be a faint voice, but there must be a voice.

Quotation: 1 - PD: SL_semi-struc interv.docx - [472: 472]

Nobody creates anything new out of thin air; so I think it's always, your own ideas always stand on the shoulders of other ideas; so you have to acknowledge that. Your voice becomes the way in which you place these authors

Quotation: 2 - PD: SL_semi-struc interv.docx - [68: 68]

But to me, even if you can write well – if you don't have something deep to write about – well then maybe it's still good voice but shallow voice,

Quotation: 1 - PD: SM_semi-struc interv.docx - [606: 606]

"Well, you have to do a lot of ass covering in your doctoral thesis that you don't do when you publish from it". So, I think that you're right in saying that a doctoral student needs to defer to authority more.

Quotation: 1 - PD: SP_semi-struc interv.docx - [14: 16]

APA, which stipulate a more positivistic type of approach; with specific rules and regulations as to the layout, the wording, being careful of being gender bias, being politically correct. But they become overly aware of what not to do, instead of just having the carte blanche of writing what they want to say, and what they think, and what they feel.

R: Very interesting, that you are put in an almost strait jacket for APA, I didn't realise that.

P: That's a nice metaphor – a strait jacket, for sure.

Quotation: 2 - PD: SP_semi-struc interv.docx - [233: 233]

I call it "academic prostitution" – you academically have to prostitute yourself, and sell yourself as well - and that's where your voice comes in.

Quotation: 11 - PD: SP_semi-struc interv.docx - [196: 196]

and then all of a sudden they start unpacking their thoughts. I unpack my thoughts, and the puzzle pieces of the box are thrown out, and we start to – if I may use the metaphor: rebuild the puzzle with a new picture - and there is a different picture

Quotation: 20 - PD: SP_semi-struc interv.docx - [16: 16]

a strait jacket

Quotation: 55 - PD: SP_semi-struc interv.docx - [817: 817]

It will most likely be a window dressing authorial voice; not the authentic authorial voice.

Quotation: 1 - PD: SS_semi-struc interv.docx - [687: 687]

And I think the main question that you have asked right at the early stage should run like a golden thread throughout the entire argument.

Quotation: 2 - PD: SS_semi-struc interv.docx - [706: 706]

I think probably in the final stages where the summary and the recommendations are written, because that is the stage where the student is forced to stand on his own legs and not to rely that much on literature

Quotation: 1 - PD: SSW_semi-struc interv.docx - [104: 104]

Otherwise it is merely a compilation of putting things together like building a wall without the cement or the water between; you're just putting the bricks on one another and then with the first push, the first argument, the first question that will be posed to you that brick wall will fall over. So, that is for me the voice

Quotation: 2 - PD: SSW_semi-struc interv.docx - [695: 695]

books in fact are your masks, "I don't see you, I want to hear your voice, where are you? You have to be in control and... " ja. "Be the master of all of this."

Quotation: 3 - PD: SSW_semi-struc interv.docx - [695: 695]

it is just a summary of... and that is not, that is compilation as you have said. I don't hear the composition, I don't hear the music, I don't see you as the director, I don't hear your voice

Quotation: 4 - PD: SSW_semi-struc interv.docx - [695: 695]

"I don't see you, I want to hear your voice, where are you? You have to be in control and... " ja.

"Be the master of all of this." They have to... "You have to compose a new piece of music."

Quotation: 5 - PD: SSW_semi-struc interv.docx - [998: 998]

Even if it's just a little squeak, they really have to come up and we expect it right through they have to even if it's just a paragraph where you can hear them, their little voice, because this is what it's all about.

Quotation: 6 - PD: SSW_semi-struc interv.docx - [188: 188]

That's right, yes. I think it's like with music, I mean you have these people who are natural (unclear), they can just play, they become one with the piano, they become like in research they become one with the study, the text, the content.

Quotation: 19 - PD: SSW_semi-struc interv.docx - [102: 102]

It's like a big orchestra; you are the director so you have to be able to get them going, getting them to converse with one another, talk to one another, but at the end of the day you have the voice, you are sort of I don't want to say

☐ **Code: 3 IMPEDIMENTS: background(d)**

Quotation: 33 - PD: DS_semi-struc interv.docx - [295: 295]

Look I was raised where I couldn't speak a word English till the age of six and then my mom sent me to an English school. It was very challenging and I battled a lot and even coming to UFS in my honours year I sometimes fell a little bit short in where I should have been already, but... I'm the person that, I will work twice as hard to achieve something that someone will work quickly through.

☐ **Code: 3 IMPEDIMENTS: background(s)**

Quotation: 7 - PD: SD_semi-struct interv.docx - [180: 180]

It develops, that is why I think it is difficult for young people to have an authorial voice because they might not have all the experience yet, in the field of study. Because it is such a broad field of study. But I think it develops later on.

Quotation: 18 - PD: SL_semi-struc interv.docx - [300: 300]

Different students battle at different places – some would have… I mean there's also the discussion to the whole thing about cultural differences in writing; students writing literature, the conceptualizations. And then, they sort of give me at PhD level what everybody else has said, but no voice, And then I talk to them about voice, then they say but, "No in the French tradition, voice doesn't come through so strongly. We sort of hint poetically at the end what we wanted to say. I haven't figured that out yet, and I've had now two or three students with French backgrounds. The French write…; the English tradition is very direct, and "I think this" and "I disagree with this". The French apparently has a more poetic tradition – where they go about things, and then at the end have a sort of very polite poetic… I'm not yet sure whether I can believe that, but that's…well I've had more than one. There is two students claiming tha

Quotation: 21 - PD: SP_semi-struc interv.docx - [95: 95]

I find that they struggle with the acclimatisation or the dovetailing of their academic career or scholarship career with their private life. So for me, a lot of challenges lie in lifestyle adjustments.

Quotation: 62 - PD: SSW_semi-struc interv.docx - [974: 975]

Participant: As I've said I think sometimes it's because they haven't... they don't have the experience, they are very young still, they have just finished they perhaps did their undergraduate training, the four years then they have worked for a year or two then they did their masters and now like this young colleague coming, she's twenty-three, twenty-four. She is coming to see me this morning and she wants to start with her PhD and one of my questions will be why now? Why not wait? So I usually have a lot of questions: Why do you want to do research now? Why on this topic? Where does it come from? So we reflect usually very much before hand. It very often, especially in social work, their experience is limited, their experience in the field is limited. They haven't read, because that is for me as a teacher, as a scholar, as a social worker name it whatever you have to get it on reading, reading, reading, reading, reading, so that between all this that you can start making your own musi

■ **Code: 3 IMPEDIMENTS: Dis Spec requirements(d)**

Quotation: 17 - PD: DH_semi-struc interv.docx - [22: 22]

hat means I have to use the sources like the secondary sources as well as the primary sources.

Going to for example the archives around the country and obviously also doing oral interviews.

Quotation: 18 - PD: DH_semi-struc interv.docx - [24: 24]

I can't even say that I will be late or that…but we have agreed, I can't even say but the chief… but we agreed. If he says no I am attending to "Gutla " a court for example that is an issue, there is a funeral I just heard about it, it is one of my people and so forth. Therefore it is not possible today even though we made an…

Quotation: 38 - PD: DL_Semi-struc interv.docx - [871: 871]

Yes in some disciplines for example they will say even the students themselves will say they do use it, it is okay. So it has also to be clarified to the students that certain faculties or certain disciplines don't use voice.

Quotation: 40 - PD: DL_Semi-struc interv.docx - [883: 883]

Yes, I have asked if I can use 'I' at this stage and then I was discouraged because of the abstractness of the theory. I think you can only say 'I' once you have applied it in your own data, then you can have something you know strong based on…to say 'I'.

Quotation: 8 - PD: DM_semi-struc interv.docx - [137: 137]

As I said from experience, the biggest (unclear) [difference] will always be between qualitative and quantitative writing (unclear)... the respondent would write is so much more narratively personal and then it turns up your different disciplines if you read ... (unclear)... on a medical subject in medical science.

Quotation: 12 - PD: DM_semi-struc interv.docx - [139: 139]

I personally think, even as a musician I think it's highly overdone sometimes in the art, but I think that is the intake and the influence of my business background, were we do sort of try to keep things a little bit more formal, strictly personal when it comes to "I" or "we" or whatever everything is just write it

Quotation: 18 - PD: DP_semi-struc interv.docx - [431: 431]

in specific areas you will either oppose a specific voice or you will go accord, go in accordance

171

with that voice. So I definitely think that there are certain areas when that does happen, but frequently especially in the literature part of the study you often just express the other voices uhmm without necessarily positioning yourself in that context.

Quotation: 27 - PD: DP_semi-struc interv.docx - [561: 561]

Maybe there is a different sort of criteria when you evaluate and when you do it yourself. I haven't considered this very carefully I think because this year way the first year that I was involved on an honours level evaluating. But maybe as time goes by it is something I will look at but I definitely allow my graduate students much more writing freedom than I allow myself when I write my PhD.

Quotation: 28 - PD: DP_semi-struc interv.docx - [564: 564]

But I think for me it is just this is a PhD it must be very academic, it must be very high quality, very high standard. This is a student that is learning to write you know you need to encourage them throughout, it is probably something like that.

Quotation: 64 - PD: DP_semi-struc interv.docx - [7: 7]

I think psychology is very versatile because it has got the practical component which you use out in the field with your patients or your clients. But it also has the academic or the research component which does not necessarily work with the specific population. But I do think what we do in psychology needs to have some practical resonance within the industry if I may say it like that, the practise.

Quotation: 27 - PD: DPSG_semi-struc interv.docx - [5: 5]

So for me a PhD thesis it's more about bringing that positive change in a society. In the other sciences it might be different, because it's more maybe in terms of biological studies and so on. So than specifically in social sciences it's got to bring the difference in the lives of the people.

Quotation: 22 - PD: DSW_semi-struc interv.docx - [486: 486]

Yes I think in my discipline you will immediately get the 'so what'? question. So uhmm A says this, B says that, C says that but so what? What about this? What do you make of it? How do you in a context of your study interpret this information? So this will not be satisfactory just actually to list a lot of different voices. So then the question will be 'where is your voice'? Or the 'so what'?

question so what, what about this now?

▪ Code: 3 IMPEDIMENTS: Dis Spec requirements(s)

Quotation: 13 - PD: SD_semi-struct interv.docx - [610: 610]

QUESTION WAS DIFFICULT OR NOT WITHIN SUPERVISORS' UNDERSTANDING – interdisciplinarity of text did not work, and it was presented out of context – thus varying answers]

Quotation: 30 - PD: SH_semi-struc interv.docx - [870: 870]

I mean this is a big problem with our first year students. "I", you said I must give my opinion and now you tell me to explain that to them. No, it has to do with one's approach towards the past. We stand back.

Quotation: 31 - PD: SH_semi-struc interv.docx - [872: 872]

You stand back and when you stand back you are... it's not me in there, it is me standing back and I'm looking at, I'm evaluating from a distance. It's like... who was it who said? Was it Lenin when they asked him about his views on French revolution? And he said and it was more than a hundred years after he said it... the time and space, space of time since then is too short, I mean we need more perspective

Quotation: 41 - PD: SM_semi-struc interv.docx - [993: 993]

es, so that's for me inseparable. I find it difficult to imagine a student who, you know, understands the literature that they had read perfectly, who has a wonderful contribution to make, but can only not express it. You know, I... and I think this differs from discipline to discipline, because of course this is now for me bound up with my sense that there's no transparent writing, there's no transparent reporting of something that is separate from that language in which you express it. So, I think that if you can't express it I don't think that you have the idea

Quotation: 8 - PD: SP_semi-struc interv.docx - [149: 149]

I am speaking specifically from my field of psychobiography; in psychobiography you need to have a voice, and there needs to be an authorial voice. However, there is also a bit of a recipe in psychobiography: in the beginning, the authorial voice needs to be silent; and you need to have the open mindedness and the therapeutic ability to just encounter with your literature; to just liaise

with the literature. To just absorb the literature and the facts that are out there, and to keep your voice a bit quiet and silent in the beginning. Then to do your data analysis, and once that has been done and the findings have been stated, that's where your voice now can be heard; and that's where you cartwheel back, and discourse back into the literature; the previous findings; the previous research - and that's where I like to hear the authorial voice. So in the beginning it is a bit of silence – you're just admiring the voices and the authorial voices of others – and then as you find your findings and cartwheel them back

Quotation: 15 - PD: SP_semi-struc interv.docx - [6: 6]

psychology is always said to be the most scientific of the humanities; the most humane of the sciences. So we fall between the gaps of science and social constructivism – which sometimes make it a double god that you have to serve. And therefore we have a leg on both sides of the positivistic paradigm; but also on the more narrative social constructivist type of paradigm – which gives us a type of schizophrenic existence. But in all my PhD's, I think they have managed - for me, I think a good PhD – the ability to bring together those two bills.

Quotation: 19 - PD: SP_semi-struc interv.docx - [14: 14]

And also, what we have in psychology is what we call the APA stylistic approach. Which is seen like the Bible of stylistic styling. And everything has to be pedantic and done to the letter. So that can become quite a bit of a frustration because it forces a student to be so careful as to how they state things, that it dampens their creativity. Because now they need to write according to the rules of the APA, which stipulate a more positivistic type of approach; with specific rules and regulations as to the layout, the wording, being careful of being gender bias, being politically correct. But they become overly aware of what not to do, instead of just having the carte blanche of writing what they want to say, and what they think, and what they feel.

Quotation: 26 - PD: SP_semi-struc interv.docx - [517: 519]

You've referred earlier to the writing of the literature review; you said that there they have to stand back – not so much of a voice.

18 P: Become more of an observer, and just report. In Psychology, especially in psychobiographical studies; they need to listen to other authors voices first and state them as well; state other findings and be a bit more passive. And they are not yet there bringing their voice into

the picture.

Quotation: 61 - PD: SP_semi-struc interv.docx - [614: 614]

Yes, we definitely are, and that usually only happens unfortunately again either towards the end of the… either the article or the thesis, not earlier on. So there is a silence, a passivity of voice throughout and towards the end there is the enlightenment, and you have the freedom and the opportunity to voice. And that's mostly the recipe that we follow in psychology.

Quotation: 62 - PD: SP_semi-struc interv.docx - [616: 616]

There could be a little section – I find it more and more in my students these days – in chapter one; instead of having a conclusion, before they start with chapter two they have a little section on "my personal passage". And then they explain to the reader, this is why in their personal capacity, they became interested in the research. This is actually what they want to get from the research; this is what they would like the reader to hear from them as well. So there is a bit of a scope; a window – a small little window to just quickly voice.

Quotation: 63 - PD: SP_semi-struc interv.docx - [618: 618]

By the discipline; very discipline specific

Quotation: 24 - PD: SS_semi-struc interv.docx - [477: 477]

Yes, I don't know if I understand exactly what is meant by this particular question;

Quotation: 45 - PD: SSW_semi-struc interv.docx - [7: 7]

They have to read into not only research, but social work research, because the focus again, there's at the end of the day of applied research, but okay also basic research. Then they have to read about social work theorists. That must also be part and parcel of this doctoral thesis. Ja and as I've said on the newest research concerning the theme or the unit of analysis, say for instance the most recent research that has been done on abused children for instance, but definitely different theories in social work. So ja in social sciences, so what is on the table furthermore what is regarded as social policy and legislation. They also have to... that must be visible, that they really are hands on, because this is what it is all about for me as a social worker teacher.

Quotation: 46 - PD: SSW_semi-struc interv.docx - [9: 9]

So, those things must be really visible. The formulation, the way they are able to sort of, how can I put it? They are able to voice it. There's a way of the writing and the way that they can argue... the reason... the alignment between what is going on outside this door or room and what is actually being done currently in research and in the field of social work, because social work is an ever-changing profession

Quotation: 47 - PD: SSW_semi-struc interv.docx - [52: 52]

Ja, in social work it is definitely the fact that the many or I would say the majority of social workers coming to study are really more, sort of, practitioners. So sometimes it is difficult to... they have a lot of practice with them so they tend to fall back on that very often. I've marked now last night a file of practical work that has been done by a student and it's really interesting the way she formulates it and that is very difficult sometimes to change. She would write... or she wrote things like "I can say with the utmost confidence that this intervention is going to work." So to bring them to a point to look at evidence based research and being able to integrate that with their experience.

Quotation: 48 - PD: SSW_semi-struc interv.docx - [56: 56]

you cannot be a good practitioner without a research focus and you cannot be a good practitioner if you... or a... you cannot be a good researcher if you don't have that sort of practice focus as well. So, definitely and then I think they underestimate what is expected in a PhD

Quotation: 15 - PD: DL_Semi-struc interv.docx - [573: 573]

I have read this paragraph and I found it quite challenging to understand, maybe because it is not my field.

■ **Code: 3 IMPEDIMENTS: EAL: language: voice(d)**

Quotation: 46 - PD: SS_semi-struc interv.docx - [68: 68]

I think it's the way that the student is able to express himself

Quotation: 37 - PD: DD_semi-struc interv.docx - [255: 255]

I think a good command of English is rather important, if I was writing in Afrikaans I wonder if I

would have had the same sort of authorial voice. Because this is my language that I am comfortable in and I am very certain about what my words mean when I say them

Quotation: 39 - PD: DD_semi-struc interv.docx - [257: 257]

But I would find it difficult to write with the same sort of authority in a second or a third language.

Quotation: 40 - PD: DD_semi-struc interv.docx - [259: 259]

I think the lack of command of English would be a barrier, you do need good command of your language. Your way of thinking is influenced by your language which is your mother tongue

Quotation: 41 - PD: DD_semi-struc interv.docx - [259: 259]

And you might be able to say sit and say yes I can see what the person is saying but it doesn't come across with the same conviction. Uhmmm yes I think a good command of English is necessary

Quotation: 10 - PD: DH_semi-struc interv.docx - [194: 194]

Well I think the authorial voice is dependent on the command of English that is….that is my belief.

Quotation: 11 - PD: DH_semi-struc interv.docx - [194: 194]

but yes authorial voice depends on the command of English.

Quotation: 13 - PD: DH_semi-struc interv.docx - [26: 26]

English for example is not my first language, it is not my mother tongue. Therefore I will say it is the sixth of the languages that I try to speak

Quotation: 51 - PD: DH_semi-struc interv.docx - [170: 170]

Language? Sometime, sometimes because he too is not…English is not his mother tongue. But sometimes he does it, even though he knows with his work as well it had to go for language editing and then…but he still also checks here and there because he is not perfect (laughs) yes.

Quotation: 18 - PD: DL_Semi-struc interv.docx - [132: 132]

Yes there is an additional barrier, because you see when you are writing…when you are reading you are not thinking in the first language, you are thinking in your mother tongue language

Quotation: 21 - PD: DL_Semi-struc interv.docx - [323: 323]

I think both, you don't need a good command of English and also to understand your work well. Yes because you know in order for you to have that authorial voice.

Quotation: 22 - PD: DL_Semi-struc interv.docx - [325: 325]

English second language? No not really if one knows what he is doing, if one knows his field very well I think you know the voice can…is not impeded by that.

Quotation: 41 - PD: DM_semi-struc interv.docx - [9: 9]

I will write something and then I will have difficulty expressing myself, I can't find the right words or so, then I would stop and first think and ask myself "what am I trying to say?" especially if you are like me in a second language, something that is not your own language

Quotation: 44 - PD: DM_semi-struc interv.docx - [360: 360]

It is linked to your language. I think if you do not have a good command of English you are going to struggle with your voice

Quotation: 11 - PD: DP_semi-struc interv.docx - [99: 99]

Uhm yet you can't have a voice without language so if you don't …if you don't put what you think into language then you will not have a voice even though you have very good ideas academically speaking. So if you don't have a good language too you won't ever have an author voice even though you might have the cognitive capacity for that.

Quotation: 14 - PD: DP_semi-struc interv.docx - [105: 105]

And for myself I think as a second language user I am somewhere in the middle sometimes where I know something but I don't know the exact right way of saying that with high impact

Quotation: 15 - PD: DP_semi-struc interv.docx - [108: 108]

178

I do think so yes, they are very close for me or very similar in aspects.

Quotation: 38 - PD: DP_semi-struc interv.docx - [253: 253]

I think uhmm it will be academically speaking, I think it will be hard to have a good authorial voice if you are not good in English. So I do think that…yes to…you at least have to have a specific vocabulary so that you can express yourself in order to have a strong academic voice then.

Quotation: 39 - PD: DP_semi-struc interv.docx - [255: 255]

but academically speaking I think that it will be really hard to have a good academic voice without proper language knowledge.

Quotation: 41 - PD: DP_semi-struc interv.docx - [261: 261]

Yes and once you have expressed it you never know whether it is falling exactly right, you know it is like you can't evaluate it as well as you could have your Afrikaans.

Quotation: 25 - PD: DPSG_semi-struc interv.docx - [529: 529]

Absolutely, the more you have a good command of English, the better you're able to... it has a huge impact on your authorial voice, because it allows you to state facts more accurately with more power, so to speak, with more emphasis and accuracy, more directly, because sometimes one wants to express themselves, but if you don't have good command of language you struggle to make a point.

Quotation: 35 - PD: DS_semi-struc interv.docx - [297: 299]

and now they're trying to link it to a language- like a word or language based sentence that will reflect accurately to another what they're feeling. So I think it can, it is a little bit... withdrawn... I wouldn't say completely independent, because they have to be linked...

Researcher: Ja...

Participant: But I do believe that... language gives you voice.

Quotation: 19 - PD: DSW_semi-struc interv.docx - [307: 307]

but when it comes to the writing then you [READER] will see but this is not this person's first language. But then it is that person's voice. So the voice is there but the person cannot develop it to the fullest

Quotation: 28 - PD: DSW_semi-struc interv.docx - [303: 303]

So by not writing your mother tongue I think you impair your voice. You know what to say but it does not come out always in the best way. Even if you went to a language editor then the…technically the language will be correct 'he is' 'you are' but that idiomatic expression it is not there and I think it hinders then your voice. So you can just then actually show the mere fact that something is missing, if you are writing your second language.

Quotation: 30 - PD: DSW_semi-struc interv.docx - [303: 303]

So by not writing your mother tongue I think you impair your voice.

■ **Code: 3 IMPEDIMENTS: EAL: language: voice(s)**

Quotation: 16 - PD: SD_semi-struct interv.docx - [387: 387]

Definitely so. Especially if you do not write in your mother tongue. If you've got to write in English then it is a big problem if it is not your mother tongue.

Quotation: 18 - PD: SD_semi-struct interv.docx - [389: 389]

To get your own voice, in "not your mother tongue", I think is more difficult than when you write in your mother tongue.

Quotation: 32 - PD: SH_semi-struc interv.docx - [366: 366]

So, thus far it has not been an issue, because my Afrikaans speaking people wrote in Afrikaans and English speaking people wrote in English

Quotation: 33 - PD: SH_semi-struc interv.docx - [366: 366]

It will definitely as far as I'm concerned, it will have a negative impact on postgraduate work if students are going to be forced to write in a second language.

Quotation: 47 - PD: SL_semi-struc interv.docx - [252: 252]

I would say as long as writing in theses is required, yes. I mean you could, may not have a good command of written English, but you can speak very well. So I you put them in front of a video recorder and you record their PhD or allow them to record it, they may make a really good presentation. But that's another ball game; so to me I can't see, I think language and conceptualization goes together unfortunately

Quotation: 50 - PD: SL_semi-struc interv.docx - [256: 256]

although not an academic language feel; and if you don't have at least a feel for language, how do you build, or what do you build on if you don't have that basis. I think I grew up with quite a natural feel for language, and I still found it difficult to write academically. I mean, my first works came back with red all over. So if you don't have that, how do you write – I don't know. And then you think…, I know of people that are senior professors, and if you see their work – they basically are saved by editors.

Quotation: 15 - PD: SM_semi-struc interv.docx - [384: 384]

but your reader will struggle to understand your voice. Your voice won't communicate unless you have a good command of English.

Quotation: 37 - PD: SP_semi-struc interv.docx - [339: 339]

I think it makes a huge difference if you are good at your language or the language that you are writing your research in. I find that the Afrikaans speaking students – including myself, when I want to publish and I want to have more of my authorial voice

Quotation: 39 - PD: SS_semi-struc interv.docx - [203: 203]

But as I have said earlier: sometimes it happened that the level or the quality of the language is so poor that you can't even get to that higher level of supervision.

Quotation: 41 - PD: SS_semi-struc interv.docx - [244: 244]

Yes, and I think unfortunately that there is a strong correlation between the two; and the reason being the fact that: if you want to be competitive you need to be able to converse fluently in English. Especially in the academic environment: if you publish continuously only in Afrikaans

journals, nobody is going to take you seriously – that is unfortunately a reality.

Quotation: 43 - PD: SS_semi-struc interv.docx - [248: 248]

I know for instance when I get a student; 95% of my students do not have English as first language. But there's a difference between having English as a first language, and not being able to properly express yourself; I think the two are mutually exclusive.

Quotation: 36 - PD: SSW_semi-struc interv.docx - [377: 377]

No I think you can have a voice, but it's going to be very difficult to put it out there in writing if you don't have a good command of English

Quotation: 38 - PD: SSW_semi-struc interv.docx - [381: 381]

It is definitely a barrier. There's no... I mean not even two thoughts about that.

Code: 3 IMPEDIMENTS: EAL: specific impediments(d)

Quotation: 49 - PD: SD_semi-struct interv.docx - [357: 358]

fix the language or do you use track changes?

Participant: Yes, I do that a lot, especially if you work with people whose English is not their first language. It is a serious problem

Quotation: 12 - PD: DH_semi-struc interv.docx - [196: 196]

It will still be there, for example with me it is there…okay according to the feedback I get from my supervisor and according to the articles I have written. It is there but I have a belief that as time progresses, I think that it will develop to a higher level than it is currently. As my command in English improves.

Quotation: 14 - PD: DH_semi-struc interv.docx - [26: 26]

English for example is not my first language, it is not my mother tongue. Therefore I will say it is the sixth of the languages that I try to speak, so that in itself can be a challenge as far as putting things in my own words

Quotation: 15 - PD: DH_semi-struc interv.docx - [28: 28]

Yes, yes when it comes to writing I have this thing that I am thinking of that I want to write it's my own thinking or my own analysis or critique of the sources that I studied or that I used and I want to put this now and critique sometimes it gives me some challenges to put it in clear English.

Quotation: 40 - PD: DH_semi-struc interv.docx - [304: 304]

Yes, especially, I will say especially the people whose English is not their mother tongue. I have also undergone training like for example there is the post graduate school, they have held numerous workshops for us and that was very, very invaluable as far as my study is concerned because it helped me a lot. Yes I attended such and I think I would recommend my students and other PhD students to attend such.

Quotation: 52 - PD: DH_semi-struc interv.docx - [194: 194]

Uhm…okay and I also think that it has to do with the time that one spends on the study because sometimes one spends long because you have to read your sentences two or three times before you go to the next and so forth. So that in its self is a challenge, but yes authorial voice depends on the command of English.

Quotation: 17 - PD: DL_Semi-struc interv.docx - [130: 130]

he key challenges for me was the concepts, the scientific concepts. Breaking them down into simple dictionary words. Some of the words are very complicated, some of the scientific terminology are complicated and not easily understood by you know second language speaker. Yes so I am finding it quite important to come up with a…look for a word in the dictionary that can be understood by you know everybody.

Quotation: 20 - PD: DL_Semi-struc interv.docx - [148: 148]

Taking the views of the author, transferring them to the thesis is quite a…it s quite a challenging issue. You know I don't know how…how I can explain this or maybe it has to do with the second language writers.

Quotation: 42 - PD: DM_semi-struc interv.docx - [9: 9]

especially if you are like me in a second language, something that is not your own language. You

have to be think very clearly about what you are trying to say and actually express it, that you actually express what you are trying to say.

Quotation: 45 - PD: DM_semi-struc interv.docx - [360: 360]

I think if you do not have a good command of English you are going to struggle with your voice,

Quotation: 47 - PD: DM_semi-struc interv.docx - [360: 360]

but if you are not a good writer, you don't have much experience at writing and you are not fluent in English you will struggle to write a good thesis with an authorial voice.

Quotation: 49 - PD: DM_semi-struc interv.docx - [360: 360]

I think it is inevitable and the more pressure there is for people to write in English the bigger the problem will become. Unless it is addressed at a basic level at school where people learn proper English. The writing on your own, in good English to make yourself understood, to make yourself very clear is going to be difficult if you're not a 100% comfortable with the language.

Quotation: 50 - PD: DM_semi-struc interv.docx - [360: 360]

but even though I'm very comfortable in English I still struggle to express myself 100% clearly in English. I found often I have to turn around and ask myself "what is it that I am trying to say?" and I will formulate it in Afrikaans

Quotation: 52 - PD: DM_semi-struc interv.docx - [75: 75]

So, writing in a second language you have to be very, very careful, also with English your grammar is so much more complicated having... I sometimes struggle specifically with the tenses, the present, the past, the past perfect, the present perfect, especially the perfect tenses they have a tendency to confuse me. So, I have to be very careful, you know, there that's where I in the end will be like on the final polishing of a language editor

Quotation: 43 - PD: DP_semi-struc interv.docx - [253: 253]

So I do think that…yes to…you at least have to have a specific vocabulary so that you can express yourself in order to have a strong academic voice then

Quotation: 44 - PD: DP_semi-struc interv.docx - [255: 255]

it will be really hard to have a good academic voice without proper language knowledge.

Quotation: 45 - PD: DP_semi-struc interv.docx - [261: 261]

you never know whether it is falling exactly right,

Quotation: 46 - PD: DP_semi-struc interv.docx - [105: 105]

I am somewhere in the middle sometimes where I know something but I don't know the exact right way of saying that with high impact

Quotation: 47 - PD: DP_semi-struc interv.docx - [36: 36]

I am writing my thesis in English which is my second language and it is harder to conceptualise and to express yourself well in a second language.

Quotation: 49 - PD: DP_semi-struc interv.docx - [38: 38]

Yes I do feel like sometimes it feels as if I cannot say what I want to say spot on, you know you say it but is not as clear or it is not as concise or it is not as powerful as you would have probably done in your mother tongue.

Quotation: 51 - PD: DP_semi-struc interv.docx - [41: 42]

And you say that it is really something that is more of a problem to second language writers that they are prone to…

Participant: I do think so because you will sometimes read a sentence in an article for example and it will be so powerful when you read it. But you can't think of the right words or the right construction to say it in an equally powerful way but without plagiarising the author. So sometimes it is as if you don't have enough words to say what the author said.

Quotation: 52 - PD: DP_semi-struc interv.docx - [44: 44]

Uhmm and yes and I would think ….I have never measured but I would think that I remember less when I read in English compared to when I real in Afrikaans

Quotation: 53 - PD: DP_semi-struc interv.docx - [44: 44]

But I would think that I am probably reading a little bit slower in English than in Afrikaans and maybe it is not even reading speed but also maybe comprehending what you are reading and making sure that you really understand what you are reading.

Quotation: 54 - PD: DP_semi-struc interv.docx - [281: 281]

Because maybe because I am struggling with the language, maybe because I am worried that some of the meaning will just completely fade away

Quotation: 56 - PD: DP_semi-struc interv.docx - [283: 283]

it is not always that easy to get the new uhmm…you sometimes had that in mind when you started the study but to get it into writing so that it makes from the perspectives that you have considered

Quotation: 85 - PD: DP_semi-struc interv.docx - [354: 354]

would think that second language writers might need more instructions than first language writers

Quotation: 57 - PD: DPSG_semi-struc interv.docx - [529: 529]

if you don't have good command of language you struggle to make a point.

Quotation: 81 - PD: DS_semi-struc interv.docx - [295: 295]

Definitely. Look I was raised where I couldn't speak a word English till the age of six and then my mom sent me to an English school. It was very challenging and I battled a lot and even coming to UFS in my honours year I sometimes fell a little bit short in where I should have been already, but... I'm the person that, I will work twice as hard to achieve something that someone will work quickly through. So... definitely I have, I do believe that your language, the better your language the better you communicate yourself through the written work...

Quotation: 27 - PD: DSW_semi-struc interv.docx - [303: 303]

Yes definitely I think if you are not writing in your mother tongue you will immediately…someone else will immediately pick it up.

Quotation: 28 - PD: DSW_semi-struc interv.docx - [303: 303]

So by not writing your mother tongue I think you impair your voice. You know what to say but it does not come out always in the best way. Even if you went to a language editor then the…technically the language will be correct 'he is' 'you are' but that idiomatic expression it is not there and I think it hinders then your voice. So you can just then actually show the mere fact that something is missing, if you are writing your second language.

Quotation: 29 - PD: DSW_semi-struc interv.docx - [307: 307]

Yes language, but a lot of people I believe they are able to express themselves very well in another language verbally but when it comes to the writing then you [READER] will see but this is not this person's first language. But then it is that person's voice. So the voice is there but the person cannot develop it to the fullest

Code: 3 IMPEDIMENTS: EAL: specific impediments(s)

Quotation: 17 - PD: SD_semi-struct interv.docx - [387: 387]

it is a big problem if it is not your mother tongue.

Quotation: 19 - PD: SD_semi-struct interv.docx - [391: 391]

, I think the concepts are not a problem because you can read that, but the ability to express yourself, to bring your own voice clearly to the front, I think might be a problem. Because I find that I sometimes ask the student: "What exactly do you mean with this?" And then they tell me what they mean, and then I say: "Why don't you write it like that?"

Quotation: 22 - PD: SD_semi-struct interv.docx - [357: 358]

do you for example fix the language or do you use track changes?

Participant: Yes, I do that a lot, especially if you work with people whose English is not their first language. It is a serious problem.

Quotation: 35 - PD: SH_semi-struc interv.docx - [368: 368]

it could only be in some instances it might be a problem to actually express yourself. I mean, you and I probably... when I write in English I think in English. So for me it's not a problem. To write

in Afrikaans or to write in English is not a problem, but you will have people depending on their circumstances, education etc. etc. where it might be a problem.

Quotation: 16 - PD: SM_semi-struc interv.docx - [386: 386]

Yes, I think there is, I think the student will display voice and I'll try and sort of run with that with my student. So, they will display voice, but not in a clear way and you know, convincing way.

Quotation: 44 - PD: SM_semi-struc interv.docx - [384: 384]

I think it won't come through as clearly if one doesn't have that command, because so, for instance if how we spoke earlier for me it's not only about observations, it's also- or it's not only about formulations,

Quotation: 45 - PD: SM_semi-struc interv.docx - [384: 384]

but your reader will struggle to understand your voice.

Quotation: 46 - PD: SM_semi-struc interv.docx - [384: 384]

Your voice won't communicate unless you have a good command of

Quotation: 28 - PD: SP_semi-struc interv.docx - [533: 533]

So in this sense we are still very much in a traditional positivistic paradigm when it comes to writing up of literature, and we need the backup of previous research. And you cannot comment on it yet, until the end. It's just the psychological style of doing it.

Quotation: 38 - PD: SP_semi-struc interv.docx - [339: 339]

I sometimes struggle. Because it is a voice also that comes from the heart, and form the soul, and that is engraved in a deeper level than just intellect; there is an emotional psychological side to it as well.

Quotation: 39 - PD: SP_semi-struc interv.docx - [341: 341]

It's not just the language. The language is just a barrier.

Quotation: 76 - PD: SP_semi-struc interv.docx - [339: 339]

I think it makes a huge difference if you are good at your language or the language that you are writing your research in. I find that the Afrikaans speaking students – including myself, when I want to publish and I want to have more of my authorial voice – I sometimes struggle

Quotation: 22 - PD: SPSG_semi-struc interv.docx - [242: 242]

It can be linked uhmm…take myself for instant not talking now in terms of a supervisor, it is sometimes difficult for me as a not English speaking language person to express myself as strong as I would have liked

Quotation: 24 - PD: SPSG_semi-struc interv.docx - [242: 242]

So I assume with the students for PhD it will more or less the same it won't be that easy for them to put forth their authorial voice in that sense if the they don't have the vocabulary or the capacity in that sense.

Quotation: 25 - PD: SPSG_semi-struc interv.docx - [246: 246]

Yes, that is right it is not impossible they can do it but they will take a little bit longer to reach their goal yes

Quotation: 47 - PD: SS_semi-struc interv.docx - [246: 246]

But it's a matter unfortunately of inbreeding; if you don't have a proper command of the English language you fall into inbreeding; because you are not accessible for the international community.

Quotation: 48 - PD: SS_semi-struc interv.docx - [246: 246]

And unfortunately you get a false perception of the quality of your own work – inevitably; because you only get feedback from those who think like you; who read like you; and who are in your immediate circle, and not of the broader audience.

Quotation: 37 - PD: SSW_semi-struc interv.docx - [377: 377]

"what is it exactly that you want to say? I can hear your voice, but there's no such way or this is not the way you say it in English" (laughs) "or the way you formulate it in English"

Quotation: 39 - PD: SSW_semi-struc interv.docx - [377: 377]

there's something that one only be really... there's a... sometimes a depth that you have in your language and the way you voice it, but if you don't have a good command of English. I've seen that even with sometimes with my own writing

Code: 3 IMPEDIMENTS: EAL: translation practices(d)

Quotation: 38 - PD: DD_semi-struc interv.docx - [257: 257]

es, ja I do think so, every language has even got its own way of describing and formulating things and obviously you can take it and translate it and I think then you would still be able to maintain the essence of what you have written

Quotation: 19 - PD: DL_Semi-struc interv.docx - [132: 132]

when you are reading you are not thinking in the first language, you are thinking in your mother tongue language. So everything that you are reading in your mind is instantaneously translating. So sometimes the translation is not accurate as you want it to be. You have to go to the dictionary and find out the meanings of these words, yes. So that is quite challenging.

Quotation: 43 - PD: DM_semi-struc interv.docx - [9: 9]

If you speak you have to be careful that it does not get lost in translation, that you get it right in another language.

Quotation: 46 - PD: DM_semi-struc interv.docx - [360: 360]

if you compare it to a Chinese product manual written by a translator that is translated from Chinese into English. You read it, it's a very unique voice, it's probably an authorial voice, because they know about the product from the writer, but you read it the English is hysterical. It can be very funny, because a lot of things get lost in translation. It's very, very difficult.

Quotation: 51 - PD: DM_semi-struc interv.docx - [360: 360]

I found often I have to turn around and ask myself "what is it that I am trying to say?" and I will formulate it in Afrikaans, I will go to a dictionary, I look up a couple of different words. I will then go to the English in such a way to keep the English translation that works. To find the word

190

that matches exactly what I'm trying to say, what I'm thinking of.

Quotation: 40 - PD: DP_semi-struc interv.docx - [257: 257]

I don't know if I look at the books that have been…that I read in English and it has been translated into Afrikaans you often loose subtle meaning which for me then is losing the voice of the author, so yes

Quotation: 65 - PD: DP_semi-struc interv.docx - [36: 36]

So I will often find that I will read an English article and kind of translate it into Afrikaans for myself and I have to retranslate it back into a type of English to avoid plagiarism and so forth. So that is something I did catch myself doing which of course having mentioned the time problem is of course a problem when you are writing because you kind of waste your own time by doing that. Yet you find that if you don't do it you can't conceptualise the true meaning of what was written in the article.

Quotation: 34 - PD: DS_semi-struc interv.docx - [295: 295]

Every now and again, even translating something from your home tongue to the, the language that you need to present in can then aid you in, like I would have problems formulating something in English and then I'd sit and I'd talk to my mom and then we'd put it in German and then from there we then work it backwards into English, because the, my English would have then been too... uh then too basic... than what I was supposed to bring out.

□ **Code: 3 IMPEDIMENTS: EAL: translation practices(s)**

Quotation: 23 - PD: SPSG_semi-struc interv.docx - [242: 242]

So therefor I write sometimes articles in Afrikaans then let it be translated. So then it makes it easier for me to express myself in my own language

□ **Code: 3 IMPEDIMENTS: feedback(d)**

Quotation: 71 - PD: DD_semi-struc interv.docx - [344: 344]

That is why I must just come and check because I don't want to come to the end of everything and

somebody else comes and reads it and put all of these comments in that I have to rewrite a thesis

Quotation: 36 - PD: DL_Semi-struc interv.docx - [817: 819]

Uhmm my supervisor has not really discussed with me this issue further. Because of the…he knows the type of theory that I am doing now that it won't be easy for me to do my voice at this stage. Yes as I have said I have not yet completed my writing, yes.

Interviewer: So he has never encouraged you to use for example sometimes 'I' PROMPTED

Participant: No

Quotation: 57 - PD: DM_semi-struc interv.docx - [421: 421]

No, we never formally discussed it

Quotation: 42 - PD: DPSG_semi-struc interv.docx - [1010: 1012]

No, she doesn't, she suppresses voice. In my view, because, you know, she would say: "what's the point? This is not related.", but in my view it is related.

Researcher: Okay, so you find it that's a barrier?

Participant: It's a barrier to scholastic excellence.

Quotation: 43 - PD: DPSG_semi-struc interv.docx - [1014: 1014]

Well, I just comply otherwise she will tell me it's incomplete

Quotation: 50 - PD: DPSG_semi-struc interv.docx - [655: 655]

Yes, she did mention something to that effect, that I must have my own voice and she emphasised that.

Quotation: 51 - PD: DPSG_semi-struc interv.docx - [657: 657]

No, I received it very well, but I had a question to say: "you say I must have my own voice, but when I do this you feel I'm deviating", you know?

Quotation: 52 - PD: DPSG_semi-struc interv.docx - [661: 661]

But then she tells me how to... she restricts me

Quotation: 53 - PD: DPSG_semi-struc interv.docx - [665: 665]

Ja, what's the argument? What are you trying to achieve with this? You know, those kinds of comments.

Quotation: 50 - PD: DS_semi-struc interv.docx - [381: 381]

And... uh... he has never given me a, a reference book or, you know, a language book on how to work...

☐ **Code: 3 IMPEDIMENTS: feedback(s)**

Quotation: 55 - PD: SD_semi-struct interv.docx - [555: 555]

I think it's the responsibility of the study leader that is not knowledgeable on that, to also attend and understand the thing. Because how is he going to lead the student later on if the study leader doesn't know.

Quotation: 67 - PD: SM_semi-struc interv.docx - [878: 878]

So, you know, they would have to change their voice to address my criticism, but you know I won't say "well, where is your voice?"

Quotation: 82 - PD: SM_semi-struc interv.docx - [496: 496]

No, when I think of my own supervision practise I don't think that I say that. I guess I assume that they know that the goal is for them to be expressing their own viewpoint. I guess I would refer more to things like "What is the significance of this?

Quotation: 64 - PD: SP_semi-struc interv.docx - [414: 414]

I do, but one must be so careful, especially with psychologists; we psychologists are very finely wired, and we are very sensitive creatures – I think that's why we are psychologists – we are looking for answers to our own problems. And so I find many times when I sometimes comment, I must be careful on the wording; because some of them take it very personal, and think that I am commenting on them as person. And so I tend to prefer to use more neutral language, and

comment just on the academic nature. For example, rather say "elaborate" or " provide an example" rather than saying "I would like to hear your voice"

▢ Code: 3 IMPEDIMENTS: insufficient reading(d)

Quotation: 53 - PD: DP_semi-struc interv.docx - [44: 44]

But I would think that I am probably reading a little bit slower in English than in Afrikaans and maybe it is not even reading speed but also maybe comprehending what you are reading and making sure that you really understand what you are reading.

Quotation: 80 - PD: DS_semi-struc interv.docx - [69: 69]

One of the things I'm finding in my PhD is, I do all this research and reading behind the scenes and then I find something I didn't write about, that will contribute in my literature review or whatnot to the topic, but then when that gets further given to the supervisors, they don't have that background knowledge.

Quotation: 62 - PD: DSW_semi-struc interv.docx - [535: 535]

you must also take into consideration and that if after reading this, what will the reader be able to do with this.

▢ Code: 3 IMPEDIMENTS: insufficient reading(s)

Quotation: 73 - PD: SL_semi-struc interv.docx - [25: 25]

so I think getting to read widely is a problem

Quotation: 52 - PD: SPSG_semi-struc interv.docx - [31: 31]

And they don't read enough they think they can immediately start writing. So I usually tell the students they must read at least three PhD theses on a topic just to get an idea of what is a PhD thesis [Because] before they actually enter into their own topic that they would like to read about and read up on. So they don't read they just want to write immediately, and they don't have a good conceptual framework they think they can go write up what they know and that is not what a PhD is.

Quotation: 53 - PD: SPSG_semi-struc interv.docx - [39: 39]

So they don't grasp the idea that they need to start reading first before they start writing.

Quotation: 62 - PD: SSW_semi-struc interv.docx - [974: 975]

Participant: As I've said I think sometimes it's because they haven't... they don't have the experience, they are very young still, they have just finished they perhaps did their undergraduate training, the four years then they have worked for a year or two then they did their masters and now like this young colleague coming, she's twenty-three, twenty-four. She is coming to see me this morning and she wants to start with her PhD and one of my questions will be why now? Why not wait? So I usually have a lot of questions: Why do you want to do research now? Why on this topic? Where does it come from? So we reflect usually very much before hand. It very often, especially in social work, their experience is limited, their experience in the field is limited. They haven't read, because that is for me as a teacher, as a scholar, as a social worker name it whatever you have to get it on reading, reading, reading, reading, reading, so that between all this that you can start making your own musi

Quotation: 74 - PD: SSW_semi-struc interv.docx - [52: 52]

So it is really about reading

◻ **Code: 3 IMPEDIMENTS: lack of writing experience(d)**

Quotation: 61 - PD: DM_semi-struc interv.docx - [468: 468]

he writing quality at undergraduate level is extremely poor so hence there needs to be at some stage before they get to doctorate level, there needs to be some serious training, because they have not experienced, exposure and training in good writing. There needs to be some training on how to write right and if you look at the outset that doctoral students have produced then I'm also concerned about the lack of writing.

◻ **Code: 3 IMPEDIMENTS: lack of writing experience(s)**

Quotation: 24 - PD: SD_semi-struct interv.docx - [78: 78]

And they also suffer with language – academic writing skills. That is, I think one of our biggest, biggest problems

Quotation: 51 - PD: SL_semi-struc interv.docx - [25: 25]

But then I think for everybody doing academic work, academic writing is a problem because – and I sound like an old person now – but I've never seen a student able to do academic writing, born like that. It's a technique that you…, some students have more feel for it obviously; and they are more inclined to it; but even your best students have to have supervision and have to learn the skill. Because what happens in your head is that everything is tied together, and you have to set it out linearly. And to manage that is a major skill that you need to develop over years. I've never seen…, not even the brightest students are able to do it faultlessly.

Quotation: 55 - PD: SL_semi-struc interv.docx - [186: 186]

our students don't all write that well.

Quotation: 18 - PD: SM_semi-struc interv.docx - [211: 211]

I think it's not something that's taught often.

Quotation: 48 - PD: SM_semi-struc interv.docx - [39: 39]

getting to actually sitting down and writing. I think they find it easier if they could spend time more regularly uh to practice and so on. So I think in my personal experience what, what, what challenges my students is that they don't spend time with it regularly and therefore it's sort of a, it's a foreign language to them.

Quotation: 59 - PD: SM_semi-struc interv.docx - [334: 334]

I'll only reformulate if there's an obvious something to correct or- but most often I would just highlight something and say reformulate, rethink whatever.

Quotation: 60 - PD: SM_semi-struc interv.docx - [340: 340]

No, I feel that if it's necessary they will go for language editing and that person can fix it.

Quotation: 74 - PD: SP_semi-struc interv.docx - [482: 482]

It's a difficult one, because I find many students sometimes don't even do the trouble of attending the writing workshops; or trying for example, just to write things in a more comprehensive manner

that make more sense. They just relinquish total responsibility to the language editor, and now this language editor has to sort this out; and they dump it on them

Quotation: 75 - PD: SP_semi-struc interv.docx - [433: 434]

I find that, I don't know if it's part of the – let's call it the educational system of the past, with outcomes based type of training – students are used to writing sometimes too brief. I wonder about the impact of electronic media; social media, that you can do things in a brief format, and then sometimes they lose the plot. And so, sometimes I find – especially with the more narrative writers, that students struggle to give context or to combine sentences in a fluent manner; to give continuity; to make academic sense. There's factual little statements all piece-mauled together and pasted together and collected together. So that's where the frustration…

R: So it's cohesion and coherence.

Quotation: 60 - PD: SPSG_semi-struc interv.docx - [39: 39]

Ja, letting themselves into as well at least. But after that, it is still as if it is still vague, but I think that they just want to make it just difficult for them to start writing. So they don't grasp the idea that they need to start reading first before they start writing.

Quotation: 61 - PD: SPSG_semi-struc interv.docx - [31: 31]

So they don't read they just want to write immediately, and they don't have a good conceptual framework they think they can go write up what they know and that is not what a PhD is.

Quotation: 37 - PD: SS_semi-struc interv.docx - [201: 201]

And if the writing is very problematic; I will take some time and I will comment in detail on the first two pages. And then I will just make a note and say that I will not point out any grammar errors from here onwards; and the formulation is unacceptable and is well below an acceptable level for a PhD or a masters, or whatever the case might be – you either need to get somebody to properly language edit the document, but I can't spend time doing that on your behalf – that is not the way I see my role as a supervisor – to do proper language editing

Quotation: 38 - PD: SS_semi-struc interv.docx - [203: 203]

No, no definitely not. What I will do, if I am convinced that the quality is very poor; I will refuse to sign off the thesis or yes; I will refuse to sign of the thesis before submission. Even if the student has already notified administration that he intends to submit; it has happened on two occasions – I refused to sign off the theses because of the poor quality of the grammar in the document. Now I have insisted on language editing before the student could submit. It's really not my job to do that

Quotation: 45 - PD: SS_semi-struc interv.docx - [36: 36]

o writing and poor writing – it has happened on more than one occasion in the past that I had to turn a student away because the student couldn't write properly. And I had to contact the programme manager and say that it's impossible for me to supervise this student because all that I am doing basically, form the morning to the evening is to correct grammar; and it can't continue like this. There is no substance; there is no depth; there is no progress. The hurdle of an inability to communicate by means of writing is so significant

Quotation: 51 - PD: SS_semi-struc interv.docx - [129: 129]

I think a very small proportion of students; a very very tiny proportion of students do immediately pitch at that level of acceptability in terms of expression; and in terms of scientific articulation

Quotation: 77 - PD: SS_semi-struc interv.docx - [381: 381]

Basic formulation; it is absolutely astonishing and a matter of great concern that students cannot write properly. Elementary, grammar issues are not getting any attention. Thy will start a sentence without a capital letter; they don't put a full stop behind a sentence; there's no use of commas; there's no verb in the sentence – it's absolutely

Quotation: 78 - PD: SS_semi-struc interv.docx - [36: 36]

The hurdle of an inability to communicate by means of writing is so significant that – and I can think of two cases in the past few years where I had to terminate a student based on an inability to express himself, in a scientific written way.

Quotation: 41 - PD: SSW_semi-struc interv.docx - [54: 54]

It is sometimes even as simple as writing paragraphs, headings and the heading and the content should match. Very simple things that sometimes I'm quite amazed.

Quotation: 43 - PD: SSW_semi-struc interv.docx - [58: 58]

But for me it's mainly that they, even mother tongue speakers writing in their mother tongue seems to have a problem in getting their thoughts over into a well formulated academic language

Quotation: 78 - PD: SSW_semi-struc interv.docx - [975: 975]

As I've said I think sometimes it's because they haven't... they don't have the experience, they are very young still, they have just finished they perhaps did their undergraduate training, the four years then they have worked for a year or two then they did their masters and now like this young colleague coming, she's twenty-three, twenty-four. She is coming to see me this morning and she wants to start with her PhD and one of my questions will be why now? Why not wait?

Quotation: 79 - PD: SSW_semi-struc interv.docx - [976: 977]

And do you feel in general that voice is present in your student's writing? Or do you have to unlock it?

Participant: Sometimes- ... as I've said sometimes it is already there, but then there are those who don't have that experience that you have to push and push and push and then eventually something will come, but it depends. If they are a little bit older, more experienced, have read a lot, sometimes they are more able to have their own voice.

▪ **Code: 3 IMPEDIMENTS: language level: doc writing(s)**

Quotation: 23 - PD: SD_semi-struct interv.docx - [358: 358]

But on doctorate level I do not find that. I had one student who did not complete his doctorate, many years ago, an African student, because of writing style problems.

Quotation: 21 - PD: SPSG_semi-struc interv.docx - [214: 214]

No, no I will indicate to them especially when a sentence doesn't make sense or if there are problems with the language. But I would rather look at the academic side of things and the

discipline content than the English writing at that stage. Because at this stage the PhD level you assume that the student must at least have a base or a standard of writing that is acceptable.

Quotation: 40 - PD: SS_semi-struc interv.docx - [203: 203]

But as I have said earlier: sometimes it happened that the level or the quality of the language is so poor that you can't even get to that higher level of supervision. Because you are running into a wall; just trying to understand what this student tries to communicate. And then if it is so poor, I rather turn the student away because it is a waste of time.

Quotation: 42 - PD: SSW_semi-struc interv.docx - [56: 56]

So, definitely and then I think they underestimate what is expected in a PhD.

Code: 3 IMPEDIMENTS: plagiarism(d)

Quotation: 32 - PD: DL_Semi-struc interv.docx - [772: 772]

Yes the voice that is there is the source, I am voicing out what the source is saying.

Quotation: 35 - PD: DM_semi-struc interv.docx - [552: 552]

but if you rely on stealing the other quotes from people from outside and you use very generic language I think you will definitively lose your own voice

Quotation: 36 - PD: DM_semi-struc interv.docx - [558: 558]

Definitely your voice and your voice can be augmented or supported by other voices. Your voice first and foremost otherwise you are just copying someone else's work

Quotation: 50 - PD: DP_semi-struc interv.docx - [40: 40]

Yes I do, my supervisor is also very strict on plagiarism. So I think when I am writing I know that that is something that she is probably going to have a look at first. So plagiarism …because also of the fact that I am a lecturer and I know how strict we mark. We look at assignments of our students on second and third year level. I don't think on a PhD level you can afford to make that type of mistake. It is almost like there is no excuse you know

Quotation: 51 - PD: DP_semi-struc interv.docx - [41: 42]

And you say that it is really something that is more of a problem to second language writers that they are prone to…

Participant: I do think so because you will sometimes read a sentence in an article for example and it will be so powerful when you read it. But you can't think of the right words or the right construction to say it in an equally powerful way but without plagiarising the author. So sometimes it is as if you don't have enough words to say what the author said.

Quotation: 60 - PD: DP_semi-struc interv.docx - [357: 357]

It was things like being able to read a text and then putting it in my own words in a way that is summarised and concise and precise without plagiarising the author. That is something in the beginning that I struggle a lot with and I

Quotation: 17 - PD: DS_semi-struc interv.docx - [537: 537]

they play a very delicate role with each other, you cannot just reference someone else's work, it just becomes plagiarism and you're not bringing anything to the table of why you're putting it down

Quotation: 20 - PD: DSW_semi-struc interv.docx - [477: 477]

maybe this is also a thing I find difficult because these days we are so afraid that we are going to commit theft or plagiarism that you tend to refer maybe too much…extensively just to avoid being accused of plagiarism. Uhmm so to get this relationship in a balanced way is I think also a challenge. Because you must refer if you only use an idea of a person or even the structure even the structure of a chapter, some headings and then to still get your own voice out gets more difficult.

☐ **Code: 3 IMPEDIMENTS: plagiarism(s)**

Quotation: 37 - PD: SL_semi-struc interv.docx - [445: 445]

where the line between editing and ghost writing becomes very blurred. Especially in academic work. And where people get degrees because of the quality of editing, and not of their own conceptualization; and that's becoming a real ethical problem.

Quotation: 27 - PD: SM_semi-struc interv.docx - [729: 729]

experienced reader can see immediately she had lifted this sentence from another source, but she doesn't understand it. So, there are no shortcuts in that way.

Quotation: 4 - PD: SPSG_semi-struc interv.docx - [122: 122]

Okay, uhmm…it is important that the students must find their voice – if I am understanding you correctly - that it is their voice, that is linking up with what I was saying previously that they just actually copy what they have read and they don't find their own argument in that sense

Quotation: 28 - PD: SPSG_semi-struc interv.docx - [41: 41]

Because what I do find some of them will just copy and paste or just copy what has been written in the books, they don't make sense of it, they don't make meaning of it, they don't internalise is.

Code: 3 IMPEDIMENTS: restraining voice(d)

Quotation: 32 - PD: DM_semi-struc interv.docx - [550: 550]

I think the voice of the supervisor and the voice of the language editor should never override the voice of the writer.

Quotation: 28 - PD: DPSG_semi-struc interv.docx - [148: 148]

For me, one shouldn't be dictated on what to write and how to write.

Quotation: 29 - PD: DPSG_semi-struc interv.docx - [150: 150]

but I believe one should be given liberty to use their own views and to understand their research the way that they understand it. Not the way somebody expects them to understand it, because then you're being channelled to thinking in a particular way.

Quotation: 31 - PD: DPSG_semi-struc interv.docx - [156: 156]

I should be free to think.

Quotation: 42 - PD: DPSG_semi-struc interv.docx - [1010: 1012]

No, she doesn't, she suppresses voice. In my view, because, you know, she would say: "what's the

point? This is not related.", but in my view it is related.

Researcher: Okay, so you find it that's a barrier?

Participant: It's a barrier to scholastic excellence.

Quotation: 7 - PD: DS_semi-struc interv.docx - [121: 121]

but also they do at times have to temper me in and say "okay, now they don't understand this, this is very presumptuous, this is stereotyping, I've overstepped a point and that's where the authoritative voice will come in and lead me back.

Quotation: 9 - PD: DS_semi-struc interv.docx - [109: 109]

But, on the other side, if you have a supervisor that can be quite difficult or is stuck in their way of thinking, they do start squashing how you... you don't write for yourself anymore, you write to please the supervisor or the other. And... I think that can be... it's, it's a double sided blade

Quotation: 58 - PD: DS_semi-struc interv.docx - [817: 817]

They, they do encourage, but also they do... taper it in. It's not about your memoirs or your ranting or... it's not about you. You will bring part of yourself into it, but at the end of the day it's still an academic paper and you're... you can have your say, but keep it to ... a minimum

Code: 3 IMPEDIMENTS: restraining voice(s)

Quotation: 33 - PD: SD_semi-struct interv.docx - [788: 788]

You'll say: "Stop this, you cannot do this!" because her voice is too strong. Too strong, too strong. Totally.

Quotation: 35 - PD: SP_semi-struc interv.docx - [647: 647]

one again must be careful of too much repetition of the "I's" and the "we's"; otherwise it begins to sound hypotystical and a bit narcissistic. So I keep bringing them a little bit back to the neutrality; of maybe at times speaking about the researcher. It's a fine balance.

Quotation: 17 - PD: SPSG_semi-struc interv.docx - [506: 506]

I really struggled with him because he only wanted his own voice. He only clearly said this is what I…it was overwhelming in terms of his voice without substantiating evidence. So it was just the other way around. I had to pull him back again and tell him but listen you have to use other means or other mechanisms

■ **Code: 4 VOICE CONSTRUCT: amalgamative elements(d)**

Quotation: 2 - PD: DD_semi-struc interv.docx - [134: 134]

Now I don't think…it is something a person when you are starting out should try and be aware of but I don't think you should sit down and decide how…what is my voice? What I can decide is what are my opinions and what I want to say

Quotation: 3 - PD: DD_semi-struc interv.docx - [138: 138]

Yes, and the more that you know about your field the more certain you can sound in your argument and I…yes I think it is about being certain. Not overpowering, not pedantic uhmm still open to a reader that may have a question and still leaving yourself open to the possibility that I am not saying that what I have written here is the absolute

Quotation: 4 - PD: DD_semi-struc interv.docx - [93: 93]

many academics write with such an authorial [voice] that it loses its heart. And that you are sounding clever but sometimes you read the whole paragraph and want to know; what did they just…why? What did they just say? I don't think one must try to be too smart, but you have to have your reader's confidence so you have to write with a certain amount of certainty. I want to use that word particularly instead of authority.

Quotation: 55 - PD: DD_semi-struc interv.docx - [887: 887]

Yes if it wasn't there we would just all be punching it into a computer and regurgitating some sort of result. I think the interesting thing is about the fact that it is different people's opinions and angles of looking at things.

Quotation: 2 - PD: DH_semi-struc interv.docx - [52: 52]

My own writing, my own perspective, my own analysis , my own interpretation of the sources, my

own interrogation of all the sources that I have come across or the analysis of what the other authors or academics say about the topic. That refers to my own writing, putting it into my own words and so forth, that is what I understand about the voice. And I think…okay when you talk about the authorial voice that means something…when I write according to my understanding, when I write something that is also based on the facts. And what are the facts? The facts could be from various sources as well as…okay corroborating information from different sources or the primary, secondary and interviews oral tradition and so forth and putting it in my own words. Even also analysing and interpreting things therefore…authorial voice is something that I write about and can be justified that is what I can say.

Quotation: 2 - PD: DL_Semi-struc interv.docx - [194: 194]

I think it is good to have a voice when writing but that voice should be…should be based on facts. And it also should not over shadow the original authors of the theory. Yes but it should be something that maybe adds or bring a new idea based on what has already been found. Yes, I think it is good to have a voice when writing.

Quotation: 4 - PD: DL_Semi-struc interv.docx - [194: 194]

I think it is good to have a voice when writing but that voice should be…should be based on facts. And it also should not over shadow the original authors of the theory. Yes but it should be something that maybe adds or bring a new idea based on what has already been found.

Quotation: 5 - PD: DM_semi-struc interv.docx - [132: 132]

So, that's what I would say the difference is between just having a voice, just putting something we've seen social medians have been emulated with ridiculous messages and people attacking each other left right and center just so that they can have a voice. That's great! Facebook gives you a voice, yes and it's read by thousands of people, but it still doesn't make you an authority. We generalise about people, we generalise about things, I don't want to go into the whole debate about racism now, but if you generalise it doesn't make you an authority on that subject, it doesn't make that anybody an authority. It's a general voice that you have, but to have to use authority you really need to have done the work, the background, the experience, the research, the knowledge you must explain to the person whoever he is

Quotation: 6 - PD: DM_semi-struc interv.docx - [132: 132]

205

So, you're writing with an authorial voice, but you're still not the ultimate authority. There will always be somebody who is better than you.

Quotation: 19 - PD: DM_semi-struc interv.docx - [131: 131]

It definitely is critical to make input, but it has its place. You've got to make sure you have something to say. I think of other people have very loud voices, but they don't actually say much or they don't have that much to say. So, you have to make sure that you've done the groundwork, that the facts and what you are writing about is actually meaningful and have relevance first of all, to make you voice count. And then secondly it's very critical to find your own voice and as I said referring to the previous question I took quite a long period over a number of years in trying to find my own voice.

Quotation: 90 - PD: DM_semi-struc interv.docx - [269: 269]

That's the voice. The voice is authoritative in the sense that it is clinical and precise and to the point, not descriptive, no adverbs, no adjectives, it's very, very clear clinical to the core. That is the voice, almost robot-like. It still is a voice. You will have a different persons, still in different disciplines maybe slight changes or maybe scientific changes,

Quotation: 91 - PD: DM_semi-struc interv.docx - [269: 269]

But that is the voice and there's nothing wrong with that voice. It's actually very easy to read, it makes for a much stronger thesis first of all, because you don't go into such descriptive detail. You just simply keep to the point and you cut every unnecessary word that does not belong there. That is a very, very... it's almost like an abstract painting versus a beautiful barock or expressionistic painting.

Quotation: 35 - PD: DP_semi-struc interv.docx - [666: 666]

But how do you put that in words so that you hit home with the audience, so that it hits home in the best way. It was for me maybe about a formulation thing or a…yes.

Quotation: 80 - PD: DP_semi-struc interv.docx - [781: 781]

I think message definitely have those components and maybe even more than that. And it is

sometimes hard to give it a specific description, it is almost like there is more parts in it than you realise it first and as you go into it more and more and more what is in this voice will come out. But I do feel like knowledge is a component and I think the capacity to convey that knowledge via verbal means whether vocabulary or grammar or spelling would also be important.

Quotation: 3 - PD: DPSG_semi-struc interv.docx - [214: 214]

but at the end of the day everybody has got preconceived opinions based on your experiences and beliefs. So for me a voice will always be influenced by your beliefs, regardless of the findings.

Quotation: 5 - PD: DPSG_semi-struc interv.docx - [380: 380]

Well, you see, authority and voice is two different things, because authority for me means confidence.

Quotation: 7 - PD: DPSG_semi-struc interv.docx - [400: 400]

that's why I'm saying experience is everything. It's not everything, but it accounts for the majority of a person's voice, but obviously we are talking about writing so

Quotation: 3 - PD: DS_semi-struc interv.docx - [115: 115]

Uhm... not, when it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are there to be guided. You are taught and they are nurturing a level of growth, therefor in that aspect authorial voice would, in my opinion fall very much on my supervisors and then later on, on the examiner. You're being judged through what you are producing, therefore you, you don't really have much authority

Quotation: 4 - PD: DS_semi-struc interv.docx - [121: 121]

No, at the moment for me personally I'm not looking to reach in any level of authority, I, I am comfortable and I know my place as a student,

Quotation: 5 - PD: DS_semi-struc interv.docx - [121: 121]

His experience has given him that authority to judge me as a student. That's, that's how I feel about the authorial voice. They... in my situation my supervisors give me the leeway to have a voice, to state how I see things through the research, but also they do at times have to temper me

in and say "okay, now they don't understand this, this is very presumptuous, this is stereotyping, I've overstepped a point and that's where the authoritative voice will come in and lead me back

Quotation: 60 - PD: DS_semi-struc interv.docx - [858: 858]

Otherwise we... every one of us doctoral students that is going to come out is going to sound exactly the same, we're all going to become a monotone. You, you need your uniqueness, your different way of seeing something, arguing and bringing it out to come through. Otherwise if you are not allowed to look at it like this, every... in every department you'll never add anything to it, we'll all become like... like a narrowed lens

Quotation: 66 - PD: DS_semi-struc interv.docx - [901: 901]

My personal voice... other than trying to pull different aspects together, it should still be an objective voice. It's not about my judgement, it's not about leading anywhere, anyone down any kind of way or thinking, it is my position at that point and what the reader does with that is up to them..

Quotation: 13 - PD: DSW_semi-struc interv.docx - [124: 124]

Because if you do not have your own academic voice then your work is not unique. Then you do not bring anything new to the table. Then it is just yes a repetition of the existing theories, it is a summery so to say.

Quotation: 64 - PD: DSW_semi-struc interv.docx - [145: 145]

Yes maybe one part of it is your style. And also I think voice is what you are saying about a specific topic in your field because it is not about what you are saying but how you are saying it. And how do you argue then your view in this particular topic.

■ **Code: 4 VOICE CONSTRUCT: amalgamative elements(s)**

Quotation: 3 - PD: SD_semi-struct interv.docx - [112: 112]

It is your perception as well. I think on a master's level, a master is if I have it right a master of books, not so much a voice of your own. On a master's level it is more a collection of intellectual insight into a specific field of study. You read a lot. And I think on a master's level some students try to use their own voice as well. But on a doctoral level I think you must have your own

perception – a broader perception, and I think you should have your own voice and your own ideas as well. It is beyond a master's level. It is not just a collection of academic material that is in a specific format. Here you've got to sort of reflect your personal view much stronger.

Quotation: 6 - PD: SH_semi-struc interv.docx - [648: 648]

I would like my students to also become part of that selection that... array of voices with regard to whatever topic.

Quotation: 7 - PD: SL_semi-struc interv.docx - [68: 68]

I think it's that thing about the rhetoric's of Aristotle for instance: you have to have the logos and the pathos and the ethos; you have to bring a number of things together in your voice

Quotation: 8 - PD: SL_semi-struc interv.docx - [126: 126]

I think it's obviously linked to knowing your field well.

Quotation: 10 - PD: SL_semi-struc interv.docx - [124: 124]

So I think part of what happens in a doctoral dissertation, is that because you read so much about other people's voice, you start indicating some of their voice in your own

Quotation: 11 - PD: SL_semi-struc interv.docx - [161: 161]

communicating your subjectivity rhetorically is important for me.

Quotation: 13 - PD: SL_semi-struc interv.docx - [161: 161]

So to do that, I think you need to have acquired a first person authorial voice.

Quotation: 17 - PD: SL_semi-struc interv.docx - [358: 358]

Come to think of it, yes. Yes I think it is that conceptualization part that… I don't know, but for me academic writing is always about an argument. I mean it's not just giving information; it is weighing sets of information and making an argument for one, or for a mixture of them or whatever; but it's taking a stance. And in that sense yes, maybe then stance/argument is the same as what you are talking about as voice.

Quotation: 26 - PD: SL_semi-struc interv.docx - [66: 66]

Somehow there is this difference between: some people can think very clearly, but they cannot write it very clearly. And some people can write clearly but they don't have that much insight – so I think it's a combination of the two of those things.

Quotation: 61 - PD: SL_semi-struc interv.docx - [681: 681]

Because I think having a voice with literature is the most difficult part, because you need to talk about these Einsteins and criticise them. That shows really where the voice is. If it's in chapter two, then I think it is there.

Quotation: 68 - PD: SL_semi-struc interv.docx - [741: 741]

Well for me it's at ten, because as I said from the beginning my seeing of voice is argument. And argument is, or contestation… I mean, Wikipedia has all the information that you want; but it doesn't pertain to a particular problem. So I think in academic work, you want to… I always feel the sense you "dong li gotestori" unfortunately many of the student's don't know. Figure out some silly little thing and turn it into a monster that you want to attack; and attack the thing. So I think that academic work is always some kind of contestation. Otherwise it's just gathering information; and computers can do that.

Quotation: 3 - PD: SM_semi-struc interv.docx - [102: 102]

So, yes, it's difficult to sort of think of a definition of what authorial voice is and because sort of the term that, that pops up with me is style. It's the way that you formulate your sentences. It's the way that you sort of attend to the aesthetics of what you're doing, because so that's also one of my, perhaps postmodern leanings is that I believe that there's not a clear distinction between academic work and an aesthetic output. So, I believe that, that voice comes to the fore in sort of that presentation of your work and the aesthetic dimensions of that work, the creative dimension, if you will.

Quotation: 8 - PD: SM_semi-struc interv.docx - [116: 116]

think authorial voice is the more formal version of sort of, normal voice in writing.

Quotation: 5 - PD: SP_semi-struc interv.docx - [153: 153]

I think an academic authorial voice is different to a personal or personalised and emotional authorial voice. I would still; I am a bit old fashioned in that way; I still like to fall back on the standards of academia, and would still like to hear – the authorial voice but grounded within some form of academic standard; some form of academic context. Not going too informal; not going too emotional; not going too biased; not going too subjective with it; just personalised voice. So yes, maybe it is a bit traditional and old fashioned.

Quotation: 6 - PD: SP_semi-struc interv.docx - [155: 155]

I think the ideal is to have this fine balance between others' voices, the academia; and my own voice in academia.

Quotation: 9 - PD: SP_semi-struc interv.docx - [149: 149]

And then the two voices speak of one another – the voice of the literature, previous findings, and then your own.

Quotation: 6 - PD: SPSG_semi-struc interv.docx - [125: 125]

Yes of course, yes both belong in academic writing that is right, both must…the one must be used to the benefit of the other one in other words. So both are important and both must be used to bring about the best product on the table, the best argument, the best substantiated evidence of what has been proven throughout in the study.

Quotation: 5 - PD: SS_semi-struc interv.docx - [281: 281]

and then to find the niche for your own study – in that particular SPECTRUM OF VOICES

Quotation: 7 - PD: SS_semi-struc interv.docx - [68: 68]

The student. I think it's the way that the student is able to express himself. In other words: usually when I read through an abstract – whether it's an article or even a proposal for a PhD – within the first two or three paragraphs, one can immediately detect if there is a future for this project; in terms of how the person is able to express themselves. Is there clear communication; has there been proper thinking going into the writing style; did he attend to the whole issue of clear communication? Quite often that is totally absent. So authorial voice in my opinion would be: if

you can convince me in the first paragraph, that you have done a lot of writing – or not a lot of writing, a lot of reading on this topic – that you are familiar with the main theoretical paradigms; that you are familiar with the most recent research that has been conducted in the area or in that particular field –

Quotation: 44 - PD: SS_semi-struc interv.docx - [248: 248]

But there's a difference between having English as a first language, and not being able to properly express yourself; I think the two are mutually exclusive. You can have English as a third or fourth language and you can still or you should still be able to write clearly and to express yourself properly; you can still be articulated.

Quotation: 8 - PD: SSW_semi-struc interv.docx - [194: 194]

Ja, perhaps those who are good I think they have both of those, both the conceptual skill and the voice. Whereas others something has to happen between the two and that is very difficult to teach sometimes

Quotation: 10 - PD: SSW_semi-struc interv.docx - [194: 194]

The conceptualisation and the voice, I think those who are good actually have both.

Code: 4 VOICE CONSTRUCT: choice(d)

Quotation: 17 - PD: DD_semi-struc interv.docx - [773: 773]

No, no I don't think so. I think it comes from your passion or connection with you topic. And perhaps the kind of person you are just some people would more naturally write more with a dictatorial style, whereas another person who prefers engaging would write with a different style. I do think it has something to do with the kind of person that you are.

Quotation: 24 - PD: DH_semi-struc interv.docx - [630: 630]

Yes I think that way, yes.

Quotation: 30 - PD: DL_Semi-struc interv.docx - [755: 755]

I don't really consciously think because I know that I have to voice the source

Quotation: 68 - PD: DM_semi-struc interv.docx - [793: 793]

It's my voice, I am conscious in trying to put it in my voice and (unclear) to summarise as "what am I trying to say?" I think I have to be really clear about what you are trying to say and you emphasise "what am I trying to say?" or "what am I trying to say?"

Quotation: 69 - PD: DM_semi-struc interv.docx - [793: 793]

So, I think it's very important that you get the emphasis on I am trying to say, but also what am I trying to say, why am I struggling with what I am trying to say and what am I trying to say. So, I've got to learn at the end of the day to use your own voice. You have to adhere to that very strongly, because you have to be copious

Quotation: 69 - PD: DP_semi-struc interv.docx - [652: 652]

I think it did change, if I think about the first draft that I wrote on my literature and the one that I am currently working on they are definitely different. I think as your content knowledge increases and as you get exposed to different author's voices, your voice changes and the way in which you write things change, and your language use change. So I do think it plays a role and hopefully one that helps you develop your own academic writing and even your own language proficiency.

Quotation: 70 - PD: DP_semi-struc interv.docx - [664: 664]

I will often think what is the message that I want to get across and how can I get this message across in the best way or in the most effective way in the….yes. So yes I think that does speak a little bit to the voice as well.

Quotation: 38 - PD: DPSG_semi-struc interv.docx - [946: 946]

Ja, it's something that's always there, it's subconscious, but it is also conscious. I'm aware, you know, that I mustn't... I must stay within these borders, so to speak.

Quotation: 39 - PD: DPSG_semi-struc interv.docx - [948: 948]

it's conscious in a sense that at times deliberately I'm writing within these limits, so to speak. You see the voice is there, you can never change your voice, but you can tone it differently.

Quotation: 1 - PD: DS_semi-struc interv.docx - [773: 773]

It's somehow... uh... the words I choose to describe something and how I try and formulate a sentence... uh... it's kind of... it's become very automatic, kind of like driving a car. You know you're doing it, but you're not aware really that you're doing it.

Quotation: 55 - PD: DS_semi-struc interv.docx - [769: 769]

I think earlier on in my academics it was more of a conscious... aspect to my writing where I was consciously trying to be academic, but somehow that, that has faded away

Quotation: 68 - PD: DS_semi-struc interv.docx - [617: 617]

She does it in such a way that it's, it's your choice, how you see it, how you go about it, it's your choice.

Quotation: 40 - PD: DSW_semi-struc interv.docx - [683: 683]

Uhmm yes I think so, sometimes I tell myself for instance 'here you must come through more stronger uhmm or with your voice must be stronger. Or for this topic maybe because out all the controversies maybe don't have such a strong voice,

☐ **Code: 4 VOICE CONSTRUCT: choice(s)**

Quotation: 32 - PD: SD_semi-struct interv.docx - [766: 766]

I don't think you can sit and say: o.k., I'm going to now have this voice. I think it's difficult.

Quotation: 59 - PD: SL_semi-struc interv.docx - [641: 641]

Yes, I think in articles that are more polemic than others that you project quite a strong voice; and there are articles that you are softer

Quotation: 64 - PD: SM_semi-struc interv.docx - [842: 842]

Yes, I do, because I work in more than one discipline and I think... and I work a lot with... so some of my work that I've done is on opera singers, so I'm quite attentive to the authors, because they often female themselves and sort of, there's that sort of, assumption of identification with the person that you're writing about and so on. So, I'm, yes, I'm quite sensitive to that, to think that

how I'm coming across

Quotation: 43 - PD: SP_semi-struc interv.docx - [723: 723]

Yes, I am always aware of that; and once again – and it sounds very superficial – but I let myself be guided by the vision and the mission statement of the publishing house of the journal

Quotation: 44 - PD: SP_semi-struc interv.docx - [724: 725]

the paradigm you choose; the methodology that guides your voice.

P: That's it – that guides the voice.

Quotation: 34 - PD: SPSG_semi-struc interv.docx - [643: 643]

So I had to bring out my voice but also be soft on the other hand to let the political scientist know it is not overwhelming just governance. Otherwise I will build a lot of resentment on that sense, rejection.

Quotation: 35 - PD: SPSG_semi-struc interv.docx - [645: 645]

Yes, I have to. Oh one of the articles as well in terms of African studies or Africa governance, I had also be careful not to portray only one western voice but bringing in the others as well so having a balance in that sense.

Quotation: 63 - PD: SS_semi-struc interv.docx - [687: 687]

Yes. I think it's conscious – again it depends what you are writing

Quotation: 56 - PD: SSW_semi-struc interv.docx - [959: 959]

No I don't think that I really think much about that in a very cognitive, deciding, before hand. It just sort of... it happens.

☐ **Code: 4 VOICE CONSTRUCT: conceptual content(d)**

Quotation: 7 - PD: DD_semi-struc interv.docx - [101: 101]

it is the way that you reason things for yourself.

Quotation: 3 - PD: DH_semi-struc interv.docx - [58: 58]

Yes that is true, and I think it can be supported by the school of thought in terms of history. You can see from the writing of different authors that this particular person is from the radical school of taught, this person is from a conservative school of taught, this one is an African you can say that he is a pro-African or pan-Africanist writer. You know being able to make that distinction makes one to perhaps say that this is authorial voice

Quotation: 5 - PD: DH_semi-struc interv.docx - [52: 52]

My own writing, my own perspective, my own analysis , my own interpretation of the sources, my own interrogation of all the sources that I have come across or the analysis of what the other authors or academics say about the topic. That refers to my own writing, putting it into my own words and so forth, that is what I understand about the voice. And I think…okay when you talk about the authorial voice that means something…when I write according to my understanding, when I write something that is also based on the facts. And what are the facts? The facts could be from various sources as well as…okay corroborating information from different sources

Quotation: 6 - PD: DH_semi-struc interv.docx - [52: 52]

authorial voice is something that I write about and can be justified that is what I can say. That can be justified through the means of, the use of other sources

Quotation: 3 - PD: DL_Semi-struc interv.docx - [194: 194]

I think it is good to have a voice when writing but that voice should be…should be based on facts.

Quotation: 7 - PD: DL_Semi-struc interv.docx - [194: 194]

Yes but it should be something that maybe adds or bring a new idea based on what has already been found.

Quotation: 10 - PD: DL_Semi-struc interv.docx - [219: 219]

Yes you will have a stronger voice when you know your topic well.

Quotation: 33 - PD: DL_Semi-struc interv.docx - [790: 790]

Yes, you can say it is argumentation

Quotation: 18 - PD: DM_semi-struc interv.docx - [131: 131]

So, you have to make sure that you've done the groundwork, that the facts and what you are writing about is actually meaningful and have relevance first of all, to make you voice count.

Quotation: 21 - PD: DM_semi-struc interv.docx - [131: 131]

It definitely is critical to make input, but it has its place. You've got to make sure you have something to say

Quotation: 23 - PD: DM_semi-struc interv.docx - [131: 131]

but it definitely is very important to have your own voice, to have a voice in terms of what you want to say.

Quotation: 24 - PD: DM_semi-struc interv.docx - [132: 132]

but to have to use authority you really need to have done the work, the background, the experience, the research, the knowledge

Quotation: 25 - PD: DM_semi-struc interv.docx - [131: 131]

It definitely is critical to make input, but it has its place. You've got to make sure you have something to say

Quotation: 7 - PD: DP_semi-struc interv.docx - [150: 150]

I have noticed that reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field.

Quotation: 13 - PD: DP_semi-struc interv.docx - [103: 103]

So that voice is almost like who you are as a professional, it is an expression of your professionalism and how much you know and do you really know on one level.

Quotation: 34 - PD: DP_semi-struc interv.docx - [664: 664]

217

I will often think what is the message that I want to get across and how can I get this message across in the best way or in the most effective way in the….yes. So yes I think that does speak a little bit to the voice as well.

Quotation: 12 - PD: DSW_semi-struc interv.docx - [145: 145]

And also I think voice is what you are saying about a specific topic in your field because it is not about what you are saying but how you are saying it. And how do you argue then your view in this particular topic.

Quotation: 13 - PD: DSW_semi-struc interv.docx - [124: 124]

Because if you do not have your own academic voice then your work is not unique. Then you do not bring anything new to the table. Then it is just yes a repetition of the existing theories, it is a summery so to say.

Quotation: 56 - PD: DSW_semi-struc interv.docx - [230: 230]

Yes and then I also think the better you know your topic and content the better you will be able to play with that style of yours.

■ **Code: 4 VOICE CONSTRUCT: conceptual content(s)**

Quotation: 5 - PD: SD_semi-struct interv.docx - [119: 119]

is very knowledgeable

Quotation: 6 - PD: SD_semi-struct interv.docx - [119: 119]

"This is your voice" and "it's a good piece of work".

Quotation: 10 - PD: SD_semi-struct interv.docx - [695: 695]

You've got to sort of fuse that together and bring new insight

Quotation: 34 - PD: SH_semi-struc interv.docx - [368: 368]

I think conceptual voice, yes,

Quotation: 73 - PD: SH_semi-struc interv.docx - [163: 163]

but also their own views on what they are writing and that is the kind of message that we as a department try to convey. Once again right from the first year. I've had very interesting experiences in this regard where a first year student sometimes even a third year student, they might even have been a post graduate student asking "may I write my own ideas?" and I say after I've held my pose "of course, yes. You must have your own voice", but you will appreciate that history is a discipline that lends itself to that kind of methodology, if want. That you actually teach students to develop an own voice, of course an own voice must be a responsible voice, it must be a voice that can be substantiated through facts, because there is a difference between history and propaganda

Quotation: 74 - PD: SH_semi-struc interv.docx - [163: 163]

So, you can have an own voice, but it can'T be a propagandistic voice. It must be a voice that is substantiated, that is scientific, that is based on facts, methodology etc. I don't know if I had answered the question.

Quotation: 22 - PD: SL_semi-struc interv.docx - [126: 126]

I think it's obviously linked to knowing your field well

Quotation: 23 - PD: SL_semi-struc interv.docx - [124: 124]

Obviously you have to know your topic well, but the fact that you know your topic well doesn't necessarily mean that you can write well about it or that you can express it well. So I think part of what happens in a doctoral dissertation, is that because you read so much about other people's voice, you start indicating some of their voice in your own

Quotation: 24 - PD: SL_semi-struc interv.docx - [64: 64]

For me, voice is that individuality of, or the insight or conceptualabilities that you can express

Quotation: 27 - PD: SL_semi-struc interv.docx - [68: 68]

logos and the pathos and the ethos; you have to bring a number of things together in your voice. But to me, even if you can write well – if you don't have something deep to write about – well

then maybe it's still good voice but shallow voice

Quotation: 28 - PD: SL_semi-struc interv.docx - [5: 5]

voice in the sense that you have an idea of what you see or what you think or what you…, your insight in what you've dealt with – whether literature or data.

Quotation: 29 - PD: SL_semi-struc interv.docx - [58: 58]

I think it's inevitable, especially on the level of PhD; you're not on a level of just assimilating anymore; reworking or regurgitating what other people have said – even if it's just bringing together certain lines of thoughts; grouping authors together, grouping thoughts together – it's still: that's my insight and I have to put it there.

Quotation: 31 - PD: SL_semi-struc interv.docx - [358: 358]

Yes I think it is that conceptualization part that… I don't know, but for me academic writing is always about an argument. I mean it's not just giving information; it is weighing sets of information and making an argument for one, or for a mixture of them or whatever; but it's taking a stance. And in that sense yes, maybe then stance/argument is the same as what you are talking about as voice.

Quotation: 9 - PD: SM_semi-struc interv.docx - [102: 102]

So, I believe very strongly in the idea of an authorial voice and I also believe that voice is inexplicably linked with the content. There's no such thing as just narrating what you had done. Though, sort of, how you make the argument is part of what you're saying.

Quotation: 13 - PD: SM_semi-struc interv.docx - [384: 384]

it's also about the content itself. It's sort of how you put together your argument.

Quotation: 23 - PD: SM_semi-struc interv.docx - [504: 504]

I'm trying to get them to make their own contribution. I focus more on the content of what they're writing.

Quotation: 26 - PD: SM_semi-struc interv.docx - [729: 729]

You have to be believable, because the content that you have paraphrased makes sense to your peers. So you have to demonstrate understanding of the content all the time.

Quotation: 28 - PD: SM_semi-struc interv.docx - [729: 729]

They have to really interact with the content, because once they understand it, they'll be able to put together the argument in a way that makes sense to a peer.

Quotation: 40 - PD: SM_semi-struc interv.docx - [987: 987]

No, I think it's very important, but it's difficult for me to again isolate it from the contribution.

Quotation: 41 - PD: SM_semi-struc interv.docx - [993: 993]

es, so that's for me inseparable. I find it difficult to imagine a student who, you know, understands the literature that they had read perfectly, who has a wonderful contribution to make, but can only not express it. You know, I... and I think this differs from discipline to discipline, because of course this is now for me bound up with my sense that there's no transparent writing, there's no transparent reporting of something that is separate from that language in which you express it. So, I think that if you can't express it I don't think that you have the idea

Quotation: 68 - PD: SM_semi-struc interv.docx - [883: 883]

es definitely, but again in a content sort of way. So, I would say "this argument doesn't convince me" and I mean the subtext of that is that dialogue that we were speaking about. So, whom does it not convince? It doesn't convince the reader. Why not? Because you haven't put it across in a way that is intelligible to them.

Quotation: 5 - PD: SPSG_semi-struc interv.docx - [122: 122]

So yes they must have a voice and that is one of the things that I really emphasise to them. What is their argument that they bring to the table or what is the motivation of what they are writing?

Quotation: 7 - PD: SPSG_semi-struc interv.docx - [156: 156]

Not necessarily, it's not only about reading it is about thinking, you have to critically think what you are reading and what you have read and how you make sense of it. That is where your actual

voice comes in, that is the internalisation of what you have read, the meaning that actually comes out.

Quotation: 11 - PD: SS_semi-struc interv.docx - [68: 68]

a lot of reading on this topic – that you are familiar with the main theoretical paradigms; that you are familiar with the most recent research that has been conducted in the area or in that particular field –

Quotation: 12 - PD: SS_semi-struc interv.docx - [70: 70]

They haven't done enough reading; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are not familiar with a whole range of arguments in that particular field.

Quotation: 13 - PD: SS_semi-struc interv.docx - [70: 70]

in order to convince me that you grasp the most essential matters in this particular field; that you have grappled with the most important thinkers in this particular field; that you have mastered the most important theoretical paradigms in this particular field; and that you have familiarised yourself with the most recent research that has been conducted in this particular field.

Quotation: 15 - PD: SS_semi-struc interv.docx - [352: 352]

And that is where the voice or the contribution of the author usually comes in – in that interrogation with the literature.

Quotation: 8 - PD: SSW_semi-struc interv.docx - [194: 194]

Ja, perhaps those who are good I think they have both of those, both the conceptual skill and the voice. Whereas others something has to happen between the two and that is very difficult to teach sometimes

Quotation: 10 - PD: SSW_semi-struc interv.docx - [194: 194]

The conceptualisation and the voice, I think those who are good actually have both.

Quotation: 11 - PD: SSW_semi-struc interv.docx - [184: 184]

I think the more they are acquainted with the material, the more they are familiar, the more they are hands on.

Quotation: 18 - PD: SSW_semi-struc interv.docx - [102: 102]

No, I think it is important to have a voice, but again that voice is not a sort of a personal opinion. For me it must be imbedded within the discipline and in the basics of the discipline

Code: 4 VOICE CONSTRUCT: constructivist approach to knowledge(d)

Quotation: 69 - PD: DD_semi-struc interv.docx - [173: 175]

But in my field I don't think you can be impersonal at all.

Interviewer: Uhmm, why?

Participant: Because the field deals with…well you could on to structure and dialog but essentially it comes down to human nature and a heart and living things. I don't think it would have a great appeal if I would treat the characters is in Author Fugard as scientific specimens. It wouldn't have the same appeal I think that you have to have …and I do think you have to have an opinion

Quotation: 42 - PD: DH_semi-struc interv.docx - [128: 128]

Alright I think it depends on one's study, in history you cannot have an objective type of writing or thesis. For example with me I am using the interpretive research paradigm.

Quotation: 48 - PD: DH_semi-struc interv.docx - [130: 130]

But with history, I am sure you have also heard from my discussions so far, our discussions so far I have talked about my interpretation, my analysis that can be something that is subjective it is not always objective no. So with history that is not that simple especially also with my study which is based on the interpretive or constructivist theoretical framework.

Quotation: 98 - PD: DM_semi-struc interv.docx - [267: 267]

but not expressive more narrative, qualitative writing definitely is not, because there you do a refer to the first person, you do write much more of your own experience to influence your own voice for that matter to make it your own. Whereas in formal, quantitative writing that is not necessarily

to say, you just write very vaguely, impersonal, in the third person, scientific, cold as they say in precisely impersonal and objective.

Quotation: 91 - PD: DP_semi-struc interv.docx - [178: 178]

I think I am not sure if it is only in psychology or if there are other subject fields as well but because a lot of our researcher's mixed method or then uhmmm qualitative research it definitely gives or leaves room for the researcher's opinion or feeling or experience. Because it looks at the dynamics or interactions in those facets

Quotation: 78 - PD: DS_semi-struc interv.docx - [212: 214]

Therefore, fissions of me will come through again. So... it's a tough one, but I do believe it can't be purely subjective[objective] in your work. We're not robots, we have personality...

Researcher: You're not purely objective.

Participant: Ja, like per, like you know, you can't be black and white and have nothing come of you or who you're with.

Quotation: 59 - PD: DSW_semi-struc interv.docx - [264: 264]

Yes, I think there is a slight movement towards a more personal style. Or the acceptance of a more impersonal writing style and not writing in this

Code: 4 VOICE CONSTRUCT: construtivist approach to knowledge(s)

Quotation: 48 - PD: SD_semi-struct interv.docx - [210: 210]

I try to be very objective. There is a bit of a contradiction to it: I think in hard sciences this is very valid, and you've got to triangulate your studies – make sure that you stay objective. I think in our field of study, because we are interpreting quite a lot – this is what we do, we interpret, and we analyse, and we use our opinions when we produce plays, when we write plays or whatever - I think it becomes a bit difficult. Also depending on, I agree with "I think", "therefore" and "in my opinion" is not necessary, but I think your voice can come through without that,

Quotation: 75 - PD: SH_semi-struc interv.docx - [167: 167]

More often than not in history, there is not only right or a wrong view. So debate lies at the root of the work that we are doing and that is probably also why in a certain sense it is easier for our students to develop an own, authoritative, academic voice.

Quotation: 74 - PD: SL_semi-struc interv.docx - [161: 161]

I wouldn't say that I am on the total opposite of that view, because I know you get people who work in auto-ethnographies and these kind of things are extremely personal, so I don't think I'm at that level; but to me it's not even a question anymore – we know little knowledge is subjective so why would we want to create a text that seems not subjective. And I think the way in which you rhetorically position yourself is exactly voice; by not acknowledging yourself as part of this, you're creating this kind of distant authorial voice; creating the illusion of the rhetorical, or creating the illusion that this is objective

Quotation: 84 - PD: SM_semi-struc interv.docx - [270: 270]

as a postmodernist I can't agree with that. I think that objectivity- well certainly in my discipline objectivity is an illusion. One can- so in my own doctoral thesis I was looking at hermeneutic study of music, so I was trying to suggest what the meaning of musical work might be. Now, there's no right and wrong answer for that; it's constructing meaning.

Quotation: 85 - PD: SM_semi-struc interv.docx - [270: 270]

because I think the point is that one ventures a suggestion and it's for the academic community to say if they agree or not. And I think that it's not so different in disciplines, as one might think.

Quotation: 69 - PD: SP_semi-struc interv.docx - [227: 227]

I disagree totally from the quote; it's actually an irritating view of science; old fashioned view – positivistic. So I cannot identify myself, in any way with the quote and the info provided there, and the statement made. I'm more of a post-modernist – there's a social constructivism to reality; there is no reality, it is all socially construed; and there is different epistemologies, reflexivities on matters

Quotation: 55 - PD: SPSG_semi-struc interv.docx - [195: 195]

Uhm ja I don't agree, you cannot detach yourself personally, completely from a study. The study is you and you are the study, so uhm…because you are putting in your heart, you are putting in your soul, you are putting in your thinking, your critical ideas and whatever. So no I disagree with this, you cannot be completely objective because everything that you write, everything that you think of there will be a mind frame or a set of ideas

Quotation: 79 - PD: SS_semi-struc interv.docx - [164: 164]

I think this argument is very much imbedded in a positivistic approach; where people are inclined to look objectively from the outside at science; and to review the findings; and to review the hard facts. And as a result they tend to insist that it should be impersonal and objective

Quotation: 75 - PD: SSW_semi-struc interv.docx - [272: 272]

because you are constructing a reality, which you are, part of, a reality that

Quotation: 76 - PD: SSW_semi-struc interv.docx - [276: 276]

but I know that in general... in qualitative research that objectivity is a myth.

☐ **Code: 4 VOICE CONSTRUCT: expressivist(d)**

Quotation: 5 - PD: DD_semi-struc interv.docx - [93: 93]

I am not a big follower of academic writing. Look your referencing must be right, but I think if I maybe so bold as to say many academics write with such an authorial [voice] that it loses its heart. And that you are sounding clever but sometimes you read the whole paragraph and want to know; what did they just…why? What did they just say? I don't think one must try to be too smart

Quotation: 8 - PD: DD_semi-struc interv.docx - [109: 109]

you see like I've said it is not something I think about I just write

Quotation: 10 - PD: DD_semi-struc interv.docx - [134: 134]

Uhmm absolutely I do think so. Now I don't think…it is something a person when you are starting out should try and be aware of but I don't think you should sit down and decide how…what is my

voice?

Quotation: 11 - PD: DD_semi-struc interv.docx - [140: 140]

And I feel if you feel passionate about what you are writing, you will have your own voice.

Quotation: 17 - PD: DD_semi-struc interv.docx - [773: 773]

No, no I don't think so. I think it comes from your passion or connection with you topic. And perhaps the kind of person you are just some people would more naturally write more with a dictatorial style, whereas another person who prefers engaging would write with a different style. I do think it has something to do with the kind of person that you are.

Quotation: 18 - PD: DD_semi-struc interv.docx - [775: 775]

I think it is the personality type that you are

Quotation: 35 - PD: DD_semi-struc interv.docx - [604: 604]

it's…something you just do and you don't think about it

Quotation: 5 - PD: DL_Semi-struc interv.docx - [196: 196]

Uhmm I think each one of us do have a personal voice in writing.

Quotation: 26 - PD: DM_semi-struc interv.docx - [75: 75]

Oh, but you have to write much more expressively use much more in your own voice, much more in a narrative style and in the first person

Quotation: 33 - PD: DP_semi-struc interv.docx - [664: 664]

I have to be honest I don't think ever when I have written I have thought about this voice and putting this voice on paper

Quotation: 6 - PD: DPSG_semi-struc interv.docx - [394: 394]

Because for me I can write with a lot of voice and emphasis on my position without necessarily consulting, based on my own experience. So, for voice it's more about what a person experiences.

Quotation: 7 - PD: DPSG_semi-struc interv.docx - [400: 400]

that's why I'm saying experience is everything. It's not everything, but it accounts for the majority of a person's voice, but obviously we are talking about writing so

Quotation: 10 - PD: DPSG_semi-struc interv.docx - [214: 214]

but at the end of the day everybody has got preconceived opinions based on your experiences and beliefs. So for me a voice will always be influenced by your beliefs, regardless of the findings

Quotation: 11 - PD: DPSG_semi-struc interv.docx - [214: 214]

So that a person's voice will always come out and it's always influenced by that person's beliefs.

Quotation: 12 - PD: DPSG_semi-struc interv.docx - [226: 226]

It's one's position, meaning one's beliefs.

Quotation: 18 - PD: DPSG_semi-struc interv.docx - [931: 931]

You see the shade of my voice has changed, but the voice is still there, but maybe the tone is different. It's because you can still make the same statement and send out the very same message by just changing the tone of the voice; make it more partible.

Quotation: 40 - PD: DPSG_semi-struc interv.docx - [954: 954]

the same author on different articles and I can see there's this particular voice and style.

Quotation: 8 - PD: DS_semi-struc interv.docx - [109: 109]

You can't not have a voice and write. We are not blank slates. So, you will always have fissions of yourself through your research

Quotation: 12 - PD: DS_semi-struc interv.docx - [115: 115]

Even just a word choice already reflects me, because I might say presented and someone would say showed. So... I do believe it's, it's kind of like a fingerprint. You do leave fissions of yourself in your work.

Quotation: 13 - PD: DS_semi-struc interv.docx - [117: 117]

I think it is part of who you are

Quotation: 54 - PD: DS_semi-struc interv.docx - [769: 769]

It's like a[n un]conscious flow that comes through and I don't, I don't think about... how academically or simplistically I'm writing anymore.

Quotation: 5 - PD: DSW_semi-struc interv.docx - [124: 124]

Yes and I think it gives you that uniqueness that I have just mentioned. Because if you do not have your own academic voice then your work is not unique.

Quotation: 10 - PD: DSW_semi-struc interv.docx - [141: 141]

I will present my uniqueness also in a unique way.

Quotation: 45 - PD: DSW_semi-struc interv.docx - [751: 751]

but I also believe that some people have a natural uhmm

Quotation: 63 - PD: DSW_semi-struc interv.docx - [753: 753]

Yes ability, awareness for voice and it comes more natural and they are able to write in a well, nice way, acceptable way and for other people it is more of a struggle that they must think about this all time

◻ **Code: 4 VOICE CONSTRUCT: expressivist(s)**

Quotation: 4 - PD: SD_semi-struct interv.docx - [117: 117]

I can hear his voice.

Quotation: 11 - PD: SD_semi-struct interv.docx - [764: 764]

No, no I don't think so, I think it's just, I think it happens.

Quotation: 30 - PD: SD_semi-struct interv.docx - [766: 766]

I think it comes natural; even in the natural sciences – if you're a medical person studying medicine, I think the world that you live in, the academic world, already gives you that voice of

authority. Or whether you are a natural sciences or a…; in the type of field I think that is a natural voice, I think it is inherent

Quotation: 15 - PD: SH_semi-struc interv.docx - [226: 226]

it's more to do with personality than with anything else.

Quotation: 16 - PD: SH_semi-struc interv.docx - [223: 223]

It's a very personal matter. Some p-... and it has to as far as I'm concerned, it has to deal with the personality of the student.

Quotation: 72 - PD: SH_semi-struc interv.docx - [163: 163]

People must develop an authoritative voice as soon as possible to stamp their own authority, their own personality, their own interest

Quotation: 49 - PD: SL_semi-struc interv.docx - [256: 256]

but there's a language feel, although not an academic language feel; and if you don't have at least a feel for language, how do you build, or what do you build on if you don't have that basis. I think I grew up with quite a natural feel for language, and I still found it difficult to write academically. I mean, my first works came back with red all over. So if you don't have that, how do you write – I don't know

Quotation: 7 - PD: SM_semi-struc interv.docx - [114: 114]

what you observe is sort of connected to who you are as a person. So, it's that there's an aspect of personality that comes to the fore.

Quotation: 11 - PD: SM_semi-struc interv.docx - [109: 109]

It's kind of a personal style.

Quotation: 12 - PD: SM_semi-struc interv.docx - [384: 384]

No I think everyone has a voice. I think it won't come through as clearly if one doesn't have that command

Quotation: 14 - PD: SM_semi-struc interv.docx - [384: 384]

So, I think there's some aspects of voice that are there anyway

Quotation: 19 - PD: SM_semi-struc interv.docx - [213: 213]

it has to develop spontaneously and I also think that for my students, I mean I, I think it's just something that's- it's there anyway.

Quotation: 65 - PD: SM_semi-struc interv.docx - [859: 859]

well, as I said earlier I think that everyone has a voice. It must just come to the fore more.

Quotation: 24 - PD: SP_semi-struc interv.docx - [97: 97]

But prior to that, what I always want to also hear in my last chapter – usually in my type of research in psychobiography, is to hear their voice. That's where I want to hear what they have made from all of this.

Quotation: 50 - PD: SP_semi-struc interv.docx - [811: 811]

Is it genetically just there; is it intuitively there; is it personality wise there? I'm not sure; I think it will be interesting to do research to see if there is some form of relationship between the authorial voice and emotional intelligence. I find that my students who are emotionally more intelligent – the EQ; they tend to have more of the authorial voice. Those who are traditionally having the high IQ, they want to fall back on patterns and rhythms and themes – the whole positivism; and there's less of their authorial voice. So yes I think emotional intelligence and authorial voice go hand in hand. And there must be a sense of intuition – a trust of the gut feeling – in students as well to go this route.

Quotation: 52 - PD: SP_semi-struc interv.docx - [813: 813]

But I still think the capacity to awaken, is something I think relates to emotional intelligence; and personality traits such as a type of intuitive – let's call it personas.

Quotation: 53 - PD: SP_semi-struc interv.docx - [813: 813]

So that's why I think it has to be there before it can be awakened; I don't think it can be taught

from scratch.

Quotation: 57 - PD: SP_semi-struc interv.docx - [817: 817]

The others would have it; most likely you will be able to give them some form of skill; but I don't think, I don't know of the authenticity thereof, and the emotional insight into what they are actually saying is going to be there. It will most likely be a window dressing authorial voice; not the authentic authorial voice.

Quotation: 9 - PD: SPSG_semi-struc interv.docx - [154: 154]

Uhm …it depends on your students, if you have a strong students that actually knows exactly what he is doing and has got a lot of reading that has been done and listens to and reads a lot, that will come more spontaneous. Than other students you have to emphasise that specific voice all the time because it doesn't come naturally they have to work on it, they have to focus on it actually to bring it about. So it depends on the quality of the student, for some it might happen easier than for others.

Quotation: 13 - PD: SSW_semi-struc interv.docx - [184: 184]

You do get that, but with some PhD candidates it just happens. I have students like that, it simply happens; it is there all the time

Quotation: 15 - PD: SSW_semi-struc interv.docx - [186: 186]

Ja, I think they just have this natural thing within themselves. It's like having people who are writers, who write for a living. I don't know what to say, is it a skill? Is it a talent?

Quotation: 16 - PD: SSW_semi-struc interv.docx - [186: 186]

Some people are just able to be or are more able to put out what is... and it's not only a cognitive process, that is to me the most strangest of all, it's not only a cognitive process. It's more; it's something from the gut almost. I don't know how to put it.

Quotation: 18 - PD: SSW_semi-struc interv.docx - [102: 102]

No, I think it is important to have a voice, but again that voice is not a sort of a personal opinion.

For me it must be imbedded within the discipline and in the basics of the discipline

Quotation: 22 - PD: SSW_semi-struc interv.docx - [932: 932]

He has his voice. But that only.... also it is part of his personality, of his temperament

Quotation: 56 - PD: SSW_semi-struc interv.docx - [959: 959]

No I don't think that I really think much about that in a very cognitive, deciding, before hand. It just sort of... it happens.

■ **Code: 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)**

Quotation: 19 - PD: DD_semi-struc interv.docx - [93: 93]

I don't think one must try to be too smart, but you have to have your reader's confidence so you have to write with a certain amount of certainty.

Quotation: 13 - PD: DM_semi-struc interv.docx - [132: 132]

an authorial voice, I think, is having that voice and speaking with authority, not guessing, not pondering, but really knowing, done, you really walked the extra mile, you've done the groundwork, you've got the experience, you've got the knowledge. So, you speak from a position of authority

Quotation: 8 - PD: DPSG_semi-struc interv.docx - [380: 380]

Well, you see, authority and voice is two different things, because authority for me means confidence

Quotation: 9 - PD: DPSG_semi-struc interv.docx - [226: 226]

It's one's position, meaning one's beliefs.

Quotation: 5 - PD: DSW_semi-struc interv.docx - [124: 124]

Yes and I think it gives you that uniqueness that I have just mentioned. Because if you do not have your own academic voice then your work is not unique.

Quotation: 9 - PD: DSW_semi-struc interv.docx - [141: 141]

I will present my uniqueness also in a unique way. So different people will write say for instance in this lets say more old fashioned Afrikaans …(germaarns) Afrikaans but they will also have different styles in that way of writing.

■ **Code: 4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)**

Quotation: 32 - PD: SL_semi-struc interv.docx - [161: 161]

And I think the way in which you rhetorically position yourself is exactly voice

Quotation: 60 - PD: SL_semi-struc interv.docx - [641: 641]

but when I published my PhD, they said that for a book, I should take out all the hedges. So then it comes across much more authoritarian

Quotation: 6 - PD: SM_semi-struc interv.docx - [112: 112]

Mmm...mmm. Yes, because of I think that when you write academically, you try and science that personal, perhaps colloquial uh... dimension to your style. So I think much of why I would recognise the written voice of a text message instantly would perhaps be a bit more veiled in academic writing, but I have had the experience where I have written music reviews of concerts anonymously and some of my friends would phone me later and say "that review was yours wasn't it?"

Quotation: 14 - PD: SP_semi-struc interv.docx - [710: 710]

For sure. I find usually here towards… once they've completed the results chapter, and analysed their data; I find much more of their voice appears. It's about how their confidence grows, so I think as time goes by… it's a confidence issue; it increases.

Quotation: 24 - PD: SP_semi-struc interv.docx - [97: 97]

But prior to that, what I always want to also hear in my last chapter – usually in my type of research in psychobiography, is to hear their voice. That's where I want to hear what they have made from all of this.

Quotation: 11 - PD: SPSG_semi-struc interv.docx - [616: 616]

Especially towards the end then they have more confidence in what the actually want to say. Because in the beginning they are reluctant to use their voice because they are unsure, they are still don't know exactly where they are going or what their results will be for their research.

Quotation: 21 - PD: SSW_semi-struc interv.docx - [930: 930]

Ja usually, but one has to be persistent and consistent in pushing them, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

■ **Code: 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)**

Quotation: 14 - PD: DD_semi-struc interv.docx - [175: 175]

The use here of lots of 'in my opinion' or 'I think' I don't think it is necessary but I don't think it is completely wrong if you do use it on occasion because at the end of the day you do have an opinion.

Quotation: 16 - PD: DD_semi-struc interv.docx - [183: 183]

Absolutely, yes because if you are working with interpretative concepts I find then you can't be impersonal

Quotation: 29 - PD: DD_semi-struc interv.docx - [596: 596]

Uhm I don't use the 'I' very, very much.

Quotation: 30 - PD: DD_semi-struc interv.docx - [598: 598]

I could then say 'I am of the opinion that this statement may be questioned because of the following reasons'. But I am not so sure it is a good idea to come to a final conclusion which is yours alone. I would still assume that the reader may have an opinion of their own again

Quotation: 31 - PD: DD_semi-struc interv.docx - [600: 600]

but I…unless you can prove it black and white like the sciences can do I think it is very difficult to make a strong statement about plays and theatre and opinions to say that your word is the final opinion. So you can…I think it is difficult not to use it at all it is not a rule that you do not use it,

Quotation: 32 - PD: DD_semi-struc interv.docx - [602: 602]

I think use it sparingly otherwise it becomes about 'I' too much

Quotation: 36 - PD: DD_semi-struc interv.docx - [606: 606]

I would make the…set the statement in a very positive strong way with possibly support of others that support the statement that I have made. Without…I don't I have to say 'I think that'

Quotation: 29 - PD: DL_Semi-struc interv.docx - [739: 739]

Yes now I am more careful of how I use the 'I' or 'me' or 'mine' my opinion or 'I'. I am more careful and conscious now of those words.

Quotation: 35 - PD: DL_Semi-struc interv.docx - [802: 802]

When the author says that they have done research in a specific area and this is what they have found. Using 'I' or 'my opinion', when they personify it

Quotation: 26 - PD: DM_semi-struc interv.docx - [75: 75]

Oh, but you have to write much more expressively use much more in your own voice, much more in a narrative style and in the first person

Quotation: 28 - PD: DM_semi-struc interv.docx - [697: 697]

Yes, I do write in the first person

Quotation: 89 - PD: DM_semi-struc interv.docx - [267: 267]

but not expressive more narrative, qualitative writing definitely is not, because there you do a refer to the first person, you do write much more of your own experience to influence your own voice for that matter to make it your own.

Quotation: 101 - PD: DM_semi-struc interv.docx - [399: 399]

But it was at it's worst in the beginning not know where to start and then when I had that bit of a set back when I got the feedback that my writing style was too impersonal, I must write in the first person, I must write more expressively, from my own experience, my own narrative. I found that

very difficult in the beginning, because my masters was written more in the pure clinical style of a... it was still qualitative, but it was business management and you have to write it in a purely clinical, disciplined, third person style

Quotation: 106 - PD: DM_semi-struc interv.docx - [75: 75]

the music supervisor would say: "Oh, but you have to write much more expressively use much more in your own voice, much more in a narrative style and in the first person" and the very first thing my business management supervisor would say: "Why are you writing in the first person?" So, they are two completely different styles

Quotation: 25 - PD: DP_semi-struc interv.docx - [557: 557]

No I don't, I think we normally use things like 'in this study the participants

Quotation: 26 - PD: DP_semi-struc interv.docx - [559: 559]

I am not sure I think maybe I am too focused on keeping the language very formal and very structured and very much academic. Whereas when I work with my first, second and third years I am very much more interested in getting them to write something. And integrating and summarising, even with citing information I am not as strict as what I am for example with an honours student or a masters student

Quotation: 27 - PD: DP_semi-struc interv.docx - [561: 561]

Maybe there is a different sort of criteria when you evaluate and when you do it yourself. I haven't considered this very carefully I think because this year way the first year that I was involved on an honours level evaluating. But maybe as time goes by it is something I will look at but I definitely allow my graduate students much more writing freedom than I allow myself when I write my PhD.

Quotation: 28 - PD: DP_semi-struc interv.docx - [564: 564]

But I think for me it is just this is a PhD it must be very academic, it must be very high quality, very high standard. This is a student that is learning to write you know you need to encourage them throughout, it is probably something like that.

Quotation: 93 - PD: DP_semi-struc interv.docx - [568: 570]

For me it is not necessarily lower level I think it is different context. Yes because like even in an academic article you will sometimes use that or I have used it, which was published so it wasn't that bad.

Interviewer: But not if you are for a PhD?

Participant: I haven't used it so far in my PhD yes

Quotation: 23 - PD: DPSG_semi-struc interv.docx - [894: 894]

NO, I NEVER USE THAT.

Quotation: 24 - PD: DPSG_semi-struc interv.docx - [896: 896]

I would state a point without necessarily... obviously it's out there and you can sense that it comes from me, but you cannot say it comes from me, because there's nothing that indicates it comes from me. You know? Because it's more of a statement, it's a fact or based on the literature that I have read. I would then state it, unless I will then make reference to whoever made the statement, you know. But it wouldn't come like it comes from me.

Quotation: 24 - PD: DS_semi-struc interv.docx - [666: 666]

And ja, I do use that here and there, but I don't go into things, anything big or dramatic where every second sentence starts with "I believe", "I know", "I" this" "I". It's just here and there just to, to show that I'm still part of what I'm writing,

Quotation: 25 - PD: DS_semi-struc interv.docx - [669: 669]

Yes, for my Masters I was very, I was very objective about it and I would be "in this dissertation" uhm... "The researcher aims to" and he told me straight away to take "the researcher" out. "It's too impersonal, we need to be a little bit more... more integrated with your work to the reader". For that he said, "rather use I", "Nobody will be offended by your opinion and you stating it as I."

Quotation: 82 - PD: DS_semi-struc interv.docx - [666: 666]

Uh... you... uh... not as an expert, I use it as situating the reader in my work. It uh... something that I, I do, I try and keep an eye on it is, especially when I conclude a ch-... a part in a chapter I'd be

like: "within this study I aim to" or "I am..." I don't know it's a bit... but I then go into something or other that I'd like them to, to acknowledge or know. And ja, I do use that here and there, but I don't go into things, anything big or dramatic where every second sentence starts with "I believe", "I know", "I" this" "I". It's just here and there just to, to show that I'm still part of what I'm writing, otherwise you just, you're arguing with reference points to a thought or an opinion or a gap inconsistency. This just shows you're still there

Quotation: 26 - PD: DSW_semi-struc interv.docx - [600: 601]

'I am of the opinion' or; this is my suggestion'?

Participant: Yes but then logically based on the voices of others. So you cannot explain the voices of others and then all of a sudden you fall out here with your own opinion and it is not linked in anyway whatsoever with the previous…

☐ **Code: 4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)**

Quotation: 9 - PD: SD_semi-struct interv.docx - [695: 695]

Yes, in the conclusion definitely. But also, I think in the conclusion of every section or chapter, or if there is a specific issue that is discussed – and you have read widely and you have got a lot of arguments about this specific issue. Then the objective "I" or my own opinion I think is important. Otherwise you can just…, how do you bring the issue forward, if you just reflect on what other people has said? You've got to sort of fuse that together and bring new insight – and I think that's where the "I" comes in.

Quotation: 47 - PD: SD_semi-struct interv.docx - [210: 210]

I try to be very objective. There is a bit of a contradiction to it: I think in hard sciences this is very valid, and you've got to triangulate your studies – make sure that you stay objective. I think in our field of study, because we are interpreting quite a lot – this is what we do, we interpret, and we analyse, and we use our opinions when we produce plays, when we write plays or whatever - I think it becomes a bit difficult. Also depending on, I agree with "I think", "therefore" and "in my opinion" is not necessary, but I think your voice can come through without that, without those specific word

Quotation: 29 - PD: SH_semi-struc interv.docx - [866: 866]

no I mean there are mechanisms like "from the above mentioned, it should be clear that..." Instead of saying... I mean it's exactly the same as saying, "I am of the opinion", but it's just a more professional way of putting it.

Quotation: 13 - PD: SL_semi-struc interv.docx - [161: 161]

So to do that, I think you need to have acquired a first person authorial voice.

Quotation: 14 - PD: SL_semi-struc interv.docx - [163: 163]

but the data that I am putting here; why would you say the data that was put before you; I don't know, I encourage all my students to use first person writing.

Quotation: 15 - PD: SL_semi-struc interv.docx - [163: 163]

and you see how people sort of do all kinds of tricks to get around the "I". Just say I!

Quotation: 33 - PD: SL_semi-struc interv.docx - [163: 163]

I encourage all my students to use first person writing. Not at the level of: "I hope this and I wish this and I…wishy washy", but I'm part of the argument. So I'm not one of these…, and I see, and I edit for a number of academic journals; and you see how people sort of do all kinds of tricks to get around the "I". Just say I!

Quotation: 45 - PD: SL_semi-struc interv.docx - [527: 527]

In the cases, my students sort of grow up with that so it's not an issue. I would, some of them who studied at other places; I would encourage them to do it if I see that they're trying in a… I mean I don't force it on them; but if I can see it's now artificial to stay away from it, I'll just say "use the 'I'"

Quotation: 25 - PD: SM_semi-struc interv.docx - [729: 729]

Yes, I don't mind them using "I" or Mine". I think that's fine for me and well, there are no formulation shortcuts to coming across as believable

Quotation: 29 - PD: SM_semi-struc interv.docx - [731: 731]

Yes, I guess I would, because I find it cumbersome if they write like, you know, the "present author" or (laughs)... Ja, I find it a bit cumbersome, so I would say just say "me"

Quotation: 18 - PD: SP_semi-struc interv.docx - [11: 11]

here is more context for reflexivity; there is more context for self-criticism; there is more context to write in informal language - instead of using "the author", to say: "we" or "us" or "I". And that is an approach that is still growing; and I think many people are kicking against it. But interesting, I find that more and more colleagues are following that approach and are becoming more comfortable with the informal type of writing style

Quotation: 34 - PD: SP_semi-struc interv.docx - [645: 645]

Yes I do; towards the end again. Once again, towards the end; and in their personal passage – if they want to include that in their first chapter they can. And then usually they have in the appendix what we also call "critical reflexivity"; and how they would have done the research in a different manner if they could – there I encourage them to use the "I's" and the "we's"

Quotation: 35 - PD: SP_semi-struc interv.docx - [647: 647]

one again must be careful of too much repetition of the "I's" and the "we's"; otherwise it begins to sound hypotystical and a bit narcissistic. So I keep bringing them a little bit back to the neutrality; of maybe at times speaking about the researcher. It's a fine balance.

Quotation: 18 - PD: SPSG_semi-struc interv.docx - [514: 514]

Yes I encourage them yes. Not throughout but certain places yes, especially after a section that they have to express themselves and after a chapter especially in the introduction and in the conclusion of the chapter

Quotation: 54 - PD: SPSG_semi-struc interv.docx - [195: 195]

Uhm ja I don't agree, you cannot detach yourself personally, completely from a study. The study is you and you are the study, so uhm…because you are putting in your heart, you are putting in your soul, you are putting in your thinking, your critical ideas and whatever. So no I disagree with this, you cannot be completely objective because everything that you write, everything that you

think of there will be a mind frame or a set of ideas that you are actually reading in terms of what you want to talk about or write about. So I sometimes encourage my students to write and say there at the last phrase "in my opinion I as the researcher have found the following or whatever the situation". So no, no uhm…I think it makes it easier for them to actually express themselves, it forces them to say "I take a stand, this is my opinion now,

Quotation: 27 - PD: SS_semi-struc interv.docx - [593: 593]

It all depends on again the journal specifically; for instance if you are writing a… o.k., in the case of a PhD I encourage students to steer away from that, but I know for instance…; again it depends on the paradigm.

Quotation: 30 - PD: SS_semi-struc interv.docx - [598: 598]

I think if I should do that, it shouldn't go beyond the chapter that deals with methodology. In other words; there might be scope to argue along the line for instance: choosing a specific line or theoretical framework, I have been influenced by the following; or by the following authors. It might be acceptable…

Quotation: 31 - PD: SS_semi-struc interv.docx - [599: 600]

In my opinion/ I would argue?

P: It depends whether it is properly substantiated - it's all about substantiation;

Quotation: 32 - PD: SS_semi-struc interv.docx - [600: 600]

then you can conclude by saying: "for the purposes of this study" or "in my opinion the most feasible definition or conceptualization of class based on the previous discussion, should be the following

Quotation: 57 - PD: SS_semi-struc interv.docx - [166: 166]

if you work strictly qualitatively, I don't think there will be any…; I think it might even erode the richness of the data if you deviate from the first person style.

Quotation: 83 - PD: SS_semi-struc interv.docx - [166: 166]

Yes; I think in social science the predominant paradigm is still quantitative; although there's a stronger inclination to move towards mixed methods – where you incorporate both quantitative and qualitative designs. But yes, it can work up to a certain level, but it depends; for instance

Quotation: 31 - PD: SSW_semi-struc interv.docx - [817: 817]

qualitative research and she used of course there I would definitely encourage it. But not so much in quantitative research, depending on the... because some in the narrative analysis, narrative way of doing research in phenomenological studies.

Quotation: 32 - PD: SSW_semi-struc interv.docx - [817: 817]

Well the PhD students don't really, it's more the undergraduate..

Quotation: 33 - PD: SSW_semi-struc interv.docx - [819: 819]

still I mean even if I'm more inclined to do qualitative research that I myself when I read research that when people or the author, the scholar writes the researcher uses "I' and "mine" and I'm sort of "huh?" Sort of just for a moment, well but it all depends on how it is formulated. If it's... because you do get research and research and sometimes this "I", "my" and "mine" is just for me a sort of disclosing sort of very personal things.

Quotation: 34 - PD: SSW_semi-struc interv.docx - [821: 821]

Ja the passive voice, "from the above it can be deducted therefore that" It's ... ja "the above indicated" or "therefore indicated that" It's more the way it is being formulated. The passive ja.

☐ **Code: 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)**

Quotation: 13 - PD: DD_semi-struc interv.docx - [140: 140]

Because otherwise it will just become a whole collection of other people's references that you are giving and their words and their voice. There the referencing helps to support in many cases your opinion, which I think helps again with your degree of certainty

Quotation: 20 - PD: DD_semi-struc interv.docx - [451: 453]

All over a difficult example with differing answers:

difficulty was that the example was generic,

not disciplinary specific, and out of context

Quotation: 21 - PD: DD_semi-struc interv.docx - [456: 456]

I think you can use others certainly to you advantage to support your argument. It gives strength to your argument if there are others that are agreeing with your statement made. And it is good to sometimes also bring in others that don't agree with you so that you can then counter, by countering their opinion you strengthen your own. So I… yes I think it is very important to be able to refer to others, it strengthens your position

Quotation: 22 - PD: DD_semi-struc interv.docx - [460: 460]

you have something that you want to say and using others to support what you say.

Quotation: 23 - PD: DD_semi-struc interv.docx - [468: 468]

the writer's opinion. He is writing with authority in terms of the fact that he has read all of these people but I…I don't find anything personal for say I am missing the voice there.

Quotation: 24 - PD: DD_semi-struc interv.docx - [472: 472]

It's a very clinical list it's

Quotation: 7 - PD: DH_semi-struc interv.docx - [392: 392]

I engage with sources, I become part of the sources I become part of the authors that is why at the end I will either agree or disagree or agree at a certain extent and disagree to another extent. So I see myself as part of the sources and the authors of those sources

Quotation: 8 - PD: DH_semi-struc interv.docx - [397: 397]

he wants one to be specific. Yes I also have adopted that as far as my students are concerned, don't say 'other' you are too broad state

Quotation: 9 - PD: DH_semi-struc interv.docx - [401: 401]

No it is not sufficient, there has to be my voice there, and there has to be my voice. Well at first…okay this should be the first part of my paragraph, towards the end the last two sentences or three or so must be mine now, when I now say whether, in fact where I belong among these arguments. Or yes, where do I belong, whether I agree with one of them or do I have my own totally different opinion in as far as the question is concerned. So you can't really have a paragraph, paragraph after paragraph where you just reference without having you know your own voice. This one is…I would not recommend it that is why is said from the first word there was a problem, yes.

Quotation: 44 - PD: DH_semi-struc interv.docx - [136: 136]

And then you see in most cases in that instance you see some indication that one seems not to be sure because we use a lot of 'may' "it may not be" and one may even say "one may argue that" you know " one can argue that" and when we say "one can" it means that " one cannot also argue" so there is that also subjectivity and not putting my head on the block

Quotation: 12 - PD: DL_Semi-struc interv.docx - [561: 561]

I think the voice of the researcher should not overshadow other voices, the sources voice, the voice of the researcher. Yes it is important to guide that relationship because whatever the researcher is saying is based on what the source says. I think the researcher does not come before the source of the thesis sorry the source of the theory, yes. But the theory is the leading one

Quotation: 13 - PD: DL_Semi-struc interv.docx - [567: 567]

I think you the researcher have to take that submissive role until one reaches that stage where you know has contributed so much in the field scientifically that he can be you know speak with authority

Quotation: 31 - PD: DL_Semi-struc interv.docx - [757: 757]

Yes, the sources' voices is [are] more important in what I am writing.

Quotation: 34 - PD: DM_semi-struc interv.docx - [552: 552]

So, it's your voice that you stand up first and foremost. And again, I have a problem with people

who write a thesis and three quarters of the thesis consists of quotes. What do you do when you quote somebody? Just refer them to the book or use short quotes, but sometimes people write extensive quotes. Then they loose their voice. But if you paraphrase, you summarise and you use short, powerful quotes, I think then you're able to express your own voice,

Quotation: 36 - PD: DM_semi-struc interv.docx - [558: 558]

Definitely your voice and your voice can be augmented or supported by other voices. Your voice first and foremost otherwise you are just copying someone else's work

Quotation: 37 - PD: DM_semi-struc interv.docx - [562: 562]

As I said, it's your own relationship, it's your own voice first and foremost and it's augmented, it's coloured in by other voices, but your voice is still the... in that case your voice is the foundation, your voice is the skeleton and then you fill it up with meat etc. from other people. But your voice should always be first and foremost.

Quotation: 40 - PD: DM_semi-struc interv.docx - [567: 567]

Every sentence is referenced, yes, but what is written before the reference doesn't say much. I think in this case to make it... to give it... unless you refer... unless my understanding of authority and your understanding of authority differs, because for me authority refers to your own writing. Authority refers to whether you are giving sources at the end of every sentence

Quotation: 63 - PD: DM_semi-struc interv.docx - [473: 473]

So, to keep it interesting, to keep your reader engaged you have to vary sentences, vary words. I've made myself... I actually have a list of terms that I've collected over many, many years of words so that you don't start every sentence with "according to" or "so and so postulated"

Quotation: 17 - PD: DP_semi-struc interv.docx - [431: 431]

I thought about this question quite a lot because I do think that sometimes in specific areas you will either oppose a specific voice or you will go accord, go in accordance with that voice. So I definitely think that there are certain areas when that does happen

Quotation: 20 - PD: DP_semi-struc interv.docx - [431: 431]

For me it was almost like a carpet that gets weaved with other people giving input, you building your input on that then getting input again, you building on that. So it is not really separate yet it is not the same, the directions are often different, the nuances are often different.

Quotation: 22 - PD: DP_semi-struc interv.docx - [440: 441]

this is quite acceptable on a doctoral level in psychology?

Participant: No, I think if an honours student handed this in then probably it would have been a first time around so you would have commented on it and made improvements.

Quotation: 19 - PD: DPSG_semi-struc interv.docx - [725: 725]

You know, I find that the other sources, voices to a great extent influence my own voice in a way, because if I come across an article that resonates with me I tend to be more in that line of writing, in that voice. So, there are some voices in literature that can really captivate one.

Quotation: 20 - PD: DPSG_semi-struc interv.docx - [727: 727]

They become dominant, because they influence you and I've read many such kind of writing, because you tend to like how the people are putting their points across, how their voice comes across and as soon as you fall for something you automatically become influenced by it.

Quotation: 21 - PD: DPSG_semi-struc interv.docx - [737: 737]

That is acceptable, because if you look at all the three or four references, they are in support of each other. So, there's no confusion there and it's important, because it emphasises what was stated by stating other things related to it, but there is a line of argument there.

Quotation: 32 - PD: DPSG_semi-struc interv.docx - [163: 163]

the sources that I use, it's such a lot and I've read a lot. So you will find that I will only perhaps quote not even a fraction of that article that I was reading what is from that article. So I'm only making reference... obviously you have to suss out what is more relevant to what you're writing about, but that's why I'm saying a thesis in itself is just a summary of the research. It doesn't give you everything

Quotation: 16 - PD: DS_semi-struc interv.docx - [537: 537]

I believe that they play a very delicate role with each other, you cannot just reference someone else's work, it just becomes plagiarism and you're not bringing anything to the table of why you're putting it down. I believe then you need to integrate your thoughts, understandings and uh... findings or highlighting of gaps or whatnot and then with your, your referencing of different sources you back it up; you give it grounding that is not a speculative idea. This is how you see it, but then Johnson and, you know, Cresswell and everybody else, they also understand this; they also found this. And then you can actually put, if there's a good quote you can put that in, cause that then just solidifies your thought pattern to how you're building out your research.

Quotation: 18 - PD: DS_semi-struc interv.docx - [539: 539]

No, you are selecting them to voice an opinion or to reaffirm an opinion. The authors don't sit next to you and say "you will use this quote now." Your choice of putting that quote in all that, that reference... is your opinion, it's for your benefit for backing up of something else.

Quotation: 19 - PD: DS_semi-struc interv.docx - [543: 543]

I do put quite a lot of... you know, argument-, not argument, but debatable questions in there and from that I... uh... I back, I use my of what I understood in my writ- reading and the research, but I back it with authors who have also either disputed against a particular thought or... you know, reaffirm something that came through.

Quotation: 20 - PD: DS_semi-struc interv.docx - [548: 548]

See I'm not sure of the context in which they using this...

Quotation: 21 - PD: DS_semi-struc interv.docx - [551: 552]

With the context it's not clear?

Participant: No, not at all. Not without a little bit of background into it.

Quotation: 20 - PD: DSW_semi-struc interv.docx - [477: 477]

maybe this is also a thing I find difficult because these days we are so afraid that we are going to commit theft or plagiarism that you tend to refer maybe too much…extensively just to avoid being

accused of plagiarism. Uhmm so to get this relationship in a balanced way is I think also a challenge. Because you must refer if you only use an idea of a person or even the structure even the structure of a chapter, some headings and then to still get your own voice out gets more difficult.

Quotation: 21 - PD: DSW_semi-struc interv.docx - [479: 479]

Yes I think at the beginning there are dominant other voices but as you go on, your voice will come through more clearly. So then you actually use, hopefully not abuse the voices of others then to show your voice, to develop your voice. In other words then you are standing on their shoulders.

Quotation: 22 - PD: DSW_semi-struc interv.docx - [486: 486]

Yes I think in my discipline you will immediately get the 'so what'? question. So uhmm A says this, B says that, C says that but so what? What about this? What do you make of it? How do you in a context of your study interpret this information? So this will not be satisfactory just actually to list a lot of different voices. So then the question will be 'where is your voice'? Or the 'so what'? question so what, what about this now?

Code: 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)

Quotation: 14 - PD: SD_semi-struct interv.docx - [612: 612]

I think you've got to acknowledge all the sources, because that sort of how broadly you read on the subject and you get different opinions. But I think after the issue has been discussed and you analysed all the ideas of other people, I think then you must form your own opinion. I don't think you should try and have your own opinion in the beginning of a section and then ignore things that differ from you; just use those that fit. And also I think contradictory stuff is interesting in a master's. And then you must have your voice at the end.

Quotation: 15 - PD: SD_semi-struct interv.docx - [623: 623]

a good doctorate is where you have fewer direct quotes. With other words – you read what that person is saying and you interpret what that person is saying – then you can reference. But I don't think you need a reference after every sentence. Definitely not.

Quotation: 46 - PD: SD_semi-struct interv.docx - [488: 488]

Academic writing - I think they need that. I think most of them, you know referencing

Quotation: 5 - PD: SH_semi-struc interv.docx - [646: 646]

Okay, in history it is a case and I think in certain... I have already referred to it... it's a case of reading as much as possible to take note of as many other voices as possible and then by becoming a relative expert of other voices, developing your own voice.

Quotation: 7 - PD: SH_semi-struc interv.docx - [650: 650]

It's a positioning relative to others. Sometimes I could swallow another person's voice, in other words be a follower of that particular voice,

Quotation: 9 - PD: SH_semi-struc interv.docx - [655: 655]

I would then be "okay this is all 100%, I fully agree with you, but what is your voice?" "What is your argument?" "Could you add having studied Obare, Markelova et al?" "What is your own opinion?"

Quotation: 10 - PD: SH_semi-struc interv.docx - [653: 653]

we would have footnotes and then it is then very clear where do the footnotes stop, because after that if there is no footnote, that is then the student's own voice

Quotation: 20 - PD: SH_semi-struc interv.docx - [648: 648]

In other words that there are a large number of voices out there; it's not the one or the other and I would like, I have hopefully added my own voice on the topics where I do research and I publish to that wide array of voice and I would like my students to also become part of that selection that... array of voices with regard to whatever topic.

Quotation: 27 - PD: SH_semi-struc interv.docx - [862: 862]

to put it very simplistic: If you have paragraphs without footnotes it means that the person has indeed thought about that he himself or she herself, they have thought about what they have been writing so far and this is my view.

Quotation: 28 - PD: SH_semi-struc interv.docx - [864: 864]

The moment when you write something out of your own without falling back on the views of other people it makes you an expert or relatively speaking an expert.

Quotation: 34 - PD: SL_semi-struc interv.docx - [523: 523]

But yes, providing an interpretation of let's say, your opponent's view: "Baker said so and so, the implications are so and so; this plays into the bigger picture of translation studies having this and this, but I think one can point out to this and this and this." sort of a counter argument.

Quotation: 38 - PD: SL_semi-struc interv.docx - [472: 472]

so it's sort of like - how can I put it - creating some kind of macrostructure, conceptually, which you fit in these. But the macrostructure is your own voice, or is at least a continuation of a paradigm or something. But it becomes a bit of a structure of your own, and then you put individual authors into that. But that will always be either in support of your structure or conceptualization in contrast

Quotation: 39 - PD: SL_semi-struc interv.docx - [476: 476]

I think in our field of study, and I think in Humanities in general, you build on other people's work; so I think there's a lot quoting, or at least referring to ideas that you got from other people.

Quotation: 41 - PD: SL_semi-struc interv.docx - [476: 476]

You see, the moment where it becomes problematic is where you see: "So and so said this, and therefore; So and so said this, and therefore; So and so…" And you don't have either critical engagement with him; or at least at the end some kind of: "O.K., out of this, you can now group these and this and those, and bring them together." So you don't have any meta-reflection on that; then it becomes problematic. But quite a lot of referencing, I think in our field, it should be.

Quotation: 31 - PD: SM_semi-struc interv.docx - [595: 595]

as an academic what you do is that you report on what you have read. So, in a certain sense you are paraphrasing other voices and you are making your own contribution. So, you are entering into a dialogue with those voices. So, there's a dialogue going on with the academic community of which these published work, they are also voices in that conversation happening and you are

taking part.

Quotation: 32 - PD: SM_semi-struc interv.docx - [604: 604]

I was wondering if it's a colonial thing (laughs). In that, sort of, we tend to defer too much to other authors, because we perceive them as from writing from the centre, where we write from the periphery. And I was thinking about that a lot, but I think it's also a matter of real lack of knowledge, because what the leader of that group said about my work was that I was quoting other people who had made observations that I should have made myself.

Quotation: 33 - PD: SM_semi-struc interv.docx - [606: 606]

Well, you have to do a lot of ass covering in your doctoral thesis that you don't do when you publish from it". So, I think that you're right in saying that a doctoral student needs to defer to authority more

Quotation: 34 - PD: SM_semi-struc interv.docx - [608: 608]

when writing one's doctoral thesis one has to prove how much you've read, prove that you take cognisance of all these other views, but as you then mature to a scholar whose going to be publishing in their own right after the doctoral thesis then you should be the person making the observations and, you know, the sort of the literature study should shrink and shrink

Quotation: 47 - PD: SM_semi-struc interv.docx - [45: 45]

Writing sort of takes terminology from sources, but not that person's, you know style. So it's- I think students find that difficult to sort of tell, sort of just to see "what do I quote directly?", "what is terminology that I don't have to put in quotation marks?", "how do I paraphrase?", sort of that, that kind of... I think they find it difficult to interact with sources effectively.

Quotation: 26 - PD: SP_semi-struc interv.docx - [517: 519]

You've referred earlier to the writing of the literature review; you said that there they have to stand back – not so much of a voice.

18 P: Become more of an observer, and just report. In Psychology, especially in psychobiographical studies; they need to listen to other authors voices first and state them as well;

state other findings and be a bit more passive. And they are not yet there bringing their voice into the picture.

Quotation: 28 - PD: SP_semi-struc interv.docx - [533: 533]

So in this sense we are still very much in a traditional positivistic paradigm when it comes to writing up of literature, and we need the backup of previous research. And you cannot comment on it yet, until the end. It's just the psychological style of doing it.

Quotation: 29 - PD: SP_semi-struc interv.docx - [534: 535]

Wilson says" or "Wilson of the opinion"?

P: There is an interchange; I would say 50/50; otherwise people and the reader becomes bored – it's constantly at the end, and it becomes boring and monotonous, so we try to have a bit of a variation.

Quotation: 13 - PD: SPSG_semi-struc interv.docx - [399: 399]

I would say while the student is reading, he will get from the different authors and the different text, he will get their views. And at the end of the day he must actually or she must distance herself from that and then his own voice must come out. In other words; making sense of what has been said and how they are going to use it, does this author uhmm…agree with the other one and what is at the end of the day the students saying about this? Where does he put himself? Does he agree with author one or two? Or author three or four? Or what is the situation? So he should use all of that but at the end he must make sense of it and say "this is my stand, this is my voice this is what I think or I can contribute".

Quotation: 14 - PD: SPSG_semi-struc interv.docx - [409: 409]

It is just merely putting down information of different authors and it is not engaging with it in terms of critical thinking and critical meaning

Quotation: 15 - PD: SPSG_semi-struc interv.docx - [412: 413]

this is actually just regurgitating what others say.

Participant: Exactly, yes.

Quotation: 17 - PD: SS_semi-struc interv.docx - [352: 352]

they tend to only describe something or just to summarise a particular theory; but there's no engagement. There's absolutely no engagement with the empirical findings; and there is no engagement with the literature

Quotation: 18 - PD: SS_semi-struc interv.docx - [471: 471]

I'm not quite sure what you…

Quotation: 19 - PD: SS_semi-struc interv.docx - [473: 473]

it all depends which part of the thesis are you busy with. In the literature review obviously there's very little room for the student to express his own view; except when it comes to the stage where the student has to convince a reader of a choice in a specific paradigm

Quotation: 23 - PD: SS_semi-struc interv.docx - [477: 477]

when it comes to the summary and the recommendations in particular: I don't want to see anything pertaining to theoretical frameworks and previous authors – you've had the opportunity to that during the data analysis. Now you are flying solo;

Quotation: 20 - PD: SSW_semi-struc interv.docx - [102: 102]

For me it must be imbedded within the discipline and in the basics of the discipline. The voice for me where the hermeneutics, in other words, it's not merely a compilation of different sources or authors, scholars you have consulted. I almost tell students it is sort of starting with the juristic phase in the literature review is that you have to bring all these scholars, all these authors in a specific field together, both those who is sort of supporter specific viewpoint, but also those who are on the opposition

Quotation: 26 - PD: SSW_semi-struc interv.docx - [693: 693]

I think in critical and reflective writing you have to take note of other perspectives and other ideas, other theories, but I think if you have enough... especially from the empirical field, if you have enough evidence you can of course, you can also come up with your own voice. So perhaps... I

254

don't want to give a percentage to that, because you will... you are going to refer your argument, you are going to acknowledge other sources, because there's nothing new under the sun. You will either be in agreement very often or sometimes, but then there will be also opposition, but you have to take in critical writing and reflecting, reflections you have to take note of other perspectives as well.

Quotation: 27 - PD: SSW_semi-struc interv.docx - [695: 695]

it is just a summary of... and that is not, that is compilation as you have said. I don't hear the composition, I don't hear the music, I don't see you as the director, I don't hear your voice. I usually, I try to illustrate it even with PhD candidates, but with undergraduate students I really try to illustrate it by means of taking a few books along to class and say that the books in fact are your masks, "I don't see you, I want to hear your voice, where are you? You have to be in control and... " ja. "Be the master of all of this." They have to... "You have to compose a new piece of music."

Quotation: 28 - PD: SSW_semi-struc interv.docx - [701: 703]

Again for me... that is right it is just they are saying sort of citing, ja studies of several other researchers and Bernard and Spiceman concluded. That's nice, that is how things sort of the first step. "Okay now so what about it?" But it's... the way it has been formulated I can see I mean other researcher, meaning that there has been... she or he did read a lot and sort of guage what is the situation out there concerning this specific idea or field of study. But the of course "What about it?"

Researcher: What about it?

Participant: "How does this relate to your discipline of social work and specifically to the aim of your research?"

Quotation: 26 - PD: DSW_semi-struc interv.docx - [600: 601]

'I am of the opinion' or; this is my suggestion'?

Participant: Yes but then logically based on the voices of others. So you cannot explain the voices of others and then all of a sudden you fall out here with your own opinion and it is not linked in anyway whatsoever with the previous…

255

■ **Code: 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)**

Quotation: 25 - PD: DD_semi-struc interv.docx - [586: 586]

Some participants found these questions difficult to answer – not familiar with features

Quotation: 27 - PD: DD_semi-struc interv.docx - [589: 589]

when I say 'for the benefit of the reader, I would just like to summarise or refer back or refresh the thought mentioned 50 pages ago' because yes that is…that is…yes I have done that not even thinking. I don't have to ask the reader the question I don't think because I don't have…but he does know that I am keeping him in mind with my reading

Quotation: 61 - PD: DD_semi-struc interv.docx - [567: 567]

Yes and there is a thing that you are expecting that they would have a certain level of that. You just have to get your reader engaged positively, you must otherwise…otherwise you lose

Quotation: 24 - PD: DP_semi-struc interv.docx - [551: 551]

We have done that in a specific article that we wrote that I can remember that we asked like for example 'what did you do to enjoy your learning experience'? But I am not doing it in my PhD

Quotation: 49 - PD: DPSG_semi-struc interv.docx - [778: 778]

ja, because I'm trying to make a point so that, you know, they know what's happening or what people's views are and what is the actual situation on the ground. So, I tend to over emphasise, because I expect them to really understand what's happening.

Quotation: 23 - PD: DS_semi-struc interv.docx - [663: 663]

Not really, I have tried here or there, but... I have always been told "take... ", You know, like "you should think in this aspect" or "you should see... that" or whatever the case may be and say... instead of "you", do "how does one use" this aspect, you know.

Quotation: 27 - PD: DS_semi-struc interv.docx - [661: 661]

put out that question

Quotation: 23 - PD: DSW_semi-struc interv.docx - [588: 588]

Yes invite the reader to actually think with you.

Quotation: 24 - PD: DSW_semi-struc interv.docx - [586: 586]

for instance asking a question regarding maybe a more complicated or difficult concept. And then going on and answering your question.

Quotation: 25 - PD: DSW_semi-struc interv.docx - [595: 596]

Have you ever thought of using the word for example like or words like directly addressing your reader like saying 'you could find it interesting' or making it a 'us' you know 'we would' you know almost incorporating your reader or haven't you used that technique?

Participant: No I didn't use that.

Quotation: 49 - PD: DSW_semi-struc interv.docx - [574: 574]

Uhm not really because the reader cannot, well most the readers cannot comment on this so there is no communication. Maybe they will think' okay it is a good article' maybe it is not a good article but they will never write you an email or make a comment on the block. So actually there is not a two way communication.

■ **Code: 4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)**

Quotation: 42 - PD: SD_semi-struct interv.docx - [674: 674]

Yes, yes definitely. If you do not explain to the reader…, critically I think: "how will they read this; will they understand what I am writing; how will they reflect on what I am writing here; will it make them think?"

Quotation: 35 - PD: SL_semi-struc interv.docx - [513: 513]

I must say that some of the most influential texts that I've read, would be where people really, scholars…politely but strongly - and sometimes also not that politely – attack another point. In every field of study you would get sort of a famous war;

Quotation: 36 - PD: SL_semi-struc interv.docx - [513: 513]

but that's academics; so I like that kind of style where you engage.

Quotation: 44 - PD: SL_semi-struc interv.docx - [525: 525]

I wouldn't address my audience; I don't think I'd ever do that, but I would address myself; I mean I will use personal pronouns for myself. So: "Seeing that translation studies has this gap, I suggest xyz…" But I wouldn't say "you" or "they"; well "they" maybe, but not second person.

Quotation: 78 - PD: SL_semi-struc interv.docx - [524: 525]

But would you sometimes perhaps use personal pronouns like addressing the "we" or the "you", or with questions?

P: I wouldn't address my audience; I don't think I'd ever do that, but I would address myself; I mean I will use personal pronouns for myself. So: "Seeing that translation studies has this gap, I suggest xyz…" But I wouldn't say "you" or "they"; well "they" maybe, but not second person.

Quotation: 4 - PD: SM_semi-struc interv.docx - [106: 106]

I was quite influenced by the new musicology, which had belatedly come to the ideas of Bart and, you know, the depth of the author, the importance of the reader.

Quotation: 35 - PD: SM_semi-struc interv.docx - [699: 699]

Yes, definitely. Well, so I don't think that the reader- ... I know some authors in my field like to do that. When they send a journal article to a specific journal they know the readership of that journal and they will address the readership of the journal, sort of in general. And I think I approve of that, because it sort of lends a little sort of personality to the discipline, I think

Quotation: 79 - PD: SM_semi-struc interv.docx - [699: 699]

So, but I think sort of what I regard as the engagement and communication with the reader and the text is more in terms of the logical flow of the argument in that you know-

Quotation: 48 - PD: SPSG_semi-struc interv.docx - [488: 488]

I try to take the reader's hand by making it…I am referring now to my own articles, making it explicitly clear what is the intention of the research, why I am doing this, what is the benefit at the

end of the day. So throughout, and that is sometimes a critical element as well that I repeat too much of the problem statement or my intention. But I am trying to get a feel of "listen I am busy with this, this is my argument, this is where we are now, this is the next section and this is how this section deals with the first section" that kind of idea. So you are doing a little bit of hand taking, guiding…

Quotation: 10 - PD: SS_semi-struc interv.docx - [68: 68]

on; has there been proper thinking going into the writing style; did he attend to the whole issue of clear communication? Quite often that is totally absent. So authorial voice in my opinion would be: if you can convince me in the first paragraph,

Quotation: 14 - PD: SS_semi-struc interv.docx - [281: 281]

the first chapter is the mind map. That is where you convince the reader or in this case the external examiner

Quotation: 74 - PD: SS_semi-struc interv.docx - [575: 575]

Yes, again it depends on who the most likely reader will be. If for instance it's a commissioned research project, then conventional policy dictated the draft report submitted. So there are regular meetings with the client and there are ample opportunities to communicate and to make sure that you are on the same page. In the case of scholarly work like for instance a journal or article or book, I think you should be guided by the instructions for authors, and by previous editions of that particular journal. There you can get a very good idea of who the most likely reader is, and at which level you should pitch.

Quotation: 9 - PD: SSW_semi-struc interv.docx - [190: 190]

They passed, they got good comments back, good feedback from the external examiners and then there are those who are so one with their text, so in contact, so good at what they do in their writing and then you will see the feedback also is just a step, a little bit higher.

Quotation: 35 - PD: SSW_semi-struc interv.docx - [815: 815]

ja and sometimes they will use the rhetorical question

■ **Code: 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)**

Quotation: 9 - PD: DD_semi-struc interv.docx - [109: 109]

Yes you can see the flow that is happening

Quotation: 63 - PD: DD_semi-struc interv.docx - [368: 368]

. I think I would have struggled a lot if I hadn't gone to that course, in fact I went to it twice just to…yes. She really showed me clearly how to link up thoughts and how to connect your paragraphs

Quotation: 72 - PD: DD_semi-struc interv.docx - [9: 9]

es, yes there must be structure and focus and a logical flow maybe that is what I am referring to as well when I am saying it must be accessible and understandable logical flow.

Quotation: 73 - PD: DD_semi-struc interv.docx - [105: 105]

these bits that we put in for referencing gets in the way of the flow

Quotation: 74 - PD: DD_semi-struc interv.docx - [462: 464]

find…I did read this through and I didn't find it to be cohesive.

Interviewer: Okay.

Participant: It felt as though…he wasn't speaking from his own opinion here or he was saying this one says this and this one says this and that one said that. And ya it didn't flow, it didn't

Quotation: 29 - PD: DM_semi-struc interv.docx - [697: 697]

The links between your paragraphs, linking especially between sections, different sections almost anticipating the last sentence of a paragraph must anticipate what follows in the next section.

Quotation: 30 - PD: DM_semi-struc interv.docx - [697: 697]

but if you want to put logical flow in your argument, from section to section it's always good... I always aspire to use the word that... or words that are going to be in the reading of the next section

must already be present in the last sentence of the last paragraph of the previous section.

Quotation: 102 - PD: DM_semi-struc interv.docx - [247: 247]

you're going to struggle writing something fluently with logical flow

Quotation: 103 - PD: DM_semi-struc interv.docx - [399: 399]

So you got a logical flow in your mind about how the chapter will evolve virtually

Quotation: 104 - PD: DM_semi-struc interv.docx - [399: 399]

very daunting until you've got the natural flow more than the beginning of the chapter, you know where the chapter is going, until you have that set it's a recurrence every single time in every chapter

Quotation: 105 - PD: DM_semi-struc interv.docx - [697: 697]

Not anticipate, but at the completion of the recommendation, your results sometimes and that gives you a very good natural flow to the next paragraph.

Quotation: 30 - PD: DP_semi-struc interv.docx - [549: 549]

Yes to make sure there is a logical flow, the reader can follow what you have said

Quotation: 54 - PD: DSW_semi-struc interv.docx - [407: 407]

Personally I have a problem with flow

Code: 4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)

Quotation: 8 - PD: SD_semi-struct interv.docx - [690: 691]

That kind of signposting?

Participant: Yes, yes. I will call it a cliff hanger: what's going to happen next; what's going to happen next?

Quotation: 23 - PD: SH_semi-struc interv.docx - [851: 851]

The transition from one section to another and from one chapter to another so that it flows as in a

novel and that's where the art once again comes in.

Quotation: 24 - PD: SH_semi-struc interv.docx - [851: 851]

There must be... it must not be in your face, you must almost without realising-... when you read it, you must actually without realising it know but "okay I'm at the end of this chapter, I already have a glimpse of what is going to happen in the next and this is so fascinating", I would immediately like to start reading the next chapter.

Quotation: 48 - PD: SL_semi-struc interv.docx - [252: 252]

And remember syntax for instance, leads to conceptualization by putting in parts of a sentence in relation to one another; by using certain conjunctions. You relate this causally, or in time or whatever. Even, what I have found is the use of prepositions has a lot to do with your way of conceptualization.

Quotation: 75 - PD: SL_semi-struc interv.docx - [193: 193]

And then I would here and there show him how his sentence structures could be better, how he could use linking sentences between paragraphs or linking paragraphs between sections and chapters and so on

Quotation: 76 - PD: SL_semi-struc interv.docx - [186: 186]

I would first look at the major structure; and I would comment on: look I think your structure doesn't make sense; shouldn't you put this before that; why do you put this here, and so on. And then I would send it back to them to work on that first. Because to me it's nonsensical to either focus on detailed arguments or even language, if the main structure isn't in place. And then I would look at a section and comment on the structure of a section; and then only will I go to paragraphs and see whether paragraphs make sense and so. So I would give them a lot of, sort of at the conceptual level of the structure of their thinking. Whether it flows logically

Quotation: 77 - PD: SL_semi-struc interv.docx - [449: 449]

look your argument isn't flowing logically here.

Quotation: 24 - PD: SM_semi-struc interv.docx - [726: 726]

Even if the persons marking the doctorate thesis, they might not read every word. So, I like that sort of again that sense of being polite to the reader by putting little signposts in the argument. So, every paragraph should and also perhaps the sections marked with Roman numerals or whatever to sort of start with your claim and then substantiate and if it's not important for the person to know how you arrived at it, they can skip ahead.

Quotation: 36 - PD: SM_semi-struc interv.docx - [699: 699]

So, but I think sort of what I regard as the engagement and communication with the reader and the text is more in terms of the logical flow of the argument in that you know-.

Quotation: 39 - PD: SM_semi-struc interv.docx - [724: 724]

I mean there are of course sort of, I like the- what I think is generally expected way of writing where the first sentence of a paragraph is a little summary of the argument that you're going to make in that paragraph. So, sort of, I like doing that, because you have to assume that not all readers are going to read the whole text in detail.

Quotation: 79 - PD: SM_semi-struc interv.docx - [699: 699]

So, but I think sort of what I regard as the engagement and communication with the reader and the text is more in terms of the logical flow of the argument in that you know-

Quotation: 95 - PD: SM_semi-struc interv.docx - [15: 15]

I think in terms of gripping the reader, I think that's flow.

Quotation: 96 - PD: SM_semi-struc interv.docx - [867: 867]

So, the argument of the thesis will flow

Quotation: 97 - PD: SM_semi-struc interv.docx - [878: 878]

the short comings of academic writing that come to me are more sort of, lack of logical flow of the argument. So, it might be connected to voice, but I just don't think of it that way. You know, so I might tell them that, you know, the work doesn't flow properly or I might say that this point that you're trying to make here is unconvincing.

Quotation: 66 - PD: SP_semi-struc interv.docx - [433: 433]

that students struggle to give context or to combine sentences in a fluent manner; to give continuity; to make academic sense. There's factual little statements all piece-mauled together and pasted together and collected together.

Quotation: 64 - PD: SS_semi-struc interv.docx - [702: 702]

I think the part that they struggle with is the whole issue of cohesion and integration; because that's where the voice often comes in as far as I'm concerned,

Quotation: 82 - PD: SS_semi-struc interv.docx - [765: 765]

I will take one of those masters or PhD thesis and give them a practical example and see; look at the structure and the style, and the systematic approach, and the cohesion of this chapter; so that you get an idea of how it is done.

■ **Code: 4 VOICE CONSTRUCT: style(d)**

Quotation: 43 - PD: DL_Semi-struc interv.docx - [619: 621]

Yes, it does influence my style.

Interviewer: In what way?

Participant: It has to be simple, simple you know simple laymen English that is the style I have adopted.

Quotation: 45 - PD: DL_Semi-struc interv.docx - [479: 479]

Uhmm I would say paragraphing. Some say make small paragraphs but some are saying make big paragraphs. Yes they should be able to say in some disciplines this style of paragraphing

Quotation: 7 - PD: DM_semi-struc interv.docx - [135: 135]

It dictates the style of... style is very important and your biggest difference there will be between qualitative...

Quotation: 9 - PD: DM_semi-struc interv.docx - [139: 139]

So, the voice definitely differs in terms of style and in terms of a formal style versus a more personal style

Quotation: 22 - PD: DM_semi-struc interv.docx - [131: 131]

I think of other people have very loud voices, but they don't actually say much or they don't have that much to say.

Quotation: 58 - PD: DM_semi-struc interv.docx - [418: 418]

A good writing style are the same no matter what language you write what you are writing

Quotation: 12 - PD: DP_semi-struc interv.docx - [101: 103]

No I do think that there is a difference maybe I haven't considered it so much but I think if I think about my style of writing and I think about maybe just writing an email to my mom it definitely looks different than when you write an academic article or when you put an academic piece of writing together. Where you have to follow a different style, a different …you use different jargon or words. So yes there is definitely a difference even if you look at it from a formal versus an informal perspective. And then making a spelling error in an email to your mom is obviously not as bad as making a spelling error in an article which it is a murder of your professional capacity. So uhmm…

Interviewer: So…

Participant: So that voice is almost like who you are as a professional, it is an expression of your professionalism and how much you know and do you really know on one level

Quotation: 16 - PD: DP_semi-struc interv.docx - [101: 101]

Where you have to follow a different style, a different …you use different jargon or words. So yes there is definitely a difference even if you look at it from a formal versus an informal perspective.

Quotation: 4 - PD: DPSG_semi-struc interv.docx - [244: 244]

Well look, generally voice is perceived to be style, but for me when it comes to writing a thesis,

265

voice is a person's position.

Quotation: 13 - PD: DPSG_semi-struc interv.docx - [230: 230]

Absolutely, but for me voice and style is two different things.

Quotation: 14 - PD: DPSG_semi-struc interv.docx - [234: 234]

Style has to do with the background in terms of origins, you know, but voice will always stand out, come out different. I mean I have a style of writing

Quotation: 15 - PD: DPSG_semi-struc interv.docx - [236: 236]

You see, my style doesn't say anything about my beliefs.

Quotation: 16 - PD: DPSG_semi-struc interv.docx - [240: 240]

Well, look then I think my definition or my own understanding of voice is different from the way voice is actually understood, because voice is understood to be style, but for me in terms of thesis writing voice has got nothing to do with style.

Quotation: 17 - PD: DPSG_semi-struc interv.docx - [242: 242]

I have the tendency to emphasise. You know, so for me that's a style, but it still doesn't say anything about my own beliefs.

Quotation: 46 - PD: DPSG_semi-struc interv.docx - [1086: 1087]

Do you think it should be taught/ instructed in academic writing?

Participant: The voice shouldn't be taught, but what should be taught is style.

Quotation: 11 - PD: DSW_semi-struc interv.docx - [145: 145]

Yes maybe one part of it is your style

Quotation: 15 - PD: DSW_semi-struc interv.docx - [461: 461]

Yes not really the same but they are very, very close and related yes. Because voice to me is much more than style only, style is only one part of voice that is the way that you express your voice.

266

The voice is to me also what you think about things, how you interpret the theory, how you combine the different theoretical frameworks and then how you generate actually a new way of looking at things. And then the style is the 'how', how you put it in writing in this new way or unique way.

Quotation: 38 - PD: DSW_semi-struc interv.docx - [656: 656]

I think if you think of style as part of voice, that basic style will stay the same. Of course you will develop it, you will better it etcetera. But I think your basic style is so part of you that will not change but you can improve it so you can improve on your style but most probably you will not change your style

Code: 4 VOICE CONSTRUCT: style(s)

Quotation: 21 - PD: SL_semi-struc interv.docx - [124: 124]

because you read so much about other people's voice, you start indicating some of their voice in your own. It's sort of like drama: you later on tend to create your own persona when you write; you sort of, in your own mind you're this person you… But if I think now of my own work, there would be certain writers whom I knew would be really good writers, and somehow without necessarily making a choice, you try to copy some of that over the years. And you see how people make arguments; how they shoot down other arguments – and that becomes part of how you style yourself.

Quotation: 25 - PD: SL_semi-struc interv.docx - [66: 66]

the one is at a conceptual level; the other one is at a writing level

Quotation: 26 - PD: SL_semi-struc interv.docx - [66: 66]

Somehow there is this difference between: some people can think very clearly, but they cannot write it very clearly. And some people can write clearly but they don't have that much insight – so I think it's a combination of the two of those things.

Quotation: 42 - PD: SL_semi-struc interv.docx - [64: 64]

I think the difference for me between authorial voice and style, would be that authorial voice is a conceptual thing; and style is the way in which you write about it. And they're obviously very

much linked, but: I mean some people could have fantastic styles, but they repeat what other people have said

Quotation: 71 - PD: SL_semi-struc interv.docx - [381: 381]

at the more holistic level – how to structure a chapter, or how to structure a section or paragraphs; how to maintain an argument through a whole set of texts.

Quotation: 3 - PD: SM_semi-struc interv.docx - [102: 102]

So, yes, it's difficult to sort of think of a definition of what authorial voice is and because sort of the term that, that pops up with me is style. It's the way that you formulate your sentences. It's the way that you sort of attend to the aesthetics of what you're doing, because so that's also one of my, perhaps postmodern leanings is that I believe that there's not a clear distinction between academic work and an aesthetic output. So, I believe that, that voice comes to the fore in sort of that presentation of your work and the aesthetic dimensions of that work, the creative dimension, if you will.

Quotation: 5 - PD: SM_semi-struc interv.docx - [112: 112]

Mmm...mmm. Yes, because of I think that when you write academically, you try and science that personal, perhaps colloquial uh... dimension to your style.

Quotation: 11 - PD: SM_semi-struc interv.docx - [109: 109]

It's kind of a personal style.

Quotation: 18 - PD: SP_semi-struc interv.docx - [11: 11]

here is more context for reflexivity; there is more context for self-criticism; there is more context to write in informal language - instead of using "the author", to say: "we" or "us" or "I". And that is an approach that is still growing; and I think many people are kicking against it. But interesting, I find that more and more colleagues are following that approach and are becoming more comfortable with the informal type of writing style

Quotation: 10 - PD: SPSG_semi-struc interv.docx - [129: 129]

It is more, it is a lot more. That is the way perhaps of expressing based on much more than that, it

the whole writing style actually.

Quotation: 8 - PD: SS_semi-struc interv.docx - [68: 68]

in terms of how the person is able to express themselves. Is there clear communication; has there been proper thinking going into the writing style

Quotation: 66 - PD: SS_semi-struc interv.docx - [709: 709]

I think perhaps a reader can identify voice; it's a difficult one, but sometimes when you start reading an argument – especially if you have read a lot of works of that particular author – then you are in a position to immediately recognize the source of writing; because some individuals have their own specific writing style.

Code: 4 VOICE CONSTRUCT: technique/tool(d)

Quotation: 52 - PD: DD_semi-struc interv.docx - [879: 879]

I think it can be grown and encouraged, but I don't know if there could be a formula that you can say to somebody 'this is how you will find your voice'. Maybe that would be a good think if somebody would find that there is a structure or a formula to do that but I…if I go from my own opinion when I started writing and the uncertainty that you feel, with encouragement I think you become more confident then to speak your voice

Quotation: 3 - PD: DM_semi-struc interv.docx - [131: 131]

I guess you could say something like that they are born with a good vocab or something and they write more easily than others, but for most of us you have to work on it. It takes time and it seems to grow exponentially as you progress through research

Quotation: 4 - PD: DM_semi-struc interv.docx - [131: 131]

If you want to develop the skill and as you develop the skill, the more you practice it, the easier it gets, but it definitely is very important to have your own voice, to have a voice in terms of what you want to say.

Quotation: 88 - PD: DM_semi-struc interv.docx - [245: 245]

You have to practice it every day, it's not going to come on it's own. Then as you practice it, it develops spontaneously

Quotation: 42 - PD: DP_semi-struc interv.docx - [751: 751]

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it.

Quotation: 75 - PD: DP_semi-struc interv.docx - [751: 751]

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it.

Quotation: 78 - PD: DP_semi-struc interv.docx - [756: 756]

So writing and writing skills is something that can be taught. Language can be taught, I do feel like some people will have better aptitude in that and they will excel in it much better but certain skills can be learned.

◻ **Code: 4 VOICE CONSTRUCT: technique/tool(s)**

Quotation: 5 - PD: SL_semi-struc interv.docx - [124: 124]

I think it's a technique that you learn.

Quotation: 6 - PD: SL_semi-struc interv.docx - [445: 445]

I think everybody has to make academic writing – I mean it's a tool that we use. It's like being able to use a hammer or a trowel or whatever – if you can't use it, you can't be a builder; you can't do it.

Quotation: 64 - PD: SL_semi-struc interv.docx - [727: 727]

I think so. If my hypothesis holds that academic writing isn't borne – it's a technique that you

have to learn; then I think it can be taught

Quotation: 4 - PD: SP_semi-struc interv.docx - [153: 153]

I think an academic authorial voice is different to a personal or personalised and emotional authorial voice. I would still; I am a bit old fashioned in that way; I still like to fall back on the standards of academia, and would still like to hear – the authorial voice but grounded within some form of academic standard; some form of academic context. Not going too informal; not going too emotional; not going too biased; not going too subjective with it; just personalised voice. So yes, maybe it is a bit traditional and old fashioned.

Quotation: 56 - PD: SP_semi-struc interv.docx - [817: 817]

The others would have it; most likely you will be able to give them some form of skill; but I don't think, I don't know of the authenticity thereof, and the emotional insight into what they are actually saying is going to be there

Quotation: 2 - PD: SPSG_semi-struc interv.docx - [754: 754]

it is almost giving them tools

Quotation: 4 - PD: SS_semi-struc interv.docx - [129: 129]

And this is something that can be developed; it is something that can be overcome – provided that the basic grammatical skills are in place, and that the person has an ability to express himself properly

Quotation: 54 - PD: SS_semi-struc interv.docx - [131: 131]

having the skill; but the skill still needs to develop. But if the basic ingredients aren't there, the recipe will fall apart.

Quotation: 8 - PD: SSW_semi-struc interv.docx - [194: 194]

Ja, perhaps those who are good I think they have both of those, both the conceptual skill and the voice. Whereas others something has to happen between the two and that is very difficult to teach sometimes

■ **Code: 4 VOICE CONSTRUCT: uncertainty(d)**

Quotation: 1 - PD: DD_semi-struc interv.docx - [101: 101]

Uhm isn't the voice that you write with connected with your pattern of thinking?

Quotation: 1 - PD: DH_semi-struc interv.docx - [52: 52]

Okay uhmm… I think when you talk about the voice, you are referring to the author's voice.

Quotation: 1 - PD: DL_Semi-struc interv.docx - [6: 6]

Alet can you before we continue can you explain to me what do you mean by authorial voice

Quotation: 4 - PD: DP_semi-struc interv.docx - [101: 101]

maybe I haven't considered it so much

Quotation: 5 - PD: DP_semi-struc interv.docx - [99: 99]

So probably for me that would be the expression of the voice.

Quotation: 6 - PD: DP_semi-struc interv.docx - [99: 99]

Well when I read the first time I thought wow 'I am not a writer I don't think I will ever have voice'.

Quotation: 2 - PD: DPSG_semi-struc interv.docx - [240: 240]

Well, look then I think my definition or my own understanding of voice is different from the way voice is actually understood

Quotation: 4 - PD: DPSG_semi-struc interv.docx - [244: 244]

Well look, generally voice is perceived to be style, but for me when it comes to writing a thesis, voice is a person's position.

Quotation: 2 - PD: DS_semi-struc interv.docx - [105: 105]

Uh... from a PhD perspective now?

Quotation: 4 - PD: DSW_semi-struc interv.docx - [122: 122]

Uhm what do you mean by authorial voice?

■ **Code: 4 VOICE CONSTRUCT: uncertainty(s)**

Quotation: 1 - PD: SD_semi-struct interv.docx - [109: 109]

Meaning the "I"?

Quotation: 2 - PD: SD_semi-struct interv.docx - [115: 115]

Do I understand you correctly, that the voice is of a specific author?

Quotation: 3 - PD: SL_semi-struc interv.docx - [64: 64]

I've never thought about the difference between style

Quotation: 4 - PD: SL_semi-struc interv.docx - [64: 64]

I'm not sure if I am right

Quotation: 2 - PD: SM_semi-struc interv.docx - [102: 102]

So, yes, it's difficult to sort of think of a definition of what authorial voice is and because sort of the term that, that pops up with me is style

Quotation: 3 - PD: SP_semi-struc interv.docx - [151: 151]

It's a good question, and I've been struggling with that myself to try and find the finer answers in terms of differences between the two.

Quotation: 1 - PD: SPSG_semi-struc interv.docx - [122: 122]

Okay, uhmm…it is important that the students must find their voice – if I am understanding you correctly - that it is their voice,

Quotation: 3 - PD: SS_semi-struc interv.docx - [66: 66]

This is really a difficult one

Quotation: 7 - PD: SSW_semi-struc interv.docx - [186: 186]

I don't know what to say, is it a skill? Is it a talent? What is it?

■ **Code: I found it quite challenging t..**

Quotation: 14 - PD: DL_Semi-struc interv.docx - [573: 573]

I found it quite challenging to understand, maybe because it is not my field.

■ **Code: IMPEDIMENTS: symbiosis/symbiont: co-construction(s)**

Quotation: 5 - PD: SH_semi-struc interv.docx - [646: 646]

Okay, in history it is a case and I think in certain... I have already referred to it... it's a case of reading as much as possible to take note of as many other voices as possible and then by becoming a relative expert of other voices, developing your own voice.

Quotation: 22 - PD: SP_semi-struc interv.docx - [95: 95]

So once they get to the time they originally wanted to hand in, they realise they are only half the way, or a quarter of the way. Then interesting politics start to arise between the student and the promoter, because then the external locus of control arrives and you're to blame. And you're the one who didn't warn or give enough supervision or sufficient enough supervision, or guidance

■ **Code: Sometimes I could swallow anot..**

Quotation: 14 - PD: SH_semi-struc interv.docx - [650: 650]

Sometimes I could swallow another person's voice

Outputs Superfamilies   1 = Assumptions

2 = Enablers

3 = Impediments

4 = Voice construct

Code Families

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-07-23 20:55:43

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Code Family: 1 Disciplinary focus
Created: 2016-05-25 20:10:45 (Super)
Codes (2): [1 ASSUMPTIONS: disciplinary focus(d)] [1 ASSUMPTIONS: disciplinary focus(s)]
Quotation(s): 98

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Code Family: 1 General core
Created: 2016-05-25 20:10:34 (Super)
Codes (2): [1 ASSUMPTIONS: general core(d)] [1 ASSUMPTIONS: general core(s)]
Quotation(s): 38

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Code Family: 1 Language proficiency doc level
Created: 2016-05-25 20:11:03 (Super)
Codes (2): [1 ASSUMPTION: language prof doc level(d)] [1 ASSUMPTION: language prof doc level(s)]
Quotation(s): 14

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Code Family: 1 Process
Created: 2016-05-25 20:10:12 (Super)
Codes (2): [1 ASSUMPTIONS: process(d)] [1 ASSUMPTIONS: process(s)]
Quotation(s): 60

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Code Family: 1 Product qual
Created: 2016-05-25 20:10:23 (Super)
Codes (2): [1 ASSUMPTIONS: product quality(d)] [1 ASSUMPTIONS: product quality(s)]
Quotation(s): 41

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Code Family: 1. ASSUMPTIONS
Created: 2016-07-23 20:47:39 (Super)
Codes (2): [1 ASSUMPTIONS: product quality(d)] [1 ASSUMPTIONS: product quality(s)]
Quotation(s): 41

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Code Family: 2 Background
Created: 2016-05-25 20:12:44 (Super)
Codes (2): [2 ENABLERS: background(d)] [2 ENABLERS: background(s)]
Quotation(s): 18

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Code Family: 2 Facilitation
Created: 2016-05-25 20:12:20 (Super)
Codes (2): [2 ENABLERS: facilitation(d)] [2 ENABLERS: facilitation(s)]
Quotation(s): 94

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Code Family: 2 Feedback
Created: 2016-05-25 20:12:09 (Super)
Codes (2): [2 ENABLERS: feedback(d)] [2 ENABLERS: feedback(s)]
Quotation(s): 35

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Code Family: 2 Instruction
Created: 2016-05-25 20:13:19 (Super)
Codes (2): [2 ENABLERS: instruction(d)] [2 ENABLERS: instruction(s)]
Quotation(s): 53

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Code Family: 2 Reader/audience
Created: 2016-05-25 20:12:33 (Super)
Codes (2): [2 ENABLERS: reader/audiece(d)] [2 ENABLERS: reader/audience(s)]
Quotation(s): 108

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Code Family: 2 Symbiosis/symbiont:co-construction
Created: 2016-05-25 20:11:58 (Super)
Codes (2): [2 ENABLERS: symbiosis/symbiont: co-construction(d)] [2 ENABLERS: symbiosis/symbiont: co-construction(s)]
Quotation(s): 64

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Code Family: 2 Writer guidance
Created: 2016-05-25 20:13:00 (Super)
Codes (2): [2 ENABLERS: writing guidance(d)] [2 ENABLERS: writing guidance(s)]
Quotation(s): 29

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Code Family: 2. ENABLERS
Created: 2016-07-23 20:48:38 (Super)
Codes (2): [2 ENABLERS: symbiosis/symbiont: co-construction(d)] [2 ENABLERS: symbiosis/symbiont: co-construction(s)]
Quotation(s): 64

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Code Family: 3 Abstractness: metaphors
Created: 2016-05-25 20:14:04 (Super)
Codes (2): [3 IMPEDIMENTS: abstractness: metaphors(d)] [3 IMPEDIMENTS: abstractness: metaphors(s)]
Quotation(s): 35

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Code Family: 3 Background
Created: 2016-05-25 20:14:15 (Super)
Codes (2): [3 IMPEDIMENTS: background(d)] [3 IMPEDIMENTS: background(s)]
Quotation(s): 5

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Code Family: 3 Dis Spec Requirements
Created: 2016-05-25 20:17:36 (Super)
Codes (2): [3 IMPEDIMENTS: Dis Spec requirements(d)] [3 IMPEDIMENTS: Dis Spec requirements(s)]
Quotation(s): 29

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Code Family: 3 EAL: language: voice
Created: 2016-05-25 20:15:07 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: language: voice(d)] [3 IMPEDIMENTS: EAL: language: voice(s)]
Quotation(s): 38

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Code Family: 3 EAL: specific impediments
Created: 2016-05-25 20:15:22 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: specific impediments(d)] [3 IMPEDIMENTS: EAL: specific impediments(s)]
Quotation(s): 50

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Code Family: 3 EAL: translation practices
Created: 2016-05-25 20:15:34 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: translation practices(d)] [3 IMPEDIMENTS: EAL: translation practices(s)]
Quotation(s): 9

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Code Family: 3 Feedback
Created: 2016-05-25 20:15:45 (Super)
Codes (2): [3 IMPEDIMENTS: feedback(d)] [3 IMPEDIMENTS: feedback(s)]
Quotation(s): 14

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Code Family: 3 Insufficient reading
Created: 2016-05-25 20:16:35 (Super)
Codes (2): [3 IMPEDIMENTS: insufficient reading(d)] [3 IMPEDIMENTS: insufficient reading(s)]
Quotation(s): 8

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Code Family: 3 Lack of writing experience
Created: 2016-05-25 20:17:00 (Super)
Codes (2): [3 IMPEDIMENTS: lack of writing experience(d)] [3 IMPEDIMENTS: lack of writing experience(s)]
Quotation(s): 22

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Code Family: 3 Language: doc writing
Created: 2016-05-25 20:14:45 (Super)
Codes (2): [3 IMPEDIMENTS: language level: doc writing(d)] [3 IMPEDIMENTS: language level: doc writing(s)]
Quotation(s): 4

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Code Family: 3 Plagiarism
Created: 2016-05-25 20:17:11 (Super)
Codes (2): [3 IMPEDIMENTS: plagiarism(d)] [3 IMPEDIMENTS: plagiarism(s)]
Quotation(s): 12

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Code Family: 3 Restraining voice
Created: 2016-05-25 20:16:49 (Super)
Codes (2): [3 IMPEDIMENTS: restraining voice(d)] [3 IMPEDIMENTS: restraining voice(s)]
Quotation(s): 11

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Code Family: 3. IMPEDIMENTS
Created: 2016-07-23 20:49:30 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: translation practices(d)] [3 IMPEDIMENTS: EAL: translation practices(s)]
Quotation(s): 9

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Code Family: 4 Amalgamative elements
Created: 2016-05-25 20:18:01 (Super)
Codes (2): [4 VOICE CONSTRUCT: amalgamative elements(d)] [4 VOICE CONSTRUCT: amalgamative elements(s)]
Quotation(s): 46

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Code Family: 4 Choice
Created: 2016-05-25 20:36:19 (Super)
Codes (2): [4 VOICE CONSTRUCT: choice(d)] [4 VOICE CONSTRUCT: choice(s)]
Quotation(s): 22

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Code Family: 4 Conceptual content
Created: 2016-05-25 20:18:29 (Super)
Codes (2): [4 VOICE CONSTRUCT: conceptual content(d)] [4 VOICE CONSTRUCT: conceptual content(s)]
Quotation(s): 50

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Code Family: 4 Constructivist approach to knowledge
Created: 2016-05-25 20:38:00 (Super)
Codes (2): [4 VOICE CONSTRUCT: constructivist approach to knowledge(d)] [4 VOICE CONSTRUCT: construtivist approach to knowledge(s)]
Quotation(s): 17

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Code Family: 4 Expressivist
Created: 2016-05-25 20:18:10 (Super)
Codes (2): [4 VOICE CONSTRUCT: expressivist(d)] [4 VOICE CONSTRUCT: expressivist(s)]
Quotation(s): 50

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Code Family: 4 Individualised voice: WOV
Created: 2016-05-25 20:19:30 (Super)

Codes (4): [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)]
Quotation(s): 63

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Code Family: 4 Socialised voice: ROV
Created: 2016-05-25 20:19:52 (Super)
Codes (4): [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)]
Quotation(s): 97

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Code Family: 4 Technique/tool
Created: 2016-05-25 20:18:46 (Super)
Codes (2): [4 VOICE CONSTRUCT: technique/tool(d)] [4 VOICE CONSTRUCT: technique/tool(s)]
Quotation(s): 16

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Code Family: 4 Uncertainty
Created: 2016-05-25 20:17:47 (Super)
Codes (2): [4 VOICE CONSTRUCT: uncertainty(d)] [4 VOICE CONSTRUCT: uncertainty(s)]
Quotation(s): 19

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Code Family: 4. Style
Created: 2016-05-25 20:18:57 (Super)
Codes (2): [4 VOICE CONSTRUCT: style(d)] [4 VOICE CONSTRUCT: style(s)]
Quotation(s): 30

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Code Family: 4. VOICE CONSTRUCT
Created: 2016-07-23 20:52:30 (Super)
Codes (4): [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)]
Quotation(s): 97

Code Family: 1 Process

_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:24:20

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Created: 2016-05-25 20:10:12 (Super)
Codes (2): [1 ASSUMPTIONS: process(d)] [1 ASSUMPTIONS: process(s)]
Quotation(s): 58

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P 1: SD_semi-struct interv.docx - 1:7 [It develops, that is why I thi..] (180:180)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [3 IMPEDIMENTS: background(s) - Family: 3 Background]
No memos

 It develops, that is why I think it is difficult for young people to have an authorial voice because they might not have all the **experience** yet, in the **field of study**. Because it is such a broad field of study. But I think it develops later on.

P 1: SD_semi-struct interv.docx - 1:31 [It may be trained or developed..] (766:766)   (Super)

Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

 It may be trained or developed through your studies, and through your postgraduate studies I think it happens naturally.

P 2: SH_semi-struc interv.docx - 2:8 [but the ideal is to have, to d..] (650:650)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

 but the ideal is to have, to develop your own voice.

P 2: SH_semi-struc interv.docx - 2:17 [Some people, perhaps people wh..] (223:223)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Some people, perhaps people who are a little more reserved, you will have to take the person from point A to B to see to develop this personal voice. The person will almost be a little scared to put his or her views on paper, even at doctoral level. Whereas other people, or in the case of some other doctoral students, it will be more spontaneous

P 2: SH_semi-struc interv.docx - 2:18 [Yes, oh yes. Most definitely, ..] (228:228)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Yes, oh yes. Most definitely, history is in the first instance a reading subject. You must read your way into the world of history as a science. So reading and not only reading what you would like to hear, but reading as diverse as possible, contradictory works also obviously helps students, because then they have to develop their own voice admits these various views.

P 2: SH_semi-struc interv.docx - 2:19 [it's a case of reading as much..] (646:646)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

 it's a case of reading as much as possible to take note of as many other voices as possible **and then by becoming a relative expert of other voices, developing your own voice.**

P 2: SH_semi-struc interv.docx - 2:48 [My comment on the... the proce..] (1028:1028)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

My comment on the... the **process** is just as important as the **end product**, because if there's a problem with process there will be a problem with the end product, as simple as that.

P 3: SL_semi-struc interv.docx - 3:9 [I think it's not spontaneous –..] (126:126)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

 I think it's not spontaneous – **it's a very deliberate growth process.**

P 3: SL_semi-struc interv.docx - 3:19 [It's sort of like drama: you l..] (124:124) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

It's sort of like drama: you later on tend to create your own persona when you write; you sort of, in your own mind you're this person you

P 3: SL_semi-struc interv.docx - 3:20 [But if I think now of my own w..] (124:124) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

But if I think now of my own work, there would be certain writers whom I knew would be really good writers, and somehow without necessarily making a choice, you try **to copy some of that over the years**. And you see how people make arguments; how they shoot down other arguments – and that becomes part of how you style yourself.

P 3: SL_semi-struc interv.docx - 3:57 [Yes I do, and that is one of t..] (593:593) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes I do, and that is **one of the joyous things of supervising – if you find that.** I think it comes back to…if you see that they have really; that some of the material have touched them; and it's loosen things in them; and they come in with an **argument** – it's not just "so and so said" and "so and so said", it becomes an **argument**. Also, if you see growth in their…

P 3: SL_semi-struc interv.docx - 3:58 [And with him I realised that h..] (595:595) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

And with him I realised **that he didn't grow, because he didn't want to grow**

P 3: SL_semi-struc interv.docx - 3:65 [I think so. If my hypothesis h..] (727:727) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

I think so. **If my hypothesis holds that academic writing isn't borne – it's a technique that you have to learn; then I think it can be taught. And I've seen enough students, to see that they can develop this, and that it grows**. And I've seen it in myself how you grow… yes.

P 4: SM_semi-struc interv.docx - 4:61 [Yes, I think they become more ..] (813:813) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Yes, I think they become more sensitive to the need for clarity. I think they start to understand more that you have to be really specific about everything that you're saying.

P 5: SP_semi-struc interv.docx - 5:13 [because I find that the more t..] (198:198) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

because I find that the more they start reading on other psychobiograpies, the more they start **seeing examples of authorial voices**. And so they start picking up on the idea of: "You know, I can also say something; I also have the right to view an opinion, and to be reflexive and to be critical; and to maybe generate new hypotheses". So it does enhance and boost their self-esteem and their courage to have their voice heard.

P 5: SP_semi-struc interv.docx - 5:14 [For sure. I find usually here ..] (710:710)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

For sure. I find usually here towards… once they've completed the results chapter, and analysed their data; I find much more of their voice appears. It's about how their confidence grows, **so I think as time goes by… it's a confidence issue; it increases**.

P 6: SPSG_semi-struc interv.docx - 6:3 [Because some of them do not kn..] (761:761)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Because some of them do not know that, they don't know how to find their own voice

P 6: SPSG_semi-struc interv.docx - 6:8 [Not necessarily, it's not only..] (156:156)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Not necessarily, it's **not only about reading it is about thinking**, you have to critically think what you are reading and what you have read and how you make sense of it.

P 6: SPSG_semi-struc interv.docx - 6:33 [So yes it happens more towards..] (616:616)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

So yes it happens **more towards the end** of the study.

P 7: SS_semi-struc interv.docx - 7:49 [I don't think the development ..] (129:129)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

 I don't think the development of the voice happens immediately; I do think it can gradually increase – the quality of that voice can increase over time. It's like somebody who submits and article to a journal for the very first time, as a sole author; and I would say that in 95% of cases they will turn down the article. It's because the voice was not convincing enough. The person has not articulated himself in such a way that he could **convince the reader** that there is an argument that is worthy of reading and worthy of paying attention to in that particular paper. And this is something that can be **developed**; it is something that can be overcome – **provided** that the basic grammatical skills are in place, and that the person has an ability to express himself properly in terms of writing styles.

P 7: SS_semi-struc interv.docx - 7:53 [A lot of reading, but also a l..] (131:131)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

281

A lot of reading, but also a lot of writing; and you should perhaps develop a rhino skin in the process, and accept that whatever you are doing is going to be shot down in flames but it's part of the learning curve; it's part of the process. You're not going to arrive at a certain stage one morning and "Eureka, I got it!" It's a **gradual process that evolves over time**

P 7: SS_semi-struc interv.docx - 7:61 [Yes sometimes I do detect an i..] (680:680) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Yes sometimes I do detect an improvement, especially towards the end of the study - I think the more they write; the more feedback they get back on their writing and on what they're writing, the more they are becoming used to the idea that they should change the style of wording; or they should rephrase certain arguments in a different way, and better substantiate certain statements –

P 8: SSW_semi-struc interv.docx - 8:17 [they become like in research t..] (188:188) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

they become like in research they become one with the study, the text, the content. Yes, I think you can if you... it might be more a forced process, but you will always see the distinction. **You see it when someone presents his material, he is the material, he is the text.** While others are excellent, they are good, but it's something...

P 8: SSW_semi-struc interv.docx - 8:24 [No, definitely not so far. It ..] (936:940) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

No, definitely not so far. It might happen, but I so far I didn't experience it.

Researcher: That you do normally find it's part of the process, is that you develop.

Participant: Ja.

Researcher: Okay.

Participant: And it should be, otherwise I think I was unsuccessful, I would say then I was not successful. Ja

P 8: SSW_semi-struc interv.docx - 8:54 [Ja usually,] (930:930) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Ja usually,

P 9: DD_semi-struc interv.docx - 9:12 [So broader reading is …I think..] (140:140) (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

So broader reading is …I think it helps you develop your voice and well your certainty

P 9: DD_semi-struc interv.docx - 9:49 [I think it is still coming] (804:804) (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]

No memos

** I think it is still coming**

P10: DH_semi-struc interv.docx - 10:12 [It will still be there, for ex..] (196:196)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

It will still be there, for example with me it is there…okay according to the feedback I get from my supervisor and according to the articles I have written. It is there but I have a belief that as time progresses, **I think that it will develop to a higher level than it is currently. As my command in English improves.**

P10: DH_semi-struc interv.docx - 10:21 [Yes, yes it has changed] (604:604)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Yes, yes it has changed

P10: DH_semi-struc interv.docx - 10:23 [So it develops to such an exte..] (612:612)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

So it develops to such an extent that you no longer need the supervisor to say "where is the voice"?

P11: DL_Semi-struc interv.docx - 11:6 [And yes of course the authoria..] (196:196)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

And yes of **course the authorial voice develops as one is growing in a specific area of research through reading and spending time in that area**.

P11: DL_Semi-struc interv.docx - 11:9 [Yes you have to spend time on ..] (217:217)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Yes you **have to spend time** on your work, reading and then you can have you know your **voice can be trusted.**

P11: DL_Semi-struc interv.docx - 11:11 [Not fully, it is developing.] (221:221)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Not fully, it is developing.

P11: DL_Semi-struc interv.docx - 11:29 [Yes now I am more careful of h..] (739:739)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Yes now I am more careful of how I use the 'I' or 'me' or 'mine' my opinion or 'I'. I am more careful and conscious now of those words.

P12: DM_semi-struc interv.docx - 12:16 [but to have to use authority y..] (132:132)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]

No memos

but to have to use authority you really need to have done the work, the background, the experience, the research, the knowledge you must explain to the person whoever he is, there are things you have studies

P12: DM_semi-struc interv.docx - 12:17 [And then secondly it's very cr..] (131:131)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

And then secondly it's very critical to find your own voice and as I said referring to the previous question I **took quite a long period** over a number of years in trying to find my own voice.

P12: DM_semi-struc interv.docx - 12:20 [So, the voice thing it comes w..] (131:131)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

So, **the voice thing it comes with time.** It's **not** something that... I guess you could say something **like that they are born with** a good vocab or something and they write more easily than others, but for **most of us you have to work on it**. It takes **time and it seems to grow exponentially as you progress through research**.

P12: DM_semi-struc interv.docx - 12:66 [Yes, it has] (781:781)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Yes, it has

P12: DM_semi-struc interv.docx - 12:77 [So, it's been a very long gros..] (873:873)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

So, it's been a very long gross process,

P12: DM_semi-struc interv.docx - 12:78 [So compare that in terms of wr..] (873:873)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

So compare that **in terms of writing and you could say it's probably going to take you at least four to six years to develop a very, very strong style in their own unique voice to put your own stamp on what you are writing.**

P12: DM_semi-struc interv.docx - 12:82 [but as I say it's been a very ..] (933:933)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

but as I say it's been a very long process over many, many years for a person to get there.

P13: DP_semi-struc interv.docx - 13:7 [I have noticed that reading a ..] (150:150)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

I have noticed that **reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field.**

P13: DP_semi-struc interv.docx - 13:9 [it is hard work in that you ha..] (150:150)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

it is hard work in that you have to read, you have to be uhmm…you **have to be aware** of the fact that you are **building this capacity.** Because I think that if you are not then it will just go over your head, you won't really…you know you won't yes it won't just develop.

P13: DP_semi-struc interv.docx - 13:31 [Uhmm maybe I think it did chan..] (652:652)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Uhmm maybe **I think it did change**, if I think about the first draft that I wrote on my literature and the one that I am currently working on they are definitely different. I think as **your content knowledge increases and as you get exposed to different author's voices, your voice changes and the way in which you write things change, and your language use change**

P13: DP_semi-struc interv.docx - 13:32 [I wouldn't want to think you h..] (654:654)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

 I wouldn't want to think you have gone through all of this and nothing developed. I mean if I would just think about the vocabulary that you have built on sentence construction or different ways of saying something so that the impact is much better. Then of **course you must develop and of course you change**.

P13: DP_semi-struc interv.docx - 13:71 [But I do think that there is a..] (689:689)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

 But I do think that there is a lot more voice now than for example in the beginning of 2014.

P14: DPSG_semi-struc interv.docx - 14:18 [You see the shade of my voice ..] (931:931)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

You see the shade of my voice has changed, but the voice is still there, but maybe the tone is different. It's because you can still make the same statement and send out the very same message by just changing the tone of the voice; make it more partible.

P14: DPSG_semi-struc interv.docx - 14:20 [They become dominant, because ..] (727:727)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

They become dominant, because they influence you and I've read many such kind of writing, because you tend to like how the people are putting their points

across, how their voice comes across and as soon as you fall for something you automatically become influenced by it.

P14: DPSG_semi-struc interv.docx - 14:37 [it was louder and it is more a..] (929:929)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

it was louder and it is more and more softer.

P15: DS_semi-struc interv.docx - 15:14 [but I think it has been nurtur..] (117:117)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

but I think it has been **nurtured through your growth in academics**. If I look back on my second year assignment, I see so much that I have grown from to where I am now

P15: DS_semi-struc interv.docx - 15:15 [So I do believe that your pers..] (119:119)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

So I do believe that your personal **voice does grow with, with the academic push.**

P15: DS_semi-struc interv.docx - 15:51 [Yes, it has changed. It is thr..] (733:733)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Yes, it has changed. **It is through growth**

P15: DS_semi-struc interv.docx - 15:70 [So, I do believe that it does ..] (177:177)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

So, I do believe that it does grow personally with your **interaction**, but also with **pushing through your academics**.

P15: DS_semi-struc interv.docx - 15:71 [It also grows with life. It, i..] (179:179)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

 It also grows with life. It, it isn't just academically based. It, it, I think it is also your associations of life

P16: DSW_semi-struc interv.docx - 16:7 [Yes definitely uhmm because th..] (138:138)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

Yes definitely uhmm because that is what you know that is kind of modelling. And that look…that also **models to you to write and unconsciously then you follow that style**

P16: DSW_semi-struc interv.docx - 16:16 [But you must as a student deve..] (459:459)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

But you must as a student develop your own language, your own voice.

P16: DSW_semi-struc interv.docx - 16:39 [I think also think about voice..] (656:656) (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

 I think also think about voice that you will most probably **express yourself more clearly, your own voice will be seen more clearly and your voice will be heard more clearly**.

P16: DSW_semi-struc interv.docx - 16:55 [I think that it does develop i..] (230:230) (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

 I think that it does develop in a spontaneous way without you knowing it but then you become aware of it because of the feedback that you receive from the others say for instance peer reviewer, your supervisor etcetera and then you become aware of this voice

Code Family: 1 Product qual
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:25:05
_____
Created: 2016-05-25 20:10:23 (Super)
Codes (2): [1 ASSUMPTIONS: product quality(d)] [1 ASSUMPTIONS: product quality(s)]
Quotation(s): 37
_____

P 1: SD_semi-struct interv.docx - 1:39 [I think at least 5, maybe five..] (858:858) (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

I think **at least 5, maybe five out of ten. On a doctoral level, especially in the last section.**

P 1: SD_semi-struct interv.docx - 1:41 [Yes it is. Because at the end ..] (863:863) (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

Yes it is. Because at the end that sort of concludes: what did the student learn; what did the candidate teach me; to what conclusion did that person come? And that is shared with me, and if I then understand…; and if I then go back and then I often when I do external assessment, I think: o.k., you promised this, this is the road; you answered or you did not answer the question or you disagree with the opinion or whatever, that for me is important; **because it gives you the final impact.**

P 2: SH_semi-struc interv.docx - 2:25 [If the bones are the mere hard..] (857:857) (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in. And that's why the evaluations are so important and that ideally if you have brilliant student, the not so brilliant student will write the hard facts in the 80% portion of the doctoral thesis and if there's evaluation and you will have to push the student to get that evaluation, will then be I n the final chapter. The excellent student will evaluate as a matter of fact throughout, without giving away what is e eventually going to become your umbrella evaluation at the end

P 2: SH_semi-struc interv.docx - 2:48 [My comment on the... the proce..] (1028:1028)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

My comment on the... the **process** is just as important as the **end product**, because if there's a problem with process there will be a problem with the end product, as simple as that.

P 2: SH_semi-struc interv.docx - 2:50 [it is actually a prerequisite ..] (1092:1092)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

it is actually a **prerequisite for a PhD in history**. I'm coming back to what I said right at the start, I mean you are... it's supposed to be an unique study, it's supposed to be something that has not been written before.

P 2: SH_semi-struc interv.docx - 2:57 [Ten.] (1186:1186)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

 Ten.

P 3: SL_semi-struc interv.docx - 3:28 [voice in the sense that you ha..] (5:5)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

voice in the sense that you have an idea of what you see or what you think or what you…, **your insight** in what you've dealt with – whether literature or data.

P 3: SL_semi-struc interv.docx - 3:29 [I think it's inevitable, espec..] (58:58)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

 I think it's **inevitable**, **especially on the level of PhD**; you're not on a level of just assimilating anymore; reworking or regurgitating what other people have said – even if it's just bringing together certain lines of thoughts; grouping authors together, grouping thoughts together – it's still: that's **my insight** and I have to put it there.

P 3: SL_semi-struc interv.docx - 3:63 [Yes, sure. I actually force th..] (689:689)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Yes, sure. **I actually force them**. I mean I don't allow them not to show voice; I think it's – **you can't get a PhD if you don't have voice.**

P 3: SL_semi-struc interv.docx - 3:67 [Well for me it's at ten, becau..] (741:741)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

Well for me it's at ten, because as I said from the beginning my seeing of voice is argument. And argument is, or contestation

P 3: SL_semi-struc interv.docx - 3:69 [It would have a huge influence..] (744:744)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

It would have a huge influence

P 4: SM_semi-struc interv.docx - 4:42 [A lot I think, because voice i..] (998:998)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

A lot I think, because voice is what conveys your mastery of the content. So, if you haven't conveyed the work in a voice that inspires confidence then I will not necessarily be convinced that you have understood what you're trying to say

P 4: SM_semi-struc interv.docx - 4:43 [So, if that's very important, ..] (989:989)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

So, if that's very important, that's like a nine or a ten,

P 4: SM_semi-struc interv.docx - 4:62 [In my experience I think it ha..] (815:815)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

 In my experience I think it has. I think that through the course of different feedback cycles they do develop that authorial voice spontaneously. Ja, I think it's **very difficult to pass a PhD without a well-developed authorial voice**

P 4: SM_semi-struc interv.docx - 4:74 [No, I think it's very importan..] (987:987)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

No, I think it's **very important, but it's difficult for me to again isolate it from the contribution**.

P 4: SM_semi-struc interv.docx - 4:75 [but if you could just convey t..] (989:989)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

but if you could just **convey them in a different voice**... you know, or just convey them in a more personal voice they'd sort of **up your mark by how many percentage points.**

P 5: SP_semi-struc interv.docx - 5:58 [I would say it's a 10; I would..] (865:865)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]

No memos

 I would say it's a **10**; I would like to hear more of it and see more of it. So yes, **it's very important.**

P 5: SP_semi-struc interv.docx - 5:59 [It does have an impact; I am a..] (868:868)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

It does have an impact; I am always aware of the fact that there are different styles of doing a PhD in psychology; and so I have to distance myself sometimes form always seeking the authorial voice. It **depends on the methodology** taken of course. But I do find it refreshing; and it **does have an impact** – specifically in the field of psychobiograpy. And I have a student from elsewhere submitting their PhD, and I am reviewing it to see the authorial voice. That does have an impact – to hear their voice. **It's not the major factor; I would maybe on a scale of one to 10 put that as a two or a three**.

P 5: SP_semi-struc interv.docx - 5:60 [It does play a role. But I mus..] (872:872)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

It does play a role. But I must be careful not to make it the all and only.

P 7: SS_semi-struc interv.docx - 7:68 [To show academic voice? Yes I ..] (712:712)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

To show academic voice? **Yes I think at the PhD level, that' s an absolute prerequisite**.

P 7: SS_semi-struc interv.docx - 7:72 [I would say at least an 8; bec..] (787:787)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

 I would say at **least an 8;** because **one of the conditions of the doctoral thesis** is to **convince the reader** that you have made a **contribution**, and not only that you have mastered the methods; and that you have successfully executed the methodological procedures. So if you are expected to make a **contribution** then how are you going to make it if you are not **demonstrating your ability to voice your opinion in your own style** – in your own unique style and in your own unique way -

P 7: SS_semi-struc interv.docx - 7:73 [I think to a large extent; it'..] (790:790)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

I think to a large extent; it's as I have said earlier, there are two things involved in scientific writing: what you say and how you say it. And this is where it comes in; you can have the best data in the world, and it can be solid and your methods can be absolutely impeccable; **but if you can't package that…; and the way that you package that is by means of your academic voice – your writing style; the way you communicate the message. There's little sense in having a brilliant message but you can't package the message**. And unfortunately that is where on

290

some cases… well not unfortunately, I think it should – **it should impact on the summative evaluation of the thesis**.

P 8: SSW_semi-struc interv.docx - 8:59 [because this is what it's all ..] (998:998)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

because this is what it's all about.

P 8: SSW_semi-struc interv.docx - 8:60 [In my comments, in my feedback..] (1115:1115)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

In my comments, in my feedback, in my overall feedback. That is usually your starting point, or for me **that I start off with that saying about the voice and when it's not very clear or totally lacking I would also point that out and it does influence I think the overall assessing of the report**.

P 8: SSW_semi-struc interv.docx - 8:61 [Oh well definitely nine and a ..] (1110:1110)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

Oh well definitely nine and a half, ten. I mean it's a ten, because this is what the **contribution** is all about.

P 9: DD_semi-struc interv.docx - 9:56 [I think at least an eight, bec..] (907:909)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

I think at least an eight, because as I have said previously if you do not have a voice you could then just as well put a set of data into a computer and have that print out the result. Then it is without an opinion and it is…
Interviewer: Clinical
Participant: Very clinical and I think the reason people do doctorates and masters even is to engage with other people on various opinions. So I think it is important to have your own voice.

P10: DH_semi-struc interv.docx - 10:34 [I will say it is a distinction..] (825:825)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

I will say it is a **distinction, 8/9**

P10: DH_semi-struc interv.docx - 10:35 [if your study is to be very im..] (827:827)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

if your study is to be very important and to be you know a breakthrough study we need to see the people's or the authors opinion, the voice of the person that is writing there and not the regurgitation of other people's work.

P10: DH_semi-struc interv.docx - 10:36 [So I think they are very, very..] (827:827)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

So I think they are very, very important, I think at this level there should be a lot of that authorial voice, yes.

P11: DL_Semi-struc interv.docx - 11:41 [I think it is important, you c..] (925:925)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

 I think it is important, you can give it a seven. Yes I think it is part of writing for me to also voice out your own opinion based on some research.

P12: DM_semi-struc interv.docx - 12:79 [I would give it a ten, if a te..] (933:933)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

I would give it a **ten, if a ten is the most, important in doctoral writing**.

P12: DM_semi-struc interv.docx - 12:80 [at doctoral writing definitely..] (933:933)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

at doctoral writing definitely a ten if you want to produce a decent quality work

P12: DM_semi-struc interv.docx - 12:81 [if you are somebody that wants..] (933:933)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

 if you are somebody that wants excellence and quality you will definitely consider that's very, very important. For me definitely a ten

P13: DP_semi-struc interv.docx - 13:79 [Well I think definitely about ..] (779:779)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

Well I think definitely about seven, I don't think your doctoral writing is probably the best academic writing you have ever done, hopefully not. It is also my **stepping stone process of academic writing**. But I think in **your doctoral piece you want to…uhmm it is your and you want to find that academic voice and you want to make sure that you can convey the academic message in the right way**.

P14: DPSG_semi-struc interv.docx - 14:47 [Ten. Researcher: Okay, Would y..] (1116:1118)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

Ten.

Researcher: Okay, Would you motivate that?

Participant: Otherwise it's just a copy and paste, because you're expressing other **people's views,** you just state it differently. **So, for me then what's the point of doing research if you cannot give your own voice in the writing**.

P15: DS_semi-struc interv.docx - 15:64 [For the academic, like the the..] (895:895)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

For the **academic, like the theoretical structures I'd say around about a four to a five, but for the analytical side I would give it more a five to a six**.

P16: DSW_semi-struc interv.docx - 16:48 [Yes I think it is very importa..] (770:770)   (Super)
Codes: [1 ASSUMPTIONS: product quality(d) - Family: 1 Product qual]
No memos

Yes I think it is very important maybe I will give you an eight, uhmm **because if you don't have your own voice how will then do you convey your unique message, your unique findings. Then it becomes just like a newspaper report**

Code Family: 1 Disciplinary focus
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:21:16
_____
Created: 2016-05-25 20:10:45 (Super)
Codes (2): [1 ASSUMPTIONS: disciplinary focus(d)] [1 ASSUMPTIONS: disciplinary focus(s)]
Quotation(s): 94
_____
P 1: SD_semi-struct interv.docx - 1:38 [I think it depends on the disc..] (858:858)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

I think it depends on the discipline. If I think from medicine, I think hard sciences – I think its own voice one a scale of one to ten of maybe three. But I think in the Humanities – where the interpretation of more abstract ideas etc., is of more importance; and you work with opinions

P 1: SD_semi-struct interv.docx - 1:47 [I try to be very objective. Th..] (210:210)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

I try to be very objective. There is a bit of a contradiction to it: I think in hard sciences this is very valid, and you've got to triangulate your studies – make sure that you stay objective. I think in **our field of study**, because we are interpreting quite a lot – this is what we do, we **interpret**, and we **analyse**, and we **use our opinions** when we produce plays, when we write plays or whatever - I think it becomes a bit difficult. Also depending on, I agree with "I think", "therefore" and "in my opinion" is not necessary, but I think your voice can come through without that, without those specific word

P 2: SH_semi-struc interv.docx - 2:5 [Okay, in history it is a case ..] (646:646)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV] [IMPEDIMENTS: symbiosis/symbiont: co-construction(s)]
No memos

Okay, in history it is a case and I think in certain... I have already referred to it... it's a case of reading as much as possible to take note of as many other voices as possible **and then by becoming a relative expert of other voices, developing your own voice.**

P 2: SH_semi-struc interv.docx - 2:11 [It all depends on the topic, i..] (653:653) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

It all depends on the topic, in other words, depending on the topic. If the topic is theoretical and or of a historiographical nature then I can imagine that the student will especially... well perhaps throughout the thesis, but let me... in the **conclusion** use this kind of argumentation and it will be acceptable

P 2: SH_semi-struc interv.docx - 2:12 [So in other words, I would try..] (667:667) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

So in other words, I would try my utmost for the student to dig in deep throughout even in the literature review, in the first chapter, or wherever to come up with an own voice, an own opinion etc. etc.

P 2: SH_semi-struc interv.docx - 2:18 [Yes, oh yes. Most definitely, ..] (228:228) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: process(s) - Family: 1 Process]
No memos

Yes, oh yes. Most definitely, history is in the first instance a reading subject. You must read your way into the world of history as a science. So reading and not only reading what you would like to hear, but reading as diverse as possible, contradictory works also obviously helps students, because then they have to develop their own voice admits these various views.

P 2: SH_semi-struc interv.docx - 2:32 [So, thus far it has not been a..] (366:366) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

 So, thus far it has not been an issue, because my Afrikaans speaking people wrote in Afrikaans and English speaking people wrote in English

P 2: SH_semi-struc interv.docx - 2:36 [Of course it depends on the di..] (5:5) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

Of course **it depends on the discipline**, I cannot speak on behalf of obviously, on behalf of, of any other discipline. As far as **History** is concerned uh... it must make an original and a unique contribution to the discipline of History.

P 2: SH_semi-struc interv.docx - 2:37 [my last doctoral thesis studen..] (5:7) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

my last doctoral thesis student wrote 225 000 words and it's, it's nobody blinked in

the History world, nobody asked any questions about that. So...

Researcher: It's discipline specific.

Participant**:** So **it must be fairly substantial in History as a discipline**.

P 2: SH_semi-struc interv.docx - 2:38 [Challenges in history are usua..] (71:71) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]

No memos

Challenges in history are usually of a logistical nature, in other words it is not like people who can sit in an office with all their sources that they need on their table. They have to go out to do archival research

P 2: SH_semi-struc interv.docx - 2:39 [doctoral students is that some..] (73:73)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

doctoral students is that sometimes they simply do not understand what is really expected of them, notwithstanding all the conversations. They are unable to conceptualise before hand what is expected of a doctoral student in terms of the logistic

P 2: SH_semi-struc interv.docx - 2:42 [I will not pass it if there is..] (1190:1190)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

 I will not pass it if there is not **a clear voice.** It might be a faint voice, but there must be a voice.

P 2: SH_semi-struc interv.docx - 2:47 [my reader should be on the one..] (794:794)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

 my reader should be on the one hand the intelligent matric pupil or the ordinary citizen out there. History writing you can... there are people who fool a lot of people by using big words, if I put it very simplistic. In history you can write on a very heavy topic, a very complicated topic, but write in a very simple way without being simple.

P 2: SH_semi-struc interv.docx - 2:50 [it is actually a prerequisite ..] (1092:1092)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual]
No memos

it is actually a **prerequisite for a PhD in history**. I'm coming back to what I said right at the start, I mean you are... it's supposed to be an unique study, it's supposed to be something that has not been written before.

P 2: SH_semi-struc interv.docx - 2:51 [because we have a student eval..] (1153:1153)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: background(s) - Family: 2 Background]
No memos

because we have a student evaluation process those students who write history theses, the doctoral theses are in a position to develop their own or **already have an own personal voice**. As a matter of fact it goes with the **choice of a topic**, because in other words why did student X, who completed her study last year, why did she study that particular topic? Because she had views on that topic. Because she views, hypotheses if you like, she then did the research to ascertain to what extent her views were correct or not. Where she was interested and that to a large extent I think applies to all our PhD students.

295

P 2: SH_semi-struc interv.docx - 2:52 ["If you do not already have yo..] (1153:1153)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

"If you do not already have your own voice, you should not be here".

P 2: SH_semi-struc interv.docx - 2:53 [I don't want to say that... we..] (1157:1157)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

I don't want to say that... well I can only speak in terms of history, but history... you see once again history is a debate without end, history is an art, history is about debate... history students are supposed to have that yearning. If they don't have the voice, that yearning to develop a voice

P 2: SH_semi-struc interv.docx - 2:55 [. once again I cannot think in..] (1159:1159)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

. once again I cannot think in terms of other disciplines, in history...

P 2: SH_semi-struc interv.docx - 2:58 [And in history it is absolutel..] (1187:1188)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

And in history it is absolutely... ja.

Participant: It's a prerequisite.

P 2: SH_semi-struc interv.docx - 2:59 [It is very important] (1195:1195)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

It is very important

P 2: SH_semi-struc interv.docx - 2:60 [In a certain sense I'm writing..] (794:794)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

In a certain sense I'm writing for the highly intelligent matric pupil, because that's the... that's on the cusp of school and the big world and my reader should be on the one hand the intelligent matric pupil or the ordinary citizen out there. History writing you can... there are people who fool a lot of people by using big words, if I put it very simplistic. In history you can write on a very heavy topic, a very complicated topic, but write in a very simple way without being simple.

P 2: SH_semi-struc interv.docx - 2:61 [I mean I'm thrilled if a book ..] (802:802)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

I mean I'm thrilled if a book of mine gets a good academic review, because that says scholarship, the ticket is there, but if I go over the weekend into a bookshop in Clarens and my books are on the shelf, which means the ordinary person who is interested reads it.

P 3: SL_semi-struc interv.docx - 3:39 [I think in our field of study,..] (476:476)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 I think in our field of study, and I think in Humanities in general, you build on other people's work; so I think there's a lot quoting, or at least referring to ideas that you got from other people.

P 3: SL_semi-struc interv.docx - 3:40 [You see in social and natural ..] (476:476)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

You see in social and natural sciences you sort of have a lit review, and then methodology, and then your data. While in Humanities research it's much more enmeshed; your whole argument – the data also sort of doesn't argue on its own; I like the data to work back into the conceptualization

P 3: SL_semi-struc interv.docx - 3:41 [You see, the moment where it b..] (476:476)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

You see, the moment where it becomes problematic is where you see: "So and so said this, and therefore; So and so said this, and therefore; So and so…" And you don't have either critical engagement with him; or at least at the end some kind of: "O.K., out of this, you can now group these and this and those, and bring them together." So you don't have any meta-reflection on that; then it becomes problematic. But quite a lot of referencing, I think in our field, it should be.

P 4: SM_semi-struc interv.docx - 4:37 [Whereas I sort of think schola..] (699:699)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument. I think that's sort of, attention to the reader.

P 4: SM_semi-struc interv.docx - 4:49 [when I read a good doctoral th..] (5:5)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

when I read a good doctoral thesis I should uh... I should immediately be **convinced** of the uh... novel contribution that this person has **made to the field**

P 4: SM_semi-struc interv.docx - 4:52 [So yes, I do think that studen..] (47:47)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

So yes, I do think that students find methodology a challenge, because I think many students in the humanities think that they should be able to use their common sense. (Laughs) I think, sort of the idea of methodology is more established in the hard

sciences than with us. So I sort of feel like students, especially if they do interviews or uh or you know they have a qualitative methodology, they, they seem to assume that they can do this with common sense

P 4: SM_semi-struc interv.docx - 4:70 [Ja, I think, I guess I think a..] (958:958)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: general core(s) - Family: 1 General core] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Ja, I think, I guess I think **abstractly I think it can be taught, but definitely not in a generic way,** definitely divorced from the field itself. I think that's what I would say.

P 4: SM_semi-struc interv.docx - 4:81 [Whereas I sort of think schola..] (699:699)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

 Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument. I think that's sort of, attention to the reader.

P 4: SM_semi-struc interv.docx - 4:86 [because especially in music on..] (272:272)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

because especially **in music one's emotions is part of the package and one can't necessarily separate them**.

P 5: SP_semi-struc interv.docx - 5:7 [I am speaking specifically fro..] (149:149)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

 I am speaking specifically from my field of psychobiography; in psychobiography you need to have a voice, and there needs to be an authorial voice.

P 5: SP_semi-struc interv.docx - 5:16 [For sure. I like the narrative..] (11:11)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

For sure. I like the **narrative freedom or the discourse that is provided by the qualitative approach** – because that's more where the **authorial voice can be heard**. Whereas the positivistic approach; for me the old paradigm is all about numbers. And in psychology for me it is about soul making and it is about keeping touch with the human element, and about the humanism. And so the **qualitative paradigm, and epistemology, allows you more to live out your psychology description and role** as well.

P 5: SP_semi-struc interv.docx - 5:17 [So I prefer the qualitative ap..] (11:11)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

 So I prefer the qualitative approach. I think the author's voice can be heard more. There is more context for reflexivity; there is more context for self-criticism; there is more **context to write in informal language**

P 5: SP_semi-struc interv.docx - 5:25 [In the beginning especially, I..] (99:99)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

In the beginning especially, I find that students are coming from undergrad where they are more trained in stats and methodologies that are positivistic. All of a sudden when they get into a more narrative approach; or a discourse analysis; or the psychobiographical studies; and qualitative studies – it's a whole paradigm shift. So I find then they struggle: that initial paradigm shift causes a lot of frustration. But I also choose my students wisely, so I usually interview them before I do take them on, to find out: are they… personality wise – will they be able to make the paradigm shift.

P 5: SP_semi-struc interv.docx - 5:26 [You've referred earlier to the..] (517:519)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: Dis Spec requirements(s) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

You've referred earlier to the writing of the literature review; you said that there they have to stand back – not so much of a voice.

18 P: Become more of an observer, and just report. In Psychology, especially in psychobiographical studies; they need to listen to other authors voices first and state them as well; state other findings and be a bit more passive. And they are not yet there bringing their voice into the picture.

P 5: SP_semi-struc interv.docx - 5:27 [But not yet in the literature ..] (521:521)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

But **not yet in the literature rev**… it's too risky when it comes to publication, because in psychology they don't allow that. In most journals and publishing houses, your voice may only be heard towards the findings and discussion towards the end; not yet in any way reflecting on the literature or the previous research.

P 5: SP_semi-struc interv.docx - 5:28 [So in this sense we are still ..] (533:533)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

So in this sense we are still very much in a traditional positivistic paradigm when it comes to writing up of literature, and we need the backup of previous research. And you cannot comment on it yet, until the end. It's just the psychological style of doing it.

P 5: SP_semi-struc interv.docx - 5:30 [And that is an approach that i..] (11:11)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

And that is an approach that is still growing; and I think many people are kicking against it. But interesting, I find that more and more colleagues are following that approach and are becoming more comfortable with the informal type of writing style.

P 5: SP_semi-struc interv.docx - 5:31 [I think the important thing is..] (636:636)   (Super)

I think the important thing is, in psychobiographical studies, you're allowed towards the end to use what we call "enticing" language. You must try and entice the **reader** to want to read more about this personality.

 she's much more at liberty; she feels more at liberty to go, from the start; and go "the I's:" and the "we's" and I like that. It challenges the paradigms of the old ways hay?

 But prior to that, what I always want to also hear in my last chapter – usually in my type of research in psychobiography, is to hear their voice. That's where I want to hear what they have made from all of this. This road that they have travelled, this journey that they have taken; what have they got from it? So I always encourage my students to have a whole section on self-reflectivity, or what we shall call personal pathways - is the other term that we use in psychobiographies. And there they can write as much as they want to, about how this has impacted on their lives; where they have come from, why they have done the research; what it has done to them; how their views impact on the research, etc. So that is where their voice is heard; that I would like to see.

I disagree totally from the quote; it's actually an irritating view of science; old fashioned view – positivistic. So I cannot identify myself, in any way with the quote and the info provided there, and the statement made. I'm more of a post-modernist – there's a social constructivism to reality; there is no reality, it is all socially construed; and there is different epistemologies, reflexivities on matters. And also just, modern day quantum physics, for interest's sake - for positivistic approaches – they found just by studying certain molecules and atoms under a microscope, already affects the behaviour of the atom. **So there is never objectivity; there is no objectivity**.

It must be so easy because there is a little recipe; and that's also why I think they have such a high output of articles – the article is two or three pages; there's a little fixed recipe and you stick to it, and that's it.

Yes I encourage them yes. Not throughout but certain places yes, especially after a section that they have to express themselves and after a chapter especially in the introduction and in the conclusion of the chapter

Interviewer: Of the chapter and those linking kind of ….

Participant: That is right yes, and in the end especially the conclusion and the findings of course

P 6: SPSG_semi-struc interv.docx - 6:26 […governance specifically is ve..] (8:8)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

…governance specifically is very broad so students must try to focus on a specific issue on governance, or if they want to link it to political transformation that is also fine. But my focus is more on governance as such but governance is all over and everybody uses the word governance and everything is not governance

P 6: SPSG_semi-struc interv.docx - 6:43 [Uhm…seven at least a seven to ..] (802:802)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

Uhm…seven at least a seven to an eight

P 6: SPSG_semi-struc interv.docx - 6:44 [Uhmm …the more the student can..] (804:804)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

Uhmm …the more the student can actually bring about a voice and his own insight and his own expression, that tells me he has **control over his material** and his research environment that he is actually **engaging** with. So he must be able to bring about or to have a good grasp of different material in that sense then make it his own, bringing out his voice in that sense.

P 6: SPSG_semi-struc interv.docx - 6:45 [No, no it is important that it..] (807:807)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

No, no it is important that it is there but it won't influence at the end of the day my final comments or pass or failure whatever the situation is. But as long as I can see it is there, if it is not there then I will list it as a comment and say in the external report, I do not find it. But I won't necessarily penalise the student in that sense. But I won't either give him 90% just because of a good voice in that sense, but it is important that it must there.

P 6: SPSG_semi-struc interv.docx - 6:46 [You will not penalise the stud..] (812:812)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

 You will not penalise the student but when it is there it is just part of the package, a perfect kind of package

P 6: SPSG_semi-struc interv.docx - 6:47 [No, I go for what interests me..] (441:441)   (Super)

No, I go for what interests me. I go for a topic for instance governance and political transformation, and how can governance contribute to the science of political transformation

But the actual stage where the own voice should surface is with the data analysis. The data analysis, and then in the final instance with the recommendations; the conclusion and the recommendation. That part is where you really need a student who is able and who is capable of bringing everything together; and repackage it and reproduce something that is really worthy of research.

The own argument in my opinion, comes in right at the end with the main findings and the recommendation. That is usually where there is more than enough room for the student to deviate from a central argument; or to convince the reader that existing research has not produced a solution to this particular programme; or that certain interventions are required – whatever the case may be.

It all depends on again the journal specifically; for instance if you are writing a… o.k., in the case of a PhD I encourage students to steer away from that, but I know for instance…; again it depends on the paradigm.

where the student quite generously made use to references in the first person. It

didn't bother me because; initially I was frowning upon this approach. The more I

read, the more I realised that it comes to its own right within the context of the

paradigm, and within the context of the methodological approach

So I wouldn't say that it is a rule of thumb; again in a quantitative paradigm I think you should steer away from this. If you have a mixed methods approach or more a narrative type of approach, or a qualitative approach – then it can work yes.

Yes I think that applies only to a certain extent and depending on the scientific paradigm; if you are working in a quantitative paradigm, then yes, by all means. If you are working within a more qualitative paradigm, then I've seen some excellent studies that have deviated from this. And particularly it depends on your specific methodological approach, within the narrative studies of lives, for instance. They will most definitely frown upon such an approach; and it will probably not work within such a context. But yes, I have an understanding; I think **this argument is very much imbedded in a positivistic approach**; where people are inclined to look objectively from the outside at science; and to review the findings; and to review the hard facts. And as a result they tend to insist that it should be impersonal and objective; because those are usually qualities that are usually associated with a positivistic or a quantitative approach

P 8: SSW_semi-struc interv.docx - 8:31 [qualitative research and she u..] (817:817)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

qualitative research and she used of course there I would definitely encourage it. But not so much in quantitative research, depending on the... because some in the narrative analysis, narrative way of doing research in phenomenological studies.

P 8: SSW_semi-struc interv.docx - 8:33 [still I mean even if I'm more ..] (819:819)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

 still I mean even if I'm more inclined to do qualitative research that I myself when I read research that when people or the author, the scholar writes the researcher uses "I' and "mine" and I'm sort of "huh?" Sort of just for a moment, well but it all depends on how it is formulated. If it's... because you do get research and research and sometimes this "I", "my" and "mine" is just for me a sort of disclosing sort of very personal things.

P 8: SSW_semi-struc interv.docx - 8:44 [Ja, it is a... actually quite ..] (5:5)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

Ja, it is a... actually quite a question. For me **as a social work** teacher, I would say first and foremost the **contribution to the body of knowledge of social work**. And of course **critical thinking, reflective writing**, but mainly I think for social work as a practise-based profession and an academic discipline is the contribution to the body of knowledge so that we will be able to really render services that will be true to the value base of social work. So, as I'm saying I think **it's different in social work** for the mere... the **focus mainly of being a practice-based profession**.

P 8: SSW_semi-struc interv.docx - 8:69 [Yes, of course and that is the..] (754:754)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, of course and that is the scientific community, namely social workers and other related helping professions. Ja, it's mainly the helping professions, but definitely starting off with the social worker, the practitioner.

303

P 8: SSW_semi-struc interv.docx - 8:76 [but I know that in general... ..] (276:276) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

but I know that in general... in qualitative research that objectivity is a myth.

P 9: DD_semi-struc interv.docx - 9:15 [Especially if it can be suppor..] (181:181) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

Especially if it can be supported by others personal opinions. Because in **this field** there is a lot of opinion.

P 9: DD_semi-struc interv.docx - 9:33 [I think yes it is to open thin..] (602:602) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

I think yes it is to open thinking but then again you find **different answers in the deferent field of study**.

P 9: DD_semi-struc interv.docx - 9:42 [I supposed it depends on the f..] (7:7) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

 I supposed it depends on the **field** that you are working in but I think particularly in **Drama** there would be greater value if it had a **broader readership**.

P 9: DD_semi-struc interv.docx - 9:59 [Yes, because it is the humanit..] (527:527) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

Yes, because it is the humanities that is why. I don't think …I think it would be difficult for somebody in the sciences to…no I don't think it is impossible but it would be a little more difficult

P10: DH_semi-struc interv.docx - 10:16 [If one also writes a thesis th..] (5:5) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

If one also writes a thesis that is going to be used in the future by the people you are researching about or by the government and that will also be used by the academics, the students and so forth. In other words a very good doctoral thesis is the one that becomes a source that will **become a source on its own**

P10: DH_semi-struc interv.docx - 10:42 [Alright I think it depends on ..] (128:128) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

Alright I think **it depends on one's study, in history you cannot have an objective type of writing or thesis. For example with me I am using the interpretive research paradigm**.

P10: DH_semi-struc interv.docx - 10:45 [Yes, it is the nature of histo..] (138:138)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

 Yes, it is the nature of history writing

P11: DL_Semi-struc interv.docx - 11:6 [And yes of course the authoria..] (196:196)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: process(d) - Family: 1 Process]
No memos

And yes of **course the authorial voice develops as one is growing in a specific area of research through reading and spending time in that area**.

P11: DL_Semi-struc interv.docx - 11:16 [Yes maybe when you are doing t..] (569:571)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

Yes maybe when you are doing the summary or the conclusion

Interviewer: Summery?

Participant: Yes, then you can talk now and voice out your own opinion. Because you know my study is unique.

P11: DL_Semi-struc interv.docx - 11:39 [I think it was this scientific..] (873:873)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

 I think it was this scientific discipline like economics and physics like something like that. Because some of them say that before they write anything they first do the…they analyse data and then they start with their writing.

P12: DM_semi-struc interv.docx - 12:10 [Definitely differs tremendousl..] (139:139)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

 Definitely differs tremendously between different disciplines. I personally think, even as a musician I think it's highly overdone sometimes in the art, but I think that is the intake and the influence of my business background, were we do sort of try to keep things a little bit more formal, strictly personal when it comes to "I" or "we" or whatever everything is just write it. So, then you do not feel as though you have much of a... there's certainly no level of personal expression just always like in legal, mathematical stuff

P12: DM_semi-struc interv.docx - 12:11 [That in the disciplines we cer..] (139:139)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

That in the disciplines we certainly in the style of music much more personal, it's not, you can't necessarily say but authorial is personal, but there is a certain connection, because you're writing from your much **stronger view or personal perspective, personal view point and not just objectively looking at the facts** etc.

P12: DM_semi-struc interv.docx - 12:39 [But it was very difficult to u..] (565:565)   (Super)
Codes: ["But it was very difficult to u.."] [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

But it **was very difficult to understand.**

P12: DM_semi-struc interv.docx - 12:54 [I've been reading up about int..] (75:75)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

I've been reading up about inter-disciplinary research and they actually do say **it is actually a trademark of inter-disciplinary research**. This thing about in which style to write and they also recommended at the end of the day the conflict distension [and tension] will be resolved if you adhere to your mother discipline. And then I read that and I found that in the research and it really reassured me, that okay, well then I am doing what is right, I am writing in a more narrative way, but not as expressively I think, as my supervisor, now my music supervisor, initially wanted it, because you have to **find the middle way**.

P12: DM_semi-struc interv.docx - 12:89 [but not expressive more narrat..] (267:267)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

but not expressive more narrative, **qualitative writing definitely is not**, because there you do a **refer to the first person**, you do **write much more of your own experience to influence your own voice** for that matter to make it your own.

P12: DM_semi-struc interv.docx - 12:90 [That's the voice. The voice is..] (269:269)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

That's the voice. The voice is authoritative in the sense that it is clinical and precise and to the point, not descriptive, no adverbs, no adjectives, it's very, very clear clinical to the core. That is the voice, almost **robot-like. It still is a voice**. You will have a different persons, **still in different disciplines maybe slight changes or maybe scientific change**s,

P12: DM_semi-struc interv.docx - 12:91 [But that is the voice and ther..] (269:269)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

But that is the voice and there's nothing wrong with that voice. It's actually very easy to read, it makes for a much stronger thesis first of all, because you don't go into such descriptive detail. You just simply keep to the point and you cut every unnecessary word that does not belong there. That is a very, very... it's almost like an abstract painting versus a beautiful barock or expressionistic painting.

P13: DP_semi-struc interv.docx - 13:8 [I have noticed that reading a ..] (150:150)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

I have noticed that **reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field.** Yet I think if I had to speak about a

different topic I would probably feel again like 'ag now I am back to grade one level and I have to build myself up'

P13: DP_semi-struc interv.docx - 13:19 [this was a difficult question ..] (431:431)   (Super)
Codes: ["this was a difficult question .."] [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

this was a difficult question for me to actually get uhmm yes untangled almos

P13: DP_semi-struc interv.docx - 13:21 [I think in our discipline if w..] (437:437)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus]
No memos

I think **in our discipline** if we start with other researchers then you would probably uhmm elaborate a little bit more on that

P13: DP_semi-struc interv.docx - 13:27 [Maybe there is a different sor..] (561:561)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: Dis Spec requirements(d) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Maybe there is a different sort of criteria when you evaluate and when you do it yourself. I haven't considered this very carefully I think because this year way the first year that I was involved on an honours level evaluating. But maybe as time goes by it is something I will look at but **I definitely allow my graduate students much more writing freedom than I allow myself when I write my PhD**.

P13: DP_semi-struc interv.docx - 13:29 [For me it is not necessarily l..] (568:568)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

 For me it is not necessarily lower level I think **it is different context**.

P13: DP_semi-struc interv.docx - 13:37 [I think I am not sure if it is..] (178:178)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

 I think I am not sure if it is only in psychology or if there are other subject fields as well but because a lot of our researcher's mixed method or then uhmmm qualitative research it definitely gives or leaves room for the researcher's opinion or feeling or experience. Because it looks at the dynamics or interactions in those facets. So yes I think those thing are things that one can look at.

P13: DP_semi-struc interv.docx - 13:62 [Well I think the first thing t..] (5:5)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

Well I think the first thing that is important to me is the fact that you need to generate something new within your subject discipline. Uhmm… and because I am in the field of psychology I would also like that something new to be used. It must be something that **clients can use or a patient** can use

P14: DPSG_semi-struc interv.docx - 14:26 [something that will make a dif..] (5:5)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

307

something that will make a difference in, especially coming from my side, from the humanities, in the lives of the people. In better understanding their environment in which they live, they work and they operate. So, if I can give an example of my own studies, it's on provincial governance and transformation and so unpacking the whole structure of government and focussing onto provincial governments in terms of it's efficiency and effectiveness,

P15: DS_semi-struc interv.docx - 15:20 [See I'm not sure of the contex..] (548:548) (Super)
Codes: ["See I'm not sure of the contex.."] [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

See I'm not sure of the context in which they using this...

P15: DS_semi-struc interv.docx - 15:21 [With the context it's not clea..] (551:552) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

With the **context it's not clear?**

Participant: **No, not at all. Not without a little bit of background into** it.

P15: DS_semi-struc interv.docx - 15:40 [it is your topic choice. You, ..] (5:5) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

it is **your topic choice**. You, you know by being a doctoral student you have to **bring something new to the table in the academic field**

P15: DS_semi-struc interv.docx - 15:72 ["I am of the opinion..."or "my..] (208:208) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

"I am of the opinion..."or "my thought process leads me to... " all comes into play. So I do, I do think that this quote has validity, but it **depends on the department** you're in, because I will not be able to implement this into my research..

P15: DS_semi-struc interv.docx - 15:74 [Especially with qualitative re..] (215:215) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

Especially with qualitative research and you're part of the instrument....

P16: DSW_semi-struc interv.docx - 16:22 [Yes I think in my discipline y..] (486:486) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: Dis Spec requirements(d) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Yes I think in my discipline you will immediately get the 'so what'? question. So uhmm A says this, B says that, C says that but so what? What about this? What do you make of it? How do you in a context of your study interpret this information? So this will not be satisfactory just actually to list a lot of different voices. So then the

question will be 'where is your voice'? Or the 'so what'? question so what, what about this now?

P16: DSW_semi-struc interv.docx - 16:31 [Yes I think firstly that the t..] (5:5)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

Yes I think firstly that the thesis must be unique and of course it must be a contribution in that particular field

P16: DSW_semi-struc interv.docx - 16:57 [your field, social work specif..] (263:264)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus]
No memos

 your field, social work specifically?
Participant: Yes, I think there is a slight movement towards a more personal style. Or the acceptance of a more impersonal writing style

Code Family: 1 General core
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:22:31
_____
Created: 2016-05-25 20:10:34 (Super)
Codes (2): [1 ASSUMPTIONS: general core(d)] [1 ASSUMPTIONS: general core(s)]
Quotation(s): 32
_____
P 1: SD_semi-struct interv.docx - 1:36 [and when we talk about methodo..] (843:843)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

and when we talk about methodology, that this could be one of the sections that you… Methodology and how – yes I think it could be discussed and explained; **it will definitely help the students.** Because they sometimes, in our department, they will come and say: "Can I use the word I; must it be in third person" etc., etc. That discussion is very important even before you start a study. Maybe when you discuss the proposal etc., etc. – what voice are you going to use and what is allowed and what not.

P 1: SD_semi-struct interv.docx - 1:52 [But I think also a one on one ..] (553:553)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

But I think also a one on one discussion say for instance with the support structures at the Postgraduate School.

P 1: SD_semi-struct interv.docx - 1:53 [So a general discussion with a..] (553:553)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

So a general discussion with a study leader, including the study leader, and the student and say the support structure say: let's have a meeting; this is basically what we want to do; this is our field of study; this is our scope of what we want to do.

P 3: SL_semi-struc interv.docx - 3:12 [I don't think so. I think what..] (163:163) (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

I don't think so. I think what you would have in any scholarly body or any field of study – you would have a body of knowledge; that is sort of factually…, that you can state as…; I mean the sky is blue, you're not going to say the sky is blue each time.

P 3: SL_semi-struc interv.docx - 3:43 [In every field of study you wo..] (513:513) (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

 In every field of study you would get sort of a famous war; you know a war about this; or a war…; and I think those were the really interesting stuff.

P 3: SL_semi-struc interv.docx - 3:53 [I would first look at the majo..] (186:186) (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

 I would first look at the major structure; and I would comment on: look I think your structure doesn't make sense; shouldn't you put this before that; why do you put this here, and so on. And then I would send it back to them to work on that first. Because to me it's nonsensical to either focus on detailed arguments or even language, if the main structure isn't in place

P 3: SL_semi-struc interv.docx - 3:66 [in academic writing? P: I thin..] (728:729) (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

in academic writing?

P: I think so. For instance part of… If you just teach somebody that the structure of a chapter is your conceptualization; it will already bring voice. Because then you at least have to say: "In this chapter, I will talk about this and this and this; which other books don't do, they do it this and this and that way" for instance. So if you are already there, it must be part of what you are doing.

P 4: SM_semi-struc interv.docx - 4:70 [Ja, I think, I guess I think a..] (958:958) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: general core(s) - Family: 1 General core] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Ja, I think, I guess I think **abstractly I think it can be taught, but definitely not in a generic way,** definitely divorced from the field itself. I think that's what I would say.

P 4: SM_semi-struc interv.docx - 4:72 [Well, I guess it depends on on..] (962:962) (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

Well, I guess it depends on one's definition, but in the way that I think of voice I **don't think that it can be effectively taught by someone who is not a practitioner of that discipline** themselves.

310

P 4: SM_semi-struc interv.docx - 4:85 [because I think the point is t..] (270:270)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core] [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

 because I think the point is that **one ventures a suggestion and it's for the academic community to say if they agree or not. And I think that it's not so different in disciplines, as one might think**.

P 4: SM_semi-struc interv.docx - 4:91 [A writing center, I think, can..] (574:574)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

 A writing center, I think, can sort of put generic skills in place like you know, perhaps "so these are the seventeen ways in which you might approach a quote" or you know, sort of making students aware of more possibilities for formulating their work and that interaction with sources that we refer to so much.

P 4: SM_semi-struc interv.docx - 4:92 [And I don't think that a writi..] (574:574)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

And I don't think that a writing centre can make that fabric for them explicit, because, you know, it's just so varied. And the stu-... that's part of what becoming a well qualified academic is

P 6: SPSG_semi-struc interv.docx - 6:41 [taught or instructed as part o..] (756:759)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

taught or instructed as part of academic writing?

Participant: Yes

Interviewer: Would it be useful?

Participant: Yes it must, yes

P 6: SPSG_semi-struc interv.docx - 6:42 [I think depending on the disci..] (761:761)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

I think depending on the discipline, but if you can give the students guidelines in terms of how he can reach his own voice. Because some of them do not know that, they don't know how to find their own voice. If you can give those kind of guidelines then it would be very helpful, **depending on the nature of the discipline** but in my case specifically yes.

P 7: SS_semi-struc interv.docx - 7:71 [in academic writing? P: Yes I ..] (766:767)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

 in academic writing?

P: Yes I think so; because as I said, you do **sometimes get students with a reasonable degree of potential**; but because they haven't been through this process at the masters level; they are not familiar with it, and they are not in a

position to do it unless they get a practical example or **unless they are shown how to do it**.

P 8: SSW_semi-struc interv.docx - 8:52 [even mother tongue speakers wr..] (58:58)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

even mother tongue speakers writing in their mother tongue seems to have a problem in getting their thoughts over into a well formulated academic language

P 8: SSW_semi-struc interv.docx - 8:66 [No I think it can be at first ..] (1081:1081)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

No I think it can be at first generic

P 8: SSW_semi-struc interv.docx - 8:68 [instructed as part of academic..] (1087:1088)   (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core]
No memos

instructed as part of academic writing instruction?

Participant: Yes, definitely and actually it should start even earlier on. Ja, definitely, because this is what that contribution, where the own voice, the own contribution. The contribution means your voice, the voice you add to your body of knowledge of your discipline.

P 9: DD_semi-struc interv.docx - 9:52 [I think it can be grown and en..] (879:879)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

 I **think it can be grown and encouraged, but I don't know if there could be a formula** that you can say to somebody 'this is how you will find your voice'. Maybe that would be a good think if somebody would find that there is a structure or a formula to do that but I…if I go from my own opinion when I started writing and the uncertainty that you feel, **with encouragement I think you become more confident then to speak your voice**

P 9: DD_semi-struc interv.docx - 9:54 [Yes I do think so because what..] (887:887)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

Yes I do think so because **whatever academic writing you do is your personal contribution**.

P10: DH_semi-struc interv.docx - 10:31 [should it be taught or instruc..] (769:770)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

should it be taught or instructed to doctoral students in academic writing on this level?
Participant: **No**

P11: DL_Semi-struc interv.docx - 11:37 [Yes I think it should be taugh..] (868:868)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]

No memos

Yes I think it should be taught in academic writing workshops, it should be taught. And they should also be able to say in which types of academic writing voice is important or should be used. Because I once went to a workshop that said 'voice is okay, you should use voice your own voice'

P12: DM_semi-struc interv.docx - 12:64 [So, to keep it interesting, to..] (473:473) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

So, to **keep it interesting, to keep your reader engaged** you have to vary sentences, vary words. I've made myself... I actually have a list of terms that I've collected over many, many years of words so that you don't start every sentence with "according to" or "so and so postulated". There are these short generic words that people use when they site other composers or... there I go to music... other writers or if they... when they get to the methodology or the data analysis they use the same "this indicated", "the results show", "the summary" they do the same thing. You need to have a wide variety of vocabulary and if people can actually in a way, sort of call what their functioning, because other people who have also gotten this area and should have a collected resource of good phrases that you can use in your writing, which is good English. So that you don't use the same words over and over again, but basically good writing and that is regardless of the language. At this level, at doctorate level, people should be encouraged to write really, really well.

P12: DM_semi-struc interv.docx - 12:74 [So, there needs to be at unive..] (871:871) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

So, **there needs to be at university a stronger bridging course for writing in general and then as time progresses, as people get more advanced to postgraduate studies I think it should get more a deeper writing, academic writing and then as you say developing your own voice**.

P12: DM_semi-struc interv.docx - 12:75 [But yes if this is the premise..] (871:871) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

But yes if this is the premise of your topic, definitely I think **there's a dire need for good training. I don't know how it's going to be taught**, because at the end of the day again what I... if you're emphasising what I said earlier... at the **end of the day it's still up to yourself**. For me as a person, I want to get there, because **I have to find out myself what it takes to be a better writer**. So I listen to documentaries, I listen to radio performances... that's writing all the time, because it's something that I should to improve my own writing. Even if it refers to general writing, fictional writing, **it's the exercise of writing that is so important**.

P12: DM_semi-struc interv.docx - 12:76 [So, yes it is something that h..] (873:873) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

So, yes it is something that **has to be taught, but it needs to escalate into a different style encourage your own voice** and a little bit later... first or second or

313

third year level you need to focus on to put clinical, clean writing in good English and **then there is more and more to develop your own voice, your own unique identity...**

P13: DP_semi-struc interv.docx - 13:75 [I do think so otherwise we wou..] (751:751)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

 I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think **academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it**.

P13: DP_semi-struc interv.docx - 13:76 [Well I do think yes because we..] (754:754)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]
No memos

Well I do think yes because we have a semi structured masters program and part of that program is helping students to not only do research but also do covey the research that they are doing which is an academic writing process or finding an academic voice.

P13: DP_semi-struc interv.docx - 13:78 [So writing and writing skills ..] (756:756)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

So writing and writing skills is something that can be taught. Language can be taught, I do feel like some people will have better aptitude in that and they will excel in it much better but certain skills can be learned.

P14: DPSG_semi-struc interv.docx - 14:46 [Do you think it should be taug..] (1086:1087)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

   Do you think it should be taught/ instructed in academic writing?

Participant: **The voice shouldn't be taught, but what should be taught is style.**

P16: DSW_semi-struc interv.docx - 16:46 [for other people it is more of..] (753:753)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

for other people it is more of a struggle that they must think about this all time, uhmm I must remember my own voice how can I put forward my own voice, so therefor I **think it is important that it must be taught on this and get some more information so that we can use it more and more consciously**. So that we can also ask ourselves as a student 'uhmm what is my voice? Where is my voice? And does my voice make sense? Is it logic'?

P16: DSW_semi-struc interv.docx - 16:47 [should it be taught in your op..] (754:755)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core]

No memos

should it be taught in your opinion as part of academic writing to doctoral students?
Participant: Yes, ja I think I did answer that it must be taught.

Code Family: 1 Language proficiency doc level
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:23:25
_____
Created: 2016-05-25 20:11:03 (Super)
Codes (2): [1 ASSUMPTION: language prof doc level(d)] [1 ASSUMPTION: language prof doc level(s)]
Quotation(s): 14
_____
P 2: SH_semi-struc interv.docx - 2:41 [I will give them pep talks if ..] (322:322)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

 I will give them pep talks if it is clear that this person has a writing problem, all be it, as I said earlier, **as far as doctoral studies is concerned, so far we've had no real problems.**

P 2: SH_semi-struc interv.docx - 2:43 [PhD level, it must be written ..] (1197:1197)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

 PhD level, it must be written in excellent Afrikaans or English, full stop.

P 2: SH_semi-struc interv.docx - 2:46 [I mean we are accepting you an..] (433:433)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

I mean we are accepting you **and we take it for granted that you can write. Full stop.**

P 3: SL_semi-struc interv.docx - 3:52 [Well at PhD level, yes I assum..] (348:348)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level] [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Well at PhD level, yes I assume that they know it, and what I will do, is I would very quickly, in their first writings, would comment on style if there is. But I must say, the students that I have now at PhD level, their writing is, o.k.

P 3: SL_semi-struc interv.docx - 3:54 [But I wouldn't start, I would ..] (186:186)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

But I wouldn't start, I would just make a note if I see after page three that the language isn't good – I would say: make sure that you check your language. So I wouldn't go into that at PhD level

315

P 4: SM_semi-struc interv.docx - 4:53 [it's just as much about how th..] (9:9)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

it's just as much about **how the person has conveyed** what they've found as what, **what** they have **actually contributed** to the **field**.

P 4: SM_semi-struc interv.docx - 4:54 [because the student has to be ..] (9:9)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

because the student has to be able to convey their insights in language in a way that, that **grips the reader**

P 4: SM_semi-struc interv.docx - 4:55 [So, and I mean having reached ..] (213:213)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

So, and I mean having reached the doctoral level I think they perhaps are lucky in the way, they do have a certain minimum level of language proficiency and they are articulate.

P 4: SM_semi-struc interv.docx - 4:57 [Uhm no, I guess I've been luck..] (436:436)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

Uhm no, I guess I've been lucky up to now. My doctoral students I didn't feel there's sort of a problem with the writing style.

P 6: SPSG_semi-struc interv.docx - 6:29 [But I would rather look at the..] (214:214)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

But I would rather look at the academic side of things and the discipline content than the English writing at that stage. Because at **this stage the PhD level you assume that the student must at least have a base or a standard of writing that is acceptable**.

P 7: SS_semi-struc interv.docx - 7:58 [Yes, and I think unfortunately..] (244:244)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level]
No memos

Yes, and I think unfortunately that there is a strong correlation between the two; and the reason being the fact that: if you want to be competitive you need to be able to converse fluently in English. Especially in the academic environment:

P12: DM_semi-struc interv.docx - 12:53 [the level of language, how com..] (7:7)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(d) - Family: 1 Language proficiency doc level]
No memos

the level of language, how comfortable you are with the language to be able to express yourself, to make sure that your **intention** what you are trying to say is actually the **message** that comes across.

P13: DP_semi-struc interv.docx - 13:63 [And I think if I look at it fr..] (5:5)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(d) - Family: 1 Language proficiency doc level]

No memos

And I think if I look at it from an academic perspective it needs to be **well written** so that you can use it.

P15: DS_semi-struc interv.docx - 15:43 [when you get to a PhD level yo..] (9:9)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(d) - Family: 1 Language proficiency doc level]
No memos

 when you get to a PhD level you need to know how to write. You need to know how to research. If, if you don't know that you shouldn't be at that level

Code Family: 2 Feedback
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:27:45
_____
Created: 2016-05-25 20:12:09 (Super)
Codes (2): [2 ENABLERS: feedback(d)] [2 ENABLERS: feedback(s)]
Quotation(s): 31
_____
P 1: SD_semi-struct interv.docx - 1:40 [I think they do that well, bec..] (861:861)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think they do that well, because I think we give them a lot of attention, **especially on feedback**. It's actually one of the starting points when we start discussing, I say: What do you expect will you come to? And if that argument is very clear for the student, then they know what to focus on in their study; and then they've got this broad umbrella sort of view in our field – from the beginning, right to the end. Then they summarize everything – from the beginning to the end and then it's a **strong voice**. I think they do that well.

P 1: SD_semi-struct interv.docx - 1:43 [Explain what you mean! Or "How..] (468:468)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Explain what you mean! Or "How do you feel about this?" I sometimes do that. "What's your opinion" or "do you agree" . Something I could say: "Do you agree with this?"

P 2: SH_semi-struc interv.docx - 2:62 [Yes, ja. Researcher: Would you..] (464:466)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Yes, ja.

Researcher: Would you say...

Participant: That's part and parcel if you go through the content, I mean it's part of... I already expressed my views as far as that is concerned. In history it's very

important that you have your own voice and so I would definitely... let's be practical... if I for example especially in your concluding chapter, because the concluding chapter is not a summary of what has already been said it must add value to what has already been said and especially there you could have, depending on how the doctoral thesis is being structured, you might have an evaluation at the end of every chapter, depending on the topic, but in the end you... in your final chapter you will definitely have a broad umbrella evaluation and that is where I would like my students to have their own personal voice. So in other words, in a certain sense in the final chapter you don't want that many footnotes, because footnotes imply that the person has... is referring to other sources, nothing wrong in principle, but "where is your voice?"

P 2: SH_semi-struc interv.docx - 2:63 ["Is there another side to the ..] (472:472)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

"Is there another side to the argument? " "Is that the only view possible?"

P 3: SL_semi-struc interv.docx - 3:30 [Well, I have never used the te..] (356:356)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Well, I have never used the term "what is your voice?" What I usually do is say: "I don't hear your argument; I can't hear you making an argument here; I can see that you are giving me information, but I can't see you making an argument; what do you want to argue here; what is the case that you want; against who are you here?" That's now more at honours level and so on…; but I mean this one guy that I now have, a PhD candidate at TUT – I have quite a battle with him about his voice. So I would continuously tell him: "I see no argument."

P 3: SL_semi-struc interv.docx - 3:52 [Well at PhD level, yes I assum..] (348:348)   (Super)
Codes: [1 ASSUMPTION: language prof doc level(s) - Family: 1 Language proficiency doc level] [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Well at PhD level, yes I assume that they know it, and what I will do, is I would very quickly, in their first writings, would comment on style if there is. But I must say, the students that I have now at PhD level, their writing is, o.k.

P 4: SM_semi-struc interv.docx - 4:21 [No, when I think of my own sup..] (496:496)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

No, when I think of my own supervision practise I don't think that I say that. I guess I assume that they know that the goal is for them to be expressing their own viewpoint. I guess I would refer more to things like "What is the significance of this?"

P 4: SM_semi-struc interv.docx - 4:22 [Yes, I often say "unpack"] (502:502)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Yes, I often say "unpack"

P 4: SM_semi-struc interv.docx - 4:62 [In my experience I think it ha..] (815:815)   (Super)

Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

In my experience I think it has. I think that through the course of different feedback cycles they do develop that authorial voice spontaneously. Ja, I think it's **very difficult to pass a PhD without a well-developed authorial voice**

P 4: SM_semi-struc interv.docx - 4:63 [Yes, I do. Yes, well you know,..] (819:819)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Yes, I do. Yes, well you know, you have to prompt it; you have to put, you know, in the comments what you want them to work on and I mean it doesn't help you just make them rewrite with no guidance.

P 4: SM_semi-struc interv.docx - 4:82 [No, when I think of my own sup..] (496:496)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [3 IMPEDIMENTS: feedback(s) - Family: 3 Feedback]
No memos

No, when I think of my own supervision practise I don't think that I say that. I guess I assume that they know that the goal is for them to be expressing their own viewpoint. I guess I would refer more to things like "What is the significance of this?

P 4: SM_semi-struc interv.docx - 4:83 [Ja, so I often find that they ..] (504:504)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Ja, so I often find that they sort of skim over things that are actually important and then I would always ask them to unpack. Or... but I mean I normally **prompt them for more and better content rather than you know, zooming in on the style**. I feel it's something personal to them and so while I think we both understand it should-, **I'm trying to get them to make their own contribution. I focus more on the content of what they're writing**.

P 5: SP_semi-struc interv.docx - 5:64 [I do, but one must be so caref..] (414:414)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [3 IMPEDIMENTS: feedback(s) - Family: 3 Feedback]
No memos

I do, but one must be so careful, especially with psychologists; we psychologists are very finely wired, and we are very sensitive creatures – I think that's why we are psychologists – we are looking for answers to our own problems. And so I find many times when I sometimes comment, I must be careful on the wording; because some of them take it very personal, and think that I am commenting on them as person. And so I tend to prefer to use more neutral language, and comment just on the academic nature. For example, rather say "elaborate" or " provide an example" **rather than saying "I would like to hear your voice"**

P 6: SPSG_semi-struc interv.docx - 6:49 [Yes, or "what does it mean"? I..] (319:325)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Yes, or "what does it mean"?
Interviewer: Yes, "what does it mean"?

Participant: Yes, "so what? What do you want to say"? Interpret, provide meaning, uhm...stronger argument" yes that is more or less

Interviewer: Okay, have you ever used this like "where is your voice"?

Participant: Not particularly those specific words, no.

Interviewer: But similar kind of words

Participant: Meaning, yes that is right

P 7: SS_semi-struc interv.docx - 7:16 [So then I will say: you need t..] (352:352)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

So then I will say: you need to elevate the analysis. For instance; how do you bring in the literature, and how do you draw upon the literature in order to give a deeper meaning to the empirical findings. And usually that is where the voice of the student should come in

P 7: SS_semi-struc interv.docx - 7:60 [Within the first two pages, if..] (322:322)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Within the first two pages, if I pick up that a student – if there are inconsistencies in the reference style or discrepancies, or inaccuracies or whatever the case might be – I will just refer the student back to the study guide, or rather the reference guide. And just tell them: "You haven't consulted the reference guide; there is no excuse for these errors; and hopefully this is the last time that I have to point this out because…

P 7: SS_semi-struc interv.docx - 7:62 [Yes sometimes I do detect an i..] (680:680)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes sometimes I do detect an improvement, especially towards the end of the study - I think the more they write; the more feedback they get back on their writing and on what they're writing, the more they are becoming used to the idea that they should change the style of wording; or they should rephrase certain arguments in a different way, and better substantiate certain statements –

P 8: SSW_semi-struc interv.docx - 8:9 [They passed, they got good com..] (190:190)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

They passed, they got good comments back, **good feedback from the external examiners** and then there are **those who are so one with their text, so in contact, so good at what they do in their writing and then you will see the feedback also is just a step, a little bit higher**.

P 8: SSW_semi-struc interv.docx - 8:12 [I think it depends on the stud..] (184:184)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

 I think it depends on the student. I sometimes say in my feedback to students "I don't hear you", "I can't hear you so what is your point?" "So what is this all about?"

P 8: SSW_semi-struc interv.docx - 8:14 [As I have said I would write n..] (184:184)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

As I have said I would write next to or in my feedback I will say "I can't hear you, so your point is? What is this all about? Thus? So, what about it?"

P 8: SSW_semi-struc interv.docx - 8:71 [Ja, that's right, ja. "Explain..] (597:597)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Ja, that's right, ja. "Explain what you mean", "thus?" "so?", "what about it?" with a few exclamation marks. "What about it?" "So?" "What do you want to say?" "But what is the issue at hand?

P 9: DD_semi-struc interv.docx - 9:62 [I haven't had much of that] (340:340)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

 I haven't had much of that

P10: DH_semi-struc interv.docx - 10:12 [It will still be there, for ex..] (196:196)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

It will still be there, for example with me it is there…okay according to the feedback I get from my supervisor and according to the articles I have written. It is there but I have a belief that as time progresses, **I think that it will develop to a higher level than it is currently. As my command in English improves.**

P10: DH_semi-struc interv.docx - 10:39 [Yes I received such comments l..] (289:289)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

Yes I received such comments like; "where is your voice, I don't see your voice here? Elaborate, explain?" yes I did receive such. And it also told me that yes, this now wants me to interpret, to analyse what I have written about. Yes like I say it was difficult to say "in my opinion, I feel that" because I was told to change that, I put it differently.

P12: DM_semi-struc interv.docx - 12:67 [And I also saw it here in the ..] (781:781)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

And **I also saw it here in the feedback**, because I got lots of feedback on chapter two and three and then chapter fou

P12: DM_semi-struc interv.docx - 12:86 [It was a case of not "where is..] (457:457)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

 It was a case of not "where is your voice?" but you have a good voice and I would be encourage to bring out your own voice.

P12: DM_semi-struc interv.docx - 12:87 [The people are there to help y..] (457:457)   (Super)

Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

The people are there to help you, to support you, they're your safety net, but at the end of the day it's you on the tight rope all on your own.

P12: DM_semi-struc interv.docx - 12:94 [I don't need feedback about te..]   (302:302)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

 I don't need feedback about text or language editing.

P13: DP_semi-struc interv.docx - 13:84 [I think especially when I wrot..]   (331:333)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

I think especially when I wrote my proposal in the beginning questions like '**so what'**? Would appear quite frequently or explain further, uhm yes so.

Interviewer: But not like where is your voice, you never had that?

Participant: No, not that specific expression no.

P15: DS_semi-struc interv.docx - 15:30 [Uhm... she gives, she works th..]   (244:244)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

Uhm... she gives, she works through on my work on an electronic copy, she does footnotes and whatnot to it, but we do have meetings after she has given me a week or two to work through her comments. It doesn't help if she sends it, wants to see me; I'm going to be lost in how she's approaching me. So, we've got this... uhm... relationship where she works through my work, she has her comments and then I work through the comments and there are s-... there are many areas where she prompts a... a sentence change, but she's like that's up to me. If I don't like how she's rewritten it, "leave it as it is", you know, there's, there's a lot of... uh... she's giving me also a say in how I'm presenting my research. And we discuss that face to face and sometimes in meetings, we have one now on the eleventh for two and a half hours. So... there's a lot of time spent with each other.

P15: DS_semi-struc interv.docx - 15:31 [and then you discuss those com..]   (245:246)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback]
No memos

 and then you discuss those comments.
Participant: Not just the comments, but also where my thoughts are heading, how the research is coming to a more moulded form

Code Family: 2 Facilitation
_____

Date/Time: 2016-06-06 08:26:59

_____

Created: 2016-05-25 20:12:20 (Super)
Codes (2): [2 ENABLERS: facilitation(d)] [2 ENABLERS: facilitation(s)]
Quotation(s): 94

_____

P 1: SD_semi-struct interv.docx - 1:33 [You'll say: "Stop this, you ca..] (788:788)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [3 IMPEDIMENTS: restraining voice(s) - Family: 3 Restraining voice]
No memos

You'll say: "Stop this, you cannot do this!" because her voice is too strong. Too strong, too strong. Totally.

P 1: SD_semi-struct interv.docx - 1:35 [I don't think taught, but I th..] (841:841)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 I **don't think taught**, but I think: **introduced to.** Or, **explaining what your own voice is and how it can come to the fore; and the freedom that you have and the restrictions that you have**. I think if there is clarity on that for the students, they might use it. And the ways how you can express your own voice. Yes, the ways how, and what is allowed and what is not. I think **clarity on that could be helpful.**

P 1: SD_semi-struct interv.docx - 1:37 [I think in a typical informal ..] (843:843)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think in a typical informal sort of discussion. What I suggested in the beginning – the study leader and the student etc.

P 1: SD_semi-struct interv.docx - 1:51 [it is the supervisor's respons..] (553:553)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

it is the supervisor's responsibility of referring that student for academic writing. And I think the supervisor is also responsible to give written feedback on the type of stuff that we talked about: "Here the sentence is not clear; explain yourself.

P 2: SH_semi-struc interv.docx - 2:26 [Okay, yes I think that as part..] (857:857)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Okay, yes I think that **as part of the supervision one should... okay obviously look at trying to get more flesh to the bones, if I can put it that way**. If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in. And that's why the evaluations are so important and that ideally if you have brilliant student, the not so brilliant student will write the hard facts in the 80% portion of the doctoral thesis and if there's evaluation and you will have to push the student to get that evaluation, will then be I n the final chapter.

P 2: SH_semi-struc interv.docx - 2:54 [do you think it can be of use ..] (1158:1159)   (Super)

Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

do you think it can be of use for students, doctoral students now in this regard, if you awaken that idea, if you give them a key or you facilitate it? That it is possible, that there are ways to express it?

Participant: Yes, absolutely and then expose themselves to literature where it is clear that there's been..

P 2: SH_semi-struc interv.docx - 2:56 [So it's a case of exposing stu..] (1159:1159)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 So it's a case of exposing students to authoritative voices.

P 2: SH_semi-struc interv.docx - 2:68 [I would obviously also play a ..] (629:629)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 I would obviously also play a role, so perhaps third then

P 3: SL_semi-struc interv.docx - 3:63 [Yes, sure. I actually force th..] (689:689)   (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Yes, sure. **I actually force them**. I mean I don't allow them not to show voice; I think it's – **you can't get a PhD if you don't have voice.**

P 3: SL_semi-struc interv.docx - 3:64 [I think so. If my hypothesis h..] (727:727)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

I think so. **If my hypothesis holds that academic writing isn't borne – it's a technique that you have to learn; then I think it can be taught**

P 4: SM_semi-struc interv.docx - 4:63 [Yes, I do. Yes, well you know,..] (819:819)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction]
No memos

Yes, I do. Yes, well you know, you have to prompt it; you have to put, you know, in the comments what you want them to work on and I mean it doesn't help you just make them rewrite with no guidance.

P 4: SM_semi-struc interv.docx - 4:69 [Ja, it's difficult. I think th..] (958:958)   (Super)
Codes: [2 ENABLERS: background(s) - Family: 2 Background] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Ja, it's difficult. I think that it's an aspect of supervision, but I don't think that it can necessarily be isolated effectively, because it's so discipline bound, so content specific and so context specific. I think that **it's a dimension of becoming a mature academic,** you know, as you read.

P 4: SM_semi-struc interv.docx - 4:70 [Ja, I think, I guess I think a..] (958:958)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [1 ASSUMPTIONS: general core(s) - Family: 1 General core] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Ja, I think, I guess I think **abstractly I think it can be taught, but definitely not in a generic way,** definitely divorced from the field itself. I think that's what I would say.

P 4: SM_semi-struc interv.docx - 4:71 [Students can be awaken to it? ..] (959:960)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Students can be awaken to it?

Participant: Yes, definitely, but **then by the supervisor I would find**.

P 4: SM_semi-struc interv.docx - 4:73 [I don't think that the develop..] (964:964)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I don't think that the development of voice can be isolated from the supervision process as it takes place. I think it should be an organic whole.

P 4: SM_semi-struc interv.docx - 4:88 [just under the student and the..] (570:570)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 just under the student and the supervisor third.

P 4: SM_semi-struc interv.docx - 4:89 [I think that the relationship ..] (572:572)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think that the **relationship with the supervisor is the most important area where authorial voice develops, because you are in dialogue with your supervisor and you receive the supervisor's feedback on your work and while they may not explicitly refer to voice you read what they had a problem with and sort of subconsciously**, I think, you realise "Oh, I shouldn't have put it this way", "This is not clear to my **reader**". So, I think that that relationship between supervisor and student is the space where authorial voice happens

P 4: SM_semi-struc interv.docx - 4:90 [I think it will be difficult f..] (574:574)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I think it will be difficult for a student to develop an authorial voice with a poor supervisor,

P 5: SP_semi-struc interv.docx - 5:12 [So I think that the devil's ad..] (196:196)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

So I think that the **devil's advocate in the research process develops this spontaneous voice**, and they **become aware** of what they are also thinking.

P 5: SP_semi-struc interv.docx - 5:33 [I find that the more mature st..] (643:643)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

I find that the more mature students however, are more comfortable without me having to guide them there, and make them aware of that. They are more comfortable at voicing earlier and writing earlier…; the younger ones not – the younger ones will want a recipe and want the guidance.

P 5: SP_semi-struc interv.docx - 5:46 [I think it depends on the pers..] (752:752)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I think it depends on the personality, the paradigm and the epistemology of the **promoter** as well; and that rubs off on the student; and that gives the student a carte blanche or not

P 5: SP_semi-struc interv.docx - 5:47 [it's really initiated you thin..] (753:754)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

it's really initiated you think by the supervisor?

P: I think so much by **their personality; by their personality style; by their outlook on life; their own philosophy in life; their own epistemology; their own view of reality**.

P 5: SP_semi-struc interv.docx - 5:49 [Yes, I do – I'm always in the ..] (763:763)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes, I do – I'm always in the role of Devil's advocate, so I always towards the end start saying "Listen but what do you feel; what do you think; how do you liaise and dialogue with all of this? What is your reflexivity on this, your critical thought on this?" So yes, the devil's advocate role comes in, especially towards the end. **That's where I push them to stand up for themselves**.

P 5: SP_semi-struc interv.docx - 5:51 [It's possible I suppose to awa..] (813:813)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

It's possible I suppose **to awaken** it, and then to **facilitate into that**

P 5: SP_semi-struc interv.docx - 5:53 [So that's why I think it has t..] (813:813)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

So that's why I think it has to be there before it can be awakened; I don't think it can be taught from scratch.

P 5: SP_semi-struc interv.docx - 5:54 [It can't be taught; it can onl..] (815:815) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 It can't be taught; it can only be awakened and facilitated if it's there.

P 5: SP_semi-struc interv.docx - 5:71 [I would say secondly, the supe..] (480:480) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 I would say secondly, the supervisor has to assist and guide – as the facilitator

P 6: SPSG_semi-struc interv.docx - 6:12 [Yes, nothing happened so I hav..] (620:620) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Yes, nothing happened so I have to prompt him again

P 6: SPSG_semi-struc interv.docx - 6:20 [Yes I encourage them yes.] (514:514) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 Yes I encourage them yes.

P 6: SPSG_semi-struc interv.docx - 6:36 [So I have to actually drag it ..] (647:647) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 So I have to actually drag it out in general I think half of the students, yes, it's more of a situation of emphasising it for them, it does not come naturally.

P 6: SPSG_semi-struc interv.docx - 6:38 [The student must get into the ..] (703:703) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

The student must get into the inside in his own studies and he can only do that if he has a strong departure point or a strong voice in his own study

P 6: SPSG_semi-struc interv.docx - 6:39 [Yes, you have to, if you find ..] (749:749) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Yes, you have to, if you find a student that is that does not do it that way, then you have to tell the student what to do to get to that position. It is difficult without getting into too much examples or whatever the situation is. But you must lead the student, you must guide him into actually bringing out his own voice without influencing him in terms of what he has to say. You cannot tell him "this is what you have to write, that student has to actually reach that point alone through guidelines, through guidance.

P 6: SPSG_semi-struc interv.docx - 6:40 [words like teach and instruct ..] (750:751) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

words like teach and instruct or would you rather say guide

Participant: **No**, **guide**.

P 6: SPSG_semi-struc interv.docx - 6:57 [then the supervisor] (390:390)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 then the supervisor

P 7: SS_semi-struc interv.docx - 7:35 [I think one big frustration fo..] (70:70)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 I think one big frustration for supervisors, or me, is that students start writing the proposal far too quickly. They **haven't done enough reading**; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are **not familiar with a whole range of arguments in that particular field.** And the only way to overcome that is to send them back continuously; to send them back and say: but you must do more reading; I want you to. Before you do anything else, I want you to do a presentation on this, this and this – in order to convince me that you grasp the most essential matters in this particular field; that you have grappled with the **most important thinkers in this particular field**;

P 7: SS_semi-struc interv.docx - 7:42 [can this voice develop spontan..] (248:248)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 can this voice develop spontaneously; and whether there's a possibility for it to be developed and elevated to a higher level.

P 7: SS_semi-struc interv.docx - 7:55 [and it's not something that is..] (131:131)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

and it's not something that is going to happen if you fly solo; so if you lock yourself away in a dungeon and you try to correct all the errors, you're probably going to make more and more errors in the process. And eventually you are going to lose self-confidence and give it out as a bad job

P 7: SS_semi-struc interv.docx - 7:69 [To show academic voice? Yes] (712:712)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

 To show academic voice? **Yes**

P 7: SS_semi-struc interv.docx - 7:70 [Yes I think so; you can give t..] (765:765)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes I think so; you can **give them broad** pointers, and perhaps **an example of a successful thesis where it has been done –** which is something that I quite often do. If I think the student struggles to write the first chapter for instance, I will take one of those masters or PhD thesis and give them a practical example and see; look at the structure and the style, and the systematic approach, and the cohesion of this chapter; so that you get an idea of how it is done. And then continue…; so yes I think

that is the way in which…; you can **provide these pointers and these brief frameworks** for them.

P 8: SSW_semi-struc interv.docx - 8:21 [Ja usually, but one has to be ..] (930:930)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

Ja usually, but one has to be persistent and **consistent in pushing them**, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

P 8: SSW_semi-struc interv.docx - 8:40 [They really, they don't know w..] (52:52)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

They really, **they don't know where to start to read.** They are very dependent on guidance,

P 8: SSW_semi-struc interv.docx - 8:55 [but one has to be persistent a..] (930:930)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

but one has to be persistent and **consistent in pushing them**, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

P 8: SSW_semi-struc interv.docx - 8:58 [a right from the beginning eve..] (998:998)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

a right from the beginning even from first year. Even if it's just a little squeak, they really have to come up and we expect it right through they have to even if it's just a paragraph where you can hear them, their little voice, because this is what it's all about.

P 8: SSW_semi-struc interv.docx - 8:64 [Sometimes- ... as I've said so..] (977:977)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation]
No memos

Sometimes- ... as I've said sometimes it is already there, but then there are those who don't have that experience that you have to push and push and push and then eventually something will come, but it depends

P 8: SSW_semi-struc interv.docx - 8:65 [Yes I think it can, it's just ..] (1079:1079)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes I think it can, it's just **going to take perhaps more time** and perhaps we **need more specific guidelines**, because the way I'm doing it is perhaps not always... that is I very often that I from own experience and not so much from scientific writings on this. So it's **your own experience**, your own training you have

P 8: SSW_semi-struc interv.docx - 8:67 [and then I think what needs to..] (1081:1081) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

and then I think what needs to happen is that then the student gets back, the study supervisor must help…

P 9: DD_semi-struc interv.docx - 9:47 [But he certainly does allow...ag..] (823:823) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

But he certainly does allow…again it is

P 9: DD_semi-struc interv.docx - 9:51 [But he certainly does allow] (823:823) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

But he certainly does allow

P 9: DD_semi-struc interv.docx - 9:52 [I think it can be grown and en..] (879:879) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

I **think it can be grown and encouraged, but I don't know if there could be a formula** that you can say to somebody 'this is how you will find your voice'. Maybe that would be a good think if somebody would find that there is a structure or a formula to do that but I…if I go from my own opinion when I started writing and the uncertainty that you feel, **with encouragement I think you become more confident then to speak your voice**

P 9: DD_semi-struc interv.docx - 9:53 [Almost awakening of the idea. ..] (882:885) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Almost awakening of the idea.
Participant: Yes, that is how my thing happened, it wasn't about sitting down and writing and then analysing the piece and saying…
Interviewer: Voice or no voice
Participant: **Yes, I think it was writing it and saying 'this is great, especially here' you get encouraged or discouraged.**

P 9: DD_semi-struc interv.docx - 9:67 [And then yes the supervisor wi..] (437:437) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

And then yes the supervisor will come…that is exactly what he does, he supervises, I don't think he is there to teach me how to write.

P10: DH_semi-struc interv.docx - 10:22 [Otherwise you will be reminded..] (610:610) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Otherwise you will be reminded (Laughs) if you have a **good supervisor** you will be **reminded** now and…time and again that I don't see your voice.

P10: DH_semi-struc interv.docx - 10:25 [Yes, yes it is present althoug..] (661:661)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes, yes it is present although sometimes I get a question like "I don't see it here". Sometimes a supervisor can make a mistake

P10: DH_semi-struc interv.docx - 10:27 [remember we also want to see h..] (694:694)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

remember we also want to see how you feel about this. You have said this author and that author have said this and that other one has said this, now where is your stand point"? So he will want to see my standpoint, although I should also not say "as far as I am concerned or I think" yes.

P10: DH_semi-struc interv.docx - 10:28 [Yes, I think that can be guide..] (762:762)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Yes, I think that can be guided. **Not necessarily taught or instructed**,

P10: DH_semi-struc interv.docx - 10:29 [otherwise one will not be able..] (762:762)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

otherwise one will not be able to have a voice in the study if not guided or there will be no voice

P10: DH_semi-struc interv.docx - 10:30 [If you are not made aware of i..] (764:764)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

If you are not made aware of it. Firstly you must be made aware of it and then be guided on how to do it, not necessarily being taught but being guided. Although there is a thin line between being guided and being taught. It is like when you are taught something there is a course for example where you are now shown the steps to do that.

P10: DH_semi-struc interv.docx - 10:32 [I think it is very, very impor..] (772:772)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

 I think it is very, very important they should be **made aware** of it. **I mean it is part of servicing,** otherwise we will have a photocopy of other people's work

P10: DH_semi-struc interv.docx - 10:33 [So that Is very important even..] (776:776)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

So that Is very important even to…well you know some people may think it is supposed to be within you know, **at a PhD level. But I believe that you still need to be guided and reminded about its importance and I think that makes your study very,** very interesting

P10: DH_semi-struc interv.docx - 10:47 [third one will be the supervis..] (375:375)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

third one will be the supervisor

P11: DL_Semi-struc interv.docx - 11:8 [Yes it is something that you n..] (217:217)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Yes it is something that you need to be made aware of, it is something that **you need to be made aware** of.

P11: DL_Semi-struc interv.docx - 11:36 [Uhmm my supervisor has not rea..] (817:819)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

Uhmm my supervisor has **not really discussed with me this issue** further. Because of the…he knows the t**ype of theory that I am doing now that it won't be easy for me to do my voice at this stag**e. Yes as I have said I have not yet completed my writing, yes.
Interviewer: So he has **never encouraged you to use for example sometimes 'I' PROMPTED**
Participant: No

P11: DL_Semi-struc interv.docx - 11:38 [Yes in some disciplines for ex..] (871:871)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [3 IMPEDIMENTS: Dis Spec requirements(d) - Family: 3 Dis Spec Requirements]
No memos

Yes in some disciplines for example they will say even the students themselves will say they do use it, it is okay. So it has also to **be clarified to the students that certain faculties or certain disciplines don't use voice.**

P12: DM_semi-struc interv.docx - 12:48 [You will have your own voice t..] (360:360)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

You will have your own voice to a certain extent, but it is a voice that people can laugh at. It is certainly not a very good voice. It will just be read, because unless you have the supervisors, somebody helping you out and somebody virtually rewriting the thesis for you, to rewrite it in English

P12: DM_semi-struc interv.docx - 12:72 [From the first submission of a..] (825:825)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

From the first submission of a chapter **it's been encouraged throughout** and now as I say now they just leave me, because I think they see that I have managed to come through and as the thesis progressed as I used into the..

P12: DM_semi-struc interv.docx - 12:73 [It should be taught at schools..] (871:871)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

It **should be taught at schools**, which is part of what the problem is, why they people can't read and write at school. **I think leaving it until you are ready to do doctorate, PhD writing is a little bit too late, but yes it must be taught, it must be instructed**.

P12: DM_semi-struc interv.docx - 12:92 [and then I was encouraged to w..] (302:302)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

and then I was encouraged to write more in my own voice, more narrative, more about my experience, more about my own thoughts and **that was encouraging** after I submitted chapter two. Because chapter three I got a lot of rework. I did all the rework, went to the next **supervisor** and got another lot of rework back to the way it was in the beginning. So, I think there we all learnt our lesson, the three of us had a **different disciplines where you have to find the middle ground and since that experience**.

P12: DM_semi-struc interv.docx - 12:95 [I've had a lot of comments lik..] (302:302)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

I've had a lot of comments like, things that I thought less important I would use as footnote and they would say "No this is bigger, put it in the main body." That's sort of, **just hints of how to improve, but very, very little concerning how they give it initially with the first three chapters in track changes**.

P12: DM_semi-struc interv.docx - 12:97 [And then if you have doubts, o..] (536:536)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

And then if you have doubts, **only then is it your supervisor's responsibility**.

P13: DP_semi-struc interv.docx - 13:10 [you have to be aware of the fa..] (150:150)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

you **have to be aware** of the fact that you are **building this capacity.** Because I think that if you are not then it will just go over your head, you won't really…you know you won't yes it won't just develop

P13: DP_semi-struc interv.docx - 13:74 [I don't think it does ever com..] (706:706)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

I don't think it does ever come up but uhmm I think she does want you to have a voice that is why she says explain more, do this, so that. Uhmm yes **probably**

the comments that she gives is to help you to find your own academic voice or your writers voice.

P13: DP_semi-struc interv.docx - 13:77 [I do think so] (751:751)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

I do think so

P13: DP_semi-struc interv.docx - 13:78 [So writing and writing skills ..] (756:756)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

So writing and writing skills is something that can be taught. Language can be taught, I do feel like some people will have better aptitude in that and they will excel in it much better but certain skills can be learned.

P13: DP_semi-struc interv.docx - 13:86 [Uhmmm my supervisor has write…..] (365:365)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Uhmmm **my supervisor has write…research weeks,** so there is two research weeks; one in the first semester, one in the second semester. And in that week she avails herself, early mornings we **basically sit together with our laptops and when you get stuck you go to her and she helps you** and then you continue. So in those weeks she normally gets quite a lot of work done because she is available you can go to her. It is not like you have to wait mail a piece, wait for the feedback. You go, you immediately get feedback and you can continue writing. So then that is **only for PhD students so yes**

P13: DP_semi-struc interv.docx - 13:90 [nd the uhmm the supervisor, al..] (413:413)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

nd the uhmm the supervisor, although I realise the supervisor is almost like a dance partner that goes through all these processes with you. So even though I wouldn't put the responsibility on the supervisor I do feel like you won't really be able to dance if the supervisor is **not a part of**…yes…of …yes I suppose as a student you have to make the supervisor part of the process and yes.

P14: DPSG_semi-struc interv.docx - 14:30 [at some stage she would say I'..] (152:152)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 at some stage she would say I'm diverting, I shouldn't engage too much into politics, but for me it was my opinion that what I was writing about was relevant to what I was writing and to my topic. You know the supervisors are there to guide you, but they shouldn't channel you, **because then you end up doing what they expect you to do and for you, for me that's not learning**, that's education.

P14: DPSG_semi-struc interv.docx - 14:45 [Ja, it can, because you influe..] (1084:1084)   (Super)

Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Ja, it can, because you influence people and you see people's mind... there's something that triggers your voice and that something will always have an influence on you and it becomes your position. So, in everything, that pillar of reference, that point of reference will always be there and no matter what happens it will always influence you on your style of writing **and therefore the people can be taught and instructed**.

P15: DS_semi-struc interv.docx - 15:6 [They... in my situation my sup..] (121:121)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

 They... in my situation **my supervisors give me the leeway to have a voice, to state how I see things through the research,**

P15: DS_semi-struc interv.docx - 15:11 [Uhm... not, when it comes to t..] (115:115)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Uhm... not, when it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are **there to be guided.** You are taught and they are nurturing a level of growth, therefor in **that aspect authorial voice would, in my opinion** fall very much on my supervisors and then later on, on the examiner

P15: DS_semi-struc interv.docx - 15:53 [then if you can, if you have o..] (733:733)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 then if you can, if you have one person who will engage in an academic manner with you to, to discuss it as like a friend or uh... your supervisors. I really do believe you grow. Th- **there's no way you can stay stagnant in that**.

P15: DS_semi-struc interv.docx - 15:58 [They, they do encourage, but a..] (817:817)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

They, they do encourage, but also they do... taper it in. It's not about your memoirs or your ranting or... it's not about you. **You will bring part of yourself into it, but at the end of the day it's still an academic paper and you're... you can have your say, but keep it to ... a minimum**

P15: DS_semi-struc interv.docx - 15:59 [I think... it, it mustn't be t..] (858:858)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

I think... it, it mustn't be taught, it must be grow- , not grown, nurtured would be the right way. Otherwise we... every one of us doctoral students that is going to come out is going to sound exactly the same, we're all going to become a monotone.

P15: DS_semi-struc interv.docx - 15:61 [No, definitely, nobody wants t..] (861:861) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

 No, **definitely,** nobody wants to just have regurgitated quote after quote after quote after quote, but **this might also be in part a supervisor's fault**

P15: DS_semi-struc interv.docx - 15:62 [I think everybody is unique, a..] (863:863) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think everybody is unique, and every reader is unique, and every supervisor is unique and it has to be every symbiotic relationship between student and supervisor or supervisors.

P15: DS_semi-struc interv.docx - 15:63 [I will be guided by my supervi..] (893:893) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I will be guided by my supervisors in how much I can express and how much should be left to the reader's discretion of... coming to a conclusion.

P15: DS_semi-struc interv.docx - 15:65 [I know they're very close toge..] (895:895) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I know they're very close together, but I **believe that the supervisor guides you** and though you can question something and certain things will be left un-... you know where... I would keep it like that, at the end of the day **they are there for the purpose of guiding and teaching...**

P15: DS_semi-struc interv.docx - 15:69 [we usually, my professor holds..] (437:437) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

we usually, my professor holds seminars for the students, the Masters students. Every now and again I do sit in on them just to refresh a, an aspect that he's touching on..

P15: DS_semi-struc interv.docx - 15:75 [supervisors become your... you..] (512:512) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

 supervisors become your... your guiding post. They, they're not there to do the work for you; they are there to... to be critical, to in some cases judge what you've done, but also to critically... explain something and to help you grow so you can see where you're sh- you're falling short

P15: DS_semi-struc interv.docx - 15:76 [Your supervisor then judges it..] (516:516) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Your supervisor then judges it; you work on it, when he gives you the thumbs up of you're now ready to go

P16: DSW_semi-struc interv.docx - 16:41 [I think maybe here the supervi..] (699:699) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I think maybe here the supervisor can come in, and asking you the 'so what'? Question, in other words what is your contribution? How do you interpret it? What do you make of this list of A, B, C, D and E? Because I will interpret it in a certain way, you will interpret it in a certain way.

P16: DSW_semi-struc interv.docx - 16:43 [Yes definitely she [supervisor..] (709:709) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Yes definitely she [supervisor] allows me to show voice. But I am **not that sure of the encouragement** really, I don't know how to put that now.

P16: DSW_semi-struc interv.docx - 16:44 [Yes definitely it must be taug..] (751:751) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

Yes definitely it must be taught and instructed

P16: DSW_semi-struc interv.docx - 16:46 [for other people it is more of..] (753:753) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

for other people it is more of a struggle that they must think about this all time, uhmm I must remember my own voice how can I put forward my own voice, so therefor I **think it is important that it must be taught on this and get some more information so that we can use it more and more consciously**. So that we can also ask ourselves as a student 'uhmm what is my voice? Where is my voice? And does my voice make sense? Is it logic'?

P16: DSW_semi-struc interv.docx - 16:55 [I think that it does develop i..] (230:230) (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation]
No memos

I think that it does develop in a spontaneous way without you knowing it but then you become aware of it because of the feedback that you receive from the others say for instance peer reviewer, your supervisor etcetera and then you become aware of this voice

Code Family: 2 Symbiosis/symbiont:co-construction

_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:29:24
_____
Created: 2016-05-25 20:11:58 (Super)
Codes (2): [2 ENABLERS: symbiosis/symbiont: co-construction(d)] [2 ENABLERS: symbiosis/symbiont: co-construction(s)]

Quotation(s): 63

_____

P 1: SD_semi-struct interv.docx - 1:29 [Right at the beginning. And I ..] (451:451)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Right at the beginning. And I also got a checklist; I think it's from your department, for master's' and doctorates.

P 1: SD_semi-struct interv.docx - 1:37 [I think in a typical informal ..] (843:843)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think in a typical informal sort of discussion. What I suggested in the beginning – the study leader and the student etc.

P 1: SD_semi-struct interv.docx - 1:40 [I think they do that well, bec..] (861:861)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think they do that well, because I think we give them a lot of attention, **especially on feedback**. It's actually one of the starting points when we start discussing, I say: What do you expect will you come to? And if that argument is very clear for the student, then they know what to focus on in their study; and then they've got this broad umbrella sort of view in our field – from the beginning, right to the end. Then they summarize everything – from the beginning to the end and then it's a **strong voice**. I think they do that well.

P 1: SD_semi-struct interv.docx - 1:51 [it is the supervisor's respons..] (553:553)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

it is the supervisor's responsibility of referring that student for academic writing. And I think the supervisor is also responsible to give written feedback on the type of stuff that we talked about: "Here the sentence is not clear; explain yourself.

P 2: SH_semi-struc interv.docx - 2:17 [Some people, perhaps people wh..] (223:223)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Some people, perhaps people who are a little more reserved, you will have to take the person from point A to B to see to develop this personal voice. The person will almost be a little scared to put his or her views on paper, even at doctoral level. Whereas other people, or in the case of some other doctoral students, it will be more spontaneous

P 2: SH_semi-struc interv.docx - 2:26 [Okay, yes I think that as part..] (857:857)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Okay, yes I think that **as part of the supervision one should... okay obviously look at trying to get more flesh to the bones, if I can put it that way**. If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in. And that's why the evaluations are so important and that ideally if you have brilliant student, the not so brilliant student will write the hard facts in the 80% portion of the doctoral thesis and if there's evaluation and you will have to push the student to get that evaluation, will then be I n the final chapter.

P 2: SH_semi-struc interv.docx - 2:45 [Do you discuss these guideline..] (428:429) (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Do you discuss these guidelines with them? If yes, at which stage in the process of thesis writing?
Participant: It's not necessary.

P 3: SL_semi-struc interv.docx - 3:57 [Yes I do, and that is one of t..] (593:593) (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes I do, and that is **one of the joyous things of supervising – if you find that.** I think it comes back to…if you see that they have really; that some of the material have touched them; and it's loosen things in them; and they come in with an **argument** – it's not just "so and so said" and "so and so said", it becomes an **argument**. Also, if you see growth in their…

P 4: SM_semi-struc interv.docx - 4:58 [Uhm no, I guess I've been luck..] (436:436) (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Uhm no, I guess I've been lucky up to now. My doctoral students I didn't feel there's sort of a problem with the writing style. They struggle to sort of get to what content they should be expressing, but no I don't feel that I want to tamper with.

P 4: SM_semi-struc interv.docx - 4:69 [Ja, it's difficult. I think th..] (958:958) (Super)
Codes: [2 ENABLERS: background(s) - Family: 2 Background] [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Ja, it's difficult. I think that it's an aspect of supervision, but I don't think that it can necessarily be isolated effectively, because it's so discipline bound, so content specific and so context specific. I think that **it's a dimension of becoming a mature academic,** you know, as you read.

P 4: SM_semi-struc interv.docx - 4:71 [Students can be awaken to it? ..] (959:960) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Students can be awaken to it?

Participant: Yes, definitely, but **then by the supervisor I would find**.

339

P 4: SM_semi-struc interv.docx - 4:73 [I don't think that the develop..] (964:964)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I don't think that the development of voice can be isolated from the supervision process as it takes place. I think it should be an organic whole.

P 4: SM_semi-struc interv.docx - 4:76 [And if you have it, because ho..] (993:993)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

And if you have it, because how do you absorb the other academic ideas? By reading them and understanding them so surely if you can express an idea in conversation with your supervisor, then by the same time you should be able to convey it in writing.

P 4: SM_semi-struc interv.docx - 4:89 [I think that the relationship ..] (572:572)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think that the **relationship with the supervisor is the most important area where authorial voice develops, because you are in dialogue with your supervisor and you receive the supervisor's feedback on your work and while they may not explicitly refer to voice you read what they had a problem with and sort of subconsciously**, I think, you realise "Oh, I shouldn't have put it this way", "This is not clear to my **reader**". So, I think that that relationship between supervisor and student is the space where authorial voice happens

P 4: SM_semi-struc interv.docx - 4:90 [I think it will be difficult f..] (574:574)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I think it will be difficult for a student to develop an authorial voice with a poor supervisor,

P 5: SP_semi-struc interv.docx - 5:10 [I find that most students stru..] (196:196)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I find that **most students struggle with developing a spontaneous voic**e. I start noticing; once I start becoming a **devil's advocate** in the supervision process with them; then it's like thinking aloud – and then all of a sudden they start unpacking their thoughts. I unpack my thoughts, and the puzzle pieces of the box are thrown out, and we start to – if I may use the metaphor: rebuild the puzzle with a new picture - and there is a different picture. So I think that the **devil's advocate in the research process develops this spontaneous voice**, and they **become aware** of what they are also thinking. They're hearing themselves aloud; and so they need to start hearing themselves aloud, voicing their authorial voice.

P 5: SP_semi-struc interv.docx - 5:23 [So I am always aware that ther..] (95:95)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

So I am always aware that there is a psychology in the process of supervision, there is a psychological process.

P 5: SP_semi-struc interv.docx - 5:46 [I think it depends on the pers..] (752:752)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I think it depends on the personality, the paradigm and the epistemology of the **promoter** as well; and that rubs off on the student; and that gives the student a carte blanche or not

P 5: SP_semi-struc interv.docx - 5:47 [it's really initiated you thin..] (753:754)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

it's really initiated you think by the supervisor?

P: I think so much by **their personality; by their personality style; by their outlook on life; their own philosophy in life; their own epistemology; their own view of reality**.

P 5: SP_semi-struc interv.docx - 5:49 [Yes, I do – I'm always in the ..] (763:763)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes, I do – I'm always in the role of Devil's advocate, so I always towards the end start saying "Listen but what do you feel; what do you think; how do you liaise and dialogue with all of this? What is your reflexivity on this, your critical thought on this?" So yes, the devil's advocate role comes in, especially towards the end. **That's where I push them to stand up for themselves**.

P 6: SPSG_semi-struc interv.docx - 6:27 [So each time I pull them back ..] (37:37)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

So each time I pull them back and tell them but go back to your research proposal that is your starting point. So it maybe that they are still in their own sense not clear enough on what they want to do in their proposal

P 6: SPSG_semi-struc interv.docx - 6:51 [Yes, we have the research semi..] (360:360)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes, we have the research seminar except now for the beginning of the year for the masters. I usually invite the PhD as well for the research seminar. The research seminar takes place in July and it is more or less actually focused on the masters degree students and it is focused on the research methodology

P 7: SS_semi-struc interv.docx - 7:39 [But as I have said earlier: so..] (203:203)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]

No memos

But as I have said earlier: sometimes it happened that the level or the quality of the **language** is so poor that you can't even get to that higher level of supervision.

P 7: SS_semi-struc interv.docx - 7:52 [It's a skill that happens over..] (129:129)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 It's a skill that happens over time, and it usually happens in **close collaboration with more senior people, with more senior colleagues** and so forth.

P 7: SS_semi-struc interv.docx - 7:62 [Yes sometimes I do detect an i..] (680:680)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes sometimes I do detect an improvement, especially towards the end of the study - I think the more they write; the more feedback they get back on their writing and on what they're writing, the more they are becoming used to the idea that they should change the style of wording; or they should rephrase certain arguments in a different way, and better substantiate certain statements –

P 7: SS_semi-struc interv.docx - 7:70 [Yes I think so; you can give t..] (765:765)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes I think so; you can **give them broad** pointers, and perhaps **an example of a successful thesis where it has been done –** which is something that I quite often do. If I think the student struggles to write the first chapter for instance, I will take one of those masters or PhD thesis and give them a practical example and see; look at the structure and the style, and the systematic approach, and the cohesion of this chapter; so that you get an idea of how it is done. And then continue…; so yes I think that is the way in which…; you can **provide these pointers and these brief frameworks** for them.

P 8: SSW_semi-struc interv.docx - 8:55 [but one has to be persistent a..] (930:930)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

but one has to be persistent and **consistent in pushing them**, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

P 8: SSW_semi-struc interv.docx - 8:65 [Yes I think it can, it's just ..] (1079:1079)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes I think it can, it's just **going to take perhaps more time** and perhaps we **need more specific guidelines**, because the way I'm doing it is perhaps not always... that is I very often that I from own experience and not so much from scientific writings on this. So it's **your own experience**, your own training you have

P 8: SSW_semi-struc interv.docx - 8:67 [and then I think what needs to..] (1081:1081)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

and then I think what needs to happen is that then the student gets back, the study supervisor must help...

P 8: SSW_semi-struc interv.docx - 8:73 [That's right, the little induc..] (627:627)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

That's right, the little induction, giving some guidelines even I have a section on how do you write an introduction

P 9: DD_semi-struc interv.docx - 9:66 [I come in and talk through cer..] (221:221)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I come in and talk through certain things. I find…yes I just find my questions become clearer when we are having discussions as opposed to emailing.

P10: DH_semi-struc interv.docx - 10:4 [Yes, I think it develops spont..] (87:87)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes, **I think it develops spontaneously but also if you are assisted by the supervisor.**

P10: DH_semi-struc interv.docx - 10:20 [So it is kind of assumed that ..] (248:248)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

So it is kind of assumed that you know that?

P10: DH_semi-struc interv.docx - 10:22 [Otherwise you will be reminded..] (610:610)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Otherwise you will be reminded (Laughs) if you have a **good supervisor** you will be **reminded** now and…time and again that I don't see your voice.

P10: DH_semi-struc interv.docx - 10:25 [Yes, yes it is present althoug..] (661:661)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes, yes it is present although sometimes I get a question like "I don't see it here". Sometimes a supervisor can make a mistake

P10: DH_semi-struc interv.docx - 10:27 [remember we also want to see h..] (694:694)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

remember we also want to see how you feel about this. You have said this author and that author have said this and that other one has said this, now where is your stand point"? So he will want to see my standpoint, although I should also not say "as far as I am concerned or I think" yes.

P12: DM_semi-struc interv.docx - 12:72 [From the first submission of a..] (825:825)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

From the first submission of a chapter **it's been encouraged throughout** and now as I say now they just leave me, because I think they see that I have managed to come through and as the thesis progressed as I used into the..

P12: DM_semi-struc interv.docx - 12:87 [The people are there to help y..] (457:457)   (Super)
Codes: [2 ENABLERS: feedback(d) - Family: 2 Feedback] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

The people are there to help you, to support you, they're your safety net, but at the end of the day it's you on the tight rope all on your own.

P12: DM_semi-struc interv.docx - 12:92 [and then I was encouraged to w..] (302:302)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 and then I was encouraged to write more in my own voice, more narrative, more about my experience, more about my own thoughts and **that was encouraging** after I submitted chapter two. Because chapter three I got a lot of rework. I did all the rework, went to the next **supervisor** and got another lot of rework back to the way it was in the beginning. So, I think there we all learnt our lesson, the three of us had a **different disciplines where you have to find the middle ground and since that experience**.

P12: DM_semi-struc interv.docx - 12:93 [I think that to a certain exte..] (302:302)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think that to a certain extent my supervisors also trust me

P13: DP_semi-struc interv.docx - 13:86 [Uhmmm my supervisor has write.....] (365:365)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Uhmmm **my supervisor has write…research weeks,** so there is two research weeks; one in the first semester, one in the second semester. And in that week she avails herself, early mornings we **basically sit together with our laptops and when you get stuck you go to her and she helps you** and then you continue. So in those weeks she normally gets quite a lot of work done because she is available you can go to her. It is not like you have to wait mail a piece, wait for the feedback. You go, you immediately get feedback and you can continue writing. So then that is **only for PhD students so yes**

P13: DP_semi-struc interv.docx - 13:88 [Yes face to face, we normally ..] (219:219)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes face to face, we normally make appointments based on a timeline that we have and the appointments will never be more than a month apart. So even if we just discuss progression in terms of reading work or yes but yes we will see each other once a month.

P13: DP_semi-struc interv.docx - 13:90 [nd the uhmm the supervisor, al..] (413:413)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

nd the uhmm the supervisor, although I realise the supervisor is almost like a dance partner that goes through all these processes with you. So even though I wouldn't put the responsibility on the supervisor I do feel like you won't really be able to dance if the supervisor is **not a part of**…yes…of …yes I suppose as a student you have to make the supervisor part of the process and yes.

P14: DPSG_semi-struc interv.docx - 14:28 [For me, one shouldn't be dicta..] (148:148)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

For me, one shouldn't be dictated on what to write and how to write.

P14: DPSG_semi-struc interv.docx - 14:30 [at some stage she would say I'..] (152:152)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 at some stage she would say I'm diverting, I shouldn't engage too much into politics, but for me it was my opinion that what I was writing about was relevant to what I was writing and to my topic. You know the supervisors are there to guide you, but they shouldn't channel you, **because then you end up doing what they expect you to do and for you, for me that's not learning**, that's education.

P14: DPSG_semi-struc interv.docx - 14:35 [Right through the beginning an..] (601:601)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction] [2 ENABLERS: writing guidance(d) - Family: 2 Writer guidance]
No memos

Right through the beginning and the early stages of writing. I mean even now, we still discuss some of the things,

P14: DPSG_semi-struc interv.docx - 14:44 [Even if they wished to try and..] (1084:1084)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Even if they wished to try and have a certain voice, but if the person has been a scholar throughout his life, being in an academic environment his views, to a large extent, he will be influenced by professor who and who's voice. Because, you know, it is easy to rub off onto him.

P15: DS_semi-struc interv.docx - 15:10 [.It can play a big role in how..] (111:111)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

.It can play a big role in how your voice comes out in your writing.

P15: DS_semi-struc interv.docx - 15:11 [Uhm... not, when it comes to t..] (115:115)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Uhm... not, when it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are **there to be guided.** You are taught and they are nurturing a level of growth, therefor in **that aspect authorial voice would, in my opinion fall very much on my supervisors and then later on, on the examiner**

P15: DS_semi-struc interv.docx - 15:14 [but I think it has been nurtur..] (117:117)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

but I think it has been **nurtured through your growth in academics**. If I look back on my second year assignment, I see so much that I have grown from to where I am now

P15: DS_semi-struc interv.docx - 15:15 [So I do believe that your pers..] (119:119)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

So I do believe that your personal **voice does grow with, with the academic push.**

P15: DS_semi-struc interv.docx - 15:32 [And we discuss that face to fa..] (244:244)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

And we discuss that face to face and sometimes in meetings, we have one now on the eleventh for two and a half hours. So... there's a lot of time spent with each other.

P15: DS_semi-struc interv.docx - 15:41 [bring something new to the tab..] (5:5)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 bring something new to the table in the academic field and for that I think, negotiating with your supervisors.

P15: DS_semi-struc interv.docx - 15:42 [So...I think everything betwee..] (7:7)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

So...I think everything between a supervisor and a student needs to be harmonious, but also kind of sounding board effect of your ideas against their ideas and then you build something from that.

P15: DS_semi-struc interv.docx - 15:53 [then if you can, if you have o..] (733:733)   (Super)

Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

then if you can, if you have one person who will engage in an academic manner with you to, to discuss it as like a friend or uh... your supervisors. I really do believe you grow. Th- **there's no way you can stay stagnant in that**.

P15: DS_semi-struc interv.docx - 15:58 [They, they do encourage, but a..] (817:817)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

They, they do encourage, but also they do... taper it in. It's not about your memoirs or your ranting or... it's not about you. **You will bring part of yourself into it, but at the end of the day it's still an academic paper and you're... you can have your say, but keep it to ... a minimum**

P15: DS_semi-struc interv.docx - 15:62 [I think everybody is unique, a..] (863:863)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I think everybody is unique, and every reader is unique, and every supervisor is unique and it has to be every symbiotic relationship between student and supervisor or supervisors.

P15: DS_semi-struc interv.docx - 15:63 [I will be guided by my supervi..] (893:893)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I will be guided by my supervisors in how much I can express and how much should be left to the reader's discretion of... coming to a conclusion.

P15: DS_semi-struc interv.docx - 15:65 [I know they're very close toge..] (895:895)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

I know they're very close together, but I **believe that the supervisor guides you** and though you can question something and certain things will be left un-... you know where... I would keep it like that, at the end of the day **they are there for the purpose of guiding and teaching...**

P15: DS_semi-struc interv.docx - 15:69 [we usually, my professor holds..] (437:437)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

we usually, my professor holds seminars for the students, the Masters students. Every now and again I do sit in on them just to refresh a, an aspect that he's touching on..

P15: DS_semi-struc interv.docx - 15:77 [supervisors become your... you..] (512:512)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]

347

No memos

 supervisors become your... your guiding post. They, they're not there to do the work for you; they are there to... to be critical, to in some cases judge what you've done, but also to critically... explain something and to help you grow so you can see where you're sh- you're falling short.

P16: DSW_semi-struc interv.docx - 16:35 [Yes ja it wasn't necessary up ..] (353:353)   (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

Yes ja it wasn't necessary up to now

P16: DSW_semi-struc interv.docx - 16:41 [I think maybe here the supervi..] (699:699)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

 I think maybe here the supervisor can come in, and asking you the 'so what'? Question, in other words what is your contribution? How do you interpret it? What do you make of this list of A, B, C, D and E? Because I will interpret it in a certain way, you will interpret it in a certain way.

Code Family: 2 Instruction
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:28:25
_____
Created: 2016-05-25 20:13:19 (Super)
Codes (2): [2 ENABLERS: feedback(s)] [2 ENABLERS: instruction(s)]
Quotation(s): 42
_____
Report: 53 quotation(s) for 2 codes
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-22 16:10:11
_____

P 1: SD_semi-struct interv.docx - 1:44 [Our students, yes definitely; ..] (483:483)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

Our students, yes definitely; especially when they are young, because we don't write a lot. I think even our staff members. It depends:

P 1: SD_semi-struct interv.docx - 1:45 [Yes, and people are scared of ..] (485:485)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

Yes, and people are scared of attempting to do postgraduate studies because they feel that they haven't got the experience and the ability to do that. That's why a lot of

people are scared of writing articles. Especially our older staff who think: "I don't want to expose myself."

P 1: SD_semi-struct interv.docx - 1:50 [Academic writing - I think the..] (488:488)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

 Academic writing - I think they need that

P 2: SH_semi-struc interv.docx - 2:40 [So it's people with experience..] (75:75)   (Super)
Codes: [2 ENABLERS: background(s) - Family: 2 Background] [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

So it's people with experience and **writing skills and experience obviously go hand in hand**. It's often, more often than not, people who have already written a lot in their lives and because of that, thank goodness, **they can write a doctoral thesis.**

P 2: SH_semi-struc interv.docx - 2:64 [In terms of my own experience ..] (519:519)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

 In terms of my own experience thus far, no, but for the future I think it would be wonderful if the University of the Free State or universities in South Africa could... and it is already in place to some extent... could have facilities or facilitators who could assist doctoral students if they have problems with writing

P 2: SH_semi-struc interv.docx - 2:65 [And therefor it would be wonde..] (537:537)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

And **therefor it would be wonderful if that kind of assistance** will continue at the university and I don't if I have to make a prediction I think that in future we will need **more people to assist us or the academics** with those kinds, with that kind of work

P 2: SH_semi-struc interv.docx - 2:67 [As academic writing as a respo..] (629:629)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

As academic writing as a responsibility, I would say in the first place the student. The student is supposed to be able to write. I would say perhaps without ditching my own responsibility, I would say the support structures and those... I would be say, if there is a problem with the student

P 3: SL_semi-struc interv.docx - 3:70 [I think so. People who are abl..] (376:376)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

I think so. People who are able to write 200 pages are becoming a very extinct group or a closely to extinct group of people. For instance, I **refuse to do article master's** and dissertations. Because I want them to **write long texts**

P 4: SM_semi-struc interv.docx - 4:87 [the student should be the firs..] (570:570) (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

 the student should be the first, the highest-ranking person and then I would place the support structures

P 5: SP_semi-struc interv.docx - 5:65 [I hardly have to give them any..] (431:431) (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

 I hardly have to give them any guidance or any help. And that's because they just have a good – let's call it a skill – at writing. But otherwise I refer them to the Postgrad School, if they need further writing – I ask them to attend some of those workshops and courses as well.

P 5: SP_semi-struc interv.docx - 5:70 [For me, first of all it's the ..] (480:480) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

For me, first of all it's the student. They're the boss of their research; they're the master of their research; they need to take responsibility.

P 5: SP_semi-struc interv.docx - 5:72 [And then I would say that supp..] (480:480) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

And then I would say that support structures and a bit of writing workshops –

P 6: SPSG_semi-struc interv.docx - 6:32 [we also ask them if they can, ..] (294:294) (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

we also ask them if they can, they can attend the post-grad workshop

P 6: SPSG_semi-struc interv.docx - 6:50 [I think it will be a good adva..] (346:346) (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

I think it will be a good advantage to everybody if they can attend or if they can find guidelines in that regard. Even if they think that they are good, because what they think and what I think and what the externals are going to think it totally different things. So yes I do think we will have to perhaps look at it especially with the younger generation that is coming up at this stage,

P 6: SPSG_semi-struc interv.docx - 6:51 [Yes, we have the research semi..] (360:360) (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]

350

No memos

Yes, we have the research seminar except now for the beginning of the year for the masters. I usually invite the PhD as well for the research seminar. The research seminar takes place in July and it is more or less actually focused on the masters degree students and it is focused on the research methodology

P 6: SPSG_semi-struc interv.docx - 6:56 [I think the student is still t..] (390:390)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

 I think the student is still the main responsible for the academic writing, then I will place the support structures,

P 7: SS_semi-struc interv.docx - 7:75 [Some of them do; not all of th..] (378:378)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

Some of them do; not all of them

P 7: SS_semi-struc interv.docx - 7:76 [And if you can't write properl..] (378:378)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

And if you can't write properly, then unfortunately this is not going to work. Because science or scientific communication is not only a matter of what you say, but how you say it. And if you have the best data in the world, but you can't package that data in a way that is accessible for somebody else to understand what you have written; then I can't see the way forward for the two of us

P 7: SS_semi-struc interv.docx - 7:80 [Well it's a combination; I wou..] (442:442)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

Well it's a combination; I would say first of all it's the responsibility of the student; and to a lesser extent that of the supervisor –

P 8: SSW_semi-struc interv.docx - 8:50 [they have to attend the worksh..] (499:499)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

they have to attend the workshops

P 8: SSW_semi-struc interv.docx - 8:72 [Ja, definitely I think everyon..] (615:615)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

Ja, definitely I think everyone can do with, from time to time, it's like, I mean you always learn something new. I would really recommend that and if there's any possibility where they can attend a workshop like that

351

P 8: SSW_semi-struc interv.docx - 8:73 [That's right, the little induc..] (627:627)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction] [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction]
No memos

That's right, the little induction, giving some guidelines even I have a section on how do you write an introduction

P 8: SSW_semi-struc interv.docx - 8:77 [the student, the supervisor de..] (653:653)   (Super)
Codes: [2 ENABLERS: instruction(s) - Family: 2 Instruction]
No memos

 the student, the supervisor definitely right at the start. If I have to list it support structures, ja writing centres, workshops, published writing guidelines and then the language editor as the final.

P 9: DD_semi-struc interv.docx - 9:63 [. I think I would have struggl..] (368:368)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

. I think I would have struggled a lot if I hadn't gone to that course, in fact I went to it twice just to…yes. She really showed me clearly how to link up thoughts and how to connect your paragraphs

P 9: DD_semi-struc interv.docx - 9:64 [Yes, yes but I think you shoul..] (370:370)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

Yes, yes but I think you should do it even with your **masters, but definitely if there is a gap** like that you should. Just brush up on it

P 9: DD_semi-struc interv.docx - 9:68 [first and foremost the student..] (437:437)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

first and foremost the student with assistance from the writing centres and then the language editor at the end

P10: DH_semi-struc interv.docx - 10:40 [Yes, especially, I will say es..] (304:304)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction] [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Yes, especially, I will say especially the people whose English is not their mother tongue. I have also undergone training like for example there is the post graduate school, they have held numerous workshops for us and that was very, very invaluable as far as my study is concerned because it helped me a lot. Yes I

attended such **and I think I would recommend my students and other PhD students to attend such**.

P10: DH_semi-struc interv.docx - 10:41 [Even if they are first languag..] (304:304)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

Even if they are first language speakers but seriously you need…we are like the engines that need oil and water time and again, so it is like service yes we need to be serviced.

P10: DH_semi-struc interv.docx - 10:46 [Yes the student, number one th..] (373:373)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

Yes the student, number one the writing is my responsibility it can't be any other responsibility. And then uhmm…and then I will say other forms of writing assistance like writing centre and the writing workshops

P11: DL_Semi-struc interv.docx - 11:44 [So it is more of you were cush..] (467:467)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

So it is more of you were cushioned so much that now when you are doing PhD you are just left all by yourself.

P11: DL_Semi-struc interv.docx - 11:46 [..the student, other forms of ..] (549:549)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

..the student, other forms of assistance, writing assistance, the supervisor and then lastly the final language editor.

P12: DM_semi-struc interv.docx - 12:59 [I think it is desperately need..] (466:466)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

 I think it is desperately needed.

P12: DM_semi-struc interv.docx - 12:60 [here needs to be some training..] (468:468)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

here needs to be some training on how to write right and if you look at the outset that doctoral students have produced then I'm also concerned about the lack of writing. So, yes to answer your question I think there's a desperate need at the moment for people to receive writing instruction,

P12: DM_semi-struc interv.docx - 12:62 [but particularly because there..] (468:468)   (Super)

Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

but particularly because there is this thing that you have to write in **English and it's everybody's second language** and the people with a good knowledge of English will always sort of raise eyebrows when they read something that's written in bad English. I don't know if that is the responsibility of the student to work at, yes I just I do think it is the responsibility of the student I don't think it's the responsibility of the supervisor.

P12: DM_semi-struc interv.docx - 12:96 [Definitely the student first. ..] (536:536) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

Definitely the **student first**. I think we're all in charge of your own destiny. In fact we take charge of your own language, the struggle with the language. Then **seek assistance from writing persons. There are centres, workshops,** I think the guidelines all those things are important.

P13: DP_semi-struc interv.docx - 13:42 [I do think so otherwise we wou..] (751:751) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction] [2 ENABLERS: writing guidance(d) - Family: 2 Writer guidance] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think **academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it**.

P13: DP_semi-struc interv.docx - 13:58 [I think some do, uhmm if I loo..] (352:352) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

 I think some do, uhmm if I look at some of my colleagues I don't think they need. **Some** of them write really well, some of them have international scholarships and bursaries so this means that they really do well. Uhmm I think especially in the beginning it is something that I would have appreciated because you spend a lot of time on things that if you had the exposure earlier on it would have helped. And maybe also because quite a big time elapsed between my masters and my PhD, I think you I don't know, I want to say you kind of lose that ability to write academically

P13: DP_semi-struc interv.docx - 13:59 [would think that second langua..] (354:354) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

would think that second language writers might need more instructions than first language writers. Yet I also know a few people who speaks English as a mother tongue and also needs instructions. I think it is also you know how well you can express yourself and how well your abilities are within that specific language.

354

P13: DP_semi-struc interv.docx - 13:61 [But it would have been nice to..] (357:357) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

But it would have been nice to have a touch up workshop on basic academic writing skills. And then if you look at academic articles and you have to rewrite it academically within a thesis, what are the specific things to look at.

P13: DP_semi-struc interv.docx - 13:89 [And because I put the onus on ..] (413:413) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

 And because I put the onus on the student I think I would go with if you struggle you need to get writing assistance whether it is from the centre, the workshop or guidelines

P14: DPSG_semi-struc interv.docx - 14:54 [Ja, they do. I mean from some ..] (684:684) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

Ja, they do. I mean from some of the theses I've seen, even myself at some stage. I mean the formal writing it is very important because it helps you to know exactly what's the style of writing that is expected, because the fact that you know how to write words correctly when it comes to thesis writing there's a certain standard one needs to comply with. So, it's very important.

P14: DPSG_semi-struc interv.docx - 14:55 [even myself at some stage. I m..] (684:684) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

even myself at some stage. I mean the formal writing it is very important because it helps you to know exactly what's the style of writing that is expected, because the fact that you know how to write words correctly when it comes to thesis writing there's a certain standard one needs to comply with. So, it's very important.

P15: DS_semi-struc interv.docx - 15:28 [I've taken academic writing cl..] (242:242) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

 I've taken academic writing classes and I do feel I've grown from them.

P15: DS_semi-struc interv.docx - 15:37 [This I think would depend on t..] (426:426) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

This I think would depend on the students themselves. This I think is more of a subjective... answer... for me, no I feel I'm, I'm able to, to produce work that is on par with what my supervisors both expect of me in language that I use: to how I structure

sentences, to paragraph, to my flow of thoughts, to build out a chapter within a chapter. So...

P15: DS_semi-struc interv.docx - 15:38 [I do think that if you have a ..] (428:428)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

I do think that if you have a problem with a language barrier. If you are writing in some- ... in a language that you're not comfortable with, I would definitely say go for any form of writing... courses and you know, just to aid you in... in bettering yourself.

P15: DS_semi-struc interv.docx - 15:39 [And then also postgraduate sch..] (440:441)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

And then also postgraduate schools that you refer to? That you've attended?

Participant: Yes, yes.

P15: DS_semi-struc interv.docx - 15:45 [because I've attended a lot of..] (69:69)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

because I've attended a lot of academic writing courses or whatnot,

P15: DS_semi-struc interv.docx - 15:47 [I do go to extra seminars that..] (379:379)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

 I do go to extra seminars that the university gives and whatnot. He is aware that I do try and keep up t date with all of that.

P15: DS_semi-struc interv.docx - 15:52 [and that comes from either att..] (733:733)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

and that comes from either attending seminars and academic writing courses,

P16: DSW_semi-struc interv.docx - 16:14 [Okay definitely the student fi..] (459:459)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

 Okay definitely the student first, and then the support structures so the writing centres

P16: DSW_semi-struc interv.docx - 16:34 [I think because I am working h..] (348:348)   (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

I think because I am working here [UFS] I am able to attend a lot of courses on writing, going on writing retreats, writing an article or two and it help me I think to develop my writing style.

P16: DSW_semi-struc interv.docx - 16:53 [Yes definitely I think they do..] (403:403) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

Yes definitely I think they do because most of us I think write in the way you feel comfortable with and that is maybe not always the best way to convey your message, to show your argument. And if you receive this formal writing instruction it will make you aware of **argument**, your **story line, the interpretation** of the different argument.

P16: DSW_semi-struc interv.docx - 16:58 [kay definitely the student fir..] (459:459) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction]
No memos

kay definitely the student first, and then the support structures so the writing centres and then the supervisor and then finally the language editor. Because I don't think you can expect the supervisor or the language editor to fix all your language errors and problems and then **at the end but it is your voice**. then you will get the voice of the supervisor or the final language editor, so actually they must just be there to indicate to you, to show to you that; you have missed this, what about this etcetera. But you must as a student develop your own language, your own voice.

Code Family: 2 Reader/audience
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-05-26 08:37:00
_____
Created: 2016-05-25 20:12:33 (Super)
Codes (2): [2 ENABLERS: reader/audiece(d)] [2 ENABLERS: reader/audience(s)]
Quotation(s): 108
_____
P 1: SD_semi-struct interv.docx - 1:12 [Yes, with the reader, definite..] (676:676) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, with the reader, definitely so. But I think that comes mainly for me easily, because – and that's why I asked whether this was playwriting – because I constantly do that when I write plays; the whole time I think how will they react, how will they react.

P 1: SD_semi-struct interv.docx - 1:20 [Yes, but then I say: just writ..] (393:393) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, but then I say: just write down what you just told me, because now you explain to me. And I think that is one of the key elements that I sometimes find, that the

attitude of **explaining to the reader**…, because, I always use the example with the students, if I ask somebody: "Let's go and have some coffee."

P 1: SD_semi-struct interv.docx - 1:21 [And I think the same with writ..] (393:393) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

 And I think the same with writing a thesis – you know what you mean, but it's not always very clear. You don't **take them by the hand and explain** that motive, explaining to the reader.

P 1: SD_semi-struct interv.docx - 1:25 [I think it's got to be accessi..] (5:5) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

 I think it's got to be **accessible by ordinary readers as well – the writing style.** The candidate must sort of take the average reader also into account, not just the specialist in his field, by leading the reader on a road of discovery in a logical way. So it needs to be **structured** very logical.

P 1: SD_semi-struct interv.docx - 1:26 [a clear sort of chapter layout..] (5:5) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

a **clear sort of chapter layout for the study** so that the **reader** knows what's coming

P 1: SD_semi-struct interv.docx - 1:27 [hat is accessible, and very in..] (7:9) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

hat is accessible, and very interesting for a broad scope of readers.
   Researcher: So the accessibility you would say, lies in the logic and also the form that it is written in?   PROMPT
Participant: Exactly. **Leading the reader by the hand; logical and clear; and to the point**.

P 1: SD_semi-struct interv.docx - 1:34 [es, I identify. O.k. I do a lo..] (793:793) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

es, I identify. O.k. I do a lot of external work for other universities, I'm an external assessor, and then I would like to meet some of them. Because I do not know these students. But I like what I read, and I think this is an interesting person. I would like to, because of the rationale and how they explain things. The moment I find that interesting, I feel I would like to discuss. Because that is obviously **personal voice** that you read.

P 1: SD_semi-struct interv.docx - 1:42 [Yes, yes definitely. If you do..] (674:674) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

Yes, yes definitely. If you do not **explain to the reader**…, critically I think: "how will they read this; will they understand what I am writing; how will they reflect on what I am writing here; will it make them think?"

Well, the choice of topic definitely plays a role. The structure.

Researcher: Structure.

Participant: The structure is definitely important. That you always... that you for example also start off with aspects of your topic that is really fascinating, that you... I mean a good history book is like a good novel. Once you start reading it, you don't want to stop and you do have to...

So, it's still written in a professional way, but you bring in interesting snippets of information that will **keep the reader interested.**

The transition from one section to another and from one chapter to another so that it flows as in a novel and that's where the art once again comes in.

 my reader should be on the one hand the intelligent matric pupil or the ordinary citizen out there. History writing you can... there are people who fool a lot of people by using big words, if I put it very simplistic. In history you can write on a very heavy topic, a very complicated topic, but write in a very simple way without being simple.

 Yes. I think in general, yes, but it will depend on the reader. I mean it...

Researcher: Okay, in what sense?

Participant: You must be intelligent enough to realise that this person is now genuinely projecting an own voice and is not merely rehashing what has already been written. So you must know the field; you must know the terrain to be able to make a conclusion.

Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

I mean I'm thrilled if a book of mine gets a good academic review, because that says scholarship, the ticket is there, but if I go over the weekend into a bookshop in Clarens and my books are on the shelf, which means the ordinary person who is interested reads it.

P 3: SL_semi-struc interv.docx - 3:46 [I think it's very important; b..] (564:564)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

I think it's very important; because you have a text with a heck of a lot of data; and if it's a long text like a PhD over a 100 000 words I think it's very important. Because I read from universal to specific; I want to see where this is going. And if it doesn't make sense where it is going, I'm not going to read the text.

P 3: SL_semi-struc interv.docx - 3:56 [A specific person, no; but I s..] (502:502)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

A specific person, no; but I sort of posit…I would sort of in my mind have, the books of people or the articles that I have written – they would be **my readers**. So I would sort of: let's say I write about the definition of translation; then would have *Demoshco's* definition; *Baker's* definition, *Torius'* definition; and I would see them as **my audience** that I engage with and that I struggle with; **sort of write for them.**

P 3: SL_semi-struc interv.docx - 3:62 [Yes, I think so. And sometimes..] (686:686)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, I think so. And sometimes even in my own work, I get **feedback** on, sometimes voice being… The past year or two I've written a number of polemic articles and I got feedback on it – that people pick it up that it's quite polemic. Well I want to be polemic, and I've eventually made the case that I need to be polemic.

P 4: SM_semi-struc interv.docx - 4:10 [Where I was very-, I was quite..] (106:106)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Where I was very-, I was quite influenced by the new musicology, which had belatedly come to the ideas of Bart and, you know, the depth of the author, the **importance of the reader.**

P 4: SM_semi-struc interv.docx - 4:17 [But I think that there's a rat..] (406:406)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

But I think that there's a rationale to the literature review in that you **are talking to the reader through the literature to explain why there's a gap for you to do something**

P 4: SM_semi-struc interv.docx - 4:20 [the student has to be able to ..] (9:9)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]

No memos

the student has to be able to convey their insights in language in a way that, that **grips the reader**

P 4: SM_semi-struc interv.docx - 4:24 [Even if the persons marking th..] (726:726)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

Even if the persons marking the doctorate thesis, they might not read every word. So, I like that sort of again **that sense of being polite to the reader by putting little signposts in the argument**. So, every paragraph should and also perhaps the sections marked with Roman numerals or whatever to sort of start with your claim and then substantiate and if it's not important for the person to know how you arrived at it, they can skip ahead.

P 4: SM_semi-struc interv.docx - 4:37 [Whereas I sort of think schola..] (699:699)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument. I think that's sort of, attention to the reader.

P 4: SM_semi-struc interv.docx - 4:38 [Yes, so I think also for me th..] (724:724)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

 Yes, so I think also for me that's on the level of the content itself. So, it's how you've put together the steps of the argument. It's what you've decided to treat first. What you've decided to treat second.

P 4: SM_semi-struc interv.docx - 4:50 [Mmm... I think in terms of gri..] (15:15)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Mmm... I think in terms of **gripping the reader, I think that's flow**.

P 4: SM_semi-struc interv.docx - 4:51 [It's never losing the reader; ..] (17:17)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

It's never losing the reader; so starting at a point where you know you reader is on the same page. So sort of say at a point of general academic relevance uh... and referring to published work and then sort of walking the reader through what you have found and why that's important.

P 4: SM_semi-struc interv.docx - 4:66 [Yes and it's interesting to fi..] (874:874)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes and it's interesting to find that sort of personal touches in academic writing. Yes, I think. Also in a... my discipline isn't very big so I think that it's quite easy to identify a specific voice.

P 4: SM_semi-struc interv.docx - 4:77 [Yes, because I think in any re..] (683:683)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, because I think in any relation- ... so I'm a recent doctorate, so I'm still working with mentors. So, even though I have my doctorate I still have **mentors** and I think that they sort of become the voices in your head when you write, because quite practically you're going to send them your work and you want to pre-empt what they would want you to change and so on. So, I think you sort of at my stage of my career, my relationship with my mentors while I was doing my doctorate and sort of, also now post doctorate they still**... they're the readers that I anticipate.**

P 4: SM_semi-struc interv.docx - 4:78 [Yes, but I think more generall..] (685:685)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, but I think more generally, abstractly one imagines an academic in one's own field as the potential reader

P 4: SM_semi-struc interv.docx - 4:80 [Whereas I sort of think schola..] (699:699)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Whereas I sort of think scholarly communication with the reader is having that sense of what they know and what can be assumed general knowledge for an academic reader in this field and starting from that and walking the person through your argument

P 5: SP_semi-struc interv.docx - 5:29 [Wilson says" or "Wilson of the..] (534:535)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

Wilson says" or "Wilson of the opinion"?

P: There is an interchange; I would say 50/50; otherwise people and the **reader** becomes bored – it's constantly at the end, and it becomes boring and monotonous, so we try to have a bit of a variation.

P 5: SP_semi-struc interv.docx - 5:48 [I pick up on it, but maybe it'..] (760:760)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

 I pick up on it, but maybe it's because I am aware of it as an academic. I'm not always sure, but I think when it comes to academic writing most of the audience or the **readers** are sophisticated, and I think they do pick up on it for sure. It makes one f**eel a bit more relaxed reading work of such a nature** as well. It's less formalized; it's less cold and clinical; it's more **enticing; it's more reader-friendly; it's warm-hearted**. I enjoy much more to read articles of such a nature than vice versa.

P 5: SP_semi-struc interv.docx - 5:61 [Yes, we definitely are, and th..] (614:614)   (Super)

Yes, we definitely are, and that usually only happens unfortunately again either towards the end of the… either the article or the thesis, not earlier on. So there is a silence, a passivity of voice throughout and towards the end there is the enlightenment, and you have the freedom and the opportunity to voice. And that's mostly the recipe that we follow in psychology.

Clear means to be exact, to be specific with what do you want to do and why you are doing this. **The reader must not wonder at the end of the day**, I tell my students as well with the writing of their chapters; be clear, be specific from the start no messy stuff.

Yes, yes.

No, I go for what interests me. I go for a topic for instance governance and political transformation, and how can governance contribute to the science of political transformation

I try to take the reader's hand by making it…I am referring now to my own articles, making it explicitly clear what is the intention of the research, why I am doing this, what is the benefit at the end of the day. So throughout, and that is sometimes a critical element as well that I repeat too much of the problem statement or my intention. But I am trying to get a feel of "listen I am busy with this, this is my argument, this is where we are now, this is the next section and this is how this section deals with the first section" that kind of idea. So you are doing a little bit of hand taking, guiding…

The own argument in my opinion, comes in right at the end with the main findings and the recommendation. That is usually where there is more than enough room for the student to deviate from a central argument; or to convince the reader that existing

research has not produced a solution to this particular programme; or that certain interventions are required – whatever the case may be.

P 7: SS_semi-struc interv.docx - 7:25 [I think it starts immediately ..] (589:589)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

I think it starts immediately with the title. In the case of a PhD, you don't have the luxury of formulating a catching title; but in the case on article it's something different. So the title of your article to a certain extent these days, immediately dictates or determines whether somebody is going to pay interest in reading the abstract or not.

P 7: SS_semi-struc interv.docx - 7:26 [Yes, the first chapter but als..] (591:591)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, the first chapter but also the abstract

P 7: SS_semi-struc interv.docx - 7:33 [First of all, by means of the ..] (70:70)   (Super)
Codes: [2 ENABLERS: background(s) - Family: 2 Background] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

First of all, by means of the **references;** if the candidate for instance is referring to literature that is totally dated, then immediately I know that he is not familiar with the most recent research conducted in that particular field. If a candidate wants to start of by referring to some paradigms and theoretical approaches that you usually do with undergraduate students – then I know that he hasn't done enough reading in that particular field. In other words, it's an ability to capture everything that you have read in that particular field and to summarise that in a paragraph or two or three. It takes a lot of skill in the first instance; but secondly – it takes a lot of reading; and that takes me back to the voice that a student should have

P 7: SS_semi-struc interv.docx - 7:35 [I think one big frustration fo..] (70:70)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

I think one big frustration for supervisors, or me, is that students start writing the proposal far too quickly. They **haven't done enough reading**; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are **not familiar with a whole range of arguments in that particular field.** And the only way to overcome that is to send them back continuously; to send them back and say: but you must do more reading; I want you to. Before you do anything else, I want you to do a presentation on this, this and this – in order to convince me that you grasp the most essential matters in this particular field; that you have grappled with the **most important thinkers in this particular field**;

P 7: SS_semi-struc interv.docx - 7:36 [and that you have familiarised..] (70:70)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

and that you have familiarised yourself with the **most recent research that has been conducted in this particular field.** And all those issues manifest or should manifest in a single page; in which you articulate yourself in such a way that the

reader is convinced that this person has done a lot of background work on this particular topic.

P 7: SS_semi-struc interv.docx - 7:50 [And then it is a matter of get..] (129:129) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

And then it is a matter of getting used to **communicate to a scientific audience.** And I think that is quite often where students find it difficult to cross that bridge from writing a letter to anybody else; or a letter to the press or whatever the case might be; and then **to write to a scientific audience**. It's unfortunate, but sometimes they grapple with that

P 7: SS_semi-struc interv.docx - 7:66 [I think perhaps a reader can i..] (709:709) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

I think perhaps a reader can identify voice; **it's a difficult one**, but sometimes when you start reading an argument – especially if you have read a lot of works of that particular author – then you are in a position to immediately recognize the source of writing; because some individuals have their own specific writing style.

P 7: SS_semi-struc interv.docx - 7:67 [But I don't think that it's so..] (709:709) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

But I don't think that it's something that you will find very often; the prerequisite is that you must be really familiar with somebody, or with a specific argument - either with a person or with a specific paradigm; so that you are able to recognise that unique voice.

P 7: SS_semi-struc interv.docx - 7:74 [Yes, again it depends on who t..] (575:575) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

Yes, again it depends on who the most likely reader will be. If for instance it's a commissioned research project, then conventional policy dictated the draft report submitted. So there are regular meetings with the client and there are ample opportunities to communicate and to make sure that you are on the same page. In the case of scholarly work like for instance a journal or article or book, I think you should be guided by the instructions for authors, and by previous editions of that particular journal. There you can get a very good idea of who the most likely reader is, and at which level you should pitch.

P 8: SSW_semi-struc interv.docx - 8:30 [Ja, I think the way you struct..] (811:811) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Ja, I think the way you structure it, but sometimes it's difficult because the journals have a specific format. Yes, definitely the **content**. It has to be relevant

P 8: SSW_semi-struc interv.docx - 8:53 [because you want to know where..] (900:900) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

because you want to know where this research is leading you. You perhaps again it's all about my personal preferences that... otherwise the **reader** might this "okay so what is this leading up to?"

P 8: SSW_semi-struc interv.docx - 8:57 [Ja, you do pick it up very qui..] (993:993) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Ja, you do pick it up very quickly.

P 8: SSW_semi-struc interv.docx - 8:69 [Yes, of course and that is the..] (754:754) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Yes, of course and that is **the scientific community**, namely social workers and other related helping professions. Ja, it's mainly the helping professions, but definitely starting off with the social worker, the practitioner.

P 8: SSW_semi-struc interv.docx - 8:70 [Target group. I mean you defin..] (762:762) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience]
No memos

Target group. I mean you definitely will look at the journal's writing... there's usually some **guidelines for writers**.

P 9: DD_semi-struc interv.docx - 9:6 [Yes, your reader must have con..] (95:95) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes, **your reader must have confidence** in what you are saying, **but to be so academic that you lose your audience I don't see the point of you writing then**.

P 9: DD_semi-struc interv.docx - 9:27 [when I say 'for the benefit of..] (589:589) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

when I say '**for the benefit of the reader**, I would just like to summarise or refer back or refresh the thought mentioned 50 pages ago' because yes that is…that is…yes I have done that not even thinking. I don't have to ask the reader the question I don't think because I don't have…but he does know that I am keeping him in mind with my reading

P 9: DD_semi-struc interv.docx - 9:28 [Oh yes, yes to make ...yes, you ..] (591:591) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Oh yes, yes to make …yes, you have to just bring the thoughts together but you don't specifically, there I don't think say 'for the reader's benefit' but that is… I think about…that is coming into **making it more accessible, user friendly** but you don't have to keep referring back to stuff. You do need…and then yes at the end then also to then **guide the reader** into what to expect into the next one

366

P 9: DD_semi-struc interv.docx - 9:34 [I think use it sparingly other..] (602:602) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

I think use it **sparingly** otherwise it becomes about 'I' too much and I know that you feel that it is my work but you do not want to **alienate your reader** by telling them all about what you think only

P 9: DD_semi-struc interv.docx - 9:42 [I supposed it depends on the f..] (7:7) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

I supposed it depends on the **field** that you are working in but I think particularly in **Drama** there would be greater value if it had a **broader readership**.

P 9: DD_semi-struc interv.docx - 9:43 [I think in your introduction y..] (11:11) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

I think in your introduction you have to explain what you are setting out to do, because you've got to put **your reader whether it is academic or somebody from a broader audience**, when they go into it…I think you need to take **them by the hand** to explain what you want to do, how you want to do it and what you hope your outcome maybe. Because obviously in your introduction you haven't discovered what you set out to do completely. But normally I do think you have a sort of an expectation so that **your reader can be prepared** for the revelation at the end, which was not at all what you expected.

P 9: DD_semi-struc interv.docx - 9:44 [Yes, there is got to be a very..] (15:15) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes, there is got to be a very **clear thread of logical development t**hat your **audience or reader** must know what to expect, you have got to **guide them** very clearly.

P 9: DD_semi-struc interv.docx - 9:48 [Yes, oh definitely some articl..] (819:819) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes, oh definitely some articles just don't talk to you even though they are saying all the words **the way that it's been said** I just wouldn't even read them further because

P 9: DD_semi-struc interv.docx - 9:50 [Some people just sound so pomp..] (821:821) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Some people just sound so pompous and all knowing that you don't feel like reading them if I may say in those plain words I am not sure if you can use that in a study. But yes, **some voices you do identify**

P 9: DD_semi-struc interv.docx - 9:57 [Yes, I think that is you have ..] (523:523) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]

No memos

Yes, I think that is you **have to have a specific reader in mind** before you start writing because that would **determine the style of writing** that you are doing

P 9: DD_semi-struc interv.docx - 9:58 [My readership that I…but again..] (525:525) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

My readership that I…but again it is the nature of my topic I think it appeals to a broader public than just an academic group of people. I would like an ordinary person, obviously now somebody out of the field to be able to pick it up and read it and find it interesting. So that does determine my style of writing very much.

P 9: DD_semi-struc interv.docx - 9:60 [Yes, definitely and I think th..] (565:565) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes, definitely and I think there one must be careful not to underestimate your **reader**, at the same time try to make it more accessible and friendly and….well clear and understanding. I think you still need to expect a certain intelligence and…from your **reader** you know you can be quite insulting if you are actually expecting that they know nothing

P10: DH_semi-struc interv.docx - 10:26 [Well yes I can, I can but now ..] (682:682) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Well yes I can, I can but now when you say "do you think a reader can identify voice"? **It depends on the reader**.

P10: DH_semi-struc interv.docx - 10:37 [I visualise my subjects; tradi..] (459:459) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

I visualise my subjects; traditional leaders. Not just them but also their communities, I also see in front me the minister of corporate governance and traditional affairs. I also see the houses of traditional leaders at provisional and national level and I also have in front of me the president of the country. Furthermore I have **students in the discipline as well as other researchers** I

P10: DH_semi-struc interv.docx - 10:38 [Yes, I think of how they will ..] (465:465) (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes, I think of how they will be able to understand this. Remember when I made a proposal, there was the value of the study. **So I think of the people of whom the study will be valuable to and try to make it understandable for them**. Although sometimes it is challenging because one may want to explain everything **at a laymen's level and then the superviso**r comes and says "the words…do you have better word for this"? A better word for this? **What is better, what is better for you might not be better for another person and we take that into consideration**?

P11: DL_Semi-struc interv.docx - 11:23 [or an honours student who want..] (20:20) (Super)

Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

or an honours student who wants to do masters in the field that I have written about. If that student can read it and understand it well. So it shouldn't be something that is complicated and difficult to understand for a student that is you know at a lower level like a honours degree.

P11: DL_Semi-struc interv.docx - 11:24 [Yes also an examiner, some of ..] (26:26)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes also an examiner, some of the **examiners are not from the same field that the thesis is**. So they also have to catch the feel and know what you are saying. You make it simple, for me it is **about bringing it down to a level of a lay person.** And also it should be something that has applicable results.

P11: DL_Semi-struc interv.docx - 11:25 [a student who has an honours d..] (30:30)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

a **student who has an honours degree**. Yes **that is a scholarly reader** who wants to continue yes with his field.

P11: DL_Semi-struc interv.docx - 11:34 [I think so.] (798:798)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

 I think so.

P11: DL_Semi-struc interv.docx - 11:42 [my readers will be honours stu..] (615:615)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

my readers will be honours students and masters students. Of course the supervisor and other researchers in the field.

P12: DM_semi-struc interv.docx - 12:63 [So, to keep it interesting, to..] (473:473)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 So, to **keep it interesting, to keep your reader engaged** you have to vary sentences, vary words. I've made myself... I actually have a list of terms that I've collected over many, many years of words so that you don't start every sentence with "according to" or "so and so postulated"

P12: DM_semi-struc interv.docx - 12:65 [The introduction always is you..] (743:743)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

The introduction always is your vocal... it keeps your (unclear)... it gives you time, it puts the reader... gives the **reader** your train of thoughts, but I don't think you should give results.

P12: DM_semi-struc interv.docx - 12:70 [If the reader knows about the ..] (822:822)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

If the reader **knows** about the terminology, knows about the concept of having an own voice... having something to say, they can probably identify the voice. If somebody is not, is completely unfamiliar with the... has not heard about it... I don't think it will really make an impact, unless it's a very personal story something like a diary and you write something in a diary style, yes. Every reader will be... will grasp the **topic** that it's an own voice. That I can only (unclear)... In that sentence, **somebody who knows about it will search for that. The uneducated reader will find it attractive reading, pleasant reading, but they would not consider it as a voice.**

P12: DM_semi-struc interv.docx - 12:71 [An educated reader certainly s..] (822:822)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

An educated reader certainly **somebody who is marking would certainly strongly be looking for a voice** from, the own voice to set it apart from other pieces of writing.

P12: DM_semi-struc interv.docx - 12:83 [Yes, myself. I write for mysel..] (642:642)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes, myself. I write for myself, I consider **myself the average person..**. the same as the average person who would be interested in my thesis, who would be reading it. That person (responds to my profile) corresponds with my profile. So, I think that is the level of **every piece of writing that you write should be written for a very specific audience in mind**

P12: DM_semi-struc interv.docx - 12:84 [Also writing for a very specif..] (642:642)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Also writing for a very specific journal article. Journals will differ depending the style; the style will definitely change depending on the journal that you write. In terms of your thesis, if you're writing a thesis about a mathematical equation you know it's going to be read by mathematicians. So **you write it in the style that fits** mathematicians.

P12: DM_semi-struc interv.docx - 12:85 [From that perspective that per..] (642:642)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

From that perspective that persona of that person is somebody that is more or less is the same as fit into your own profile. And that's what you try to pick up with.

P13: DP_semi-struc interv.docx - 13:23 [Yes to make sure there is a lo..] (549:549)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes to make **sure there is a logical flow**, the reader can follow what you have said. I think something that…I think focusing on a PhD and maybe it is a very basic thing but once you have stated some hard core theory just give a **practical example** within the field you are currently conducting your study. Uhmm and the moving into the process that you have followed, so it is keeping **the golden thread** but also making sure that it is related to your detail of…or the details of your topic

P13: DP_semi-struc interv.docx - 13:35 [But how do you put that in wor..] (666:666)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

But **how do you put that in words so that you hit home with the audience, so that it hits home in the best way. It was for me** maybe about a formulation thing or a…yes.

P13: DP_semi-struc interv.docx - 13:55 [they often talk about the gold..] (283:283)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

they often talk about the **golden thread** so that is difficult. And then making sure that you only…yes you only keep it concise enough so that you do **not lose the reader** in all of that, yes.

P13: DP_semi-struc interv.docx - 13:67 [you know I is very important y..] (621:621)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

you know I is **very important** you have to, the reader has to know the path that you are going to follow and then I thought 'okay so how did you do that in your PhD'? Except for **thinking of putting in a content page** or an index page but I do think it is important even when you write an article, **there is a specific structure** that allows the readers to know what to expect and to know where to look for the information that they need.

P13: DP_semi-struc interv.docx - 13:68 [if you think about your extern..] (625:625)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

if you think about your external or your supervisor, you would want them to think that the work that you are doing is well done and they understand where you come from and where you are going with this

P13: DP_semi-struc interv.docx - 13:72 [Yes I think you can, I do thin..] (698:698)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Yes I think you can, I do think you can.

P13: DP_semi-struc interv.docx - 13:73 [for example in my PhD I am lea..] (700:700)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

for example in my PhD I **am learning theorists and you look at the way in which they describe the process of learning**, then the type of words they use tell you

371

something about who they are as a person and the way they are thinking and where they started and where they are at the moment. Uhmm and I can clearly see a different for example between someone's work, like Carl Weber's early versus Marsha Linen who is a current researcher. So yes you do…you do see it and **I think it is the type of words they use, it is the type of construction they use. It coveys their thought processes** that they use about the way in which they see a phenomena

P13: DP_semi-struc interv.docx - 13:81 [When I write I just think of m..] (500:500)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

When I write I just think of my supervisor (laughs) will she be okay with what I have just written. And I think that, that is also where I have you know I have challenged myself a little bit and said ' yes but you know but **who else is going to read this? And why would they be reading it'**?

P13: DP_semi-struc interv.docx - 13:82 [But yes I do think you do have..] (500:500)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

But yes I **do think you do have a specific reader in mind,** someone who is interested in that field, someone who wants to do research, someone who wants to read the results maybe that you got in a South African context and look at it in a different context for example. But often when I write I just think about my supervisor

P13: DP_semi-struc interv.docx - 13:83 [I haven't published many artic..] (502:502)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

I haven't published many articles but the two or three that I have worked on we go and look who is the reader of this article and what exactly so they want and we start our project with that as our goals from the beginning so yes it does influence

P14: DPSG_semi-struc interv.docx - 14:36 [Very important, because the re..] (911:911)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Very important, because the reader needs to know where is this going, where does this fit in, you know? Where does it come from and where is it going? What does it try to achieve? And that structure is very important. That's why every chapter of mine there's a table of content, because you can see without even reading what is in that chapter and **how each link to each** other, obviously you have to read it, but you can see there's that **golden thread** sort of.

P14: DPSG_semi-struc interv.docx - 14:41 [Ja, you can.] (1002:1002)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Ja, you can.

P14: DPSG_semi-struc interv.docx - 14:48 [No, absolutely. I expect my.....] (776:776)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

No, **absolutely. I expect my... the reader I have in mind, it's obviously academics and politicians**. I'd love them to read my thesis.

P15: DS_semi-struc interv.docx - 15:22 [It becomes a little too repeti..] (661:661)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

It becomes a little too repetitive, but ja, no... uh... to keep your reader interested... I, I remember this was a big problem in my Masters year. I like to write and because of that **I can make a sentence into four to five lines..**. and my professor would always be on case that "you are tiring me out, break it up, I want small sentences". **So that would be a big thing to keep the reader engaged with your material, but also to... keep it fresh**, to... what I like here and there in books is when there is a little bit of a debate of two or three various topics, **put out that question**

P15: DS_semi-struc interv.docx - 15:26 [I expect the reader or my supe..] (71:71)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

 I expect the reader or my supervisors to understand that link and sometimes they don't, because I understand it from how I've read everything. So, I find that challenging sometimes and getting a, a **third person to just read** through it and see if they can **follow** it without that background knowledge

P15: DS_semi-struc interv.docx - 15:29 ["irrespective of what people s..] (242:242)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

"irrespective of what people say, keep it simple, don't get too academic, too advanced. You're going to start **losing some of your readers**.

P15: DS_semi-struc interv.docx - 15:36 [And you are who you are and th..] (305:305)   (Super)
Codes: [2 ENABLERS: background(d) - Family: 2 Background] [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

And you are who you are and that is also then brought in from your experiences and your life world in general, but **language is the way that you convey it through to another**.

P15: DS_semi-struc interv.docx - 15:56 [So, yes I think depending on w..] (811:811)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

So, yes I think depending on who your significant authors are, you do pick up certain features that, that is them in their writing.

P15: DS_semi-struc interv.docx - 15:57 [I think yes, but it also depen..] (813:813)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

 I think yes, but it also **depends on how invested the reader is in my topic**. If the **examiner** is just doing it because he needs to mark the paper and he comes across a paper I've written a few years later, chances are he won't put the two and two

373

together, but if someone actually is interested in the topic and either likes or even dislikes my work, later on there will always be certain aspects of me coming through in the work and that should be picked up then

P15: DS_semi-struc interv.docx - 15:66 [My personal voice... other tha..] (901:901)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

My personal voice... other than trying to pull different aspects together, it should still be an objective voice. It's not about my judgement, it's not about leading anywhere, anyone down any kind of way or thinking, **it is my position at that point** and what the reader does with that is up to them..

P15: DS_semi-struc interv.docx - 15:67 [Who's work is as closely linke..] (615:615)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Who's work is as closely linked to my research as I have found in a book in terms of how she approaches the women, how she's asking the questions, the responses that are coming out of her findings. It is really, it, it really is a**... that is a reference book for me in, in how to, to build out my work.**

P15: DS_semi-struc interv.docx - 15:68 [She does it in such a way that..] (617:617)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

She does it in such a way that it's, it's your choice, how you see it, how you go about it, it's your choice.

P16: DSW_semi-struc interv.docx - 16:17 [I know it is not really part o..] (334:334)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

 I know it is not really part of the actual thesis itself but to **bring all those ideas together**, all that information and to write it in such a way or in a **brief and concise way so that somebody else can understand you**.

P16: DSW_semi-struc interv.docx - 16:18 [when it comes to the writing t..] (307:307)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

 when it comes to the writing then you [READER] will see but this is not this person's first language. But then it is that person's voice

P16: DSW_semi-struc interv.docx - 16:32 [Uhmm I must be able to see wha..] (11:11)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Uhmm I must be able to see what the reader {writer} wants to tell me, what actually the argument is

P16: DSW_semi-struc interv.docx - 16:37 [So the structure must be about..] (640:640)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

So the **structure must be about the very, very basics** according to me. So the **reader** must just get that **picture** in his mind, this is how it will look but not go into detail regarding the content.

P16: DSW_semi-struc interv.docx - 16:42 [Uhmm yes I do think so but I d..] (705:705)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Uhmm yes I do think so but I don't think that if …it depends now if you are referring to a general reader I think they will be able to identify and they will not actually know that I have identified it. So they will just maybe work on their feelings or their subjective experience of this written piece. But maybe **a more experienced researcher will be able to consciously identify voice.**

P16: DSW_semi-struc interv.docx - 16:50 [Uhmm to be honest not really, ..] (523:523)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Uhmm to be honest not really, uhmm I have looked at the lot of masters degree dissertations, thesis and at the end it doesn't change policy, it doesn't change the world so at **the end you are the reader**, most probably you are the only person who is going to use that work and nobody else. I know sometimes especially in the natural sciences you can influence the science and discover new things **but in the humanities, most probably you are going to be the only reader of this thesis.**

P16: DSW_semi-struc interv.docx - 16:51 [But if I am writing for anothe..] (527:527)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

But if I am writing for another journal and I know this journal is specifically for instance Jungian studies then I will not explain certain terms because then I will take it for granted that if you are buying or reading this journal then you must know these basic terms for instance

P16: DSW_semi-struc interv.docx - 16:52 [Okay so you see it more as the..] (534:535)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience]
No memos

Okay so you see it more as the editor's requirement and not necessarily the reader's

requirement.

Participant: Yes, yes and especially our field people want something that they can go and use and then that you must also take into consideration and that if after reading this, what will the reader be able to do with this.

Code Family: 3 Abstractness: metaphor

Codes (2): [3 IMPEDIMENTS: abstractness: metaphor(d)] [3 IMPEDIMENTS: abstractness: metaphor(s)]
Quotation(s): 35

_____

P 2: SH_semi-struc interv.docx - 2:1 [I think in any kind of, you kn..] (271:271)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

I think in any kind of, you know, academic or scientific investigation. It is like they say standing on the shoulders of giants and then you build onto that.

P 2: SH_semi-struc interv.docx - 2:2 ["Sometimes I could swallow ano..] (650:650)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

Sometimes I could swallow another person's voice, in other words be a follower of that particular voice, but the ideal is to have, to develop your own voice.

P 2: SH_semi-struc interv.docx - 2:3 [I will have to decide okay, I ..] (665:665)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

I will have to decide okay, I can take this student to that level and this student for what ever reason has a very **faint voice**. In other words it is not possible, it is not really possible for this student to really develop an own voice

P 2: SH_semi-struc interv.docx - 2:4 [obviously look at trying to ge..] (857:857)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

obviously look at trying to get more flesh to the bones, if I can put it that way. If the bones are the mere hard facts, you need to elaborate, but that's then also where interpretation comes in and where the own voice comes in

P 2: SH_semi-struc interv.docx - 2:42 [I will not pass it if there is..] (1190:1190)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

I will not pass it if there is not **a clear voice.** It might be a faint voice, but there must be a voice.

P 3: SL_semi-struc interv.docx - 3:1 [Nobody creates anything new ou..] (472:472)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

Nobody creates anything new out of thin air; so I think it's always, your own ideas always stand on the shoulders of other ideas; so you have to acknowledge that. Your voice becomes the way in which you place these authors

P 3: SL_semi-struc interv.docx - 3:2 [But to me, even if you can wri..] (68:68)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

But to me, even if you can write well – if you **don't have something deep to write about – well then maybe it's still good voice but shallow** voice,

P 4: SM_semi-struc interv.docx - 4:1 ["Well, you have to do a lot of..] (606:606)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

"**Well, you have to do a lot of ass covering in your doctoral thesis that you don't do when you publish from it**". So, I think that you're right in saying that a doctoral student needs to defer to authority more.

P 5: SP_semi-struc interv.docx - 5:1 [APA, which stipulate a more po..] (14:16)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

APA, which stipulate a more positivistic type of approach; with specific rules and regulations as to the layout, the wording, being careful of being gender bias, being politically correct. But they **become overly aware of what not to do, instead of just having the carte blanche of writing what they want to say, and what they think, and what they feel**.

R: Very interesting, that you are put in an almost strait jacket for APA, I didn't realise that.

P: That's a nice metaphor – a strait jacket, for sure.

P 5: SP_semi-struc interv.docx - 5:2 [I call it "academic prostituti..] (233:233)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

 I call it "academic prostitution" – you academically have to prostitute yourself, and sell yourself as well - and that's where your voice comes in.

P 5: SP_semi-struc interv.docx - 5:11 [and then all of a sudden they ..] (196:196)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

 and then all of a sudden they start unpacking their thoughts. I unpack my thoughts, and the puzzle pieces of the box are thrown out, and we start to – if I may use the metaphor: rebuild the puzzle with a new picture - and there is a different picture

P 5: SP_semi-struc interv.docx - 5:20 [a strait jacket] (16:16)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

a strait jacket

P 5: SP_semi-struc interv.docx - 5:55 [It will most likely be a windo..] (817:817)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

It will most likely be a window dressing authorial voice; not the authentic authorial voice.

P 7: SS_semi-struc interv.docx - 7:1 [And I think the main question ..] (687:687)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]

377

No memos

And I think the main question that you have asked right at the early stage should run like a **golden thread** throughout the entire argument.

P 7: SS_semi-struc interv.docx - 7:2 [I think probably in the final ..] (706:706) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

I think probably in the **final stages** where the summary and the recommendations are written, because that is the stage where the **student is forced to stand on his own legs** and not to rely that much on literature

P 8: SSW_semi-struc interv.docx - 8:1 [Otherwise it is merely a compi..] (104:104) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

Otherwise it is merely a compilation of putting things together like building a wall without the cement or the water between; you're just putting the bricks on one another and then with the first push, the first argument, the first question that will be posed to you that brick wall will fall over. So, that is for me the voice

P 8: SSW_semi-struc interv.docx - 8:2 [books in fact are your masks, ..] (695:695) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

books in fact are your masks, "I don't see you, I want to hear your voice, where are you? You have to be in control and... " ja. "Be the master of all of this."

P 8: SSW_semi-struc interv.docx - 8:3 [it is just a summary of... and..] (695:695) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

it is just a summary of... and that is not, that is compilation as you have said. I don't hear the composition, I don't hear the music, I don't see you as the director, I don't hear your voice

P 8: SSW_semi-struc interv.docx - 8:4 ["I don't see you, I want to he..] (695:695) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

"I don't see you, I want to hear your voice, where are you? You have to be in control and... " ja. "Be the master of all of this." They have to... "You have to compose a new piece of music."

P 8: SSW_semi-struc interv.docx - 8:5 [Even if it's just a little squ..] (998:998) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

Even if it's just a little squeak, they really have to come up and we expect it right through they have to even if it's just a paragraph where you can hear them, their little voice, because this is what it's all about.

P 8: SSW_semi-struc interv.docx - 8:6 [That's right, yes. I think it'..] (188:188) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]

378

No memos

That's right, yes. I think it's like with music, I mean you have these people who are natural (unclear), they can just play, they become one with the piano, they become like in research they become one with the study, the text, the content.

P 8: SSW_semi-struc interv.docx - 8:19 [It's like a big orchestra; you..] (102:102) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(s) - Family: 3 Abstractness: metaphor]
No memos

It's like a big **orchestra**; **you are the director** so you have to be able to get them going, getting them to converse with one another, talk to one another, but at the end of the day you have the voice, you are sort of I don't want to say

P10: DH_semi-struc interv.docx - 10:32 [I think it is very, very impor..] (772:772) (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

 I think it is very, very important they should be **made aware** of it. **I mean it is part of servicing,** otherwise we will have a photocopy of other people's work

P12: DM_semi-struc interv.docx - 12:1 [That is the voice, almost robo..] (269:269) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

That is the voice, almost **robot-like. It still is a voice**

P12: DM_semi-struc interv.docx - 12:2 [it's almost like an abstract p..] (269:269) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

 it's almost like an abstract painting versus a beautiful barock or expressionistic painting.

P12: DM_semi-struc interv.docx - 12:33 [at the end of the day you are ..] (552:552) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

at the end of the day you are still the person building the house, you are still the architect

P12: DM_semi-struc interv.docx - 12:38 [in that case your voice is the..] (562:562) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

 in that case your voice is the foundation, your voice is the skeleton and then you fill it up with meat etc. from other people.

P13: DP_semi-struc interv.docx - 13:1 [For me it was almost like a ca..] (431:431) (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

For me it was almost like a **carpet that gets weaved** with other people giving input, you building your input on that then getting input again, you building on that

P13: DP_semi-struc interv.docx - 13:2 [make sure that the person can ..] (526:526)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

make sure that the person can understand what you have written, that there is a **golden thread**

P13: DP_semi-struc interv.docx - 13:3 [they often talk about the gold..] (283:283)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

they often talk about the **golden thread** so that is difficult. And then making sure that you only…yes you only keep it concise enough so that you do **not lose the reader** in all of that, yes

P14: DPSG_semi-struc interv.docx - 14:1 [how each link to each other, o..] (911:911)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

 how each link to each other, obviously you have to read it, but you can see there's that **golden thread** sort of

P15: DS_semi-struc interv.docx - 15:1 [It's somehow... uh... the word..] (773:773)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor] [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

It's somehow... uh... **the words I choose to describe something and how I try and formulate a sentence... uh... it's kind of...** it's become **very automatic, kind of like driving a car**. You know you're doing it, but you're not aware really that you're doing it.

P16: DSW_semi-struc interv.docx - 16:1 [So then you actually use, hope..] (479:479)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

So then you actually use, hopefully not abuse the voices of others then to show your voice, to develop your voice. In other words then you **are standing on their shoulders**.

P16: DSW_semi-struc interv.docx - 16:2 [because if you don't have your..] (770:770)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

because if you don't have your own voice how will then do you convey your unique message, your unique findings. Then it becomes just like a newspaper report

P16: DSW_semi-struc interv.docx - 16:3 [It must be clear, it must be a..] (594:594)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor]
No memos

 It must be **clear**, it must be **aligned**, that is also cliché that **golden thread** must be there.

Code Family: 3 Combination of
Lack of writing experience; background; insufficient reading

_____

HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:54:29

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Created: 2016-05-25 20:17:00 (Super)
Codes (2): [3 IMPEDIMENTS: lack of writing experience(d)] [3 IMPEDIMENTS: lack of writing experience(s)]
Quotation(s): 16

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P 1: SD_semi-struct interv.docx - 1:24 [And they also suffer with lang..] (78:78)   (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

And they also suffer with language – academic writing skills. That is, I think one of our biggest, biggest problems

P 3: SL_semi-struc interv.docx - 3:51 [But then I think for everybody..] (25:25)   (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

 But then I think for everybody doing academic work, academic writing is a problem because – and I sound like an old person now – but **I've never seen a student able to do academic writing, born like that. It's a technique** that you…, some students have more feel for it obviously; and they are more inclined to it; but even your best students have to have supervision and have to learn the skill. Because what happens in your head is that everything is tied together, and you have to set it out linearly. And to manage that is **a major skill that you need to develop over years.** I've never seen…, not even the brightest students are able to do it faultlessly.

P 3: SL_semi-struc interv.docx - 3:55 [our students don't all write t..] (186:186)   (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

our students don't all write that well.

P 4: SM_semi-struc interv.docx - 4:18 [I think it's not something tha..] (211:211)   (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

 I think it's **not something that's taught often.**

P 4: SM_semi-struc interv.docx - 4:48 [getting to actually sitting do..] (39:39)   (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

 getting to actually sitting down and writing. I think they find it easier if they could **spend time more regularly uh to practice** and so on. So I think in my personal experience what, what, what challenges my students is that they don't spend time with it regularly and therefore it's sort of a, it's a foreign language to them.

P 4: SM_semi-struc interv.docx - 4:59 [I'll only reformulate if there..] (334:334)   (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

I'll only reformulate if there's an obvious something to correct or- but most often **I would just highlight something and say reformulate, rethink** whatever.

P 4: SM_semi-struc interv.docx - 4:60 [No, I feel that if it's necess..] (340:340) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

No, I feel that if it's necessary they will go for language editing and that person can fix it.

P 7: SS_semi-struc interv.docx - 7:37 [And if the writing is very pro..] (201:201) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

And if the writing is very problematic; I will take some time and I will comment in detail on the first two pages. And then I will just make a note and say that I will not point out any grammar errors from here onwards; and the formulation is unacceptable and is well below an acceptable level for a PhD or a masters, or whatever the case might be – you either need to get somebody to properly language edit the document, but I can't spend time doing that on your behalf – that is not the way I see my role as a supervisor – to do proper language editing

P 7: SS_semi-struc interv.docx - 7:38 [No, no definitely not. What I ..] (203:203) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

No, no definitely not. What I will do, if I am convinced that the quality is very poor; I will refuse to sign off the thesis or yes; I will refuse to sign of the thesis before submission. Even if the student has already notified administration that he intends to submit; it has happened on two occasions – I refused to sign off the theses because of the poor quality of the grammar in the document. Now I have insisted on language editing before the student could submit. **It's really not my job to do that**

P 7: SS_semi-struc interv.docx - 7:45 [o writing and poor writing – i..] (36:36) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

o writing and poor writing – it has happened on more than one occasion in the past that I had to turn a student away because the student couldn't write properly. And I had to contact the programme manager and say that it's impossible for me to supervise this student because all that I am doing basically, form the morning to the evening is to correct grammar; and it can't continue like this. There is no substance; there is no depth; there is no progress. **The hurdle of an inability to communicate by means of writing** is so significant

P 7: SS_semi-struc interv.docx - 7:51 [I think a very small proportio..] (129:129) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

I think a very small proportion of students; a very very tiny proportion of students do immediately pitch at that level of acceptability in terms of expression; and in terms of scientific articulation

P 7: SS_semi-struc interv.docx - 7:77 [Basic formulation; it is absol..] (381:381) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

Basic formulation; it is absolutely astonishing and a matter of great concern that students cannot write properly. Elementary, grammar issues are not getting any attention. Thy will start a sentence without a capital letter; they don't put a full stop behind a sentence; there's no use of commas; there's no verb in the sentence – it's absolutely

P 7: SS_semi-struc interv.docx - 7:78 [The hurdle of an inability to ..] (36:36) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

The hurdle of an inability to communicate by means of writing is so significant that – and I can think of two cases in the past few years where I had to terminate a student based on an inability to express himself, in a scientific written way.

P 8: SSW_semi-struc interv.docx - 8:41 [It is sometimes even as simple..] (54:54) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

It is sometimes even as simple as writing paragraphs, headings and the heading and the content should match. Very simple things that sometimes I'm quite amazed.

P 8: SSW_semi-struc interv.docx - 8:43 [But for me it's mainly that th..] (58:58) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(s) - Family: 3 Lack of writing experience]
No memos

But for me it's mainly that they, even mother tongue speakers writing in their mother tongue seems to have a problem in getting their thoughts over into a well formulated academic language

P12: DM_semi-struc interv.docx - 12:61 [he writing quality at undergra..] (468:468) (Super)
Codes: [3 IMPEDIMENTS: lack of writing experience(d) - Family: 3 Lack of writing experience]
No memos

he writing quality at undergraduate level is extremely poor so hence there needs to be at some stage before they get to doctorate level, there needs to be some serious training, because they have not experienced, exposure and training in good writing. There needs to be some training on how to write right and if you look at the outset that doctoral students have produced then I'm also concerned about the lack of writing.

Code Family: 3(2) Background

_____

HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:32:32

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Created: 2016-05-25 20:14:15 (Super)
Codes (2): [3 IMPEDIMENTS: background(d)] [3 IMPEDIMENTS: background(s)]
Quotation(s): 5

P 1: SD_semi-struct interv.docx - 1:7 [It develops, that is why I thi..] (180:180)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [3 IMPEDIMENTS: background(s) - Family: 3 Background]
No memos

 It develops, that is why I think it is difficult for young people to have an authorial voice because they might not have all the **experience** yet, in the **field of study**. Because it is such a broad field of study. But I think it develops later on.

P 3: SL_semi-struc interv.docx - 3:18 [Different students battle at d..] (300:300)   (Super)
Codes: [3 IMPEDIMENTS: background(s) - Family: 3 Background]
No memos

Different students battle at different places – some would have… I mean there's also the discussion to the whole thing about **cultural differences** in writing; students writing literature, the conceptualizations. And then, they sort of give me at PhD level what everybody else has said, but no voice, And then I talk to them about voice, then they say but, "No in the French tradition, voice doesn't come through so strongly. We sort of hint poetically at the end what we wanted to say. I haven't figured that out yet, and I've had now two or three students with French backgrounds. The French write…; the English tradition is very direct, and "I think this" and "I disagree with this". The French apparently has a more poetic tradition – where they go about things, and then at the end have a sort of very polite poetic… I'm not yet sure whether I can believe that, but that's…well I've had more than one. There is two students claiming tha

P 5: SP_semi-struc interv.docx - 5:21 [I find that they struggle with..] (95:95)   (Super)
Codes: [3 IMPEDIMENTS: background(s) - Family: 3 Background]
No memos

 I find that they struggle with the acclimatisation or the dovetailing of their academic career or scholarship career with their private life. So for me, a lot of challenges lie in lifestyle adjustments.

P 8: SSW_semi-struc interv.docx - 8:62 [Participant: As I've said I th..] (974:975)   (Super)
Codes: [3 IMPEDIMENTS: background(s) - Family: 3 Background] [3 IMPEDIMENTS: insufficient reading(s) - Family: 3 Insufficient reading]
No memos

Participant: As I've said I think **sometimes it's because they haven't... they don't have the experience,** they are very young still, they have just finished they perhaps did their undergraduate training, the four years then they have worked for a year or two then they did their masters and now like this young colleague coming, she's twenty-three, twenty-four. She is coming to see me this morning and she wants to start with her PhD and one of my questions will be why now? Why not wait? So I usually have a lot of questions: Why do you want to do research now? Why on this topic? Where does it come from? So we reflect usually very much before hand. It very often, especially in social work, their experience is limited, their experience in the field is limited. They haven't read, because that is for me as a teacher, as a scholar, as a social worker name it whatever you have to get it on reading, reading, reading, reading, reading, so that between all this that you can start making your own musi

P15: DS_semi-struc interv.docx - 15:33 [Look I was raised where I coul..] (295:295)   (Super)
Codes: [3 IMPEDIMENTS: background(d) - Family: 3 Background]
No memos

Look I was raised where I couldn't speak a word English till the age of six and then my mom sent me to an English school. It was very challenging and I battled a lot and even coming to UFS in my honours year I sometimes fell a little bit short in where I should have been already, but... I'm the person that, I will work twice as hard to achieve something that someone will work quickly through.

Code Family: 3(3) Insufficient reading

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:48:16

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Created: 2016-05-25 20:16:35 (Super)
Codes (2): [3 IMPEDIMENTS: insufficient reading(d)] [3 IMPEDIMENTS: insufficient reading(s)]
Quotation(s): 7

_____
P 3: SL_semi-struc interv.docx - 3:73 [so I think getting to read wid..] (25:25)   (Super)
Codes: [3 IMPEDIMENTS: insufficient reading(d) - Family: 3 Insufficient reading]
No memos

so I think getting to read widely is a problem

P 6: SPSG_semi-struc interv.docx - 6:52 [And they don't read enough the..] (31:31)   (Super)
Codes: [3 IMPEDIMENTS: insufficient reading(d) - Family: 3 Insufficient reading]
No memos

And they don't read enough they think they can immediately start writing. So I usually tell the students they must read at least three PhD theses on a topic just to get an idea of what is a PhD thesis [Because] before they actually enter into their own topic that they would like to read about and read up on. So they don't read they just want to write immediately, and they don't have a good conceptual framework they think they can go write up what they know and that is not what a PhD is.

P 6: SPSG_semi-struc interv.docx - 6:53 [So they don't grasp the idea t..] (39:39)   (Super)
Codes: [3 IMPEDIMENTS: insufficient reading(d) - Family: 3 Insufficient reading]
No memos

So they don't grasp the idea that they need to start reading first before they start writing.

P 7: SS_semi-struc interv.docx - 7:81 [They haven't done enough readi..] (70:70)   (Super)
Codes: [3 IMPEDIMENTS: insufficient reading(s) - Family: 3 Insufficient reading]
No memos

 They **haven't done enough reading**; and in the process, they skip or they miss certain important arguments in that particular field. So they can't express themselves properly because they are **not familiar with a whole range of arguments in that particular field.**

P 7: SS_semi-struc interv.docx - 7:82 [then I know that he hasn't don..] (70:70) (Super)
Codes: [3 IMPEDIMENTS: insufficient reading(s) - Family: 3 Insufficient reading]
No memos

 then I know that he hasn't done enough reading in that particular field. In other words, it's an ability to capture everything that you have read in that particular field and to summarise that in a paragraph or two or three. It takes a lot of skill in the first instance; but secondly – it takes a lot of reading

P 8: SSW_semi-struc interv.docx - 8:62 [Participant: As I've said I th..] (974:975) (Super)
Codes: [3 IMPEDIMENTS: background(s) - Family: 3 Background] [3 IMPEDIMENTS: insufficient reading(s) - Family: 3 Insufficient reading]
No memos

Participant: As I've said I think **sometimes it's because they haven't... they don't have the experience,** they are very young still, they have just finished they perhaps did their undergraduate training, the four years then they have worked for a year or two then they did their masters and now like this young colleague coming, she's twenty-three, twenty-four. She is coming to see me this morning and she wants to start with her PhD and one of my questions will be why now? Why not wait? So I usually have a lot of questions: Why do you want to do research now? Why on this topic? Where does it come from? So we reflect usually very much before hand. It very often, especially in social work, their experience is limited, their experience in the field is limited. They haven't read, because that is for me as a teacher, as a scholar, as a social worker name it whatever you have to get it on reading, reading, reading, reading, reading, so that between all this that you can start making your own musi

P 8: SSW_semi-struc interv.docx - 8:74 [So it is really about reading] (52:52) (Super)
Codes: [3 IMPEDIMENTS: insufficient reading(s) - Family: 3 Insufficient reading]
No memos

So it is really about reading

Code Family: 3(3) Insufficient reading
Report: 12 quotation(s) for 2 codes

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-27 15:26:29
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Mode: quotation list names and references

Quotation-Filter: All

3 IMPEDIMENTS: plagiarism(d)

3 IMPEDIMENTS: plagiarism(s)

P 3: SL_semi-struc interv.docx - 3:37 [where the line between editing..] (445:445) (Super)
Codes: [3 IMPEDIMENTS: plagiarism(s) - Family: 3 Plagiarism]
No memos

where the line between editing and ghost writing becomes very blurred. Especially in academic work. And where people get degrees because of the quality of editing, and not of their own conceptualization; and that's becoming a real ethical problem.

P 4: SM_semi-struc interv.docx - 4:27 [experienced reader can see imm..] (729:729)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(s) - Family: 3 Plagiarism]
No memos

experienced reader can see immediately she had lifted this sentence from another source, but she doesn't understand it. So, there are no shortcuts in that way.

P 6: SPSG_semi-struc interv.docx - 6:4 [Okay, uhmm...it is important tha..] (122:122)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(s) - Family: 3 Plagiarism]
No memos

Okay, uhmm…it is important that the students must find their voice **– if I am understanding you correctly** - that it is their voice, that is linking up with what I was saying previously that **they just actually copy what they have read and they don't find their own argument in that sense**

P 6: SPSG_semi-struc interv.docx - 6:28 [Because what I do find some of..] (41:41)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(s) - Family: 3 Plagiarism]
No memos

Because what I do find some of them will just copy and paste or just copy what has been written in the books, they don't make sense of it, they don't make meaning of it, they don't internalise is.

P11: DL_Semi-struc interv.docx - 11:32 [Yes the voice that is there is..] (772:772)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

Yes the voice that is there is the source, **I am voicing out what the source is saying.**

P12: DM_semi-struc interv.docx - 12:35 [but if you rely on stealing th..] (552:552)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

but if you rely on stealing the other quotes from people from outside and you use very generic language I think you will definitively lose your own voice

P12: DM_semi-struc interv.docx - 12:36 [Definitely your voice and your..] (558:558)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Definitely your voice and **your voice can be augmented or supported by other voices. Your voice first and foremost otherwise you are just copying someone else's work**

P13: DP_semi-struc interv.docx - 13:50 [Yes I do, my supervisor is als..] (40:40)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

 Yes I do, my supervisor is also very strict on plagiarism. So I think when I am writing I know that that is something that she is probably going to have a look at first. So plagiarism …because also of the fact that I am a lecturer and I know how strict we mark. We look at assignments of our students on second and third year level. I don't think on a PhD level you can afford to make that type of mistake. It is almost like there is no excuse you know

P13: DP_semi-struc interv.docx - 13:51 [And you say that it is really ..] (41:42)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments] [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

 And you say that it is really something that is more of a **problem to second language writers** that they are prone to…
Participant: I do think so because you will sometimes read a sentence in an article for example and it will be so powerful when you read it. But you can't think of the right words or the right construction to say it in an equally powerful way but without plagiarising the author. So sometimes it is as if you don't have enough words to say what the author said.

P13: DP_semi-struc interv.docx - 13:60 [It was things like being able ..] (357:357)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

 It was things like being able to read a text and then putting it in my own words in a way that is summarised and concise and precise without **plagiarising** the author. That is something in the beginning that I struggle a lot with and I

P15: DS_semi-struc interv.docx - 15:17 [they play a very delicate role..] (537:537)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

 they play a very **delicate role with each other**, you cannot just reference someone else's work, it just becomes plagiarism and **you're not bringing anything to the table** of why you're putting it down

P16: DSW_semi-struc interv.docx - 16:20 [maybe this is also a thing I f..] (477:477)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

maybe this is also a thing I find difficult because these days we are so afraid that we are going to commit theft or plagiarism that you tend to refer maybe too much…extensively just to avoid being accused of plagiarism. Uhmm so to get **this relationship in a balanced way is I think also a challenge**. Because you must refer if you only use an idea of a person or even the structure even the structure of a chapter, some headings and then to still get your own voice out gets more difficult.

Code Family: 3 Feedback

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:36:00
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Created: 2016-05-25 20:15:45 (Super)
Codes (2): [3 IMPEDIMENTS: feedback(d)] [3 IMPEDIMENTS: feedback(s)]
Quotation(s): 14

_____
P 1: SD_semi-struct interv.docx - 1:55 [I think it's the responsibilit..] (555:555)   (Super)
Codes: [3 IMPEDIMENTS: feedback(s) - Family: 3 Feedback]
No memos

 I think it's the responsibility of the study leader that is not knowledgeable on that, to also attend and understand the thing. Because how is he going to lead the student later on if the study leader doesn't know.

P 4: SM_semi-struc interv.docx - 4:67 [So, you know, they would have ..] (878:878)   (Super)
Codes: [3 IMPEDIMENTS: feedback(s) - Family: 3 Feedback]
No memos

So, you know, they would have to change their voice to address my criticism, but you know I won't say "well, where is your voice?"

P 4: SM_semi-struc interv.docx - 4:82 [No, when I think of my own sup..] (496:496)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [3 IMPEDIMENTS: feedback(s) - Family: 3 Feedback]
No memos

No, when I think of my own supervision practise I don't think that I say that. I guess I assume that they know that the goal is for them to be expressing their own viewpoint. I guess I would refer more to things like "What is the significance of this?

P 5: SP_semi-struc interv.docx - 5:64 [I do, but one must be so caref..] (414:414)   (Super)
Codes: [2 ENABLERS: feedback(s) - Families (2): 2 Feedback, 2 Instruction] [3 IMPEDIMENTS: feedback(s) - Family: 3 Feedback]
No memos

I do, but one must be so careful, especially with psychologists; we psychologists are very finely wired, and we are very sensitive creatures – I think that's why we are psychologists – we are looking for answers to our own problems. And so I find many times when I sometimes comment, I must be careful on the wording; because some of them take it very personal, and think that I am commenting on them as person. And so I tend to prefer to use more neutral language, and comment just on the academic nature. For example, rather say "elaborate" or " provide an example" **rather than saying "I would like to hear your voice"**

P11: DL_Semi-struc interv.docx - 11:36 [Uhmm my supervisor has not rea..] (817:819)   (Super)
Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

Uhmm my supervisor has **not really discussed with me this issue** further. Because of the…he knows the t**ype of theory that I am doing now that it won't be easy for me to do my voice at this stag**e. Yes as I have said I have not yet completed my writing, yes.
Interviewer: So he has **never encouraged you to use for example sometimes 'I' PROMPTED**
Participant: No

P12: DM_semi-struc interv.docx - 12:57 [No, we never formally discusse..] (421:421)   (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

No, we never formally discussed it

P14: DPSG_semi-struc interv.docx - 14:42 [No, she doesn't, she suppresse..] (1010:1012)   (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

No, she doesn't, she suppresses voice. In my view, because, you know, she would say: "what's the point? This is not related.", but in my view it is related.

Researcher: Okay, so you find it that's a barrier?

Participant: **It's a barrier to scholastic excellence**.

P14: DPSG_semi-struc interv.docx - 14:43 [Well, I just comply otherwise ..] (1014:1014)   (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

Well, I **just comply otherwise she will tell me it's incomplete**

P14: DPSG_semi-struc interv.docx - 14:50 [Yes, she did mention something..] (655:655)   (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

Yes, she did mention something to that effect, that I must have my own voice and she emphasised that.

P14: DPSG_semi-struc interv.docx - 14:51 [No, I received it very well, b..] (657:657)   (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

No, I received it very well, but I had a question to say: "you say I must have my own voice, but when I do this you feel I'm deviating", you know?

P14: DPSG_semi-struc interv.docx - 14:52 [But then she tells me how to....] (661:661)   (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

But then she tells me how to... **she restricts me**

P14: DPSG_semi-struc interv.docx - 14:53 [Ja, what's the argument? What ..] (665:665) (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

 Ja, what's the argument? What are you trying to achieve with this? You know, those kinds of comments.

P15: DS_semi-struc interv.docx - 15:50 [And... uh... he has never give..] (381:381) (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback]
No memos

And... uh... he has never given me a, a reference book or, you know, a language book on how to work...

Code Family: 3 Restraining voice
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:59:59

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Created: 2016-05-25 20:16:49 (Super)
Codes (2): [3 IMPEDIMENTS: restraining voice(d)] [3 IMPEDIMENTS: restraining voice(s)]
Quotation(s): 11

_____
P 1: SD_semi-struct interv.docx - 1:33 [You'll say: "Stop this, you ca..] (788:788) (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [3 IMPEDIMENTS: restraining voice(s) - Family: 3 Restraining voice]
No memos

You'll say: "Stop this, you cannot do this!" because her voice is too strong. Too strong, too strong. Totally.

P 5: SP_semi-struc interv.docx - 5:35 [one again must be careful of t..] (647:647) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(s) - Family: 3 Restraining voice] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

one again must be careful of too much repetition of the "I's" and the "we's"; otherwise it begins to sound *hypotystical* and a bit narcissistic. So I keep bringing them a little bit back to the neutrality; of maybe at times speaking about the researcher. It's a fine balance.

P 6: SPSG_semi-struc interv.docx - 6:17 [I really struggled with him be..] (506:506) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(s) - Family: 3 Restraining voice]
No memos

 I really struggled with him because he only wanted his own voice. He only clearly said this is what I…it was overwhelming in terms of his voice without substantiating evidence. So it was just the other way around. **I had to pull him back again** and tell him but listen you have to use other means or other mechanisms

P12: DM_semi-struc interv.docx - 12:32 [I think the voice of the super..] (550:550) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

I think **the voice of the supervisor and the voice of the language editor should never override the voice of the writer.**

P14: DPSG_semi-struc interv.docx - 14:28 [For me, one shouldn't be dicta..] (148:148) (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

For me, one shouldn't be dictated on what to write and how to write.

P14: DPSG_semi-struc interv.docx - 14:29 [but I believe one should be gi..] (150:150) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

 but I believe one should be given liberty to use their own views and to understand their research the way that they understand it. Not the way somebody expects them to understand it, because then you're being channelled to thinking in a particular way.

P14: DPSG_semi-struc interv.docx - 14:31 [I should be free to think.] (156:156) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

 I should be free to think.

P14: DPSG_semi-struc interv.docx - 14:42 [No, she doesn't, she suppresse..] (1010:1012) (Super)
Codes: [3 IMPEDIMENTS: feedback(d) - Family: 3 Feedback] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

No, she doesn't, she suppresses voice. In my view, because, you know, she would say: "what's the point? This is not related.", but in my view it is related.

Researcher: Okay, so you find it that's a barrier?

Participant: **It's a barrier to scholastic excellence**.

P15: DS_semi-struc interv.docx - 15:7 [but also they do at times have..] (121:121) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

but also they do at times have to temper me in and say "okay, now they don't understand this, this is very presumptuous, this is stereotyping, **I've overstepped** a point and that's where the authoritative voice will come in and **lead me back**.

P15: DS_semi-struc interv.docx - 15:9 [But, on the other side, if you..] (109:109) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

But, on the other side, if you have a **supervisor** that can be quite difficult or is stuck in their way of thinking, they do start **squashing how you**... you don't write for yourself anymore, you write to please the supervisor or the other. And... I think that can be... it's, it's a double sided blade

P15: DS_semi-struc interv.docx - 15:58 [They, they do encourage, but a..] (817:817) (Super)

Codes: [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [2 ENABLERS: symbiosis/symbiont: co-construction(d) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: restraining voice(d) - Family: 3 Restraining voice]
No memos

They, they do encourage, but also they do... taper it in. It's not about your memoirs or your ranting or... it's not about you. **You will bring part of yourself into it, but at the end of the day it's still an academic paper and you're... you can have your say, but keep it to ... a minimum**

Code Family: 3 EAL: specific impediments

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:34:40

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Created: 2016-05-25 20:15:22 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: specific impediments(d)] [3 IMPEDIMENTS: EAL: specific impediments(s)]
Quotation(s): 46

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P 1: SD_semi-struct interv.docx - 1:17 [it is a big problem if it is n..] (387:387)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

 it is a big problem if it is not your mother tongue.

P 1: SD_semi-struct interv.docx - 1:19 [, I think the concepts are not..] (391:391)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

, I think the concepts are not a problem because you can read that, but the ability to express yourself, to bring your own voice clearly to the front, I think might be a problem. Because I find that I sometimes ask the student: **"What exactly do you mean with this**?" And then they tell me what they mean, and then I say: "Why don't you write it like that?"

P 1: SD_semi-struct interv.docx - 1:22 [do you for example fix the lan..] (357:358)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

  do you for example fix the language or do you use track changes?

Participant: **Yes, I do that a lot, especially if you work with people whose English is not their first language**. It is a serious problem.

P 1: SD_semi-struct interv.docx - 1:49 [fix the language or do you use..] (357:358)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

   fix the language or do you use track changes?

Participant: **Yes, I do that a lot, especially if you work with people whose English is not their first language**. It is a serious problem

P 2: SH_semi-struc interv.docx - 2:35 [it could only be in some insta..] (368:368)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]

393

No memos

 it could only be **in some instances it might be a problem to actually express yourself**. I mean, you and I probably... when I write in English I think in English. So for me it's not a problem. To write in Afrikaans or to write in English is not a problem, but you will have people depending on their circumstances, education etc. etc. where it might be a problem.

P 4: SM_semi-struc interv.docx - 4:16 [Yes, I think there is, I think..] (386:386)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

Yes, I think there is, I think the student will display voice and I'll try and sort of run with that with my student. So, they will display voice, but not in a clear way and you know, convincing way.

P 4: SM_semi-struc interv.docx - 4:44 [I think it won't come through ..] (384:384)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

I think it won't come through as clearly if one doesn't have that command, because so, for instance if how we spoke earlier for me it's not only about observations, it's also- **or it's not only about formulations,**

P 4: SM_semi-struc interv.docx - 4:45 [but your reader will struggle ..] (384:384)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

 but your **reader** will struggle to understand your voice.

P 4: SM_semi-struc interv.docx - 4:46 [Your voice won't communicate u..] (384:384)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

 Your voice won't **communicate** unless you have a good command of

P 5: SP_semi-struc interv.docx - 5:28 [So in this sense we are still ..] (533:533)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

So in this sense we are still very much in a traditional positivistic paradigm when it comes to writing up of literature, and we need the backup of previous research. And you cannot comment on it yet, until the end. It's just the psychological style of doing it.

P 5: SP_semi-struc interv.docx - 5:38 [I sometimes struggle. Because ..] (339:339)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

 I sometimes **struggle**. Because it is a voice also that comes from the heart, and form the soul, and that is engraved in a deeper level than just intellect; there is an emotional psychological side to it as well.

P 5: SP_semi-struc interv.docx - 5:39 [It's not just the language. Th..] (341:341)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

It's not just the language. The language is just a barrier.

P 6: SPSG_semi-struc interv.docx - 6:22 [It can be linked uhmm...take mys..] (242:242)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

It can be linked uhmm…take myself for instant not talking now in terms of a supervisor, it is sometimes difficult for me as a not English speaking language person to express myself as strong as I would have liked

P 6: SPSG_semi-struc interv.docx - 6:24 [So I assume with the students ..] (242:242)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

So I assume with the students for PhD it will more or less the same it won't be that easy for them to put forth their authorial voice in that sense if the they don't have the vocabulary or the capacity in that sense.

P 6: SPSG_semi-struc interv.docx - 6:25 [Yes, that is right it is not i..] (246:246)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

Yes, that is right it is not impossible they can do it but they will take a little bit longer to reach their goal yes

P 7: SS_semi-struc interv.docx - 7:47 [But it's a matter unfortunatel..] (246:246)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

But it's a matter unfortunately of inbreeding; if you don't have a proper command of the English language you fall into inbreeding; because you are not accessible for the international community.

P 7: SS_semi-struc interv.docx - 7:48 [And unfortunately you get a fa..] (246:246)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

And unfortunately you get a false perception of the quality of your own work – inevitably; because you only get feedback from those who think like you; who read like you; and who are in your immediate circle, and not of the broader audience.

P 8: SSW_semi-struc interv.docx - 8:37 ["what is it exactly that you w..] (377:377)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

"what is it exactly that you want to say? I can hear your voice, but there's no such way or this is not the way you say it in English" (laughs) "or the way you formulate it in English"

P 8: SSW_semi-struc interv.docx - 8:39 [there's something that one onl..] (377:377)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments]
No memos

395

there's something that one only be really... there's a... sometimes a depth that you have in your language and the way you voice it, but if you don't have a good command of English. I've seen that even with sometimes with my own writing

P10: DH_semi-struc interv.docx - 10:14 [English for example is not my ..] (26:26)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

English for example is not my first language, it is not my mother tongue. Therefore I will say it is the sixth of the languages that I try to speak, so that in itself can be a challenge as far as putting things in my own words

P10: DH_semi-struc interv.docx - 10:15 [Yes, yes when it comes to writ..] (28:28)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Yes, yes when it comes to writing I have this thing that I am thinking of that I want to write it's my own thinking or my own analysis or critique of the sources that I studied or that I used and I want to put this now and critique sometimes it gives me some **challenges to put it in clear English.**

P10: DH_semi-struc interv.docx - 10:40 [Yes, especially, I will say es..] (304:304)   (Super)
Codes: [2 ENABLERS: instruction(d)] [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Yes, especially, I will say especially the people whose English is not their mother tongue. I have also undergone training like for example there is the post graduate school, they have held numerous workshops for us and that was very, very invaluable as far as my study is concerned because it helped me a lot. Yes I attended such **and I think I would recommend my students and other PhD students to attend such**.

P11: DL_Semi-struc interv.docx - 11:17 [he key challenges for me was t..] (130:130)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

he key challenges for me was **the concepts,** the scientific concepts. Breaking them down into simple dictionary words. Some of the words are very complicated, some of the scientific terminology are complicated and not easily understood by you know **second language speaker**. Yes so I am finding it quite important to come up with a…look for a word in the dictionary that can be understood by you know everybody.

P11: DL_Semi-struc interv.docx - 11:20 [Taking the views of the author..] (148:148)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Taking the views of the author, transferring them to the thesis is quite a…it s quite a challenging issue. You know I don't know how…how I can explain this or maybe it has to do with the second language writers.

P12: DM_semi-struc interv.docx - 12:42 [especially if you are like me ..] (9:9)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

especially if you are like me in **a second language,** something that is not your own language. You have to be think very clearly about what you are trying to say and actually express it, **that you actually express what you are trying to say**.

P12: DM_semi-struc interv.docx - 12:45 [I think if you do not have a g..] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

I think if you do not have a good command of English you are going to struggle with your voice,

P12: DM_semi-struc interv.docx - 12:47 [but if you are not a good writ..] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

but if you are not a good writer, you don't have much experience at writing and you are not fluent in English you will struggle to write a good thesis with an authorial voice.

P12: DM_semi-struc interv.docx - 12:49 [I think it is inevitable and t..] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

 I think it is inevitable and the **more pressure there is for people to write in English the bigger the problem will become**. Unless it is addressed at a basic level at school where people learn proper English. The writing on your own, in good English to make yourself understood, to make yourself very clear is going to be difficult if you're not a 100% comfortable with the language.

P12: DM_semi-struc interv.docx - 12:50 [but even though I'm very comfo..] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

but even though I'm very comfortable in English I still struggle to express myself 100% clearly in English. I found often I have to turn around and ask myself "what is it that I am trying to say?" and I will formulate it in Afrikaans

P12: DM_semi-struc interv.docx - 12:52 [So, writing in a second langua..] (75:75)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

So, writing in a second language you have to be very, very careful, also with English your grammar is so much more complicated having... I sometimes struggle specifically with the tenses, the present, the past, the past perfect, the present perfect, especially the perfect tenses they have a tendency to confuse me. So, I have to be very careful, you know, there that's where I in the end will be like on the final polishing of a **language editor**

P13: DP_semi-struc interv.docx - 13:43 [So I do think that…yes to…you ..] (253:253)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

So I do think that…yes to…you at least have to have a **specific vocabulary** so that you can **express yourself in order to have a strong academic voice then**

P13: DP_semi-struc interv.docx - 13:44 [it will be really hard to have..] (255:255) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

it will be really hard to have a good academic voice without proper language knowledge.

P13: DP_semi-struc interv.docx - 13:45 [you never know whether it is f..] (261:261) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

you never know whether it is falling exactly right,

P13: DP_semi-struc interv.docx - 13:46 [I am somewhere in the middle s..] (105:105) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

I am somewhere in the middle sometimes where I know something but I don't know the exact right way of saying that with high impact

P13: DP_semi-struc interv.docx - 13:47 [I am writing my thesis in Engl..] (36:36) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

I am writing my thesis in English which is my second language and it is harder to conceptualise and to express yourself well in a second language.

P13: DP_semi-struc interv.docx - 13:49 [Yes I do feel like sometimes i..] (38:38) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Yes I do feel like sometimes it feels as if I cannot say what I want to say spot on, you know you say it but is not as clear or it is not as concise or it is not as powerful as you would have probably done in your mother tongue.

P13: DP_semi-struc interv.docx - 13:51 [And you say that it is really ..] (41:42) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments] [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism]
No memos

And you say that it is really something that is more of a **problem to second language writers** that they are prone to…
Participant: I do think so because you will sometimes read a sentence in an article for example and it will be so powerful when you read it. But you can't think of the right words or the right construction to say it in an equally powerful way but without plagiarising the author. So sometimes it is as if you don't have enough words to say what the author said.

P13: DP_semi-struc interv.docx - 13:52 [Uhmm and yes and I would think..] (44:44) (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Uhmm and yes and I would think ….I have never measured but I would think that I remember less when I read in English compared to when I real in Afrikaans

P13: DP_semi-struc interv.docx - 13:53 [But I would think that I am pr..] (44:44) (Super)

Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

But I would think that I am probably reading a little bit slower in English than in Afrikaans and maybe it is not even reading speed but also maybe comprehending what you are reading and making sure that you really understand what you are reading.

P13: DP_semi-struc interv.docx - 13:54 [Because maybe because I am str..] (281:281)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Because maybe because I am **struggling with the language,** maybe because I am worried that some of the meaning will just completely fade away

P13: DP_semi-struc interv.docx - 13:56 [it is not always that easy to ..] (283:283)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

it is not always that easy to get the new uhmm…you sometimes had that in mind when you started the study but to get it into writing so that it makes from the perspectives that you have considered

P13: DP_semi-struc interv.docx - 13:85 [would think that second langua..] (354:354)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

would think that second language writers might need more instructions than first language writers

P16: DSW_semi-struc interv.docx - 16:27 [Yes definitely I think if you ..] (303:303)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Yes definitely I think if you are not writing in your mother tongue you will immediately…**someone else** will immediately pick it up.

P16: DSW_semi-struc interv.docx - 16:28 [So by not writing your mother ..] (303:303)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice] [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

 So by not writing your mother tongue I think you impair your voice. You know what to say but it does not come out always in the best way. Even if you went to a language editor then the…technically the language will be correct 'he is' 'you are' but that idiomatic expression it is not there and I think it hinders then your voice. So you can just then actually show the mere fact that something is missing, if you are writing your second language.

P16: DSW_semi-struc interv.docx - 16:29 [Yes language, but a lot of peo..] (307:307)   (Super)
Codes: [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

Yes language, but a lot of people I believe they are able to express themselves very well in another language verbally but when it comes to the writing then you

[READER] will see but this is not this person's first language. But then it is that person's voice. So the voice is there but the person cannot develop it to the fullest

Code Family: 3 EAL: translation practices

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:35:26

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Created: 2016-05-25 20:15:34 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: translation practices(d)] [3 IMPEDIMENTS: EAL: translation practices(s)]
Quotation(s): 9

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P 6: SPSG_semi-struc interv.docx - 6:23 [So therefor I write sometimes ..] (242:242)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(s) - Family: 3 EAL: translation practices]
No memos

So therefor I write sometimes articles in Afrikaans then let it be translated. So then it makes it easier for me to express myself in my own language

P 9: DD_semi-struc interv.docx - 9:38 [es, ja I do think so, every la..] (257:257)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

es, ja I do think so, every language has even got its own way of describing and formulating things and obviously you can take it and translate it and I think then you would still be able to maintain the essence of what you have written

P11: DL_Semi-struc interv.docx - 11:19 [when you are reading you are n..] (132:132)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

when you are reading you are **not thinking in the first language**, you are thinking in your mother tongue language. So everything that you are reading in your mind is instantaneously **translating**. So sometimes the translation is not accurate as you want it to be. You have to go to the dictionary and find out the meanings of these words, yes. So that is quite challenging.

P12: DM_semi-struc interv.docx - 12:43 [If you speak you have to be ca..] (9:9)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

If you speak you have to be careful that it does not get lost in **translation**, that you get it right in another language.

P12: DM_semi-struc interv.docx - 12:46 [if you compare it to a Chinese..] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

if you compare it to a Chinese product manual written by a **translator that is translated from Chinese into English.** You read it, it's a very unique voice, it's probably an authorial voice, because they know about the product from the writer, but you read it the English is hysterical. It can be very funny, because a lot of things get lost in translation. It's very, very difficult.

400

P12: DM_semi-struc interv.docx - 12:51 [I found often I have to turn a..] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

I found often I have to turn around and ask myself "what is it that I am trying to say?" and I will formulate it in Afrikaans, I will go to a dictionary, I look up a couple of different words. I will then go to the English **in such a way to keep the English translation that works. To find the word that matches exactly what I'm trying to say, what I'm thinking of**.

P13: DP_semi-struc interv.docx - 13:40 [I don't know if I look at the ..] (257:257)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

 I don't know if I look at the books that have been…that I read in English and it has been translated into Afrikaans you often loose subtle meaning which for me then is losing the voice of the author, so yes

P13: DP_semi-struc interv.docx - 13:65 [So I will often find that I wi..] (36:36)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

So I will often find that I will read an English article and kind of translate it into Afrikaans for myself and I **have to retranslate it back into a type of English to avoid plagiarism and so forth**. So that is something I did catch myself doing which of course having mentioned the time problem is of course a problem when you are writing because you kind of waste your own time by doing that. Yet you find that if you don't do it you can't conceptualise the true meaning of what was written in the article.

P15: DS_semi-struc interv.docx - 15:34 [Every now and again, even tran..] (295:295)   (Super)
Codes: [3 IMPEDIMENTS: EAL: translation practices(d) - Family: 3 EAL: translation practices]
No memos

 Every now and again, even translating something from your home tongue to the, the language that you need to present in can then aid you in, like I would have problems formulating something in English and then I'd sit and I'd talk to my mom and then we'd put it in German and then from there we then work it backwards into English, because the, my English would have then been too... uh then too basic... than what I was supposed to bring out.

Code Family: 3 EAL: language: voice

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 08:33:59
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Created: 2016-05-25 20:15:07 (Super)
Codes (2): [3 IMPEDIMENTS: EAL: language: voice(d)] [3 IMPEDIMENTS: EAL: language: voice(s)]
Quotation(s): 39

_____
P 1: SD_semi-struct interv.docx - 1:16 [Definitely so. Especially if y..] (387:387)   (Super)

Definitely so. Especially if you do not write in your mother tongue. If you've got to write in English then it is a big problem if it is not your mother tongue.

To get your own voice, in "not your mother tongue", I think is more difficult than when you write in your mother tongue.

 So, thus far it has not been an issue, because my Afrikaans speaking people wrote in Afrikaans and English speaking people wrote in English

It will definitely as far as I'm concerned, it will have a negative impact on postgraduate work if students are going to be forced to write in a second language.

I would say **as long as writing in theses is required, yes**. I mean you could, may not have a good command of written English, but you can speak very well. So I you put them in front of a video recorder and you record their PhD or allow them to record it, they may make a really good presentation. But that's another ball game; so to me I can't see, **I think language and conceptualization goes together unfortunately**

although **not an academic language feel**; and if you don't have at least a feel for language, how do you build, or what do you build on if you don't have that basis. I think I grew up with quite a natural feel for language, and **I still found it difficult to write academically**. I mean, my first works came back with red all over. So if you don't have that, how do you write – I don't know. And then you think…, I know of people that are senior professors, and if you see their work – they basically are saved by editors.

but your **reader** will struggle to understand your voice. Your voice won't **communicate** unless you have a good command of English.

P 5: SP_semi-struc interv.docx - 5:37 [I think it makes a huge differ..] (339:339) (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

I think it makes a huge difference if you are good at your language or the language that you are writing your research in. **I find that the Afrikaans speaking students –** including myself, when I want to publish and I want to have more of my authorial voice

P 7: SS_semi-struc interv.docx - 7:39 [But as I have said earlier: so..] (203:203) (Super)
Codes: [2 ENABLERS: symbiosis/symbiont: co-construction(s) - Family: 2 Symbiosis/symbiont:co-construction] [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

But as I have said earlier: sometimes it happened that the level or the quality of the **language** is so poor that you can't even get to that higher level of supervision.

P 7: SS_semi-struc interv.docx - 7:41 [Yes, and I think unfortunately..] (244:244) (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

Yes, and I think unfortunately that there is a strong correlation between the two; and the reason being the fact that: if you want to be competitive you need to be able to converse fluently in English. Especially in the academic environment: if you publish continuously only in Afrikaans journals, nobody is going to take you seriously – that is unfortunately a reality.

P 7: SS_semi-struc interv.docx - 7:43 [I know for instance when I get..] (248:248) (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

I know for instance when I get a student; **95% of my students do not have English as first language.** But there's a difference between having English as a first language, and not being able to properly express yourself; I think the two are mutually exclusive.

P 7: SS_semi-struc interv.docx - 7:46 [I think it's the way that the ..] (68:68) (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

I think it's **the way that the student is able to express himself**

P 8: SSW_semi-struc interv.docx - 8:36 [No I think you can have a voic..] (377:377) (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

No I think you can have a voice, but it's going to be very difficult to put it out there in writing if you don't have a good command of English

P 8: SSW_semi-struc interv.docx - 8:38 [It is definitely a barrier. Th..] (381:381) (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(s) - Family: 3 EAL: language: voice]
No memos

It is **definitely a barrier**. There's no... I mean **not even two thoughts about that.**

P 9: DD_semi-struc interv.docx - 9:37 [I think a good command of Engl..] (255:255)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

 I think a good command of English is rather important, if I was writing in Afrikaans I wonder if I would have had the same sort of authorial voice. Because this is my **language that I am comfortable in and I am very certain about what my words mean when I say them**

P 9: DD_semi-struc interv.docx - 9:39 [But I would find it difficult ..] (257:257)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

But **I would find it difficult to write with the same sort of authority in a second or a third language**.

P 9: DD_semi-struc interv.docx - 9:40 [I think the lack of command of..] (259:259)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

I think the lack of command of English would be a barrier, you do need good command of your language. **Your way of thinking is influenced by your language which is your mother tongue**

P 9: DD_semi-struc interv.docx - 9:41 [And you might be able to say s..] (259:259)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

And you might be able to say sit and say yes I can see what the person is saying but **it doesn't come across with the same conviction. Uhmmm yes I think a good command of English is necessary**

P10: DH_semi-struc interv.docx - 10:10 [Well I think the authorial voi..] (194:194)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

Well I think **the authorial voice is dependent on the command of English** that is….that is my belief.

P10: DH_semi-struc interv.docx - 10:11 [but yes authorial voice depend..] (194:194)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

but yes authorial voice depends on the command of English.

P10: DH_semi-struc interv.docx - 10:13 [English for example is not my ..] (26:26)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

English for example is not my first language, it is not my mother tongue. Therefore I will say it is the sixth of the languages that I try to speak

P11: DL_Semi-struc interv.docx - 11:18 [Yes there is an additional bar..] (132:132)   (Super)

Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

Yes there is an additional barrier, because you see when you are writing…when you are reading you are **not thinking in the first language**, you are thinking in your mother tongue language

P11: DL_Semi-struc interv.docx - 11:21 [I think both, you don't need a..] (323:323)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

I think both, you don't need a good command of English and also to understand your work well. Yes because you know in order for you to have that authorial voice.

P11: DL_Semi-struc interv.docx - 11:22 [English second language? No no..] (325:325)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

English second language? **No not really if one knows what he is doing, if one knows his field very well I think you know the voice can…is not impeded by that**.

P12: DM_semi-struc interv.docx - 12:41 [I will write something and the..] (9:9)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

 I will write something and then I will have difficulty expressing myself, I can't find the right words or so, then I would stop and first think and ask myself "what am I trying to say?" especially if you are like me in **a second language,** something that is not your own language

P12: DM_semi-struc interv.docx - 12:44 [It is linked to your language...] (360:360)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

It is linked to your language. **I think if you do not have a good command of English you are going to struggle with your voice**

P13: DP_semi-struc interv.docx - 13:11 [Uhm yet you can't have a voice..] (99:99)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

Uhm yet you **can't have a voice without language so if you don't …if you don't put what you think into language then you will not have a voice** even though you have very good ideas academically speaking. **So if you don't have a good language too you won't ever have an author voice even though you might have the cognitive capacity for that**.

P13: DP_semi-struc interv.docx - 13:14 [And for myself I think as a se..] (105:105)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

 And for myself I think as a second language user I am somewhere in the middle sometimes where I know something but I don't know the exact right way of saying that with high impact

P13: DP_semi-struc interv.docx - 13:15 [I do think so yes, they are ve..] (108:108)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

 I do think so yes, they are very close for me or very similar in aspects.

P13: DP_semi-struc interv.docx - 13:38 [I think uhmm it will be academ..] (253:253)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

 I think uhmm it will be **academically speaking, I think it will be hard to have a good authorial voice if you are not good in English.** So I do think that…yes to…you at least have to have a **specific vocabulary** so that you can **express yourself in order to have a strong academic voice then**.

P13: DP_semi-struc interv.docx - 13:39 [but academically speaking I th..] (255:255)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

but academically speaking I think that it will be really hard to have a good academic voice without proper language knowledge.

P13: DP_semi-struc interv.docx - 13:41 [Yes and once you have expresse..] (261:261)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

Yes and once you have **expressed it you never know whether it is falling exactly right, you know it is like you can't evaluate** it as well as you could have your Afrikaans.

P14: DPSG_semi-struc interv.docx - 14:25 [Absolutely, the more you have ..] (529:529)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

Absolutely, the more you have a good command of English, the better you're able to... it has a huge impact on your authorial voice, because it allows you to state facts more accurately with more power, so to speak, with more emphasis and accuracy, more directly, because sometimes one wants to express themselves, but if you don't have good command of language you struggle to make a point.

P15: DS_semi-struc interv.docx - 15:35 [and now they're trying to link..] (297:299)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

 and now they're trying to link it to a language- like a word or language based sentence that will reflect accurately to another what they're feeling. So I think it can, it is a little bit... withdrawn... I wouldn't say completely independent, because they have to be **linked**...
 Researcher: Ja...
Participant: But I do believe that... **language gives you voice**.

P16: DSW_semi-struc interv.docx - 16:19 [but when it comes to the writi..] (307:307)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]

No memos

but when it comes to the writing then you [READER] will see but this is not this person's first language. But then it is that person's voice. So the voice is there but the person cannot develop it to the fullest

P16: DSW_semi-struc interv.docx - 16:28 [So by not writing your mother ..] (303:303)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice] [3 IMPEDIMENTS: EAL: specific impediments(d) - Family: 3 EAL: specific impediments]
No memos

 So by not writing your mother tongue I think you impair your voice. You know what to say but it does not come out always in the best way. Even if you went to a language editor then the…technically the language will be correct 'he is' 'you are' but that idiomatic expression it is not there and I think it hinders then your voice. So you can just then actually show the mere fact that something is missing, if you are writing your second language.

P16: DSW_semi-struc interv.docx - 16:30 [So by not writing your mother ..] (303:303)   (Super)
Codes: [3 IMPEDIMENTS: EAL: language: voice(d) - Family: 3 EAL: language: voice]
No memos

So by not writing your mother tongue I think you impair your voice.

Code Family: 4 Uncertainty

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HU: Voice analysis PhD
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Date/Time: 2016-06-06 09:20:13

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Created: 2016-05-25 20:17:47 (Super)
Codes (2):[4 VOICE CONSTRUCT: uncertainty(d)] [4 VOICE CONSTRUCT: uncertainty(s)]
Quotation(s): 19

_____
P 1: SD_semi-struct interv.docx - 1:1 [Meaning the "I"?] (109:109)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

Meaning the "I"?

P 1: SD_semi-struct interv.docx - 1:2 [Do I understand you correctly,..] (115:115)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

Do I understand you correctly, that the voice is of a specific author?

P 3: SL_semi-struc interv.docx - 3:3 [I've never thought about the d..] (64:64)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

I've never thought about the difference between style

P 3: SL_semi-struc interv.docx - 3:4 [I'm not sure if I am right] (64:64)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

I'm not sure if I am right

P 4: SM_semi-struc interv.docx - 4:2 [So, yes, it's difficult to sor..] (102:102)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

So, yes, it's difficult to sort of think of a definition of what authorial voice is and because sort of the term that, that pops up with me is style

P 5: SP_semi-struc interv.docx - 5:3 [It's a good question, and I've..] (151:151)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

It's a good question, and I've been struggling with that myself to try and find the finer answers in terms of differences between the two.

P 6: SPSG_semi-struc interv.docx - 6:1 [Okay, uhmm...it is important tha..] (122:122)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

Okay, uhmm…it is important that the students must find their voice **– if I am understanding you correctly** - that it is their voice,

P 7: SS_semi-struc interv.docx - 7:3 [This is really a difficult one..] (66:66)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

This is really a difficult one

P 8: SSW_semi-struc interv.docx - 8:7 [I don't know what to say, is i..] (186:186)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(s) - Family: 4 Uncertainty]
No memos

I don't know what to say, is it a skill? Is it a talent? What is it?

P 9: DD_semi-struc interv.docx - 9:1 [Uhm isn't the voice that you w..] (101:101)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Uhm isn't the voice that you write with connected with your pattern of thinking?

P10: DH_semi-struc interv.docx - 10:1 [Okay uhmm... I think when you ta..] (52:52)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Okay uhmm**… I think when you talk about the voice**, you are referring to the **author's voice.**

P11: DL_Semi-struc interv.docx - 11:1 [Alet can you before we continu..] (6:6)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Alet can you before we continue **can you explain to me what do you mean by authorial voice**

P13: DP_semi-struc interv.docx - 13:4 [maybe I haven't considered it ..] (101:101)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

maybe I haven't considered it so much

P13: DP_semi-struc interv.docx - 13:5 [So probably for me that would ..] (99:99)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

So probably for me that would be the expression of the voice.

P13: DP_semi-struc interv.docx - 13:6 [Well when I read the first tim..] (99:99)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Well when I read the first time I thought wow 'I am not a writer I don't think I will ever have voice'.

P14: DPSG_semi-struc interv.docx - 14:2 [Well, look then I think my def..] (240:240)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Well, look then I think **my definition or my own understanding of voice is different from the way voice is actually understood**

P14: DPSG_semi-struc interv.docx - 14:4 [Well look, generally voice is ..] (244:244)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style] [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Well look, generally voice is perceived to be style, but for me when it comes to writing a thesis, voice is a person's position.

P15: DS_semi-struc interv.docx - 15:2 [Uh... from a PhD perspective n..] (105:105)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Uh... from a PhD perspective now?

P16: DSW_semi-struc interv.docx - 16:4 [Uhm what do you mean by author..] (122:122)   (Super)
Codes: [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Uhm what do you mean by authorial voice?

Code Family: 4 Expressivist
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File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 09:16:31
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Created: 2016-05-25 20:18:10 (Super)
Codes (2): [4 VOICE CONSTRUCT: expressivist(d)] [4 VOICE CONSTRUCT: expressivist(s)]

Quotation(s): 50

_____

P 1: SD_semi-struct interv.docx - 1:4 [I can hear his voice.] (117:117)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

 I can hear his voice.

P 1: SD_semi-struct interv.docx - 1:11 [No, no I don't think so, I thi..] (764:764)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

 No, no I don't think so, I think it's just, I think it happens.

P 1: SD_semi-struct interv.docx - 1:30 [I think it comes natural; even..] (766:766)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

 I think it comes natural; even in the natural sciences – if you're a medical person studying medicine, I think the world that you live in, the academic world, already gives you that voice of authority. Or whether you are a natural sciences or a…; in the type of field I think that is a natural voice, **I think it is inherent**

P 2: SH_semi-struc interv.docx - 2:15 [it's more to do with personali..] (226:226)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

 it's more to do with personality than with anything else.

P 2: SH_semi-struc interv.docx - 2:16 [It's a very personal matter. S..] (223:223)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

It's a very personal matter. Some p-... and it has to as far as I'm concerned, it has to deal with the personality of the student.

P 3: SL_semi-struc interv.docx - 3:49 [but there's a language feel, a..] (256:256)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

but there's a language feel, although **not an academic language feel**; and if you don't have at least a feel for language, how do you build, or what do you build on if you don't have that basis. I think I grew up with quite a natural feel for language, and **I still found it difficult to write academically**. I mean, my first works came back with red all over. So if you don't have that, how do you write – I don't know

P 4: SM_semi-struc interv.docx - 4:7 [what you observe is sort of co..] (114:114)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

 what **you observe is sort of connected to who you are as a person**. So, it's that there's an aspect of personality that comes to the fore.

P 4: SM_semi-struc interv.docx - 4:11 [It's kind of a personal style...] (109:109)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

It's kind of a personal style.

P 4: SM_semi-struc interv.docx - 4:12 [No I think everyone has a voic..] (384:384)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

No I think everyone has a voice. **I think it won't come through as clearly if one doesn't have that command**

P 4: SM_semi-struc interv.docx - 4:14 [So, I think there's some aspec..] (384:384)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

So, I think there's some aspects of voice that are there anyway

P 4: SM_semi-struc interv.docx - 4:19 [it has to develop spontaneousl..] (213:213)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

it has to develop spontaneously and I also think that for my students, I mean I, I think it's just something that's- it's there anyway.

P 4: SM_semi-struc interv.docx - 4:65 [well, as I said earlier I thin..] (859:859)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

well, as I said earlier I think that everyone has a voice. It must just come to the fore more.

P 5: SP_semi-struc interv.docx - 5:24 [But prior to that, what I alwa..] (97:97)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

But prior to that, what I always want to also hear in my last chapter – usually in my type of research in psychobiography, is to hear their voice. That's where I want to hear what they have made from all of this.

P 5: SP_semi-struc interv.docx - 5:50 [Is it genetically just there; ..] (811:811)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

 Is it genetically just there; is it intuitively there; is it personality wise there? I'm not sure; I think it will be interesting to do research to see if there is some form of relationship between the **authorial voice and emotional intelligence. I find that my students who are emotionally more intelligent – the EQ; they tend to have more of the authorial voice. Those who are traditionally having the high IQ, they want to fall back on patterns and rhythms and themes – the whole positivism; and there's less of their authorial voice**. So yes I **think emotional intelligence and authorial voice go hand in hand.** And there **must be a sense of intuition** – a trust of the gut feeling – in students as well to go this route.

P 5: SP_semi-struc interv.docx - 5:52 [But I still think the capacity..] (813:813)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]

411

No memos

But I still think the capacity to awaken, is something I think relates to emotional intelligence; and personality traits such as a type of intuitive – let's call it personas.

P 5: SP_semi-struc interv.docx - 5:53 [So that's why I think it has t..] (813:813)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

So that's why I think it has to be there before it can be awakened; I don't think it can be taught from scratch.

P 5: SP_semi-struc interv.docx - 5:57 [The others would have it; most..] (817:817)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

The others would have it; most likely you will be able to give them some form of skill; but I don't think, I don't know of the authenticity thereof, and the emotional insight into what they are actually saying is going to be there. **It will most likely be a window dressing authorial voice; not the authentic authorial voice.**

P 6: SPSG_semi-struc interv.docx - 6:9 [Uhm …it depends on your studen..] (154:154)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

Uhm …it depends on your students, if you have a strong students that actually knows exactly what he is doing and has got a lot of reading that has been done and listens to and reads a lot, that will come more spontaneous. Than other students you have to **emphasise** that specific voice all the time because it doesn't come naturally they have to work on it, they have to focus on it actually to bring it about. So it depends on the quality of the student, for some it might happen easier than for others.

P 8: SSW_semi-struc interv.docx - 8:13 [You do get that, but with some..] (184:184)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

You do get that, but with some PhD candidates it just happens. I have students like that, it simply happens; it is there all the time

P 8: SSW_semi-struc interv.docx - 8:15 [Ja, I think they just have thi..] (186:186)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

Ja, I think they just have this natural thing within themselves. It's like having people who are writers, who write for a living. I don't know what to say, is it a skill? Is it a talent?

P 8: SSW_semi-struc interv.docx - 8:16 [Some people are just able to b..] (186:186)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

Some people are just able to be or are more able to put out what is... and it's not only a cognitive process, that is to me the most strangest of all, it's not only a cognitive process. It's more; it's something from the gut almost. I don't know how to put it.

P 8: SSW_semi-struc interv.docx - 8:18 [No, I think it is important to..] (102:102)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content] [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

No, I think it is important to have a voice, but again that **voice is not a sort of a personal opinion.** For me it must be imbedded within the discipline and in the basics of the discipline

P 8: SSW_semi-struc interv.docx - 8:22 [He has his voice. But that onl..] (932:932)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

He has his voice. But that only.... also it is part of his personality, of his temperament

P 8: SSW_semi-struc interv.docx - 8:56 [No I don't think that I really..] (959:959)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice] [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

No I don't think that I really think much about that in a very cognitive, deciding, before hand. It just sort of... it happens.

P 9: DD_semi-struc interv.docx - 9:5 [I am not a big follower of aca..] (93:93)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 I am not a big follower of academic writing. Look your referencing must be right, but I think if I maybe so bold as to say **many academics write with such an authorial [voice] that it loses its heart.** And that **you are sounding clever** but sometimes you read the whole paragraph and want to know; what did they just…why? What did they just say? I don't think one must try to be too smart

P 9: DD_semi-struc interv.docx - 9:8 [you see like I've said it is n..] (109:109)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

you see like I've **said it is not something I think about I just write**

P 9: DD_semi-struc interv.docx - 9:10 [Uhmm absolutely I do think so...] (134:134)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

Uhmm absolutely I do think so. Now I don't think…it is something a person when you are starting out should try and be aware of but I don't think you should sit down and decide how…what is my voice?

P 9: DD_semi-struc interv.docx - 9:11 [And I feel if you feel passion..] (140:140)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

And I feel **if you feel passionate about what you are writing, you will have your own voice**.

P 9: DD_semi-struc interv.docx - 9:17 [No, no I don't think so. I thi..] (773:773)   (Super)

Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice] [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 No, no I don't think so. I think it comes from your passion or connection with you topic. And perhaps the **kind of person you are** just **some people would more naturall**y write more with a dictatorial style, whereas another person who prefers engaging would write with a different style. I do think it has something to do with the kind of person that you are.

P 9: DD_semi-struc interv.docx - 9:18 [I think it is the personality ..] (775:775)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 I think it is the **personality type that you are**

P 9: DD_semi-struc interv.docx - 9:35 [it's...something you just do and..] (604:604)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 it's…**something you just do and you don't think about** it

P11: DL_Semi-struc interv.docx - 11:5 [Uhmm I think each one of us do..] (196:196)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 Uhmm I think **each one of us do have a personal voice in writing.**

P12: DM_semi-struc interv.docx - 12:26 [Oh, but you have to write much..] (75:75)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Oh, but you **have to write much more expressively use much more in your own voice**, much more **in a narrative style and in the first person**

P13: DP_semi-struc interv.docx - 13:33 [I have to be honest I don't th..] (664:664)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 I have to be honest I don't think ever when I have written I have thought about this voice and putting this voice on paper

P14: DPSG_semi-struc interv.docx - 14:6 [Because for me I can write wit..] (394:394)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

Because for me I can write with a lot of voice and emphasis on my position without necessarily consulting, based on my own experience. **So, for voice it's more about what a person experiences**.

P14: DPSG_semi-struc interv.docx - 14:7 [that's why I'm saying experien..] (400:400)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

that's why I'm saying experience is everything. **It's not everything, but it accounts for the majority of a person's voice**, but obviously we are talking about writing so

P14: DPSG_semi-struc interv.docx - 14:10 [but at the end of the day ever..] (214:214)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

but at the end of the day everybody has got preconceived opinions based on your experiences and beliefs. So for me a voice will always be influenced by your beliefs, regardless of the findings

P14: DPSG_semi-struc interv.docx - 14:11 [So that a person's voice will ..] (214:214)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

So that **a person's voice will always come out and it's always influenced by that person's beliefs**.

P14: DPSG_semi-struc interv.docx - 14:12 [It's one's position, meaning o..] (226:226)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 It's one's position, meaning one's beliefs.

P14: DPSG_semi-struc interv.docx - 14:18 [You see the shade of my voice ..] (931:931)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

You see the shade of my voice has changed, but the voice is still there, but maybe the tone is different. It's because you can still make the same statement and send out the very same message by just changing the tone of the voice; make it more partible.

P14: DPSG_semi-struc interv.docx - 14:40 [the same author on different a..] (954:954)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

the **same author on different articles and I can see there's this particular voice and style.**

P15: DS_semi-struc interv.docx - 15:8 [You can't not have a voice and..] (109:109)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 You can't not have a voice and write. **We are not blank slates**. **So, you will always have fissions of yourself through your research**

P15: DS_semi-struc interv.docx - 15:12 [Even just a word choice alread..] (115:115)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

Even just a word choice already reflects me, because I might say presented and someone would say showed. So... I do believe it's**, it's kind of like a fingerprint.** You do leave fissions of yourself in your work.

P15: DS_semi-struc interv.docx - 15:13 [I think it is part of who you ..] (117:117)   (Super)

Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

I think **it is part of who you are**

P15: DS_semi-struc interv.docx - 15:54 [It's like a[n un]conscious flo..] (769:769)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

It's like a[n un]conscious flow that comes through and I don't, I don't think about... how academically or simplistically I'm writing anymore.

P16: DSW_semi-struc interv.docx - 16:5 [Yes and I think it gives you t..] (124:124)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

Yes and I think it gives you that **uniqueness** that I have just mentioned. Because if you do not have your own academic voice then your work is not unique.

P16: DSW_semi-struc interv.docx - 16:10 [I will present my uniqueness a..] (141:141)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 I will present my **uniqueness also in a unique way**.

P16: DSW_semi-struc interv.docx - 16:45 [but I also believe that some p..] (751:751)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

but I also believe that **some people have a natural** uhmm

Code Family: 4 Constructivist approach to knowledge
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 09:15:48
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Created: 2016-05-25 20:38:00 (Super)
Codes (2): [4 VOICE CONSTRUCT: constructivist approach to knowledge(d)] [4 VOICE CONSTRUCT: construtivist approach to knowledge(s)]
Quotation(s): 17
_____
P 1: SD_semi-struct interv.docx - 1:48 [I try to be very objective. Th..] (210:210)   (Super)
Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

I try to be very objective. There is a bit of a contradiction to it: I think in hard sciences this is very valid, and you've got to triangulate your studies – make sure that you stay objective. I think in **our field of study**, because we are interpreting quite a lot – this is what we do, we **interpret**, and we **analyse**, and we **use our opinions** when we produce plays, when we write plays or whatever - I think it becomes a bit difficult. Also depending on, I agree with "I think", "therefore" and "in my opinion" is not necessary, but I think your voice can come through without that,

416

P 3: SL_semi-struc interv.docx - 3:74 [I wouldn't say that I am on th..] (161:161) (Super)
Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

I wouldn't say that I am on the total opposite of that view, because I know you get people who work in auto-ethnographies and these kind of things are extremely personal, so I don't think I'm at that level; but to me it's not even a question anymore – **we know little knowledge is subjective so why would we want to create a text that seems not subjective**. And I think the **way in which you rhetorically position yourself is exactly voice; by not acknowledging yourself as part of this, you're creating this kind of distant authorial voice**; creating the illusion of the rhetorical, or **creating the illusion that this is objective**

P 4: SM_semi-struc interv.docx - 4:84 [as a postmodernist I can't agr..] (270:270) (Super)
Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

as a **postmodernist** I can't agree with that. I think that objectivity- well **certainly in my discipline objectivity is an illusion**. One can- so in my own doctoral thesis I was looking at hermeneutic study of music, so I was trying to suggest what the meaning of musical work might be. Now, there's no right and wrong answer for that; it**'s constructing meaning**.

P 4: SM_semi-struc interv.docx - 4:85 [because I think the point is t..] (270:270) (Super)
Codes: [1 ASSUMPTIONS: general core(s) - Family: 1 General core] [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

because I think the point is that **one ventures a suggestion and it's for the academic community to say if they agree or not. And I think that it's not so different in disciplines, as one might think**.

P 5: SP_semi-struc interv.docx - 5:69 [I disagree totally from the qu..] (227:227) (Super)
Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

I disagree totally from the quote; it's actually an irritating view of science; old fashioned view – positivistic. So I cannot identify myself, in any way with the quote and the info provided there, and the statement made. I'm more of a post-modernist – there's a social constructivism to reality; there is no reality, it is all socially construed; and there is different epistemologies, reflexivities on matters

P 6: SPSG_semi-struc interv.docx - 6:55 [Uhm ja I don't agree, you cann..] (195:195) (Super)
Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

Uhm ja **I don't agree, you cannot detach yourself personally, completely from a study. The study is you and you are the study,** so uhm…because you are putting in your heart, you are putting in your soul, you are putting in your thinking, your critical ideas and whatever. So no I disagree with this, **you cannot be completely objective because everything that you write, everything that you think of there will be a mind frame or a set of ideas**

P 7: SS_semi-struc interv.docx - 7:79 [I think this argument is very ..] (164:164) (Super)

Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

I think **this argument is very much imbedded in a positivistic approach**; where people are inclined to look objectively from the outside at science; and to review the findings; and to review the hard facts. And as a result they tend to insist that it should be impersonal and objective

P 8: SSW_semi-struc interv.docx - 8:75 [because you are constructing a..] (272:272)   (Super)
Codes: [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

because **you are constructing a reality, which you are, part of, a reality that**

P 8: SSW_semi-struc interv.docx - 8:76 [but I know that in general... ..] (276:276)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: construtivist approach to knowledge(s) - Family: 4 Constructivist approach to knowledge]
No memos

but I know that in general... in qualitative research that objectivity is a myth.

P 9: DD_semi-struc interv.docx - 9:69 [But in my field I don't think ..] (173:175)   (Super)
Codes: [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

But in my field I don't think you can be impersonal at all.
Interviewer: Uhmm, why?
Participant: Because the field deals with…well you could on to structure and dialog but essentially it comes down to human nature and a heart and living things. I don't think it would have a great appeal if I would treat the characters is in Author Fugard as scientific specimens. It wouldn't have the same appeal I think that you have to have …and I do think you have to **have an opinion**

P10: DH_semi-struc interv.docx - 10:42 [Alright I think it depends on ..] (128:128)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

Alright I think **it depends on one's study, in history you cannot have an objective type of writing or thesis. For example with me I am using the interpretive research paradigm**.

P10: DH_semi-struc interv.docx - 10:48 [But with history, I am sure yo..] (130:130)   (Super)
Codes: [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

 But with history, I am sure you have also heard from my discussions so far, our discussions so far I have talked about my interpretation, my analysis that can be something that is subjective it is not always objective no. So with history that is not that simple especially also with my study which is based on **the interpretive or constructivist theoretical framework**.

P12: DM_semi-struc interv.docx - 12:98 [but not expressive more narrat..] (267:267)   (Super)
Codes: [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

but not expressive more narrative, **qualitative writing definitely is not**, because there you do a **refer to the first person**, you do **write much more of your own experience to influence your own voice** for that matter to make it your own. Whereas in formal, quantitative writing that is not necessarily to say, you just write very vaguely, impersonal, in the third person, scientific, cold as they say in precisely impersonal and objective.

P13: DP_semi-struc interv.docx - 13:91 [I think I am not sure if it is..] (178:178)   (Super)
Codes: [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

I think I am not sure if it is only in psychology or if there are other subject fields as well but because a lot of our researcher's mixed method or then uhmmm qualitative research it definitely gives or leaves room for the researcher's opinion or feeling or experience. Because it looks at the dynamics or interactions in those facets

P15: DS_semi-struc interv.docx - 15:78 [Therefore, fissions of me will..] (212:214)   (Super)
Codes: [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

Therefore, fissions of me will come through again. So... it's a tough one, but I do believe it can't be purely subjective[objective]   in your work. We're not robots, we have personality...
Researcher: You're not purely objective.
Participant: Ja, like per, like you know, you can't be black and white and have nothing come of you or who you're with.

P16: DSW_semi-struc interv.docx - 16:59 [Yes, I think there is a slight..] (264:264)   (Super)
Codes: [4 VOICE CONSTRUCT: constructivist approach to knowledge(d) - Family: 4 Constructivist approach to knowledge]
No memos

Yes, I think there is a slight movement towards a more personal style. Or the acceptance of a more impersonal writing style and not writing in this

Code Family: 4 Choice

_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 09:10:19
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Created: 2016-05-25 20:36:19 (Super)
Codes (2): [4 VOICE CONSTRUCT: choice(d)] [4 VOICE CONSTRUCT: choice(s)]
Quotation(s): 23
_____
P 1: SD_semi-struct interv.docx - 1:32 [I don't think you can sit and ..] (766:766)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

 I don't think you can sit and say: o.k., I'm going to now have this voice. I think it's difficult.

P 3: SL_semi-struc interv.docx - 3:59 [Yes, I think in articles that ..] (641:641)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]

No memos

Yes, I think in articles that are more polemic than others that you **project quite a strong voice**; and there are articles that you are softer

P 4: SM_semi-struc interv.docx - 4:64 [Yes, I do, because I work in m..] (842:842)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

Yes, I do, because I work in more than one discipline and I think... and I work a lot with... so some of my work that I've done is on opera singers, so I'm quite attentive to the authors, because they often female themselves and sort of, there's that sort of, assumption of identification with the person that you're writing about and so on. So, I'm, yes, I'm quite sensitive to that, to think that how I'm coming across

P 5: SP_semi-struc interv.docx - 5:43 [Yes, I am always aware of that..] (723:723)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

Yes, I am always aware of that; and once again – and it sounds very superficial – but I let myself be guided by the vision and the mission statement of the publishing house of the journal

P 5: SP_semi-struc interv.docx - 5:44 [the paradigm you choose; the m..] (724:725)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

 the paradigm you choose; the methodology that guides your voice.

P: That's it – that guides the voice.

P 6: SPSG_semi-struc interv.docx - 6:34 [So I had to bring out my voice..] (643:643)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

So I had to bring out my voice but also be soft on the other hand to let the political scientist know it is not overwhelming just governance. Otherwise I will build a lot of resentment on that sense, rejection.

P 6: SPSG_semi-struc interv.docx - 6:35 [Yes, I have to. Oh one of the ..] (645:645)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

Yes, I have to. Oh one of the articles as well in terms of African studies or Africa governance, I had also be careful not to portray only one western voice but bringing in the others as well so having a balance in that sense.

P 7: SS_semi-struc interv.docx - 7:63 [Yes. I think it's conscious – ..] (687:687)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice]
No memos

 Yes. I think it's **conscious** – again it **depends what you are writing**

P 8: SSW_semi-struc interv.docx - 8:56 [No I don't think that I really..] (959:959)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(s) - Family: 4 Choice] [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

No I don't think that I really think much about that in a very cognitive, deciding, before hand. It just sort of... it happens.

P 9: DD_semi-struc interv.docx - 9:17 [No, no I don't think so. I thi..] (773:773) (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice] [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

 No, no I don't think so. I think it comes from your passion or connection with you topic. And perhaps the **kind of person you are** just **some people would more naturall**y write more with a dictatorial style, whereas another person who prefers engaging would write with a different style. I do think it has something to do with the kind of person that you are.

P10: DH_semi-struc interv.docx - 10:24 [Yes I think that way, yes.] (630:630) (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

Yes I think that way, yes.

P11: DL_Semi-struc interv.docx - 11:30 [I don't really consciously thi..] (755:755) (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

 I don't really consciously think because I know that I have to voice the source

P12: DM_semi-struc interv.docx - 12:68 [It's my voice, I am conscious ..] (793:793) (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

 It's my voice, **I am conscious** in trying to put it in my voice and (unclear) to summarise as "**what am I trying to say**?" I think I have to be really clear about what you are trying to say and you emphasise "what am *I* trying to say?" or "what am I trying to say?"

P12: DM_semi-struc interv.docx - 12:69 [So, I think it's very importan..] (793:793) (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

So, I think it's very important that you get the emphasis on *I* am trying to say, but also what am I *trying* to say, why am I struggling with what I am trying to say and what am I trying to *say*. So, **I've got to learn at the end of the day to use your own voice**. You have to adhere to that very strongly, because you have to be copious

P13: DP_semi-struc interv.docx - 13:69 [I think it did change, if I th..] (652:652) (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

 I think it did change, if I think about the first draft that I wrote on my literature and the one that I am currently working on they are definitely different. I think as **your content knowledge increases and as you get exposed to different author's voices, your voice changes and the way in which you write things change, and your language use change**. So I do think it plays a role and hopefully one that helps you develop your own academic writing and even your own language proficiency.

P13: DP_semi-struc interv.docx - 13:70 [I will often think what is the..] (664:664)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

I will often think what is the message that I want to get across and how can I get this message across in the best way or in the most effective way in the….yes. So **yes I think that does speak a little bit to the voice as well.**

P14: DPSG_semi-struc interv.docx - 14:38 [Ja, it's something that's alwa..] (946:946)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

Ja, it's something that's always there, it's subconscious, but it is also conscious. I'm aware, you know, that I mustn't... I must stay within these borders, so to speak.

P14: DPSG_semi-struc interv.docx - 14:39 [it's conscious in a sense that..] (948:948)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

it's conscious in a sense that at times deliberately I'm writing within these limits, so to speak. You see the voice is there, **you can never change your voice, but you can tone it differently**.

P15: DS_semi-struc interv.docx - 15:1 [It's somehow... uh... the word..] (773:773)   (Super)
Codes: [3 IMPEDIMENTS: abstractness: metaphor(d) - Family: 3 Abstractness: metaphor] [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

It's somehow... uh... **the words I choose to describe something and how I try and formulate a sentence... uh... it's kind of... it's become very automatic, kind of like driving a car**. You know you're doing it, but you're not aware really that you're doing it.

P15: DS_semi-struc interv.docx - 15:55 [I think earlier on in my acade..] (769:769)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

I think earlier on in my academics it was more of a conscious... aspect to my writing where I was consciously trying to be academic, but somehow that, that has faded away

P15: DS_semi-struc interv.docx - 15:68 [She does it in such a way that..] (617:617)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

She does it in such a way that it's, it's your choice, how you see it, how you go about it, it's your choice.

P16: DSW_semi-struc interv.docx - 16:40 [Uhmm yes I think so, sometimes..] (683:683)   (Super)
Codes: [4 VOICE CONSTRUCT: choice(d) - Family: 4 Choice]
No memos

Uhmm **yes** I think so, sometimes I tell myself for instance 'here you must come through more stronger uhmm or with your voice must be stronger. Or **for this topic**

maybe because out all the controversies maybe don't have such a strong voice,

Code Family: 4 Amalgamative elements

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HU: Voice analysis PhD
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Date/Time: 2016-05-26 16:01:19

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Created: 2016-05-25 20:18:01 (Super)
Codes (2): [4 VOICE CONSTRUCT: amalgamative elements(d)] [4 VOICE CONSTRUCT: amalgamative elements(s)]
Quotation(s): 46

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P 1: SD_semi-struct interv.docx - 1:3 [It is your perception as well...] (112:112)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

It is your perception as well. I think on a master's level, a master is if I have it right a master of books, not so much a voice of your own. On a master's level it is more a collection of intellectual insight into a specific field of study. You read a lot. And I think on a master's level some students try to use their own voice as well. **But on a doctoral level I think you must have your own perception** – a broader perception, and I think you should have your **own voice and your own ideas as well**. It is beyond a master's level. It is not just a collection of academic material that is in a specific format. Here you've got to sort of reflect your personal view much stronger.

P 2: SH_semi-struc interv.docx - 2:6 [I would like my students to al..] (648:648)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

I would like my students to also become part of that selection that... array of voices with regard to whatever topic.

P 3: SL_semi-struc interv.docx - 3:7 [I think it's that thing about ..] (68:68)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

I think it's that thing about the rhetoric's of Aristotle for instance: you have to have the **logos and the pathos and the ethos; you have to bring a number of things together in your voice**

P 3: SL_semi-struc interv.docx - 3:8 [I think it's obviously linked ..] (126:126)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

I think it's obviously linked to knowing your field well.

P 3: SL_semi-struc interv.docx - 3:10 [So I think part of what happen..] (124:124)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

So I think part of what happens in a doctoral dissertation, is that because you **read so much about other people's voice, you start indicating some of their voice in your own**

P 3: SL_semi-struc interv.docx - 3:11 [communicating your subjectivit..] (161:161)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

 communicating your subjectivity rhetorically is important for me.

P 3: SL_semi-struc interv.docx - 3:13 [So to do that, I think you nee..] (161:161)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: INDIV
VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

So to do that, I think **you need to have acquired a first person authorial voice**.

P 3: SL_semi-struc interv.docx - 3:17 [Come to think of it, yes. Yes ..] (358:358)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

Come to think of it, yes. Yes I think it is that conceptualization part that… I don't know, **but for me academic writing is always about an argument**. I mean it's not just giving information; it is weighing sets of information and making an argument for one, or for a mixture of them or whatever; but it's taking a stance. And in that sense yes, maybe then stance/argument is the same as what you are talking about as voice.

P 3: SL_semi-struc interv.docx - 3:26 [Somehow there is this differen..] (66:66)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: style(s) -
Family: 4. Style]
No memos

Somehow there is this difference between: some people can think very clearly, but they cannot write it very **clearly**. And some people can write **clearly** but they don't have that much insight – so I think **it's a combination of the two of those things.**

P 3: SL_semi-struc interv.docx - 3:61 [Because I think having a voice..] (681:681)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

Because I **think having a voice with literature is the most difficult part**, because you need to talk about these Einsteins and criticise them. That shows really where the voice is. If it's in chapter two, then I think it is there.

P 3: SL_semi-struc interv.docx - 3:68 [Well for me it's at ten, becau..] (741:741)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

Well for me it's at ten, because as I said from the beginning my seeing of voice is argument. And argument is, or contestation… I mean, Wikipedia has all the information that you want; but it doesn't pertain to a particular problem. So I think in academic work, you want to… I always feel the sense you "*dong li gotestori*" unfortunately many of the student's don't know. Figure out some silly little thing and turn it into a monster that you want to attack; and attack the thing. So I think that academic work is always some kind of contestation. Otherwise it's just gathering information; and computers can do that.

424

P 4: SM_semi-struc interv.docx - 4:3 [So, yes, it's difficult to sor..] (102:102) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

So, yes, it's difficult to sort of think of a definition of what authorial voice is and because sort of the term that, that pops up with me is style. It's the **way** that you **formulate your sentences**. It's the way that you sort of attend to the aesthetics of what you're doing, because so that's also one of my, perhaps postmodern leanings is that I believe that there's not a clear distinction between academic work and an aesthetic output. So, I believe that, **that voice comes to the fore in sort of that presentation of your work** and the aesthetic dimensions of that work, the creative dimension, if you will.

P 4: SM_semi-struc interv.docx - 4:8 [think authorial voice is the m..] (116:116) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

think authorial voice is the more formal version of sort of, normal voice in writing.

P 5: SP_semi-struc interv.docx - 5:5 [I think an academic authorial ..] (153:153) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

I think an academic authorial voice is different to a personal or personalised and emotional authorial voice. I would still; I am a bit old fashioned in that way; I still like to fall back on the standards of academia, and would still like to hear – the authorial voice but grounded within some form of academic standard; some form of academic context. **Not going too informal; not going too emotional; not going too biased; not going too subjective with it; just personalised voice. So yes, maybe it is a bit traditional and old fashioned**.

P 5: SP_semi-struc interv.docx - 5:6 [I think the ideal is to have t..] (155:155) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

 I think the ideal is to have this fine balance between others' voices, the academia; and my own voice in academia.

P 5: SP_semi-struc interv.docx - 5:9 [And then the two voices speak ..] (149:149) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

And then the two voices speak of one another – the voice of the literature, previous findings, and then your own.

P 6: SPSG_semi-struc interv.docx - 6:6 [Yes of course, yes both belong..] (125:125) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

Yes of course, **yes both belong in academic writing that is right, both must…the one must be used to the benefit of the other one** in other words. So both are important and both must be used to bring about the best product on the table, the best argument, the best substantiated evidence of what has been proven throughout in the study.

P 7: SS_semi-struc interv.docx - 7:5 [and then to find the niche for..] (281:281)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

 and then to find the niche for your own study – in that particular SPECTRUM OF VOICES

P 7: SS_semi-struc interv.docx - 7:7 [The student. I think it's the ..] (68:68)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

The student. I think it's **the way that the student is able to express himself**. In other words: usually when I read through an abstract – whether it's an article or even a proposal for a PhD – within the first two or three paragraphs, one can immediately detect if there is a future for this project; in terms of how the person is able to express themselves. Is there **clear communication;** has there been proper thinking going into the **writing style**; did he attend to the whole issue of **clear** communication? Quite often that is totally absent. So authorial voice in my opinion would be: if you can **convince me** in the first paragraph, that you have done a lot of writing – or not a lot of writing, a lot of reading on this topic – that you are familiar with the main theoretical paradigms; that you are familiar with the most recent research that has been conducted in the area or in that particular field –

P 7: SS_semi-struc interv.docx - 7:44 [But there's a difference betwe..] (248:248)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements]
No memos

 But there's a difference between having English as a first language, and not being able to properly express yourself; I think the two are mutually exclusive. You can have English as a third or fourth language and you can still or you should still be able to write clearly and to express yourself properly; you can still be articulated.

P 8: SSW_semi-struc interv.docx - 8:8 [Ja, perhaps those who are good..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content] [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

Ja, perhaps those who are good I think they have both of those, both the conceptual skill and the voice. Whereas others something has to happen between the two and that is very difficult to teach sometimes

P 8: SSW_semi-struc interv.docx - 8:10 [The conceptualisation and the ..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

The conceptualisation and the voice, I think those who are good actually have both.

P 9: DD_semi-struc interv.docx - 9:2 [Now I don't think...it is someth..] (134:134)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

Now I don't think…it is something a person when you are starting out should try and be aware of but I don't think you should sit down and decide how…what is my voice? **What I can decide is what are my opinions and what I want to say**

P 9: DD_semi-struc interv.docx - 9:3 [Yes, and the more that you kno..] (138:138)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

Yes, and the **more that you know about your field** the more **certain** you can sound in your argument and I…yes I think it is about being **certain**. **Not overpowering, not pedantic** uhmm still **open to a reader** that may have a question and still leaving yourself open to the possibility that I am **not** saying that what I have written here is the **absolute**

P 9: DD_semi-struc interv.docx - 9:4 [many academics write with such..] (93:93)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

many academics write with such an authorial [voice] that it loses its heart. And that **you are sounding clever** but sometimes you read the whole paragraph and want to know; what did they just…why? What did they just say? I don't think one must try to be too smart, but you have to have your reader's confidence so you have to write with a certain amount of **certainty**. I want to use that word particularly **instead of authority**.

P 9: DD_semi-struc interv.docx - 9:55 [Yes if it wasn't there we woul..] (887:887)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

Yes if it wasn't there we would just all be punching it into a computer and regurgitating some sort of result. I think the interesting thing is about the fact that **it is different people's opinions and angles of looking at things**.

P10: DH_semi-struc interv.docx - 10:2 [My own writing, my own perspec..] (52:52)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

My own writing, my own perspective, my own analysis , my own interpretation of the sources, my own interrogation of all the sources that I have come across or the analysis of what the other authors or academics say about the topic. That refers to my own writing, putting it into my own words and so forth, that is what I understand about the voice. And I think…okay when you talk about the **authorial voice** that means something…**when I write according to my understanding**, when I write something that is also based on the facts. And what are the facts? The facts could be from various sources as well as…okay **corroborating information from different sources** or the primary, secondary and interviews oral tradition and so forth and putting it in my own words. Even also analysing and interpreting things therefore…**authorial voice** is **something that I write** about and can be justified that is what I can say.

P11: DL_Semi-struc interv.docx - 11:2 [I think it is good to have a v..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

I think it is good to have a voice when writing but that voice should be…should be **based on facts**. And it also s**hould not over shadow the original authors of the theory.** Yes but it should be something that maybe adds or bring a new idea based on what has already been found. Yes, I think it is good to have a voice when writing.

P11: DL_Semi-struc interv.docx - 11:4 [I think it is good to have a v..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

P12: DM_semi-struc interv.docx - 12:5 [So, that's what I would say th..] (132:132)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

So, that's what I would say the difference is between just having a voice, just putting something we've seen social medians have been emulated with ridiculous messages and people attacking each other left right and center just so that they can have a voice. That's great! Facebook gives you a voice, yes and it's read by thousands of people, but it still doesn't make you an authority. We generalise about people, we generalise about things, I don't want to go into the whole debate about racism now, but if you generalise it doesn't make you an authority on that subject, it doesn't make that anybody an authority. It's **a general voice that you have, but to have to use authority you really need to have done the work, the background, the experience, the research**, the knowledge you must explain to the person whoever he is

P12: DM_semi-struc interv.docx - 12:6 [So, you're writing with an aut..] (132:132)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

So, you're writing with an authorial voice, but you're still not the ultimate authority. There will always be somebody who is better than you.

P12: DM_semi-struc interv.docx - 12:19 [It definitely is critical to m..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

It definitely is critical to make input, but it has its place. You've got to make sure you **have something to say**. I think of other people have **very loud voices, but they don't actually say much** or they don't have that much to say. So, you have to make sure that you've done the groundwork, that the facts and what you are writing about is a**ctually meaningful and have relevance first of all, to make you voice count. And then secondly it's very critical to find your own voice** and as I said referring to the previous question I **took quite a long period** over a number of years in trying to find my own voice.

P12: DM_semi-struc interv.docx - 12:90 [That's the voice. The voice is..] (269:269)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

That's the voice. The voice is authoritative in the sense that it is clinical and precise and to the point, not descriptive, no adverbs, no adjectives, it's very, very clear clinical to the core. That is the voice, almost **robot-like. It still is a voice**. You will have a different persons, **still in different disciplines maybe slight changes or maybe scientific change**s,

P12: DM_semi-struc interv.docx - 12:91 [But that is the voice and ther..] (269:269)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

But that is the voice and there's nothing wrong with that voice. It's actually very easy to read, it makes for a much stronger thesis first of all, because you don't go into such descriptive detail. You just simply keep to the point and you cut every unnecessary word that does not belong there. That is a very, very... it's almost like an abstract painting versus a beautiful barock or expressionistic painting.

P13: DP_semi-struc interv.docx - 13:35 [But how do you put that in wor..] (666:666)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

But **how do you put that in words so that you hit home with the audience, so that it hits home in the best way. It was for me maybe about a formulation thing** or a…yes.

P13: DP_semi-struc interv.docx - 13:80 [I think message definitely hav..] (781:781)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

I think **message** definitely have those components and maybe even more than that. And it is sometimes hard to give it a specific description, it is almost like there is more parts in it than you realise it first and as you go into it more and more and more what is in this voice will come out. But I do feel like **knowledge is a component** and I think the capacity to **convey that knowledge via verbal means whether vocabulary or grammar or spelling would also be important**.

P14: DPSG_semi-struc interv.docx - 14:3 [but at the end of day ever..] (214:214)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

but at the end of the day everybody has got preconceived opinions based on your experiences and beliefs. So for me a voice will always be influenced by your beliefs, regardless of the findings.

P14: DPSG_semi-struc interv.docx - 14:5 [Well, you see, authority and v..] (380:380)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

Well, you see, authority and voice is two different things, because **authority** for me means **confidence**.

P14: DPSG_semi-struc interv.docx - 14:7 [that's why I'm saying experien..] (400:400)   (Super)

429

Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist]
No memos

that's why I'm saying experience is everything. **It's not everything, but it accounts for the majority of a person's voice**, but obviously we are talking about writing so

P15: DS_semi-struc interv.docx - 15:3 [Uhm... not, when it comes to t..] (115:115)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

Uhm... not, when it comes to the authorial voice I think that being a student, irrespective of the level, if you're still considered a student, you are **there to be guided.** You are taught and they are nurturing a level of growth, therefor in **that aspect authorial voice would, in my opinion fall very much on my supervisors and then later on, on the examiner**. You're being **judged through what you are producing**, therefore you, **you don't really have much authority**

P15: DS_semi-struc interv.docx - 15:4 [No, at the moment for me perso..] (121:121)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

No, at the moment for me personally **I'm not looking to reach in any level of authority, I, I am comfortable and I know my place as a student**,

P15: DS_semi-struc interv.docx - 15:5 [His experience has given him t..] (121:121)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

His experience has given him that authority to judge me as a student. That's, that's how I feel about the authorial voice. They... in my situation **my supervisors give me the leeway to have a voice, to state how I see things through the research, but also they do at times have to temper me** in and say "okay, now they don't understand this, this is very presumptuous, this is stereotyping, **I've overstepped** a point and that's where the authoritative voice will come in and **lead me back**

P15: DS_semi-struc interv.docx - 15:60 [Otherwise we... every one of u..] (858:858)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

Otherwise we... every one of us doctoral students that is going to come out is going to sound exactly the same, we're all going to become a monotone. You, **you need your uniqueness**, **your different way of seeing something, arguing and bringing it out to come through.** Otherwise if you are not allowed to look at it like this, every... in every department **you'll never add anything to it, we'll all become like... like a narrowed lens**

P15: DS_semi-struc interv.docx - 15:66 [My personal voice... other tha..] (901:901)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: amalgamative elements(d) - Family: 4 Amalgamative elements]
No memos

My personal voice... other than trying to pull different aspects together, it should still be an objective voice. It's not about my judgement, it's not about leading anywhere,

anyone down any kind of way or thinking, **it is my position at that point** and what the reader does with that is up to them..

Code Family: 4 Conceptual content

_____

HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 09:15:08

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Created: 2016-05-25 20:18:29 (Super)
Codes (2): [4 VOICE CONSTRUCT: conceptual content(d)] [4 VOICE CONSTRUCT: conceptual content(s)]
Quotation(s): 50

_____

P 1: SD_semi-struct interv.docx - 1:5 [is very knowledgeable] (119:119)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

 is **very knowledgeabl**e

P 1: SD_semi-struct interv.docx - 1:6 ["This is your voice" and "it's..] (119:119)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

 "This is your voice" and "it's a good piece of work".

P 1: SD_semi-struct interv.docx - 1:10 [You've got to sort of fuse tha..] (695:695)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

You've got to sort of fuse that together and bring new insight

P 2: SH_semi-struc interv.docx - 2:34 [I think conceptual voice, yes,..] (368:368)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

 I think conceptual voice, yes,

P 3: SL_semi-struc interv.docx - 3:22 [I think it's obviously linked ..] (126:126)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

I think it's obviously linked to knowing your field well

P 3: SL_semi-struc interv.docx - 3:23 [Obviously you have to know you..] (124:124)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

Obviously you have to know your **topic** well, **but** the fact that you know your topic well doesn't necessarily mean that you can write well about it or that you can express it well. So I think part of what happens in a doctoral dissertation, is that because you **read so much about other people's voice, you start indicating some of their voice in your own**

P 3: SL_semi-struc interv.docx - 3:24 [For me, voice is that individu..] (64:64)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]

No memos

For me, voice is that individuality of, or the insight or conceptualabilities that you can express

P 3: SL_semi-struc interv.docx - 3:27 [logos and the pathos and the e..] (68:68) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

logos and the pathos and the ethos; you have to bring a number of things together in your voice. But to me, even if you can write well – if you **don't have something deep to write about – well then maybe it's still good voice but shallow** voice

P 3: SL_semi-struc interv.docx - 3:28 [voice in the sense that you ha..] (5:5) (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

voice in the sense that you have an idea of what you see or what you think or what you…, **your insight** in what you've dealt with – whether literature or data.

P 3: SL_semi-struc interv.docx - 3:29 [I think it's inevitable, espec..] (58:58) (Super)
Codes: [1 ASSUMPTIONS: product quality(s) - Family: 1 Product qual] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

I think it's **inevitable**, **especially on the level of PhD**; you're not on a level of just assimilating anymore; reworking or regurgitating what other people have said – even if it's just bringing together certain lines of thoughts; grouping authors together, grouping thoughts together – it's still: that's **my insight** and I have to put it there.

P 3: SL_semi-struc interv.docx - 3:31 [Yes I think it is that concept..] (358:358) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

Yes I think it is that conceptualization part that… I don't know, **but for me academic writing is always about an argument**. I mean it's not just giving information; it is weighing sets of information and making an argument for one, or for a mixture of them or whatever; but it's taking a stance. And in that sense yes, maybe then stance/argument is the same as what you are talking about as voice.

P 4: SM_semi-struc interv.docx - 4:9 [So, I believe very strongly in..] (102:102) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

So, I believe very strongly in the idea of an authorial voice and I also believe that voice is **inexplicably linked with the content**. There's no such thing as just narrating what you had done. Though, sort of, how you make the argument is part of what you're saying.

P 4: SM_semi-struc interv.docx - 4:13 [it's also about the content it..] (384:384) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

it's also about the content itself. It's sort of how you put together your argument.

P 4: SM_semi-struc interv.docx - 4:23 [I'm trying to get them to make..] (504:504) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

I'm trying to get them to make their own contribution. I focus more on the content of what they're writing.

P 4: SM_semi-struc interv.docx - 4:26 [You have to be believable, bec..] (729:729) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

You have to be believable, because the **content** that you have paraphrased makes sense to your peers. So you have to demonstrate understanding of the **content** all the time.

P 4: SM_semi-struc interv.docx - 4:28 [They have to really interact w..] (729:729) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

They have to really interact with the content, because once they understand it, they'll be able to put together the argument in a way that makes sense to a peer.

P 4: SM_semi-struc interv.docx - 4:40 [No, I think it's very importan..] (987:987) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

No, I think it's **very important, but it's difficult for me to again isolate it from the contribution**.

P 4: SM_semi-struc interv.docx - 4:41 [es, so that's for me inseparab..] (993:993) (Super)
Codes: [3 IMPEDIMENTS: Dis Spec requirements(s) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

es, so that's for me inseparable. I find it difficult to imagine a student who, you know, understands the literature that they had read perfectly, who has a wonderful contribution to make, but can only not express it. You know, I... and I think this **differs from discipline to discipline,** because of course this is now for me bound up with my sense that there's no transparent writing, there's no transparent reporting of something that is separate from that **language** in which you express it. So, I think that **if you can't express it I don't think that you have the idea**

P 4: SM_semi-struc interv.docx - 4:68 [es definitely, but again in a ..] (883:883) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

es definitely, but again in a **content** sort of way. So, I would say "this argument doesn't convince me" and I mean the subtext of that is that dialogue that we were speaking about. So, whom does it not convince? It doesn't convince the reader. Why not? Because you haven't put it across in a way that is intelligible to them.

P 6: SPSG_semi-struc interv.docx - 6:5 [So yes they must have a voice ..] (122:122) (Super)

Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

So yes they must have a voice and that is one of the things that I really emphasise to them. **What is their argument** that they bring to the table or what is the motivation of what they are writing?

P 6: SPSG_semi-struc interv.docx - 6:7 [Not necessarily, it's not only..] (156:156) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

Not necessarily, it's **not only about reading it is about thinking**, you have to critically think what you are reading and what you have read and how you make sense of it. That is where your actual voice comes in, that is the internalisation of what you have read, the meaning that actually comes out.

P 7: SS_semi-struc interv.docx - 7:11 [a lot of reading on this topic..] (68:68) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

a lot of reading on this topic – that you are familiar with the main theoretical paradigms; that you are familiar with the most recent research that has been conducted in the area or in that particular field –

P 7: SS_semi-struc interv.docx - 7:13 [in order to convince me that y..] (70:70) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

in order to convince me that you grasp the most essential matters in this particular field; that you have grappled with the **most important thinkers in this particular field**; that you have mastered the **most important theoretical paradigms** in this particular field; and that you have familiarised yourself with the **most recent research that has been conducted in this particular field**.

P 7: SS_semi-struc interv.docx - 7:15 [And that is where the voice or..] (352:352) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

And that is where the **voice or the contribution of the author usually comes in – in that interrogation with the literature**.

P 8: SSW_semi-struc interv.docx - 8:8 [Ja, perhaps those who are good..] (194:194) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content] [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

Ja, perhaps those who are good I think they have both of those, both the conceptual skill and the voice. Whereas others something has to happen between the two and that is very difficult to teach sometimes

P 8: SSW_semi-struc interv.docx - 8:10 [The conceptualisation and the ..] (194:194) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

The conceptualisation and the voice, I think those who are good actually have both.

P 8: SSW_semi-struc interv.docx - 8:11 [I think the more they are acqu..] (184:184) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content]
No memos

 I think the more they are acquainted with the material, the more they are familiar, the more they are hands on.

P 8: SSW_semi-struc interv.docx - 8:18 [No, I think it is important to..] (102:102) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content] [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist]
No memos

No, I think it is important to have a voice, but again that **voice is not a sort of a personal opinion.** For me it must be imbedded within the discipline and in the basics of the discipline

P 9: DD_semi-struc interv.docx - 9:7 [it is the way that you reason ..] (101:101) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

it is the **way that you reason things for yourself.**

P10: DH_semi-struc interv.docx - 10:3 [Yes that is true, and I think ..] (58:58) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

Yes that is true, and I think **it can be supported by the school of thought in terms of history.** You can see from the writing of different authors that this particular person is from the radical **school of taught**, this person is from a conservative school of taught, this one is an African you can say that he is a pro-African or pan-Africanist writer. You know being **able to make that distinction** makes one to perhaps say that this is authorial voice

P10: DH_semi-struc interv.docx - 10:5 [My own writing, my own perspec..] (52:52) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

My own writing, my own perspective, my own analysis , my own interpretation of the sources, my own interrogation of all the sources that I have come across or the analysis of what the other authors or academics say about the topic. That refers to my own writing, putting it into my own words and so forth, that is what I understand about the voice. And I think…okay when you talk about the **authorial voice** that means something…**when I write according to my understanding**, when I write something that is also based on the facts. And what are the facts? The facts could be from various sources as well as…okay **corroborating information from different sources**

P10: DH_semi-struc interv.docx - 10:6 [authorial voice is something t..] (52:52) (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

authorial voice is **something that I write** about and can be justified that is what I can say. **That can be justified through the means of, the use of other sources**

435

P11: DL_Semi-struc interv.docx - 11:3 [I think it is good to have a v..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

 I think it is good to have a voice when writing but that voice should be…should be **based on facts**.

P11: DL_Semi-struc interv.docx - 11:7 [Yes but it should be something..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

Yes but it should be something that maybe adds or bring a new idea based on what has already been found.

P11: DL_Semi-struc interv.docx - 11:10 [Yes you will have a stronger v..] (219:219)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

Yes you will have a stronger voice when you know your topic well.

P11: DL_Semi-struc interv.docx - 11:33 [Yes, you can say it is argumen..] (790:790)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

 Yes, you can say it is argumentation

P12: DM_semi-struc interv.docx - 12:18 [So, you have to make sure that..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

So, you have to make sure that you've done the groundwork, that the facts and what you are writing about is a**ctually meaningful and have relevance first of all, to make you voice count**.

P12: DM_semi-struc interv.docx - 12:21 [It definitely is critical to m..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

It definitely is critical to make input, but it has its place. You've got to make sure you **have something to say**

P12: DM_semi-struc interv.docx - 12:23 [but it definitely is very impo..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

but it definitely is very important to have your own voice, to have a voice in terms of what you want to say.

P12: DM_semi-struc interv.docx - 12:24 [but to have to use authority y..] (132:132)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

but to have to use authority you really need to have done the work, the background, the experience, the research, the knowledge

P12: DM_semi-struc interv.docx - 12:25 [It definitely is critical to m..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

It definitely is critical to make input, but it has its place. You've got to make sure you **have something to say**

P13: DP_semi-struc interv.docx - 13:7 [I have noticed that reading a ..] (150:150)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

I have noticed that **reading a lot, understanding from a specific perspective, incorporating more helped me to develop a better academic jargon or a better academic voice in my topic or in my field.**

P13: DP_semi-struc interv.docx - 13:13 [So that voice is almost like w..] (103:103)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

So that **voice is almost like who you are as a professional, it is an expression of your professionalism and how much you know and do you really know on one level.**

P13: DP_semi-struc interv.docx - 13:34 [I will often think what is the..] (664:664)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

I will often think what is the message that I want to get across and how can I get this message across in the best way or in the most effective way in the….yes. So **yes I think that does speak a little bit to the voice as well.**

P16: DSW_semi-struc interv.docx - 16:12 [And also I think voice is what..] (145:145)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

And also I think **voice is what you are saying about a specific topic in your field** because it is not about what you are saying but how you are saying it. And **how do you argue then your view in this particular topic.**

P16: DSW_semi-struc interv.docx - 16:13 [Because if you do not have you..] (124:124)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

Because if you do not have your own academic voice then your work is not unique. Then you do not bring anything new to the table. Then it is just yes a repetition of the existing theories, it is a summery so to say.

P16: DSW_semi-struc interv.docx - 16:56 [Yes and then I also think the ..] (230:230)   (Super)
Codes: [4 VOICE CONSTRUCT: conceptual content(d) - Family: 4 Conceptual content]
No memos

Yes and then I also **think the better you know your topic and content the better you will be able to play with that style of yours**.

Code Family: 4 Technique/tool

_____

HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 09:19:36

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Created: 2016-05-25 20:18:46 (Super)
Codes (2): [4 VOICE CONSTRUCT: technique/tool(d)] [4 VOICE CONSTRUCT: technique/tool(s)]
Quotation(s): 16

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P 3: SL_semi-struc interv.docx - 3:5 [I think it's a technique that ..] (124:124)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

 I think it's a **technique** that you learn.

P 3: SL_semi-struc interv.docx - 3:6 [I think everybody has to make ..] (445:445)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

 I think everybody has to make a**cademic writing – I mean it's a tool that we use.**
It's like being able to use a hammer or a trowel or whatever – if you can't use it, you
can't be a builder; you can't do it.

P 3: SL_semi-struc interv.docx - 3:64 [I think so. If my hypothesis h..] (727:727)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4
Technique/tool]
No memos

I think so. **If my hypothesis holds that academic writing isn't borne – it's a
technique that you have to learn; then I think it can be taught**

P 5: SP_semi-struc interv.docx - 5:4 [I think an academic authorial ..] (153:153)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

 **I think an academic authorial voice is different to a personal or personalised
and emotional authorial voice**. I would still; I am a bit old fashioned in that way; I
still like to fall back on the standards of academia, and would still like to hear – the
authorial voice but grounded within some form of academic standard; some form of
academic context. **Not going too informal; not going too emotional; not going
too biased; not going too subjective with it; just personalised voice. So yes,
maybe it is a bit traditional and old fashioned**.

P 5: SP_semi-struc interv.docx - 5:56 [The others would have it; most..] (817:817)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

The others would have it; most likely you will be able to give them some form of skill;
but I don't think, I don't know of the authenticity thereof, and the emotional insight
into what they are actually saying is going to be there

P 6: SPSG_semi-struc interv.docx - 6:2 [it is almost giving them tools..] (754:754)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

it is almost giving them tools

P 7: SS_semi-struc interv.docx - 7:4 [And this is something that can..] (129:129)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

 And this is something that can be **developed**; it is something that can be overcome – **provided** that the basic grammatical skills are in place, and that the person has an ability to express himself properly

P 7: SS_semi-struc interv.docx - 7:54 [having the skill; but the skil..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

having the skill; but the skill still needs to develop. But if the basic ingredients aren't there, the recipe will fall apart.

P 8: SSW_semi-struc interv.docx - 8:8 [Ja, perhaps those who are good..] (194:194)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: conceptual content(s) - Family: 4 Conceptual content] [4 VOICE CONSTRUCT: technique/tool(s) - Family: 4 Technique/tool]
No memos

Ja, perhaps those who are good I think they have both of those, both the conceptual skill and the voice. Whereas others something has to happen between the two and that is very difficult to teach sometimes

P 9: DD_semi-struc interv.docx - 9:52 [I think it can be grown and en..] (879:879)   (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

 I **think it can be grown and encouraged, but I don't know if there could be a formula** that you can say to somebody 'this is how you will find your voice'. Maybe that would be a good think if somebody would find that there is a structure or a formula to do that but I…if I go from my own opinion when I started writing and the uncertainty that you feel, **with encouragement I think you become more confident then to speak your voice**

P12: DM_semi-struc interv.docx - 12:3 [I guess you could say somethin..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

 I guess you could say something **like that they are born with** a good vocab or something and they write more easily than others, but for **most of us you have to work on it**. **It takes time and it seems to grow exponentially as you progress through research**

P12: DM_semi-struc interv.docx - 12:4 [If you want to develop the ski..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

 If you want to develop the skill and as you develop the skill, the more you practice it, the easier it gets, but it definitely is very important to have your own voice, to have a voice in terms of what you want to say.

P12: DM_semi-struc interv.docx - 12:88 [You have to practice it every ..] (245:245) (Super)
Codes: [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

You have to practice it every day, it's not going to come on it's own. Then as you practice it, it develops spontaneously

P13: DP_semi-struc interv.docx - 13:42 [I do think so otherwise we wou..] (751:751) (Super)
Codes: [2 ENABLERS: instruction(d)] [2 ENABLERS: writing guidance(d) - Family: 2 Writer guidance] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think **academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it**.

P13: DP_semi-struc interv.docx - 13:75 [I do think so otherwise we wou..] (751:751) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

 I do think so otherwise we wouldn't have language instruction on a tertiary level or on a grade one level. I do think so I think uhmm there is a…in writing there is a big part of talent uhmm especially if you think of creative writing. But I think **academic writing is a big part of skill, for example skills can be taught and you can learn it, you can master it by practising it**.

P13: DP_semi-struc interv.docx - 13:78 [So writing and writing skills ..] (756:756) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [2 ENABLERS: facilitation(d) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: technique/tool(d) - Family: 4 Technique/tool]
No memos

So writing and writing skills is something that can be taught. Language can be taught, I do feel like some people will have better aptitude in that and they will excel in it much better but certain skills can be learned.

Code Family: 4. Style

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-06-06 09:20:55

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Created: 2016-05-25 20:18:57 (Super)
Codes (2): [4 VOICE CONSTRUCT: style(d)] [4 VOICE CONSTRUCT: style(s)]
Quotation(s): 30

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P 3: SL_semi-struc interv.docx - 3:21 [because you read so much about..] (124:124) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

because you **read so much about other people's voice, you start indicating some of their voice in your own.** It's sort of like drama: you later on tend to create your own persona when you write; you sort of, in your own mind you're this person you… But if I think now of my own work, there would be certain writers whom I knew would be really good writers, and somehow without necessarily making a choice, you try **to copy some of that over the years.** And you see how people make arguments; how they shoot down other arguments – and that becomes part of how you style yourself.

P 3: SL_semi-struc interv.docx - 3:25 [the one is at a conceptual lev..] (66:66) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

 the one is at a conceptual level; the other one is at a writing level

P 3: SL_semi-struc interv.docx - 3:26 [Somehow there is this differen..] (66:66) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

Somehow there is this difference between: some people can think very clearly, but they cannot write it very **clearly.** And some people can write **clearly** but they don't have that much insight – so I think **it's a combination of the two of those things.**

P 3: SL_semi-struc interv.docx - 3:42 [I think the difference for me ..] (64:64) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

 I think the difference **for me between authorial voice and style**, would be that **authorial voice is a conceptual thing; and style is the way in which you write about it.** And they're obviously very much linked, but: I mean some people could have fantastic styles, but they repeat what other people have said

P 3: SL_semi-struc interv.docx - 3:71 [at the more holistic level – h..] (381:381) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

at the more holistic level – how to structure a chapter, or how to structure a section or paragraphs; how to maintain an argument through a whole set of texts.

P 4: SM_semi-struc interv.docx - 4:3 [So, yes, it's difficult to sor..] (102:102) (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

So, yes, it's difficult to sort of think of a definition of what authorial voice is and because sort of the term that, that pops up with me is style. It's the **way** that you **formulate your sentences**. It's the way that you sort of attend to the aesthetics of what you're doing, because so that's also one of my, perhaps postmodern leanings is that I believe that there's not a clear distinction between academic work and an aesthetic output. So, I believe that, **that voice comes to the fore in sort of that presentation of your work** and the aesthetic dimensions of that work, the creative dimension, if you will.

P 4: SM_semi-struc interv.docx - 4:5 [Mmm...mmm. Yes, because of I t..] (112:112) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

Mmm...mmm. Yes, because of I think that when you write academically, you try and science that personal, perhaps colloquial uh... dimension to your style.

P 4: SM_semi-struc interv.docx - 4:11 [It's kind of a personal style...] (109:109) (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

It's kind of a personal style.

P 5: SP_semi-struc interv.docx - 5:18 [here is more context for refle..] (11:11) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

here is more context for reflexivity; there is more context for self-criticism; there is more **context to write in informal language - instead of using "the author", to say: "we" or "us" or "I"**. And that is an approach that is still growing; and I think many people are kicking against it. But interesting, I find that more and more colleagues are following that approach and are becoming more comfortable with the informal type of writing style

P 6: SPSG_semi-struc interv.docx - 6:10 [It is more, it is a lot more. ..] (129:129) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

It is more, it is a lot more. That is the way perhaps of expressing based on much more than that, it the whole writing style actually.

P 7: SS_semi-struc interv.docx - 7:8 [in terms of how the person is ..] (68:68) (Super)
Codes: [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

in terms of how the person is able to express themselves. Is there **clear communication;** has there been proper thinking going into the **writing style**

P 7: SS_semi-struc interv.docx - 7:66 [I think perhaps a reader can i..] (709:709) (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

 I think perhaps a reader can identify voice; **it's a difficult one**, but sometimes when you start reading an argument – especially if you have read a lot of works of that particular author – then you are in a position to immediately recognize the source of writing; because some individuals have their own specific writing style.

P11: DL_Semi-struc interv.docx - 11:43 [Yes, it does influence my styl..] (619:621) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Yes, it does influence my style.

Interviewer: In what way?

Participant: It has to be **simple, simple you know simple laymen English that is the style I have adopted**.

P11: DL_Semi-struc interv.docx - 11:45 [Uhmm I would say paragraphing...] (479:479)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Uhmm I would say **paragraphing**. Some say make small paragraphs but some are saying make big paragraphs. Yes they should be able to say in some disciplines this style of paragraphing

P12: DM_semi-struc interv.docx - 12:7 [It dictates the style of... st..] (135:135)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

 It dictates the style of... style is very important and your biggest difference there will be between qualitative...

P12: DM_semi-struc interv.docx - 12:9 [So, the voice definitely diffe..] (139:139)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

So, the voice definitely differs in terms of style and in terms of a formal style versus a more personal style

P12: DM_semi-struc interv.docx - 12:22 [I think of other people have v..] (131:131)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

 I think of other people have **very loud voices, but they don't actually say much** or they don't have that much to say.

P12: DM_semi-struc interv.docx - 12:58 [A good writing style are the s..] (418:418)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

 A good writing style are the same no matter what language you write what you are writing

P13: DP_semi-struc interv.docx - 13:12 [No I do think that there is a ..] (101:103)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

No I do think that there is a **difference maybe I haven't considered it so much** but I think if I think about my style of writing and I think about maybe just writing an email to my mom it definitely looks different than when you write an academic article or when you put an academic piece of writing together. **Where you have to follow a different style, a different …you use different jargon or words**. So yes there is definitely a difference even if you look at it from a formal versus an informal perspective. And then making a spelling error in an email to your mom is obviously not as bad as making a spelling error in an article which it is a murder of your professional capacity. So uhmm…
Interviewer: So…

Participant: So that **voice is almost like who you are as a professional, it is an expression of your professionalism and how much you know and do you really know on one level**

P13: DP_semi-struc interv.docx - 13:16 [Where you have to follow a dif..] (101:101) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Where you have to follow a different style, a different …you use different jargon or words. So yes there is definitely a difference even if you look at it from a formal versus an informal perspective.

P14: DPSG_semi-struc interv.docx - 14:4 [Well look, generally voice is ..] (244:244) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style] [4 VOICE CONSTRUCT: uncertainty(d) - Family: 4 Uncertainty]
No memos

Well look, generally voice is perceived to be style, but for me when it comes to writing a thesis, voice is a person's position.

P14: DPSG_semi-struc interv.docx - 14:13 [Absolutely, but for me voice a..] (230:230) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Absolutely, but for me voice and style is two different things.

P14: DPSG_semi-struc interv.docx - 14:14 [Style has to do with the backg..] (234:234) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Style has to do with the background in terms of origins, you know, but voice will always stand out, come out different. I mean I have a style of writing

P14: DPSG_semi-struc interv.docx - 14:15 [You see, my style doesn't say ..] (236:236) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

 You see, my style doesn't say anything about my beliefs.

P14: DPSG_semi-struc interv.docx - 14:16 [Well, look then I think my def..] (240:240) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Well, look then I think **my definition or my own understanding of voice is different from the way voice is actually understood**, because voice is understood to be style, but **for me in terms of thesis writing voice has got nothing to do with style**.

P14: DPSG_semi-struc interv.docx - 14:17 [I have the tendency to emphasi..] (242:242) (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

 I have the tendency to emphasise. You know, so for me that's a style, **but it still doesn't say anything about my own beliefs**.

P14: DPSG_semi-struc interv.docx - 14:46 [Do you think it should be taug..] (1086:1087) (Super)
Codes: [1 ASSUMPTIONS: general core(d) - Family: 1 General core] [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]

No memos

Do you think it should be taught/ instructed in academic writing?

Participant: **The voice shouldn't be taught, but what should be taught is style.**

P16: DSW_semi-struc interv.docx - 16:11 [Yes maybe one part of it is yo..] (145:145)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Yes maybe one part of it is your style

P16: DSW_semi-struc interv.docx - 16:15 [Yes not really the same but th..] (461:461)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

Yes not really the same but they are **very, very close and related yes**. Because voice to me is much more than style only, style is only one part of voice that is the way that you express your voice. The voice is to me also what you think about things, how you interpret the theory, how you combine the different theoretical frameworks and then how you generate actually a new way of looking at things. And then the style is the 'how', how you put it in writing in this new way or unique way.

P16: DSW_semi-struc interv.docx - 16:38 [I think if you think of style ..] (656:656)   (Super)
Codes: [4 VOICE CONSTRUCT: style(d) - Family: 4. Style]
No memos

 I **think if you think of style as part of voice, that basic style will stay the same.** Of course you will develop it, you will better it etcetera. But I think **your basic style is so part of you that will not change** but you can improve it so you can **improve on your style but most probably you will not change your style**

Code Family: 4. Individualised voice: writer-oriented voice

Report: 50 quotation(s) for 2 codes

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HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
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Mode: quotation list names and references

Quotation-Filter: All

4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d)

4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s)

P 1: SD_semi-struct interv.docx - 1:9 [Yes, in the conclusion definit..] (695:695)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Yes, in the conclusion definitely. But also, I think in the conclusion of every section or chapter, or if there is a specific issue that is discussed – and **you have read widely and you have got a lot of arguments about this specific issue. Then the objective "I" or my own opinion I think is important**. Otherwise you can just…, how do you bring the issue forward, if you just reflect on what other people has said? You've got to sort of fuse that together and bring new insight – and I think that's where the "I" comes in.

P 1: SD_semi-struct interv.docx - 1:47 [I try to be very objective. Th..] (210:210)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

I try to be very objective. There is a bit of a contradiction to it: I think in hard sciences this is very valid, and you've got to triangulate your studies – make sure that you stay objective. I think in **our field of study**, because we are interpreting quite a lot – this is what we do, we **interpret**, and we **analyse**, and we **use our opinions** when we produce plays, when we write plays or whatever - I think it becomes a bit difficult. Also depending on, I agree with "I think", "therefore" and "in my opinion" is not necessary, but I think your voice can come through without that, without those specific word

P 2: SH_semi-struc interv.docx - 2:29 [no I mean there are mechanisms..] (866:866)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

no I mean there are mechanisms like "from the above mentioned, it should be clear that..." Instead of saying... I mean it's exactly the same as saying, "I am of the opinion", but it's just a more professional way of putting it.

P 3: SL_semi-struc interv.docx - 3:13 [So to do that, I think you nee..] (161:161)   (Super)
Codes: [4 VOICE CONSTRUCT: amalgamative elements(s) - Family: 4 Amalgamative elements] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

So to do that, I think **you need to have acquired a first person authorial voice**.

P 3: SL_semi-struc interv.docx - 3:14 [but the data that I am putting..] (163:163)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

but the data that I am putting here; why would you say the data that was put before you; I don't know, I encourage all my students to use first person writing.

P 3: SL_semi-struc interv.docx - 3:15 [and you see how people sort of..] (163:163)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

and you see how people sort of do all kinds of tricks to get around the "I". **Just say I!**

P 3: SL_semi-struc interv.docx - 3:33 [I encourage all my students to..] (163:163)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

 I encourage all my students to use first person writing. Not at the level of: "I hope this and I wish this and I…wishy washy", but I'm part of the argument. So I'm not one of these…, and I see, and I edit for a number of academic journals; and you see how people sort of do all kinds of tricks to get around the "I". **Just say I!**

P 3: SL_semi-struc interv.docx - 3:45 [In the cases, my students sort..] (527:527)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

 In the cases, my students sort of grow up with that so it's not an issue. I would, some of them who studied at other places; I would encourage them to do it if I see that they're trying in a… I mean I don't force it on them; but if I **can see it's now artificial to stay away from it, I'll just say "use the 'I'"**

P 4: SM_semi-struc interv.docx - 4:25 [Yes, I don't mind them using "..] (729:729)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Yes, I don't mind them using "I" or Mine". I think that's fine for me and well, there are no formulation shortcuts to coming across as believable

P 4: SM_semi-struc interv.docx - 4:29 [Yes, I guess I would, because ..] (731:731)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Yes, I guess I would, because I find it cumbersome if they write like, you know, the "present author" or (laughs)... Ja, I find it a bit cumbersome, so I would say just say "me"

P 5: SP_semi-struc interv.docx - 5:18 [here is more context for refle..] (11:11)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV] [4 VOICE CONSTRUCT: style(s) - Family: 4. Style]
No memos

here is more context for reflexivity; there is more context for self-criticism; there is more **context to write in informal language - instead of using "the author", to say: "we" or "us" or "I"**. And that is an approach that is still growing; and I think many people are kicking against it. But interesting, I find that more and more colleagues are following that approach and are becoming more comfortable with the informal type of writing style

P 5: SP_semi-struc interv.docx - 5:34 [Yes I do; towards the end agai..] (645:645)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Yes I do; towards the end again. Once again, towards the end; and in their personal passage – if they want to include that in their first chapter they can. And then usually they have in the appendix what we also call "critical reflexivity"; and how they would have done the research in a different manner if they could – there I encourage them to use the "I's" and the "we's"

P 5: SP_semi-struc interv.docx - 5:35 [one again must be careful of t..] (647:647) (Super)
Codes: [3 IMPEDIMENTS: restraining voice(s) - Family: 3 Restraining voice] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

one again must be careful of too much repetition of the "I's" and the "we's"; otherwise it begins to sound *hypotystical* and a bit narcissistic. So I keep bringing them a little bit back to the neutrality; of maybe at times speaking about the researcher. It's a fine balance.

P 6: SPSG_semi-struc interv.docx - 6:18 [Yes I encourage them yes. Not ..] (514:514) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Yes I encourage them yes. Not throughout but certain places yes, especially after a section that they have to express themselves and after a chapter especially in the introduction and in the conclusion of the chapter

P 6: SPSG_semi-struc interv.docx - 6:54 [Uhm ja I don't agree, you cann..] (195:195) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Uhm ja **I don't agree, you cannot detach yourself personally, completely from a study. The study is you and you are the study,** so uhm…because you are putting in your heart, you are putting in your soul, you are putting in your thinking, your critical ideas and whatever. So no I disagree with this, **you cannot be completely objective because everything that you write, everything that you think of there will be a mind frame or a set of ideas** that you are actually reading in terms of what you want to talk about or write about. So I sometimes **encourage** my students to write and say there at the last phrase "in my opinion I as the researcher have found the following or whatever the situation". So no, no uhm…I think it makes it easier for them to actually express themselves, it forces them to say "I take a stand, this is my opinion now,

P 7: SS_semi-struc interv.docx - 7:27 [It all depends on again the jo..] (593:593) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

It all depends on again the journal specifically; for instance if you are writing a… o.k., in the case of a PhD I encourage students to steer away from that, but I know for instance…; again it depends on the paradigm.

P 7: SS_semi-struc interv.docx - 7:30 [I think if I should do that, i..] (598:598) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

I think **if I should do that, it shouldn't go beyond the chapter that deals with methodology**. In other words; there might be **scope to argue** along the line for instance: choosing a specific line or theoretical framework, I have been influenced by the following; or by the following authors. It might be acceptable…

P 7: SS_semi-struc interv.docx - 7:31 [In my opinion/ I would argue? ..] (599:600) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

In my opinion/ I would argue?

P: It depends whether it is properly substantiated - it's all about substantiation;

P 7: SS_semi-struc interv.docx - 7:32 [then you can conclude by sayin..] (600:600) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

then you can conclude by saying: "for the purposes of this study" or "in my opinion the most feasible definition or conceptualization of class based on the previous discussion, should be the following

P 7: SS_semi-struc interv.docx - 7:57 [if you work strictly qualitati..] (166:166) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

if you work strictly qualitatively, I don't think there will be any…; I think **it might even erode the richness of the data if you deviate from the first person style**.

P 8: SSW_semi-struc interv.docx - 8:31 [qualitative research and she u..] (817:817) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

qualitative research and she used of course there I would definitely encourage it. But not so much in quantitative research, depending on the... because some in the narrative analysis, narrative way of doing research in phenomenological studies.

P 8: SSW_semi-struc interv.docx - 8:32 [Well the PhD students don't re..] (817:817) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Well the PhD students don't really, it's more the undergraduate..

P 8: SSW_semi-struc interv.docx - 8:33 [still I mean even if I'm more ..] (819:819) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

still I mean even if I'm more inclined to do qualitative research that I myself when I read research that when people or the author, the scholar writes the researcher uses "I' and "mine" and I'm sort of "huh?" Sort of just for a moment, well but it all depends on how it is formulated. If it's... because you do get research and research and sometimes this "I", "my" and "mine" is just for me a sort of disclosing sort of very personal things.

P 8: SSW_semi-struc interv.docx - 8:34 [Ja the passive voice, "from th..] (821:821)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(s) - Family: 4 Individualised voice: WOV]
No memos

Ja the passive voice, "from the above it can be deducted therefore that" It's ... ja "the above indicated" or "therefore indicated that" It's more the way it is being formulated. The passive ja.

P 9: DD_semi-struc interv.docx - 9:14 [The use here of lots of 'in my..] (175:175)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

The use here of lots of 'in my opinion' or 'I think' I don't think it is necessary but I don't think it is completely wrong if you do use it on occasion because at the end of the day you do have an opinion.

P 9: DD_semi-struc interv.docx - 9:16 [Absolutely, yes because if you..] (183:183)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Absolutely, yes because if you are working with interpretative concepts I find then you can't be impersonal

P 9: DD_semi-struc interv.docx - 9:29 [Uhm I don't use the 'I' very, ..] (596:596)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Uhm I don't use the 'I' very, very much.

P 9: DD_semi-struc interv.docx - 9:30 [I could then say 'I am of the ..] (598:598)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

 I could then say 'I am of the opinion that this statement may be questioned because of the following reasons'. But I am not so sure it is a good idea to come to a final conclusion which is yours alone. **I would still assume that the reader may have an opinion of their own again**

P 9: DD_semi-struc interv.docx - 9:31 [but I...unless you can prove it ..] (600:600)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

but I…unless you can prove it black and white like the sciences can do I think it is very difficult to make a strong statement about plays and theatre and opinions to say that your word is the **final opinion.** So you can…I think it is difficult not to use it at all it is not a rule that you do not use it,

P 9: DD_semi-struc interv.docx - 9:32 [I think use it sparingly other..] (602:602) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

 I think use it **sparingly** otherwise it becomes about 'I' too much

P 9: DD_semi-struc interv.docx - 9:36 [I would make the…set the state..] (606:606) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

I would make the…set the statement in a very positive strong way with possibly support of others that support the statement that I have made. Without…I don't I have to say 'I think that'

P11: DL_Semi-struc interv.docx - 11:29 [Yes now I am more careful of h..] (739:739) (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Yes now I am more careful of how I use the 'I' or 'me' or 'mine' my opinion or 'I'. I am more careful and conscious now of those words.

P11: DL_Semi-struc interv.docx - 11:35 [When the author says that they..] (802:802) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

When the author says that they have done research in a specific area and this is what they have found. **Using 'I' or 'my opinion', when they personify it**

P12: DM_semi-struc interv.docx - 12:26 [Oh, but you have to write much..] (75:75) (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Oh, but you **have to write much more expressively use much more in your own voice**, much more **in a narrative style and in the first person**

P12: DM_semi-struc interv.docx - 12:28 [Yes, I do write in the first p..] (697:697) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Yes, I do **write in the first person**

P12: DM_semi-struc interv.docx - 12:89 [but not expressive more narrat..] (267:267) (Super)

451

Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

but not expressive more narrative, **qualitative writing definitely is not**, because there you do a **refer to the first person**, you do **write much more of your own experience to influence your own voice** for that matter to make it your own.

P12: DM_semi-struc interv.docx - 12:101 [But it was at it's worst in th..] (399:399)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

But it was at it's worst in the beginning not know where to start and then when I had that bit of a set back when I got the feedback that my writing style was too impersonal, I must write in the first person, I must write more expressively, from my own experience, my own narrative. I found that very difficult in the beginning, because my **masters** was written more in the pure clinical style of a... it was still qualitative, but it was business management and you have to write it in a purely clinical, disciplined, third person style

P13: DP_semi-struc interv.docx - 13:25 [No I don't, I think we normall..] (557:557)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

No I don't, I think we normally use things like 'in this study the participants

P13: DP_semi-struc interv.docx - 13:26 [I am not sure I think maybe I ..] (559:559)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

I am not sure I think maybe I am too focused on keeping the language very formal and very structured and very much academic. Whereas when I work with my first, second and third years I am very much more interested in getting them to write something. And integrating and summarising, even with citing information I am not as strict as what I am for example with an honours student or a masters student

P13: DP_semi-struc interv.docx - 13:27 [Maybe there is a different sor..] (561:561)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: Dis Spec requirements(d) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Maybe there is a different sort of criteria when you evaluate and when you do it yourself. I haven't considered this very carefully I think because this year way the first year that I was involved on an honours level evaluating. But maybe as time goes by it is something I will look at but **I definitely allow my graduate students much more writing freedom than I allow myself when I write my PhD**.

P13: DP_semi-struc interv.docx - 13:28 [But I think for me it is just ..] (564:564)   (Super)
Codes: [3 IMPEDIMENTS: Dis Spec requirements(d) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]

No memos

But I think for me it is just this is a PhD it must be very academic, it must be very high quality, very high standard. This is a student that is learning to write you know you need to encourage them throughout, it is probably something like that.

P14: DPSG_semi-struc interv.docx - 14:23 [NO, I NEVER USE THAT.] (894:894)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

NO, I NEVER USE THAT.

P14: DPSG_semi-struc interv.docx - 14:24 [I would state a point without ..] (896:896)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

I would state a point without necessarily... obviously it's out there and you can sense that it comes from me, but you cannot say it comes from me, because there's nothing that indicates it comes from me. You know? Because it's more of a statement, it's a fact or based on the literature that I have read. I would then state it, unless I will then make reference to whoever made the statement, you know. But it wouldn't come like it comes from me.

P15: DS_semi-struc interv.docx - 15:24 [And ja, I do use that here and..] (666:666)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

And ja, I do use that here and there, **but I don't go into things, anything big or dramatic where every second sentence starts with "I believe", "I know", "I" this" "I".** It's **just here and there just to, to show that I'm still part of what I'm writing**,

P15: DS_semi-struc interv.docx - 15:25 [Yes, for my Masters I was very..] (669:669)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV]
No memos

Yes, for my Masters I was very, I was very objective about it and I would be "in this dissertation" uhm... "The researcher aims to" and he told me straight away to take "the researcher" out. "It's too impersonal, **we need to be a little bit more... more integrated with your work to the reader". For that he said, "rather use I", "Nobody will be offended by your opinion and you stating it as I."**

P16: DSW_semi-struc interv.docx - 16:26 ['I am of the opinion' or; this..] (600:601)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

'I am of the opinion' or; this is my suggestion'?

Participant: **Yes but then logically based on the voices of others**. So you cannot explain the voices of others and then all of a sudden you fall out here with your own opinion and it is not **linked in anyway whatsoever with the previous**…

Code Family: 4. Individualised voice: degrees of confidence (hedges and boosters)

Report: 13 quotation(s) for 2 codes

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Mode: quotation list names and references
Quotation-Filter: All

4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d)

4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s)

P 3: SL_semi-struc interv.docx - 3:32 [And I think the way in which y..] (161:161)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

And I think the **way in which you rhetorically position yourself is exactly voice**

P 3: SL_semi-struc interv.docx - 3:60 [but when I published my PhD, t..] (641:641)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

but when I published my PhD, they said that for a book, I should take out all the hedges. So then it comes across much more authoritarian

P 4: SM_semi-struc interv.docx - 4:6 [Mmm...mmm. Yes, because of I t..] (112:112)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

Mmm...mmm. Yes, because of I think that when you write academically, you try and science that personal, perhaps colloquial uh... dimension to your style. So I think much of why I would recognise the written voice of a text message instantly would perhaps be a bit more veiled in academic writing, but I have had the experience where I have written music reviews of concerts anonymously and some of my friends would phone me later and say "that review was yours wasn't it?"

P 5: SP_semi-struc interv.docx - 5:14 [For sure. I find usually here ..] (710:710)   (Super)
Codes: [1 ASSUMPTIONS: process(s) - Family: 1 Process] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

For sure. I find usually here towards… once they've completed the results chapter, and analysed their data; I find much more of their voice appears. It's about how their

confidence grows, **so I think as time goes by… it's a confidence issue; it increases**.

P 5: SP_semi-struc interv.docx - 5:24 [But prior to that, what I alwa..] (97:97)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(s) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

But prior to that, what I always want to also hear in my last chapter – usually in my type of research in psychobiography, is to hear their voice. That's where I want to hear what they have made from all of this.

P 6: SPSG_semi-struc interv.docx - 6:11 [Especially towards the end the..] (616:616)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

Especially towards the end then they have more confidence in what the actually want to say. Because in the beginning they are reluctant to use their voice because they are unsure, they are still don't know exactly where they are going or what their results will be for their research.

P 8: SSW_semi-struc interv.docx - 8:21 [Ja usually, but one has to be ..] (930:930)   (Super)
Codes: [2 ENABLERS: facilitation(s) - Family: 2 Facilitation] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(s) - Family: 4 Individualised voice: WOV]
No memos

Ja usually, but one has to be persistent and **consistent in pushing them**, helping them to get confidence, voicing your confidence in their ability to speak up, to have their own voice.

P 9: DD_semi-struc interv.docx - 9:19 [I don't think one must try to ..] (93:93)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

 I don't think one must try to be too smart, but you have to have your reader's confidence so you have to write with a certain amount of **certainty**.

P12: DM_semi-struc interv.docx - 12:13 [an authorial voice, I think, i..] (132:132)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

an authorial voice, I think, is having that voice and speaking with authority, not guessing, not pondering, but really knowing, done, you really walked the extra mile, you've done the groundwork, you've got the experience, you've got the knowledge. **So, you speak from a position of authority**

P14: DPSG_semi-struc interv.docx - 14:8 [Well, you see, authority and v..] (380:380)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

Well, you see, authority and voice is two different things, because **authority** for me means **confidence**

P14: DPSG_semi-struc interv.docx - 14:9 [It's one's position, meaning o..] (226:226)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

It's one's position, meaning one's beliefs.

P16: DSW_semi-struc interv.docx - 16:5 [Yes and I think it gives you t..] (124:124)   (Super)
Codes: [4 VOICE CONSTRUCT: expressivist(d) - Family: 4 Expressivist] [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

Yes and I think it gives you that **uniqueness** that I have just mentioned. Because if you do not have your own academic voice then your work is not unique.

P16: DSW_semi-struc interv.docx - 16:9 [I will present my uniqueness a..] (141:141)   (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: degrees of confidence(d) - Family: 4 Individualised voice: WOV]
No memos

 I will present my **uniqueness also in a unique way**. So **different people** will write say for instance in this lets say more old fashioned Afrikaans …(germaarns) Afrikaans but they will also have **different styles in that way of writing**.

Code Family: 4. Socialised voice: Intertextual markers author and sources

Report: 68 quotation(s) for 2 codes

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Mode: quotation list names and references

Quotation-Filter: All

4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d)

4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s)

P 1: SD_semi-struct interv.docx - 1:14 [I think you've got to acknowle..] (612:612)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

I think you've got to acknowledge all the sources, because that sort of how broadly you read on the subject and you get different opinions. But I think after the issue has been discussed and you analysed all the ideas of other people, I think then you must form your own opinion. I don't think you should try and have your own opinion in the beginning of a section and then ignore things that differ from you; just use those that

fit. And also I think contradictory stuff is interesting in a master's. And then you must have your voice at the end.

P 1: SD_semi-struct interv.docx - 1:15 [a good doctorate is where you ..] (623:623)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

a good doctorate is where you have fewer direct quotes. With other words – you read what that person is saying and you interpret what that person is saying – then you can reference. But I don't think you need a reference after every sentence. Definitely not.

P 1: SD_semi-struct interv.docx - 1:46 [Academic writing - I think the..] (488:488)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 Academic writing - I think they need that. I think most of them, you know referencing

P 2: SH_semi-struc interv.docx - 2:5 [Okay, in history it is a case ..] (646:646)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV] [IMPEDIMENTS: symbiosis/symbiont: co-construction(s)]
No memos

Okay, in history it is a case and I think in certain... I have already referred to it... it's a case of reading as much as possible to take note of as many other voices as possible **and then by becoming a relative expert of other voices, developing your own voice.**

P 2: SH_semi-struc interv.docx - 2:7 [It's a positioning relative to..] (650:650)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 It's a positioning relative to others. Sometimes I could swallow another person's voice, in other words be a follower of that particular voice,

P 2: SH_semi-struc interv.docx - 2:9 [I would then be "okay this is ..] (655:655)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 I would then be "okay this is all 100%, I fully agree with you, but what is your voice?" "What is your argument?" "Could you add having studied *Obare, Markelova et al*?" "What is your own opinion?"

P 2: SH_semi-struc interv.docx - 2:10 [we would have footnotes and th..] (653:653)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

we would have footnotes and then it is then very clear where do the footnotes stop, because after that if there is no footnote, that is then the student's own voice

P 2: SH_semi-struc interv.docx - 2:20 [In other words that there are ..] (648:648)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

In other words that there are a large number of voices out there; it's not the one or the other and I would like, I have hopefully added my own voice on the topics where I do research and I publish to that wide array of voice and **I would like my students to also become part of that selection that... array of voices with regard to whatever topic.**

P 2: SH_semi-struc interv.docx - 2:27 [to put it very simplistic: If ..] (862:862)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

to put it very simplistic: If you have paragraphs without footnotes it means that the person has indeed thought about that he himself or she herself, they have thought about what they have been writing so far and this is my view.

P 2: SH_semi-struc interv.docx - 2:28 [The moment when you write some..] (864:864)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

The moment when you write something out of your own without falling back on the views of other people it **makes you an expert or relatively speaking an expert**.

P 3: SL_semi-struc interv.docx - 3:34 [But yes, providing an interpre..] (523:523)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 But yes, providing an interpretation of let's say, your opponent's view: "Baker said so and so, the implications are so and so; this plays into the bigger picture of translation studies having this and this, but I think one can point out to this and this and this." sort of a counter argument.

P 3: SL_semi-struc interv.docx - 3:38 [so it's sort of like - how can..] (472:472)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

so it's sort of like - how can I put it - creating some kind of macrostructure, conceptually, which you fit in these. But the macrostructure is your own voice, or is at least a continuation of a paradigm or something. But it becomes a bit of a structure of your own, and then you put individual authors into that. But that will always be either in support of your structure or conceptualization in contrast

P 3: SL_semi-struc interv.docx - 3:39 [I think in our field of study,..] (476:476)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

I think in our field of study, and I think in Humanities in general, you build on other people's work; so I think there's a lot quoting, or at least referring to ideas that you got from other people.

P 3: SL_semi-struc interv.docx - 3:41 [You see, the moment where it b..] (476:476)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

You see, the moment where it becomes problematic is where you see: "So and so said this, and therefore; So and so said this, and therefore; So and so…" And you don't have either critical engagement with him; or at least at the end some kind of: "O.K., out of this, you can now group these and this and those, and bring them together." So you don't have any meta-reflection on that; then it becomes problematic. But quite a lot of referencing, I think in our field, it should be.

P 4: SM_semi-struc interv.docx - 4:31 [as an academic what you do is ..] (595:595)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

as an academic what you do is that you report on what you have read. So, **in a certain sense you are paraphrasing other voices and you are making your own contribution.** So, you are entering into a dialogue with those voices. So, there's a **dialogue** going on with the academic community of which these published work, they are also voices in that conversation happening and you are taking part.

P 4: SM_semi-struc interv.docx - 4:32 [I was wondering if it's a colo..] (604:604)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 I was wondering if it's a colonial thing (laughs). In that, sort of, we tend to defer too much to other authors, because we perceive them as from writing from the centre, where we write from the periphery. And I was thinking about that a lot, but I think it's also a matter of real lack of knowledge, because what the leader of that group said about my work was that I was quoting other people who had made observations that I should have made myself.

P 4: SM_semi-struc interv.docx - 4:33 [Well, you have to do a lot of ..] (606:606)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

Well, you have to do a lot of ass covering in your doctoral thesis that you don't do when you publish from it". So, I think that you're right in saying that a doctoral student needs to defer to authority more

P 4: SM_semi-struc interv.docx - 4:34 [when writing one's doctoral th..] (608:608)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

when writing one's doctoral thesis one has to prove how much you've read, prove that you take cognisance of all these other views, but as you then **mature to a scholar whose going to be publishing in their own right after** the doctoral thesis then you should be the person making the observations and, you know, the sort of the literature study should shrink and shrink

P 4: SM_semi-struc interv.docx - 4:47 [Writing sort of takes terminol..] (45:45)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

Writing sort of takes terminology from sources, but not that person's, you know style. So it's- I think students find that difficult to sort of tell, sort of just to see "what do I quote directly?", "what is terminology that I don't have to put in quotation marks?", "how do I paraphrase?", sort of that, that kind of... I think they find it difficult to interact with sources effectively.

P 5: SP_semi-struc interv.docx - 5:26 [You've referred earlier to the..] (517:519)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: Dis Spec requirements(s) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

You've referred earlier to the writing of the literature review; you said that there they have to stand back – not so much of a voice.

18 P: Become more of an observer, and just report. In Psychology, especially in psychobiographical studies; they need to listen to other authors voices first and state them as well; state other findings and be a bit more passive. And they are not yet there bringing their voice into the picture.

P 5: SP_semi-struc interv.docx - 5:28 [So in this sense we are still ..] (533:533)   (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(s) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: EAL: specific impediments(s) - Family: 3 EAL: specific impediments] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

So in this sense we are still very much in a traditional positivistic paradigm when it comes to writing up of literature, and we need the backup of previous research. And you cannot comment on it yet, until the end. It's just the psychological style of doing it.

P 5: SP_semi-struc interv.docx - 5:29 [Wilson says" or "Wilson of the..] (534:535)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

Wilson says" or "Wilson of the opinion"?

P: There is an interchange; I would say 50/50; otherwise people and the **reader** becomes bored – it's constantly at the end, and it becomes boring and monotonous, so we try to have a bit of a variation.

P 6: SPSG_semi-struc interv.docx - 6:13 [I would say while the student ..] (399:399)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

I would say while the student is reading, he will get from the different authors and the different text, he will get their views. And at the end of the day he must actually or she must distance herself from that and then his own voice must come out. In other words; making sense of what has been said and how they are going to use it, does this author uhmm…agree with the other one and what is at the end of the day the students saying about this? Where does he put himself? Does he agree with author one or two? Or author three or four? Or what is the situation? So he should use all of that but at the end he must make sense of it and say "this is my stand, this is my voice this is what I think or I can contribute".

P 6: SPSG_semi-struc interv.docx - 6:14 [It is just merely putting down..] (409:409)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

It is just merely putting down information of different authors and it is not engaging with it in terms of critical thinking and critical meaning

P 6: SPSG_semi-struc interv.docx - 6:15 [this is actually just regurgit..] (412:413)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 this is actually just regurgitating what others say.
Participant: Exactly, yes.

P 7: SS_semi-struc interv.docx - 7:17 [they tend to only describe som..] (352:352)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 they tend to only describe something or just to summarise a particular theory; but there's **no engagement**. There's absolutely no engagement with the empirical findings; and there is no engagement with the literature

P 7: SS_semi-struc interv.docx - 7:18 [I'm not quite sure what you…] (471:471)   (Super)
Codes: ["I'm not quite sure what you…"] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 I'm not quite sure what you…

P 7: SS_semi-struc interv.docx - 7:19 [it all depends which part of t..] (473:473)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

it all depends which part of the thesis are you busy with. In the **literature review** obviously there's very little room for the student to express his own view; except

when it comes to the stage where the student has to **convince a reader** of a choice in a specific paradigm

P 7: SS_semi-struc interv.docx - 7:23 [when it comes to the summary a..] (477:477)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

when it comes to the summary and the recommendations in particular: I don't want to see anything pertaining to theoretical frameworks and previous authors – you've had the opportunity to that during the data analysis. Now you are flying solo;

P 8: SSW_semi-struc interv.docx - 8:20 [For me it must be imbedded wit..] (102:102)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

For me it must be imbedded within the discipline and in the basics of the discipline. The voice for me where the hermeneutics, in other words, it's **not merely a compilation of different sources or authors**, scholars you have consulted. I almost tell students it is sort of starting with the juristic phase in the literature review is that you have to bring **all these scholars, all these authors in a specific field together, both those who is sort of supporter specific viewpoint,** but also those who are on **the opposition**

P 8: SSW_semi-struc interv.docx - 8:26 [I think in critical and reflec..] (693:693)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 I think in critical and reflective writing you have to take note of other perspectives and other ideas, other theories, but I think if you have enough... especially from the empirical field, if you have enough evidence you can of course, you can also come up with your own voice. So perhaps... I don't want to give a percentage to that, because you will... you are going to refer your argument, you are going to acknowledge other sources, because there's nothing new under the sun. You will either be in agreement very often or sometimes, but then there will be also opposition, but you have to take in critical writing and reflecting, reflections you have to take note of other perspectives as well.

P 8: SSW_semi-struc interv.docx - 8:27 [it is just a summary of... and..] (695:695)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

 it is just a summary of... and that is not, that is compilation as you have said. I don't hear the composition, I don't hear the music, I don't see you as the director, I don't hear your voice. I usually, I try to illustrate it even with PhD candidates, but with undergraduate students I really try to illustrate it by means of taking a few books along to class and say that the books in fact are your masks, "I don't see you, I want to hear your voice, where are you? You have to be in control and... " ja. "Be the master of all of this." They have to... "You have to compose a new piece of music."

462

P 8: SSW_semi-struc interv.docx - 8:28 [Again for me... that is right ..] (701:703) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

Again for me... that is right it is just they are saying sort of citing, ja studies of several other researchers and Bernard and Spiceman concluded. That's nice, that is how things sort of the first step. "Okay now so what about it?" But it's... the way it has been formulated I can see I mean other researcher, meaning that there has been... she or he did read a lot and sort of guage what is the situation out there concerning this specific idea or field of study. But the of course "What about it?"

Researcher: What about it?

Participant: "How does this relate to your discipline of social work and specifically to the aim of your research?"

P 9: DD_semi-struc interv.docx - 9:13 [Because otherwise it will just..] (140:140) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Because **otherwise it will just become a whole collection of other people's references that you are giving and their words and their voice.** There the **referencing helps to support** in many cases **your opinion**, which I think helps again with your degree of certainty

P 9: DD_semi-struc interv.docx - 9:20 [All over a difficult example w..] (451:453) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

All over a difficult example with differing answers:
difficulty was that the example was generic,
not disciplinary specific, and out of context

P 9: DD_semi-struc interv.docx - 9:21 [I think you can use others cer..] (456:456) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

I think you can use others certainly to you advantage to support your argument. It **gives strength** to your argument if there are **others that are agreeing with your statement** made. And it is good to sometimes also bring in others that don't agree with you so that you can then counter, by countering their opinion you strengthen your own. So I… yes I think it is very important to be able to refer to others, it strengthens your position

P 9: DD_semi-struc interv.docx - 9:22 [you have something that you wa..] (460:460) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

you have something that you want to say and using others to support what you say.

P 9: DD_semi-struc interv.docx - 9:23 [the writer's opinion. He is wr..] (468:468)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

the writer's opinion. He is writing with authority in terms of the fact that he has read all of these people but I…I don't find anything personal for say I am missing the voice there.

P 9: DD_semi-struc interv.docx - 9:24 [It's a very clinical list it's..] (472:472)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

It's a very clinical list it's

P10: DH_semi-struc interv.docx - 10:7 [I engage with sources, I becom..] (392:392)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

I engage with sources, I become part of the sources I become part of the authors that is why at the end I will either agree or disagree or agree at a certain extent and disagree to another extent. So I **see myself as part of the sources and the authors of those sources**

P10: DH_semi-struc interv.docx - 10:8 [he wants one to be specific. Y..] (397:397)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

he wants one to be specific. Yes I also have adopted that as far as my students are concerned, don't say 'other' you are too broad state

P10: DH_semi-struc interv.docx - 10:9 [No it is not sufficient, there..] (401:401)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

No it is not sufficient, there has to be my voice there, and there has to be my voice. Well at first…okay this should be the first part of my paragraph, towards the end the last two sentences or three or so must be mine now, when I now say whether, in fact where I belong among these arguments. Or yes, where do I belong, whether I agree with one of them or do I have my own totally different opinion in as far as the question is concerned. So you can't really have a paragraph, paragraph after paragraph where you just reference without having you know your own voice. **This one is…I would not recommend it** that is why is said from the first word **there was a problem**, yes.

P10: DH_semi-struc interv.docx - 10:44 [And then you see in most cases..] (136:136)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

And then you see in most cases in that instance you see some indication that **one seems not to be sure because we use a lot of 'may' "it may not be" and one may even say "one may argue that" you know " one can argue that" and when we say "one can" it means that " one cannot also argue" so there is that also subjectivity and not putting my head on the block**

P11: DL_Semi-struc interv.docx - 11:12 [I think the voice of the resea..] (561:561)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

I think the voice of the researcher should not overshadow other voices, the sources voice, the voice of the researcher. Yes it is important to guide that relationship because whatever the researcher is saying is based on what the source says. I think the researcher does not come before the source of the thesis sorry the source of the theory, yes. But the theory is the leading one

P11: DL_Semi-struc interv.docx - 11:13 [I think you the researcher hav..] (567:567)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

I think you the researcher have to take that submissive role until one reaches that stage where you know has contributed so much in the field scientifically that he can be you know speak with authority

P11: DL_Semi-struc interv.docx - 11:31 [Yes, the sources' voices is [a..] (757:757)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Yes, the sources' voices is [are] more important in what I am writing.

P12: DM_semi-struc interv.docx - 12:34 [So, it's your voice that you s..] (552:552)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

So, it's your voice that you stand up first and foremost. And again, I have a problem with people who write a thesis and three quarters of the thesis consists of quotes. What do you do when you quote somebody? Just refer them to the book or use short quotes, but sometimes people write extensive quotes. Then they loose their voice. But if you paraphrase, you summarise and you use short, powerful quotes, I think then you're able to express your own voice,

P12: DM_semi-struc interv.docx - 12:36 [Definitely your voice and your..] (558:558)   (Super)
Codes: [3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 Definitely your voice and **your voice can be augmented or supported by other voices. Your voice first and foremost otherwise you are just copying someone else's work**

P12: DM_semi-struc interv.docx - 12:37 [As I said, it's your own relat..] (562:562)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

As I said, it's your own relationship, it's your own voice first and foremost and it's augmented, it's coloured in by other voices, but your voice is still the... in that case your voice is the foundation, your voice is the skeleton and then you fill it up with meat etc. from other people. But your voice should always be first and foremost.

P12: DM_semi-struc interv.docx - 12:40 [Every sentence is referenced, ..] (567:567)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Every sentence is referenced, yes, but what is written before the reference doesn't say much. I think in this case to make it... to give it... unless you refer... unless my understanding of authority and your understanding of authority differs, because **for me authority refers to your own writing**. Authority refers to whether you are giving sources at the end of every sentence

P12: DM_semi-struc interv.docx - 12:63 [So, to keep it interesting, to..] (473:473)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 So, to **keep it interesting, to keep your reader engaged** you have to vary sentences, vary words. I've made myself... I actually have a list of terms that I've collected over many, many years of words so that you don't start every sentence with "according to" or "so and so postulated"

P13: DP_semi-struc interv.docx - 13:17 [I thought about this question ..] (431:431)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 I thought about this question quite a lot because I do think that sometimes in specific areas you will either oppose a specific voice or you will go accord, go in accordance with that voice. So I definitely think that there are certain areas when that does happen

P13: DP_semi-struc interv.docx - 13:20 [For me it was almost like a ca..] (431:431)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

For me it was almost like a **carpet that gets weaved** with other people giving input, you building your input on that then getting input again, you building on that. So it is not really separate yet it is not the same, the directions are often different, the nuances are often different.

P13: DP_semi-struc interv.docx - 13:22 [this is quite acceptable on a ..] (440:441)   (Super)

Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 this is quite acceptable on a doctoral level in psychology?
Participant: No, I think if an honours student handed this in then probably it would have been a first time around so you would have commented on it and made improvements.

P14: DPSG_semi-struc interv.docx - 14:19 [You know, I find that the othe..] (725:725)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

You know, I find that the other sources, voices to a great extent influence my own voice in a way, because if I come across an article that resonates with me I tend to be more in that line of writing, in that voice. So, there are some voices in literature that can really captivate one.

P14: DPSG_semi-struc interv.docx - 14:20 [They become dominant, because ..] (727:727)   (Super)
Codes: [1 ASSUMPTIONS: process(d) - Family: 1 Process] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

They become dominant, because they influence you and I've read many such kind of writing, because you tend to like how the people are putting their points across, how their voice comes across and as soon as you fall for something you automatically become influenced by it.

P14: DPSG_semi-struc interv.docx - 14:21 [That is acceptable, because if..] (737:737)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

That is acceptable, because if you look at all the three or four references, they are in support of each other. So, there's no confusion there and it's important, because it emphasises what was stated by stating other things related to it, but there is a line of argument there.

P14: DPSG_semi-struc interv.docx - 14:32 [the sources that I use, it's s..] (163:163)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 the sources that I use, it's such a lot and I've read a lot. So you will find that I will only perhaps quote not even a fraction of that article that I was reading what is from that article. So I'm only making reference... obviously you have to suss out what is more relevant to what you're writing about, but that's why I'm saying a **thesis in itself is just a summary of the research. It doesn't give you everything**

P15: DS_semi-struc interv.docx - 15:16 [I believe that they play a ver..] (537:537)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

I believe that they play a very **delicate role with each other**, you cannot just reference someone else's work, it just becomes plagiarism and **you're not bringing anything to the table** of why you're putting it down. I believe then you need to integrate your thoughts, understandings and uh... findings or highlighting of gaps or whatnot and then with your, your referencing of different sources you back it up; you give it grounding that is not a speculative idea. This is how you see it, but then Johnson and, you know, Cresswell and everybody else, they also understand this; they also found this. And then you can actually put, if there's a good quote you can put that in, cause that then just solidifies your thought pattern to how you're building out your research.

P15: DS_semi-struc interv.docx - 15:18 [No, you are selecting them to ..] (539:539) (Super)
Codes: 	[4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

No, you are selecting them to voice an opinion or to reaffirm an opinion. The authors don't sit next to you and say "you will use this quote now." Your choice of putting that quote in all that, that reference... is your opinion, it's for your benefit for backing up of something else.

P15: DS_semi-struc interv.docx - 15:19 [I do put quite a lot of... you..] (543:543) (Super)
Codes: 	[4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

 I do put quite a lot of... you know, argument-, not argument, but debatable questions in there and from that I... uh... I back, I use my of what I understood in my writ-reading and the research, but I back it with authors who have also either disputed against a particular thought or... you know, reaffirm something that came through.

P15: DS_semi-struc interv.docx - 15:20 [See I'm not sure of the contex..] (548:548) (Super)
Codes: 	["See I'm not sure of the contex.."] [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

See I'm not sure of the context in which they using this...

P15: DS_semi-struc interv.docx - 15:21 [With the context it's not clea..] (551:552) (Super)
Codes: 	[1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

With the **context it's not clear?**

Participant: **No, not at all. Not without a little bit of background into** it.

P16: DSW_semi-struc interv.docx - 16:20 [maybe this is also a thing I f..] (477:477) (Super)
Codes: 	[3 IMPEDIMENTS: plagiarism(d) - Family: 3 Plagiarism] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

maybe this is also a thing I find difficult because these days we are so afraid that we are going to commit theft or plagiarism that you tend to refer maybe too much…extensively just to avoid being accused of plagiarism. Uhmm so to get **this relationship in a balanced way is I think also a challenge**. Because you must refer if you only use an idea of a person or even the structure even the structure of a chapter, some headings and then to still get your own voice out gets more difficult.

P16: DSW_semi-struc interv.docx - 16:21 [Yes I think at the beginning t..] (479:479) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Yes I think at the beginning there are dominant other voices but as you go on, your voice will come through more clearly. **So then you actually use**, hopefully not abuse the voices of others then to show your voice, to develop your voice. In other words then you **are standing on their shoulders**.

P16: DSW_semi-struc interv.docx - 16:22 [Yes I think in my discipline y..] (486:486) (Super)
Codes: [1 ASSUMPTIONS: disciplinary focus(d) - Family: 1 Disciplinary focus] [3 IMPEDIMENTS: Dis Spec requirements(d) - Family: 3 Dis Spec Requirements] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(d) - Family: 4 Socialised voice: ROV]
No memos

Yes I think in my discipline you will immediately get the 'so what'? question. So uhmm A says this, B says that, C says that but so what? What about this? What do you make of it? How do you in a context of your study interpret this information? So this will not be satisfactory just actually to list a lot of different voices. So then the question will be 'where is your voice'? Or the 'so what'? question so what, what about this now?

P16: DSW_semi-struc interv.docx - 16:26 ['I am of the opinion' or; this..] (600:601) (Super)
Codes: [4 VOICE CONSTRUCT: INDIV VOICE:W O V: first person pronoun(d) - Family: 4 Individualised voice: WOV] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: author/sources(s) - Family: 4 Socialised voice: ROV]
No memos

'I am of the opinion' or; this is my suggestion'?
Participant: **Yes but then logically based on the voices of others**. So you cannot explain the voices of others and then all of a sudden you fall out here with your own opinion and it is not **linked in anyway whatsoever with the previous**…

Code Family: 4. Socialised voice: Intertextual markers Reader communication

Report: 25 quotation(s) for 2 codes
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-07-21 21:35:30
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Mode: quotation list names and references

4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)

4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)

P 1: SD_semi-struct interv.docx - 1:42 [Yes, yes definitely. If you do..] (674:674)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

Yes, yes definitely. If you do not **explain to the reader**…, critically I think: "how will they read this; will they understand what I am writing; how will they reflect on what I am writing here; will it make them think?"

P 3: SL_semi-struc interv.docx - 3:35 [I must say that some of the mo..] (513:513)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

 I must say that some of the most influential texts that I've read, would be where people really, scholars…politely but strongly - and sometimes also not that politely – attack another point. In every field of study you would get sort of a famous war;

P 3: SL_semi-struc interv.docx - 3:36 [but that's academics; so I lik..] (513:513)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

but that's academics; so I like that kind of style where you **engage**.

P 3: SL_semi-struc interv.docx - 3:44 [I wouldn't address my audience..] (525:525)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

I wouldn't address my audience; I don't think I'd ever do that, but I would address myself; I mean I will use personal pronouns for myself. So: "Seeing that translation studies has this gap, I suggest xyz…" But I wouldn't say "you" or "they"; well "they" maybe, but not second person.

P 3: SL_semi-struc interv.docx - 3:78 [But would you sometimes perhap..] (524:525)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

But would you sometimes perhaps use personal pronouns like addressing the

"we" or the "you", or with questions?

P: I wouldn't address my audience; I don't think I'd ever do that, but I would address myself; I mean I will use personal pronouns for myself. So: "Seeing that translation studies has this gap, I suggest xyz…" But I wouldn't say "you" or "they"; well "they" maybe, but not second person.

P 4: SM_semi-struc interv.docx - 4:4 [I was quite influenced by the ..] (106:106)   (Super)

Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

I was quite influenced by the new musicology, which had belatedly come to the ideas of Bart and, you know, the depth of the author, the **importance of the reader.**

P 4: SM_semi-struc interv.docx - 4:35 [Yes, definitely. Well, so I do..] (699:699)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

Yes, definitely. Well, so I don't think that the reader- ... I know some authors in my field like to do that. When they send a journal article to a specific journal they know the readership of that journal and they will address the readership of the journal, sort of in general. And I think I approve of that, because it sort of lends a little sort of personality to the discipline, I think

P 4: SM_semi-struc interv.docx - 4:79 [So, but I think sort of what I..] (699:699)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

So, but I think sort of what I regard as the engagement and communication with the reader and the text is more in terms of the logical flow of the argument in that you know-

P 6: SPSG_semi-struc interv.docx - 6:48 [I try to take the reader's han..] (488:488)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

I try to take the reader's hand by making it…I am referring now to my own articles, making it explicitly clear what is the intention of the research, why I am doing this, what is the benefit at the end of the day. So throughout, and that is sometimes a critical element as well that I repeat too much of the problem statement or my intention. But I am trying to get a feel of "listen I am busy with this, this is my argument, this is where we are now, this is the next section and this is how this section deals with the first section" that kind of idea. So you are doing a little bit of hand taking, guiding…

P 7: SS_semi-struc interv.docx - 7:10 [on; has there been proper thin..] (68:68)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

on; has there been proper thinking going into the **writing style**; did he attend to the whole issue of **clear** communication? Quite often that is totally absent. So authorial voice in my opinion would be: if you can **convince me** in the first paragraph,

P 7: SS_semi-struc interv.docx - 7:14 [the first chapter is the mind ..] (281:281)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

the **first chapter is the mind map**. That is where you convince the **reader** or in this case the external **examiner**

P 7: SS_semi-struc interv.docx - 7:74 [Yes, again it depends on who t..] (575:575)   (Super)
Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

Yes, again it depends on who the most likely reader will be. If for instance it's a commissioned research project, then conventional policy dictated the draft report submitted. So there are regular meetings with the client and there are ample opportunities to communicate and to make sure that you are on the same page. In the case of scholarly work like for instance a journal or article or book, I think you should be guided by the instructions for authors, and by previous editions of that particular journal. There you can get a very good idea of who the most likely reader is, and at which level you should pitch.

P 8: SSW_semi-struc interv.docx - 8:9 [They passed, they got good com..] (190:190)   (Super)
Codes: [2 ENABLERS: feedback(s) - Family: 2 Feedback] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

They passed, they got good comments back, **good feedback from the external examiners** and then there are **those who are so one with their text, so in contact, so good at what they do in their writing and then you will see the feedback also is just a step, a little bit higher**.

P 8: SSW_semi-struc interv.docx - 8:35 [ja and sometimes they will use..] (815:815)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)]
No memos

ja and sometimes they will use the rhetorical question

P 9: DD_semi-struc interv.docx - 9:25 [Some participants found these ..] (586:586)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

Some participants found these questions difficult to answer – not familiar with features

P 9: DD_semi-struc interv.docx - 9:27 [when I say 'for the benefit of..] (589:589)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

when I say '**for the benefit of the reader**, I would just like to summarise or refer back or refresh the thought mentioned 50 pages ago' because yes that is…that is…yes I have done that not even thinking. I don't have to ask the reader the

question I don't think because I don't have…but he does know that I am keeping him in mind with my reading

P 9: DD_semi-struc interv.docx - 9:61 [Yes and there is a thing that ..] (567:567)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

Yes and there is a thing that you are expecting that they would have a certain level of that. You just have to get your **reader engaged positively**, you must otherwise…otherwise you lose

P13: DP_semi-struc interv.docx - 13:24 [We have done that in a specifi..] (551:551)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

We have done that in a specific article that we wrote that I can remember that we asked like for example 'what did you do to enjoy your learning experience'? **But I am not doing it in my PhD**

P14: DPSG_semi-struc interv.docx - 14:49 [ja, because I'm trying to make..] (778:778)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

ja, because I'm trying to make a point so that, you know, they know what's happening or what people's views are and what is the actual situation on the ground. So, I tend to over emphasise, because I expect them to really understand what's happening.

P15: DS_semi-struc interv.docx - 15:23 [Not really, I have tried here ..] (663:663)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

Not really, I have tried here or there, but... I have always been told "take... ", You know, like "you should think in this aspect" or "you should see... that" or whatever the case may be and say... instead of "you", do "how does one use" this aspect, you know.

P15: DS_semi-struc interv.docx - 15:27 [put out that question] (661:661)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

put out that question

P16: DSW_semi-struc interv.docx - 16:23 [Yes invite the reader to actua..] (588:588)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

Yes invite the reader to actually think with you.

P16: DSW_semi-struc interv.docx - 16:24 [for instance asking a question..] (586:586) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

for instance **asking a question** regarding maybe a more complicated or difficult concept. And then going on and answering your question.

P16: DSW_semi-struc interv.docx - 16:25 [Have you ever thought of using..] (595:596) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

Have you ever thought of using the word for example like or words like directly addressing your reader like saying 'you could find it interesting' or making it a 'us' you know 'we would' you know almost incorporating your reader or haven't you used that technique?
Participant: No I didn't use that.

P16: DSW_semi-struc interv.docx - 16:49 [Uhm not really because the rea..] (574:574) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(d)]
No memos

Uhm **not really because the reader cannot, well most the readers cannot comment on this so there is no communication**. Maybe they will think' okay it is a good article' maybe it is not a good article but they will never write you an email or make a comment on the block. So actually there is not a two way communication.

Code Family: 4. Socialised voice: Intratextual organisational markers

Report: 30 quotation(s) for 2 codes
_____
HU: Voice analysis PhD
File: [C:\Users\User\Desktop\Voice analysis PhD.hpr7]
Edited by: Super
Date/Time: 2016-07-12 21:18:55
_____
Mode: quotation list names and references

Quotation-Filter: All

4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d)

4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s)

P 1: SD_semi-struct interv.docx - 1:8 [That kind of signposting? Part..] (690:691) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

That kind of signposting?

Participant: Yes, yes. I will call it a cliff hanger: what's going to happen next; what's going to happen next?

P 2: SH_semi-struc interv.docx - 2:23 [The transition from one sectio..] (851:851) (Super)

Codes: [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

The transition from one section to another and from one chapter to another so that it flows as in a novel and that's where the art once again comes in.

P 2: SH_semi-struc interv.docx - 2:24 [There must be... it must not b..] (851:851)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

There must be... it must not be in your face, you must almost without realising-... when you read it, you must actually without realising it know but "okay I'm at the end of this chapter, I already have a glimpse of what is going to happen in the next and this is so fascinating", I would immediately like to start reading the next chapter.

P 3: SL_semi-struc interv.docx - 3:48 [And remember syntax for instan..] (252:252)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

And remember syntax for instance, leads to conceptualization by putting in parts of a sentence in relation to one another; by using certain conjunctions. You relate this causally, or in time or whatever. Even, what I have found is the use of **prepositions** has a lot to do with your way of conceptualization.

P 3: SL_semi-struc interv.docx - 3:75 [And then I would here and ther..] (193:193)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

And then I would here and there show him how his sentence structures could be better, how he could use linking sentences between paragraphs or linking paragraphs between sections and chapters and so on

P 3: SL_semi-struc interv.docx - 3:76 [I would first look at the majo..] (186:186)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

 I would first look at the major structure; and I would comment on: look I think your structure doesn't make sense; shouldn't you put this before that; why do you put this here, and so on. And then I would send it back to them to work on that first. Because to me it's nonsensical to either focus on detailed arguments or even language, if the main structure isn't in place. And then I would look at a section and comment on the structure of a section; and then only will I go to paragraphs and see whether paragraphs make sense and so. So I would give them a lot of, sort of at the conceptual level of the structure of their thinking. Whether it flows logically

P 3: SL_semi-struc interv.docx - 3:77 [look your argument isn´t flowi..] (449:449)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

look your argument isn't flowing logically here.

P 4: SM_semi-struc interv.docx - 4:24 [Even if the persons marking th..] (726:726)   (Super)
Codes: [2 ENABLERS: reader/audiece(d) - Family: 2 Reader/audience] [2 ENABLERS: reader/audience(s) - Family: 2 Reader/audience] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

Even if the persons marking the doctorate thesis, they might not read every word. So, I like that sort of again **that sense of being polite to the reader by putting little signposts in the argument**. So, every paragraph should and also perhaps the sections marked with Roman numerals or whatever to sort of start with your claim and then substantiate and if it's not important for the person to know how you arrived at it, they can skip ahead.

P 4: SM_semi-struc interv.docx - 4:36 [So, but I think sort of what I..] (699:699)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

So, but I think sort of what I regard as the engagement and communication with the reader and the text is more in terms of the logical flow of the argument in that you know-.

P 4: SM_semi-struc interv.docx - 4:39 [I mean there are of course sor..] (724:724)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

I mean there are of course sort of, I like the- what I think is generally expected way of writing where the first sentence of a paragraph is a little summary of the argument that you're going to make in that paragraph. So, sort of, I like doing that, because you have to assume that not all readers are going to read the whole text in detail.

P 4: SM_semi-struc interv.docx - 4:79 [So, but I think sort of what I..] (699:699)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: inter-text markers: reader communication(s)] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

So, but I think sort of what I regard as the engagement and communication with the reader and the text is more in terms of the logical flow of the argument in that you know-

P 4: SM_semi-struc interv.docx - 4:95 [I think in terms of gripping t..] (15:15)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

I think in terms of **gripping the reader, I think that's flow**.

P 4: SM_semi-struc interv.docx - 4:96 [So, the argument of the thesis..] (867:867)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

476

P 4: SM_semi-struc interv.docx - 4:97 [the short comings of academic ..] (878:878) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

the short comings of academic writing that come to me are more sort of, lack of logical flow of the argument. So, it might be connected to voice, but I just don't think of it that way. You know, so I might tell them that, you know, the work doesn't flow properly or I might say that this point that you're trying to make here is unconvincing.

P 5: SP_semi-struc interv.docx - 5:66 [that students struggle to give..] (433:433) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

 that students struggle to give context or to combine sentences in a fluent manner; to give continuity; to make academic sense. There's factual little statements all piece-mauled together and pasted together and collected together.

P 7: SS_semi-struc interv.docx - 7:64 [I think the part that they str..] (702:702) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

 I think the part that they struggle with is the whole issue of **cohesion and integration**; because that's where the voice often comes in as far as I'm concerned,

P 7: SS_semi-struc interv.docx - 7:82 [I will take one of those maste..] (765:765) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(s) - Family: 4 Socialised voice: ROV]
No memos

I will take one of those masters or PhD thesis and give them a practical example and see; look at the structure and the style, and the systematic approach, and the cohesion of this chapter; so that you get an idea of how it is done.

P 9: DD_semi-struc interv.docx - 9:9 [Yes you can see the flow that ..] (109:109) (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

Yes you can see **the flow** that is happening

P 9: DD_semi-struc interv.docx - 9:63 [. I think I would have struggl..] (368:368) (Super)
Codes: [2 ENABLERS: instruction(d) - Family: 2 Instruction] [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

. I think I would have struggled a lot if I hadn't gone to that course, in fact I went to it twice just to…yes. She really showed me clearly how to link up thoughts and how to connect your paragraphs

P 9: DD_semi-struc interv.docx - 9:72 [es, yes there must be structur..] (9:9)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

es, yes there must be **structure** and **focus** and a **logical flow** maybe that is what I am referring to as well when I am saying it **must be accessible and understandable** logical flow.

P 9: DD_semi-struc interv.docx - 9:73 [these bits that we put in for ..] (105:105)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

these bits that we put in for referencing gets in the way of the flow

P 9: DD_semi-struc interv.docx - 9:74 [find…I did read this through a..] (462:464)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

 find…I did read this through and I didn't find it to be cohesive.
Interviewer: Okay.
Participant: It felt as though…he wasn't speaking from his own opinion here or he was saying this one says this and this one says this and that one said that. And ya it **didn't flow**, it didn't

P12: DM_semi-struc interv.docx - 12:29 [The links between your paragra..] (697:697)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

The **links** between your paragraphs, linking especially between sections, different sections almost anticipating the last sentence of a paragraph must anticipate what follows in the next section.

P12: DM_semi-struc interv.docx - 12:30 [but if you want to put logical..] (697:697)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

but if you want to put **logical flow in your argument**, from section to section it's always good... I always aspire to use the word that... or words that are going to be in the reading of the next section must already be present in the last sentence of the last paragraph of the previous section.

P12: DM_semi-struc interv.docx - 12:102 [you're going to struggle writi..] (247:247)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

you're going to struggle writing something fluently with logical flow

P12: DM_semi-struc interv.docx - 12:103 [So you got a logical flow in y..] (399:399)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]

No memos

So you got a logical flow in your mind about how the chapter will evolve virtually

P12: DM_semi-struc interv.docx - 12:104 [very daunting until you've got..] (399:399)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

very daunting until you've got the natural flow more than the beginning of the chapter, you know where the chapter is going, until you have that set it's a recurrence every single time in every chapter

P12: DM_semi-struc interv.docx - 12:105 [Not anticipate, but at the com..] (697:697)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

Not anticipate, but at the completion of the recommendation, your results sometimes and that gives you a very good natural flow to the next paragraph.

P13: DP_semi-struc interv.docx - 13:30 [Yes to make sure there is a lo..] (549:549)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

Yes to make **sure there is a logical flow**, the reader can follow what you have said

P16: DSW_semi-struc interv.docx - 16:54 [Personally I have a problem wi..] (407:407)   (Super)
Codes: [4 VOICE CONSTRUCT: SOC VOICE:R O V: intra-text org markers(d) - Family: 4 Socialised voice: ROV]
No memos

Personally I have a problem with **flow**