Voice: Scholarly Overview

Major Arguments and Ideas
- **Academic (Expository) vs. Personal (Expressivist)**
- **Private (i.e. personal journals) vs. Public (i.e. classroom or publication)**
- **Issues of race, gender, and class**
  - Certain voices (i.e. white and male) have been privileged over others
  - Calls for the admission of nontraditional voices into academic discourse
  - Gloria Anzaldua's “Borderlands” embodies all three forms of critique

Subsequent Arguments and Ideas
- **Collaboration**
  - Not just between colleagues, but between researcher and participants (Kirsch and Ritchie 531).
  - Collaboration is worthwhile, but it does place more responsibility on scholars
  - “I want to suggest that before we embrace multi-vocal, experimental texts wholeheartedly . . . we need to examine our motivations for creating (and celebrating) these new forms of discourse, we need to anticipate their effects on different communities of readers, and we need to make conscious, deliberate decisions about when to write (and when to avoid writing) multi-vocal texts” (Kirsch 194; 1997).
- **Writing vs. Speech**
  - Peter Elbow (1996)
  - “My goal is to stop people from talking so much about the inherent nature of these media and start them talking about the different ways we can use them. In particular I seek to celebrate the flexibility of writing as a medium, and to show that we need to develop more control over ourselves as we write so that we can manage our writing process more judiciously and flexibly” (Elbow 80).
- **Voice As Process**
  - Lizbeth A. Bryant (2005)
  - Inspired by Elbow, although Bryant takes a more formal approach to writing
  - Voice is constructed through interactions with professors and classmates, through reading and research, and through personal exploration (freewriting, journaling)
  - “Voice as Process is not a linear movement of choice and change but a circular process of integration and expansion . . . I found that writers perform six primary activities as they construct subject voices: encountering, engaging, navigating, negotiating, rejecting, and integrating. This is not a linear process, and these are not steps” (Bryant 88).
- **Multivoiced Argument (MVA)**
  - Cheryl L. Johnson and Jayne A. Moneysmith (2005)
  - “Multivocal writing requires a more self-reflective and purposeful approach than the traditional essay. Writers must think about several rhetorical requirements: the needs of their audience; the exact language to use; the types of research they need and how to use them; and writing strategies that best suit their purposes” (Johnson and Moneysmith 7).
  - Uses multiple types of research in one large project
  - Allows many types of voices to appear in academic discourse
Bibliography


