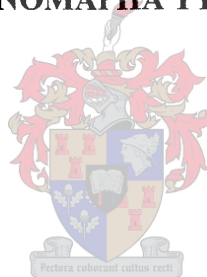


A FRAMEWORK FOR THE ANALYSIS OF XHOSA TEXTS FOR TEACHING READING

BY

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the Degree of Master of Arts at the University of Stellenbosch**

STUDY LEADER: PROF. M. VISSER

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my original work and has not previously in its entirety or in part been submitted at any University for a degree.

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ABSTRACT

This study investigates the reading process as addressed by Davies and Wallace in their research. The key concept of the models of the reading process as explored by Davies with reference to different researchers are examined. These researchers include Gough, whose model of the reading process represents a bottom-up view of the reading process, Goodman's model which reflects a top-down view of the reading process and Rumelhart's interactive model which is an alternative to bottom-up and top-down models. Davies advances a schema-theory which is the development of Rumelhart's interactive model. The study also considers the model of Rayner and Pollatsek as proposed by Davies, namely, the bottom-up interactive model of the reading process. This model intends to be bottom-up, without excluding the interactive features. A further model explored by Davies is that of Mathewson, which incorporates affective factors in reading. Hedge, according to Davies, developed the models of reading into a taxonomy of modes, anchors and drivers. Modes represent the reading behaviours, anchors express knowledge sources, and drivers typify the reading purposes. The study also considers Wallace's approach to the reading process, which represents reading as a psycholinguistic as well as a sociolinguistic process.

In addition, this study conducts an investigation of a practical framework for describing and analysing texts; ways of describing differences amongst texts as proposed by Wallace and the integration of different descriptions of texts. Levels of text analysis and the theoretical foundation of the analytic procedure are considered. The last part of this discussion provides some perspectives on reaching reading in the outcomes-based curriculum for language, literacy and communication (see Appendix B).

In the next part of the study an analysis of the Xhosa Bona magazine articles is offered which commences with the recapitulation of the framework for the analysis of texts. This framework includes elements such as the discourse type and genre;

textual units and their functions; rhetorical functions and rhetorical patterns; text cohesion; text coherence and language choice as a reflection of the writer's communicative purpose or goal. Each article is analysed according to the framework assumed. The study invokes Davies' analytic framework for the analysis of the Bona magazine articles. The last part of this research explores the significance between Davies' model and the requirements of outcomes-based language teaching.

OPSOMMING

Die studie ondersoek 'n praktiese raamwerk vir die beskrywing en analise van tekste, maniere vir die beskrywing van verskille tussen tekste soos voorgestel deur Wallace, en die integrasie van die verskillende beskrywings van tekste. Die vlakke van teksanalise en die teoretiese basis van die analitiese prosedure word bespreek. Die laaste deel van hierdie bespreking skenk aandag aan perspektiewe oor die onderrig van leesvaardigheid in die Uitkoms-gebaseerde kurrikulum vir die leerveld tale, geletterdheid en kommunikasie (sien Bylae B).

In die volgende deel van die studie word 'n analise gedoen van Xhosa BONA tydskrifartikels, wat begin met 'n rekapitulاسie van die raamwerk vir die analise van tekste. Hierdie raamwerk sluit elemente in soos diskoerstipe en genre, retoriese funksies en taalkeuse as 'n refleksie van die skrywer se kommunikatiewe doelstellings. Elke artikel word ontleed volgens die analitiese raamwerk van Davies. Die laaste deel van die studie ondersoek die verband en betekenis van Davies se leesmodel vir die onderrig van lees volgens die vereistes van die Uitkoms-gebaseerde kurrikulum.

ISICATSHULWA

Esi sifundo sijongene nophando ngendlela yokufunda njengoko indululwe ngokaDavies noWallace kwiincwadi zabo. Le ngqikelelo yemifuziselo yofundo njengoko iphononongwa ngulo kaDavies ngokubhekisele le ke kwizimvo zabacebi, nayo iyahlolwa kwesi sifundo. Aba bacebi bale mifuziselo yale ngqikelelo yofundo ngaba balandelayo; okaGough, omfuziselo wakhe wofundo ubonisa ukuba ufundo luqala phantsi luye phezulu oko kukuthi, phantsi-phezulu, kanti yena uGoodman uqikelela ufundo njengento eqala phezulu iye phantsi, oko kukuthi, phezulu-phantsi. Kukho ke noluvo lukaRumelhart malunga nolu qikelelo-fundo. Yena uceba ufundo okanye umfuziselo wofundo osebenzisanayo, futhi oluyenye indlela endaweni yezi zimbini zithi phantsi-phezulu okanye phezulu-phantsi. Ngaphaya koko, uDavies uvelisa enye indlela ekwacetywa nguRumelhart, athi ukuyibiza yinkcazo-ngcingane (theory) yeskima. Yona ikhulisa ikwaqhubela phambili le yomfuziselo osebenzisanayo (interactive model). Isifundo esi sikwaluthathela ingqalelo uluvo lukaRayner noPollatsek ngokuphakanyiswa nguDavies, olu ke lokuba bacebe inkqubo yofundo oluqala phantsi luye phezulu luze luhlangane nolu lukaRumelhart lokusebenzisana. Injongo yale nkqubo yofundo lwabo kukuba baqiniseke ngofundo oluqala phantsi luye phezulu phofu bengakhange nakancinane balahle ezo mpawu zolo fundo losebenziswano. Omnye umfuziselo wofundo owaziswa nguDavies ngokaMathewson. Wona ke ubandakanya iimeko ezichukumisayo xeshikweni ubani afundayo (affective factors). UDavies ukwasichazela nangoluvo lukaHedge othe yena le mifuziselo (models) yokufunda wayihlela ngokwezintlu azibiza ngokuba ziindlela zokuziphatha xa ufundayo (modes) okanye (reading behaviours), neankile (anchors) ezithetha indawo apho ubani afumana khona ulwazi (knowledge sources) kunye nezo athi ngabaqhubi (drivers). Zona ke zibonisa iinjongo zokuba ubani afunde oko asukuba ekufunda. OkaWallace ufundo olu ulubonisa ngeyakhe indlela eyahlukileyo kwabanye aba. Ulubona njengenqubo ehlanganisa inzululwazi ngezengqondo edibaniselene nenzululwazi ngezolwimi, edibeneyo (unitary) nekhethayo (and selective), kunye naleyo inenzululwazi ngoluntu neelwimi (sociolinguistic).

Ukongeza apho isifundo esi siphonononga indlela ephathekayo yokuchaza nokucazulula okubhaliweyo (text analysis); iindlela ezahlukeneyo zokuchaza umahluko phakathi kwezinto ezibhaliweyo. Oku ke kudibene nezimvo ezivela kokaWallace. Ukuhlanganiswa kwezi ndlela zahlukeneyo zokuchaza okubhaliweyo; imigangatho yokubhaliweyo (levels of text); eyiyeyona isetyenziswayo nefundwa ngokubanzi jikelele; isiseko (basic) senkcazo eyingcingane senkqubo yocazululo kwakunye ke nokuveliswa kweendlela ezimisiweyo ezahlukeneyo zolu calulo lokubhaliweyo, zonke zikhankanyiwe kwesi sifundo. Indawo yokugqibela yolu phando inika iinkcazelo ngamagama athile (terms) afumaneka kufundo ngeelwimi olubhekiselele kwiziqhamo zokufundwayo (outcomes-based language study).

Emveni koku ke ngoku kulandela ucazululo-ncakasana lwamanqaku omhleli kalindexesha wesiXhosa ekuthiwa yiBona, cazululo olo oluqala ngokuwenza amavandlakanya ngendlela lo kaDavies aceba ngayo ucazululo lokubhaliweyo. Le ndlela ke yile ilandelayo; idiskhosi nejenra; iziqwengana zentetho ebhaliweyo (textual units) nemisebenzi yazo; imisebenzi yeentetho zobuciko (rhetorical functions), neendlela zobuciko (rhetorical patterns); ukunxibelelana nokuyondelelana kokubhaliweyo (text coherence and text cohesion); nokhetho magama/lwimi ngendlela yokubonisa iinjongo nomyalezo wombali (language choices as a reflection of the writer's communicative goal and purpose). Inqakwana (article) ngalinye kula sesithethe ngawo ngentla apha, licazululwa ngokwale ndlela ixeliweyo endululwe ngulo kaDavies. Ngaphandle koko isifundo esi sihlola unxibelelwano phakathi kwendlela yocazululo lokubhaliweyo ecetywa nguDavies kunye nendlela athe la manqaku eBona acazululwa ngayo.

Ekugqibeleni kwako konke uphando olu luthabatha ingqalelo kumcimbi wonxibelelwano phakathi kwendlela le kaDavies yocazululo nocalulo lokubhaliweyo kunye nofundiso lolwimi olujongene neziqhamo zokufundwayo (outcomes-based language teaching).

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Ndithi maz'enethole kuni nt'ezinyongande kudlelana.

Iint'ezilwanye lwashubisa ulwimi lwesiXhosa ngabula ncamashe.

Aphi na amathunga sisenge,

Aphi na amaselwa sithe,

Yizani nezitya simbe

IsiXhosa nesiNgesi nesiBhulu.

Umvubo kakade yinto yasemaXhoseni.

Zisele zabhukuxa izisu zeentombi

zooTyala, zooSatyo (mgabadeli), zooMagxaki, zooPiet.

Tyhini! Ndalibala ezooFongoqa noonbena.

Olityelweyo uya kwanya ebeleni.

Phambili zittam zeettam zaseMatumateni.

Ze ningawuvali umnyango wezo lumata zaseStellenbosch.

Simana ukuthi tam, ta tam,

Tsufu tsu tsufu, Ncincilili.

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CHAPTER 1

INTRODUCTION

1.1 PURPOSE AND AIM OF STUDY

The purpose of this study is to explore the properties of the reading process as communicative language ability with reference to Xhosa magazine articles. This study commences with a review of the models of the reading process, and culminates with the analysis of Xhosa BONA magazine articles. The study will in addition, propose views as regards the relationship between this analysis and the specifications of the outcomes-based curriculum with regard to reading in the learning field of language literacy and communication for the senior phase.

The study will review the models of the reading process according to Davies (1995) which take into account considerations of the evaluation of the models of the reading process advanced by various researchers, including Gough's model (1972) which exemplifies a bottom-up view of the reading process and Goodman's model (1969, 1970, 1975 and 1988) which expresses a top-down representation of the reading process. The third model of the reading process considered in this study, is Rumelhart's interactive model. The rationale of this model of the reading process is to consolidate and synchronize the bottom-up and the top-down models. In addition, the considerations for the expansion of Rumelhart's model, in terms of the schema theory, will be reviewed. This model maintains that a schema is a component of knowledge, the function of which is to supply frames of reference for the analysis of the world. In the reading process, this is the world of text. Davies, appealing to proposals by Rayner and Pollatsek, introduces a bottom-up interactive model. The goal of this model is to be as bottom-up as practicable without the exclusion of the interactive aspects. In addition to these models, Davies also discusses Mathewson's model. According to this model affective factors stimulate the decision to read or not to read. The present study will also consider Wallace's approach to the reading process whose design reflects a view of reading as a psycholinguistic,

unitary and selective, and a sociolinguistic process. Subsequent to the discussion of these models and processes of reading, this study will review the relationship between the reading process according to Wallace and the reading models examined by Davies. Included in the inquiry is a practical framework for describing and analysing texts from Wallace and Davies' books. This framework includes the investigation of elements of texts with regard to text coherence and cohesion; ways of describing differences amongst texts which affect readability and difficulty; differences in content; affective impact; rhetorical function and rhetorical pattern; the context or source of text; assessing simple and simplified texts; the notion of authenticity; the concept of discourse and genre and the integration of different descriptions of texts. These levels of text should, according to Davies, be assumed as the theoretical basis of the analytic procedure including the notion of register.

This study will furthermore present a survey of different analytic systems for reading texts such as the writer's communicative moves; the information constituents of textual units; the distribution and function of evaluation; the problem-solution pattern; the narrative structure by Labov and Labov's account of evaluation. The properties of outcomes-based education and the language curriculum will be considered as well. The analysis of the Bona magazine articles will be conducted in accordance with Davies' analytic framework, namely, discourse type and genre; textual units; rhetorical functions and rhetorical patterns; text coherence and text cohesion; language choices as a reflection of communicative purpose and goal of the writer. Lastly, there will be a summary and a conclusion.

1.2 THEORETICAL FRAMEWORK

The theoretical framework employed in this study, is the model proposed by Davies (1995). The Xhosa BONA magazine articles will be examined according to the hierarchy of five levels of text which Davies suggests are the most extensively used for the analysis of reading texts. Each article will be evaluated according to its properties of discourse type and genre; textual units; rhetorical functions and rhetorical patterns; text coherence;

text cohesion and language choices as a reflection of the communicative purpose or goal of the writer.

As regards properties of discourse and genre, each article will be analysed as to whether it is predominantly representative of the discourse type of expository, descriptive or persuasive text and the genre type each article represents.

The textual units manifested in each of the Xhosa magazine articles will be examined. These textual units may predominantly be one of three types. Interactive units are concerned with the relationship between the reader and the writer. The presence of the interactive units in a text will be evidenced by the appearance of the speech, where the writer interacts with his or her readers. Another type of textual unit considered relate to informative or topical units. These will be identified by the type of information contained in each paragraph. Organizational units or linkers which link sentences and paragraphs will also be considered in this study. The presence of these units are usually indicated by the occurrence of conjunctions which link sentences and paragraphs and contribute to the texture and structure of texts.

The rhetorical functions of texts, namely the persuasive, descriptive and expository functions, will be examined for each article. The manifestation of these respective rhetorical functions in each article will be evidenced by the presence of the persuasive, expository and descriptive discourse elements in the texts. The rhetorical patterns examined in the articles include the comparison-contrast that will be evident when comparative discourses and contrasting views exist in a text. The cause-effect pattern is manifested when the cause of an event is stated and its effect presented. The analysis of the Xhosa magazine articles will also take into consideration the problem-solution pattern and the argument-exemplification pattern, which problem is presented in the article. The solution is also offered either by the writer or the person concerned. The argument-exemplification will be explicit when the writer argues about an issue and provides the evidence in support of a view.

Paragraphs and sentences in a text are ordered in accordance to logical order and causation. Davies considers these properties as relating to text coherence. The evidence of this level of analysis in an article will be exhibited by the presence of referents in the text and the fact that the referents are known by the reader. Text cohesion in the Xhosa texts will be demonstrated with regard to the employment of the subject and object agreement concords, the pronouns and their referents Davies also considers as lexical cohesion. By this term Davies refers to properties of collocation, which is the tendency or inclination of certain words to occur together. The following lexical items represent examples of collocation in Xhosa: **umngqusho neemtotyi, umfazi nendoda, umyeni nomtshakazi**. Another element of cohesion considered by Davies is inclusion, defined as the relation of one word being a part of a broader class. For instance, the following expressions are representative of Xhosa words which display inclusion: **iintlumayo** are part of a broader class of vegetables, **iimbotyi**; **ugasityeketye** is part of a broader class, **umbona**. This type of lexical cohesion will also be examined in the analysis of the Xhosa magazine articles.

Language choice as a reflection of the communicative purpose of the writer will be central in the analysis of the Xhosa magazine articles. Each article will be shown to demonstrate the occurrence of certain lexical items, like nouns, verbs, idiomatic expressions, emotive words, synonyms and sentence-initial elements as a reflection of communicative goal or purpose of the writer.

1.3 ORGANISATION OF STUDY

This study is organised into five chapters. Chapter one comprises of three subsections of which section 2 contains the theoretical framework assumed in this study, according to which the Xhosa BONA magazine articles are analysed. The model assumed invokes properties of discourse type and genre; textual units; text coherence and text cohesion; rhetorical functions and rhetorical patterns and language choices as a reflection of communicative language ability.

Chapter two presents a review of the models of the reading process as proposed by Davies and the reading process as advanced by Wallace. Chapter three, section 1, presents a practical framework for describing and analysing texts; an integration of different descriptions of texts; the levels of text analysis and the theoretical basis of the analytic procedure. Section 2 considers the introduction to the different analytic systems; the essential properties of the outcomes-based language curriculum; Wallace's critical reading procedure and what the reading models have to offer in relation to the discussion in Chapter three.

Chapter four presents the components of the framework for the analysis of BONA magazine articles, namely, discourse type and genre; textual units; rhetorical functions and rhetorical patterns; text coherence; text cohesion and language choice as a reflection of communicative purpose. Davies considers these analytic components as the hierarchy of levels of texts. The next subsection will focus on the analysis of the BONA magazine articles themselves. The titles of the articles are as follows: article 1, **Umdlali wekatala kwiJazz ukhuphe icwecwe lokuqala**; article 2, **lifayinali zokhuphuswano lwe-13 lweShell Road to Fame**; article 3, **Ngoobani iiDark City Sisters**; article 4, **ICD kaHugh**; article 5, **Icwecwe likaDon Laka**; article 6, **“Fumana umyalezo phambi kokuziyolisa” utsho uMdu**. Subsequent to this analysis, the properties of texts will be examined in relation to the outcomes-based curriculum with reference to the specific outcomes 1, 2, 3, 4, 5 and 7 of the senior phase. Chapter five is a summary and conclusion of the whole study.

CHAPTER 2

READING MODELS

2.1 INTRODUCTION

According to Davies (1995) questions relating to models of reading can be addressed by answering the basic question of what goes on in the visual system and the brain during the process of reading. Davies states that these questions could be answered by formulating abstract models of the reading process. She points out that such models have been instrumental in the formulation of education policies, thereby playing a vital role in the shaping of teaching methods. Davies maintains that there is a need for teachers to obtain some understanding of different models and their implications for teaching. Davies uses the term model to refer to a clearly expressed, normally visually represented theory of what happens in the eyes and mind when readers are comprehending or miscomprehending texts. According to Davies, a model may be characterized as a systematic set of conjectures or predictions about a hidden process. Such projections have to be experimentally proven by means of experimental studies.

Wallace (1992) advances a model that views reading as a process according to which the reader progresses through a text. According to Wallace, reading is a process and not a result or a product. She argues that a product view is connected only to what the reader has gained as a result of the text, whilst a process view investigates the manner in which the reader may have arrived at a particular interpretation. Wallace furthermore points out that texts do not contain meaning, but rather have potential for meaning. She also adds that such a potential can only be realized in the interaction between text and reader. This, she states, means that the meaning is created in the course of reading as the reader draws both on existing linguistic and schematic knowledge and the input provided by the printed text.

Davies (1995) observes that the model could represent the reading process as follows:

1. Eyes look
2. Letters identified and 'sounded out'
3. Words recognized
4. Words allocated to grammatical class and sentence structure
5. Sentences give meanings
6. Meaning leads to thinking.

Davies states that the above model provides a description of the reading process which is considered to be 'commonsense description'. This, she maintains, can be observed in oral reading. She points out that the model reflects some approaches to the teaching of reading, such as **phonic-based approaches**, from letters to sounds, to words, to sentences and to meaning and thinking. This reflects the simulated sequence of processing. According to Davies, a model representing such a sequence is known as a bottom-up model of the reading process. She states that there are alternative ways of representing the process of reading. The alternative model of reading below is one in which the the sequence is almost the opposite of the one above:

1. Eyes look
2. Thinking – predictions about meaning
3. Sample sentence as a whole to check meaning
4. To check further, look at words
5. If still uncertain, study letters
6. Back to meaning predictions.

Davies observes that contrary to the bottom-up model, this model includes thinking and meaning at a very early stage and the processing sequence proceeds from projections about meaning to attention to progressively smaller units. A model of this kind, according to Davies, is known as a top-down model and it appears to capture something

of the essence of the experience of some researchers on reading or the experience of teachers.

Davies states that these two models are represented in the literature on the reading process and both have been influential in the development of policies and methods for the teaching of reading. Since each of these two models represents an opposing view of the process of reading, they have given rise to a continued debate about the methods used to teach reading, and those used to study the reading process.

2.2 READING MODELS

2.2.1 Bottom-up view of the reading process

Davies (1995) discusses various models of the reading process as advanced by various linguists, starting from the bottom-up view of the reading process to models such as those of Mathewson that incorporate the affective factors that come to work on an individual during his or her reading progress. Davies discusses Gough's model, representing the bottom-up view of the reading process and Goodman's model, representing the top-down view of the reading process. According to Davies, Gough's model was drawn from laboratory studies of adult readers engaged in letter and word recognition tasks. Davies observes that according to Gough, reading can be characterized as a letter by letter progression through text. In this model a letter is identified and then the sounds of the letter until words, their syntactic features, then meanings are finally accessed. This is a laborious process, according to Davies, which also implies that the teaching of reading must of necessity follow such a sequence of a bottom-up model of reading. Davies describes Gough's model as one-sided, since it stresses letter-to-sound agreement at the expense of other sources of information. Davies believes that Gough challenges top-down models which stress the significance of predicting in learning to read. Davies maintains that the current research does not support or subscribe to Gough's views of the reading process.

2.2.1.1 Weaknesses of the model

Davies (1995) suggests that the first weakness of this model is that the graphophonic rules model does not account for the fact that there are at least 166 different graphophonic rules, which cover the regular spelling-to-sound equivalence of English words and that these are not as easy to teach. Secondly, as Davies points out, the serial processing proposed by Gough exerts a heavy burden on short-term or working memory. In starting to read, such a burden can be counter-productive by pressurising the reader to focus on lower-level sources of information such as letter-sound correspondence at the cost of other sources of information.

2.2.2 A psycholinguistic model stressing top-down processing

Davies advances the top-down models of reading which are in contradiction with the models of Gough. According to Davies, these have been developed within the theoretical framework of psycholinguistics, particularly the views of Smith *et al.* and Goodman. Davies maintains that these models pay little attention to letter-sound similarity and stress 'higher order' sources of information. She states that Goodman's 'unlimited macro' model is the most constantly cited in both L1 and L2 literature, while Gough's model was basically founded on studies of fluent adult readers, Goodman's model was based on the study of beginning L1 readers.

Davies maintains that the distinctiveness of Goodman's psycholinguistic model relates to the fact that it stresses the central directing-role of reader predictions with minimum attention to visual decoding. Consequently, prediction precedes confirmation and confirmation, correction. In this instance the reading process is represented as a series of four primary cycles, namely optical, perceptual, syntactic and meaning cycles, with meaning in the controlling role. Moreover, Davies adds, the reader focusses on meaning. If such cycles are to be productive, each one should merge into the next and the readers leap toward meaning. She states that the driving forces in this model are anticipation and prediction, while the task of processing visual input is reduced merely to the recognition

of ‘graphic display as written language’, which normally occurs once in each reading activity.

2.2.2.1 Implications for teaching – the role of prediction

According to Davies (1995) the above model has its implications for teaching, but it also has its weaknesses. Regarding the implications, Davies points out that Goodman’s model is clearly aiming at effecting drastic changes in teaching methodology, having been widely influential in both L1 and L2, particularly in enhancing the significance of prediction, guessing and ‘going for gist’ at the cost of attention to letters and words.

2.2.2.2 Weaknesses of this model

Davies points out that much as recent evidence has put serious doubt on Gough’s bottom-up model, it has revealed weaknesses in Goodman’s leaping to meaning model. Moreover, in its very strong emphasis on prediction at the expense of attention to detail, Goodman’s model has exposed itself to complete rejection in certain educational contexts with the result that the strengths of the model are neglected in favour of more simplistic bottom-up models such as those of Gough.

Criticism of Goodman’s model includes that it claims, on the basis of data from L1 beginners, to represent the behaviour of efficient fluent reader and the wide-spread application of the model to L2 reading. Davies states that the application of top-down models to L2 learning has resulted in many useful insights. She, however, maintains that non-attention to decoding problems produced a misrepresented picture of the true range of problems second language readers face.

Despite criticism on Goodman’s model of top-down, it may have thrown light on some reasonable truths albeit not on the explanation of the behaviour of beginning L1 readers. Davies also suggests the importance of the methodology of miscue analysis on which the

model was based which is not only theoretically strong, but also of direct and continuing practical application.

2.2.3 Rumelhart's interactive model: An alternative to bottom-up and top-down models

Davies (1995) observes that there are serious problems underlying the bottom-up and the top-down models. She suggests that Rumelhart's interactive model could account for both models. According to Davies, Rumelhart's model is presently influential in the approaches used for both L1 and L2 learners. She states that Rumelhart's objective was to propose an alternative for both bottom-up and top-down models. Rumelhart proposed the processing which occurred simultaneously from more than one source of information rather than serial processing which started either from bottom to top or from top to bottom without recognizing the details from other sources. Rumelhart's model was developed from laboratory studies which were conducted on skilled fluent readers where the interaction between different sources of information was demonstrated. In these laboratory studies, Davies observes, were included identification of a letter determined by the word in which it appears, identification of a word which was dependent on the semantic and the syntactic context in which it appears, with the interpretation of a text which depended on a schematic framework within which it is represented.

2.2.3.1 Selective use of different information sources

According to Davies, Rumelhart's model contradicts the top-down bottom-up models in that it does not point to any direction towards which processing will take place during the reading activity. The reader is perceived as processing simultaneously at all angles the information, using the visual, orthographic, lexical, semantic, syntactic and schematic sources of information. Nevertheless, unlike top-down models, the interactive model does attend to visual information. Secondly, bottom-up models include the feature analytic mechanism for the purpose of processing visual information. According to Rumelhart's view, the process of reading starts with a quivering of the retina and is

completed with the idea about the author's intended message. Davies suggests that reading is 'perceptual and cognitive'. She advances the idea that a skilled reader must be in a position to use sensory, semantic, practical information to achieve his or her reading task. Davies maintains that during the reading activity different sources of information come into play. She summarises Rumelhart's **graphic representation** of the reading process as **graphemic information** registered in the **Visual Information Store**. This information is operated on by a feature extraction device which are fed into the **pattern synthesizer** which has access at the same time to information about **orthography, syntax, lexis and semantics**. Finally, all sources of knowledge are collected at one place and the reading process is a result of the mixed application of all knowledge sources. However, Rumelhart's model does not, according to Davies, reflect the manner in which these sources of information interact. What is interesting is the role which is played by the message centre which is also responsible for the **monitoring strategies** mentioned by Davies.

2.2.3.2 A model that accounts for different kinds of reading behaviour

Davies maintains that in Rumelhart's model one is able to gain an alternative that accounts for both top-down and bottom-up models. She observes that it is in the interactive model that one finds an explanation for the reason of Goodman's readers to depend almost totally on semantically regulated guessing, since they are still learning to process letters and words spontaneously. The reason why fluent readers need not do the same is because they do not need to guess.

Davies maintains that the model also assists researchers to predict that non-experience in processing visual and orthographic information is the cause of reliance on semantic information and that, if there is a lack of syntactic knowledge, readers also depend on orthographic and lexical information. She suggests that it is possible to test these projections. Furthermore, the performance and strategies of various groups of readers under different conditions like L1 and L2, can be investigated on the basis of this model.

2.2.3.3 A model for both L1 and L2

Davies suggests that the interactive model accommodates both L1 and L2 readers in that even less fluent readers, such as second language readers who still need to cling to the bottom, can be catered for. According to Davies, this model encourages learners to become sensitive to all sources of information rather than top-down or bottom-up inclinations. Davies argues that this model adds weight to the role of both miscue analysis and combined methods of teaching.

2.2.3.4 A development of the interactive model: schema theory

Davies (1995) states that Rumelhart's model has been magnified by the shifting of the attention to the role of semantic level of processing whereby a schema-theoretic account of the comprehension process has been advanced. The focus was no longer on lower levels of processing but on higher levels, though lower levels were not ignored. According to Davies schema can be described as a unit of knowledge, the function of which is to provide frameworks for interpreting the world in reading and in texts. Davies points out that this view maintains that readers can interpret the world on the basis of the prior knowledge they have of the world or their prior experience. The combination of such a knowledge or experience is called **schemata** or **units of knowledge**. According to Davies, schemata are not fixed, but change from time to time according to the experience gained.

2.2.3.5 Rumelhart's methodology: on line processing

Davies (1995) maintains that Rumelhart has developed his **schema-theory** further by devising techniques that raise readers' awareness of the reading process. In one of these techniques, readers were presented with a story whereby a reader had to answer a question as to what she or he perceived to be going on in that particular story. The aim of this technique was to generate predictions which were to change or be confirmed as the reader was increasingly exposed to the text. According to Davies, these predictions are

meant to prove the fact that readers comprehend the text by drawing on their schematic predictions and checking them. Davies maintains that Rumelhart's technique is recognized by teachers in both L1 and L2 contexts as being of vital importance in assisting readers or learners understand the various sources of information upon which readers draw during their analysis of certain texts. According to Davies, all this proves the significance of cultural background and readers' knowledge of the world which seem to be effective in influencing and shaping initial predictions of the readers rigorously.

Davies advances the idea of the existence of different types of schemata, namely, formal and content schemata. The main question is the stability and distinctiveness of these two sources of information. Davies emphasizes the interaction of the different sources of information utilized in unpredictable ways and which are not directly observable.

2.2.4 A bottom-up interactive model

Davies explores the model by Rayner and Pollatsek which seeks to give a detailed account of the utilization of all sources of information and is called a bottom-up interactive model. In this model, Davies maintains, the significance of **visual information** is emphasized. Like Rumelhart's account, this model is based on laboratory studies of fluent adult readers. Davies observes that in the Rayner and Pollatsek model a comprehensive and detailed account of the techniques used to study the reading process is provided. Since they attempted to construct their model to be as bottom-up as possible without the exclusion of interactive features, Davies observes that it contrasts with Gough's model, which is strictly bottom-up. According to Davies, the data obtained from their studies is recent and is based on comprehensive studies of eye movements, which were meant to demonstrate the relationship between such eye movements and the cognitive processing of reading.

2.2.4.1 Automatic identification of words

According to Davies, Rayner and Pollatsek's model results in the automatic identification of words. This is the technique by means of which the reader identifies a word either directly or indirectly, through reference to graphophonic rules, from visual information. Davies maintains that the way for the activation of inner speech is through these graphophonic rules by means of which fluent readers are led to spontaneously identify words within 60-70 msec.

2.2.4.2 Interaction of information sources

Davies (1995) advances a view of the interaction between the information sources according to which the spontaneous identification of words mentioned above is believed to be partially activated by lexical, syntactic, semantic and background knowledge which interact in the **thematic processor**. Furthermore, this automatic recognition of words affects the processing time and allows for the interaction with higher levels of information. The commanding mode of operation which also fulfills the same purpose as Rumelhart's **message centre**, is the **thematic processor**.

2.2.4.3 Implications for teaching

According to Davies some of the implications for teaching in Rayner and Pollatsek's model are the importance of visual information and words, time needed for processing and individual reading styles. Davies maintains that this model implies that without the attention to visual information and words, there can be no comprehension. According to this model, Davies argues, no reading can occur during eye movements or skimming over texts, but only during fixation of the eyes when the number of characters that can be seen is limited. The second implication observed by Davies is the time needed for processing information. Davies suggests that the model implies a competition of different sources of information for processing. She argues that such an idea may be applicable with beginners whose recognition of words may not be as automatic. In this model, Davies

insists, extra time is needed for processing by L2 beginners. Due to this extra time spent on visual information and words, there will be less time available to attend to other sources of information like semantic and background knowledge. According to Davies, the third implication for teaching/ is individual reading styles, since the optional phonological processing direction proposed by the model necessitates, for a limited number of learners, the possibility of 'sounding out'. The model therefore stresses the importance of individual reading styles and strategies, since these force the teacher to motivate readers in monitoring their own reading rather than following prescriptions from their teachers. According to Davies, the strengths of this model lie in the fact that the model has brought up important facts in reading, like a rich source for formulating hypotheses, a mixed methods approach to teaching of reading, attention to lower level decoding processes in L2 and to the monitoring processes at L1 and L2 levels of reading.

2.2.5 A model that incorporates affective factors

According to Davies, Mathewson has come up with a totally different view of the models of the reading process whereupon he includes **affective factors** not mentioned by any of the aforementioned authors. These factors, without which the reading process can be a total failure, have a valuable contribution to the reading process. They include attitude, motivation, affect and physical feelings. **Attitude** represents values, beliefs, interests, likes and dislikes. **Motivation** includes motives such as belongingness, esteem, self-actualization, desire to know and understand and the aesthetic need. **Affect** encompasses mood, sentiment and emotion. **Physical feelings** come from outside sources which may occur during the process of reading. According to Davies, all these affective factors have a great influence on the process of reading as the primary processes mentioned in different models by different authors are. Secondly, they do not affect the reading process as a separate entity but affect the reading process simultaneously. They merge and interact with the primary scientific oriented processes mentioned above. These affective factors are revealed when the readers perceive features of texts like content, format of the text, layout and visuals, as well as forms like register, style and dialect. It is evident, according to Davies, that no person can embark upon any reading exercise

without liking it, except with school text books where the reader is bound to read because of prescription.

2.2.5.1 Implications for teaching

According to Davies (1995) Mathewson's model has endeavoured to prove the futility of instructional prescriptions to the process of reading, however appropriate these may seem, without a positive attitude and motivation on the part of learners. It is, according to Wallace, also important to search for other views on the reading process.

2.2.6 Reading as a psycholinguistic process

Wallace's approach (1992) to the reading process differs from other models in that it emphasizes the process more than the product or end results of reading. According to Wallace both social and individual perspectives are taken into consideration during reading. She states that this view is dynamic and static and she considers the reader's movement through the text itself. Wallace maintains that texts do not contain meaning, but are latent with meaning. This latency can only be actualized in the interaction between text and reader. According to this view, the meaning of the text is constructed during the course of reading rather than after, with the help of the existing linguistic and schematic knowledge of the reader and the information obtained from the text. Also evident, according to Wallace, is the question of the choice of what to read which is influenced from within and outside the text itself. Wallace proposes that the dubitation in interpreting texts is reduced by graphic, phonetic, syntactic and semantic information. It is through this knowledge that a reader knows how the sentences should be constructed and what word order to expect from texts. Wallace observes that the significance of genre knowledge which serves to inform the reader about the genre type with which she or he comes into contact, whether it is a fairy story or a true story, is also of importance. She refers to Goodman's view of reading whereby the reading process is called a 'psycholinguistic guessing game' where the reader uses three cueing systems, namely, the graphophonic, syntactic and semantic cue systems. In addition to these cue systems,

Wallace mentions the culture specifics which guide the reader as to which words would fit into which contexts. She provides example sentences where these cue systems are represented. The following sentence can be changed by readers or may be changed by any reader using these cue systems, followed by the miscuing idea of Goodman as revealed in sentences (a), (b) and (c):

1. He caught his small ball
 - a. He **cough** his small ball (graphophonic miscue)
 - b. He caught **the** small ball (syntactic miscue)
 - c. He caught his **little** ball (semantic miscue)

By 'graphophonic' Wallace states that the reader is reading what is audible in his, her ears, that is 'caught' sounds like 'cough'. By 'syntactic miscue' as in (b), is meant the reading of another grammatical item like the article 'the' instead of the pronoun 'his' which is syntactically incorrect. The (c)-example reveals a semantic miscue in that instead of 'small' the reader reads 'little', that is, words or adjectives which normally have the same meaning but are used in a different context or are referred to different living things or beings.

2.2.7 Reading as a unitary and selective process

Wallace (1992) supports the view of Goodman and Smith whereby the reading process is not only a psycholinguistic process but also a unitary and selective one. This view holds that the reading process cannot be sufficiently separated into distinct skills. Consequently this view also refutes the existence of a hierarchy of specific skills of reading. Wallace considers the ideas of Lunzer and Gardner that support the same view, but adds that these scholars view reading as a unitary aptitude. According to Wallace, the unitary view of the reading process has given rise to the idea of reading strategies rather than of skills of reading. Furthermore, Wallace argues, those strategies are resolved by reader's purpose, text-type and context. She maintains that though the idea of unitary process is accepted by some researchers, others still favour the bottom-up processing

which draws attention to the specific graphophonic and syntactic features. Wallace refers to Eskey's view that L2 readers should pay more attention to bottom-up features than L1 readers. This view is based on the assumption that L2 readers are less linguistically competent than L1 readers and therefore unable to draw on the scope of cues both within and outside the text; a range which is available to L1 readers.

2.2.8 Sociolinguistic factors in the reading process

Wallace (1992) refers to Goodman and Smith's approach which emphasizes the unitary process at the expense of the social nature of the reading process. She states that Goodman addresses the consideration of the sociolinguistic factors in reading. According to Wallace, sociolinguistic factors involve the effect that the immediate communicative situation, the wider institutional and the sociocultural context between reader and writer have on written language use. The implication here is the fact that it is not only psychological, cognitive or affective factors which influence the interpretation of texts, but also social factors. Wallace maintains that reading can be influenced by one's social background. She considers, in addition, the view by Fish whereby readers are classified as members of interpretative communities; a view which is consistent with Smith's description of learners' socialization into literary clubs. All readers belong therefore to a variety of interpretative clubs and interpret texts according to the schemas created through exposure to a wide variety of genres and discourses experienced as members of such social groups. These interpretative attitudes, Wallace maintains, are shared with those respective groups. This also means that any interpretation of one text will depend on the bulk of social groups a reader is associated with and no group interpretation is similar to any others'.

2.2.9 The interaction between reader and writer

According to Wallace, it is a proven fact that writers anticipate certain responses from their readers which will correspond to the schema they think are already in their possession. As a result, writers have particular facts which they think cannot be a

problem for these readers. Wallace maintains that it is also true that writers classify their readers into definite groups, a fact which becomes evident in the titles given to their respective written material, like the magazines *Bona*, *Pace*, *Imvo*, *Woman's Weekly* and perhaps, *You*, to name but a few in the South African context. According to Wallace, writers do not only categorize readers, they also position them, whereby the writer is influencing the reader to agree with what is written. Wallace maintains that this cannot be possible since readers will interpret the text according to their respective sociocultural groups, some of whom will not allow themselves to be positioned by the author. She argues that the interaction between the author and reader is also influenced by temperament which is shown when the writer decides to be either authoritarian or liberal towards his/her readers.

2.2.10 Submissive versus resistant readers

Wallace argues that whatever interpretation a reader might have on a text, it should be in favour of the author who is the producer of that text. She maintains that it is not always easy to know that what the reader has interpreted to be the meaning of the text is what was meant by the author. It is possible that what the author meant is totally different from what the reader has interpreted. Wallace also discusses Scholes' view about fears that once the reader takes his or her own interpretation of the text as true, there will be danger of failing to acknowledge what the author originally meant. Consequently Scholes encourages critical interpretation of texts whereby a different view from the author's is as authentic as that of the writer of the text. According to Wallace, this means that whether the reader chooses to be assertive by refusing to be positioned or to be submissive by allowing positioning, depends solely on the reader of the text. In addition, the choices made by the readers will also depend on the purposes they have for reading; their position will change according to the shift of their purposes. According to Wallace, only second language learners or cultural minority readers, who lack linguistic and schematic knowledge, can be bound to be reverent to the media. Otherwise, readers need critical strengths to resist the threatenings of the media. Wallace points out that the assertive attitude of readers may misrepresent the author's intended purpose, and the

submissive attitude may impede the reader access to new knowledge which could have been obtained from the intended meaning of the author. Wallace supports Kress' view that not all texts allow freedom of interpretation. Some texts, like school textbooks, do not even make provision for children to have their own choices of interpretation.

According to Wallace, texts are classified according to the freedom and constraint of interpretation writers give to readers. Those that allow ample freedom, like poems, are called open texts and those that demand conformity, like legal texts which also have to conform to the shared formal and conventionally accepted framework of concepts, are called closed texts.. Wallace proposes that the experience of the genre and understanding of the circumstances around which the text was composed can add to a reader's advantage. This also implies that some readers will be in a better position than others in providing a well-formed interpretation of the text. Moreover, the awareness of the relation between texts, called intertextuality, is also of importance.

2.2.11 Intertextuality

The view which Wallace advances is that of intertextuality. The term intertextuality essentially means that each text is related to other texts. The fact that texts have history, means they have a certain sequence and therefore it is wise for any reader to know something of the circumstances under which a particular text was produced. According to Wallace this knowledge will help the reader to relate each text to a particular text, either by the same author or a different one, as well as to other contemporary genres. Wallace observes that, because each text contains some traces of other texts, it is often very difficult to interpret any without reference to those other texts.

2.2.12 Towards an integration of models

According to Davies (1995) it is possible to compare the models of the process of reading according to their similarities. In the first place, all the models mentioned by Davies, assume that the reading process starts with a visual stimulus, then follow comprehension

and meaning. Secondly, Davies states that all models postulate that readers are driven by meaning, while a number of models recognize that visual, orthographic, phonological, syntactic, semantic, discourse and real-world knowledge play a vital role in the process of reading. According to Davies, Mathewson's model can also contribute by adding those affective factors that help in the process of reading. These models, according to Davies, differ only in their emphasis on different sources of information because of the methodology and data on which each model is based. All provide teachers with hypotheses about the utilization of the different sources of information. Davies observes that questions like, under what conditions, how, to what extent, is each a source of information utilized in reading in the context of learning.

Wallace's view of the reading process takes a different angle from that of Davies. She emphasizes the social nature of the reading process and therefore complements rather than contradicts Davies's views. In Wallace's view of the reading process, there are many factors that contribute to the creation of meaning in written texts, such as social roles and experiences of writer and reader and their respective purposes, including also the contexts in which a text is produced and interpreted. Despite all the surrounding circumstances in the reading process, Wallace maintains that it is still the individual reader who is confronted with the text. Although this personal view, including judgement, is important, it is to be established in the social context. In view of the discussion by Davies and Wallace on the process of reading, it is evident that both approaches are needed in the classroom for the improvement and innovations needed in the present outcomes based approach to education.

2.2.13 A development from reading models: a taxonomy of modes and anchors

According to Davies (1995) Hedge does not present a model but a classification of behaviours named modes and knowledge sources which she calls 'anchors'. In addition Hedge also identifies reading purposes with the name of 'drivers'. Hedge's data was collected from introspective data analysis of adult readers and EFL readers.

2.2.13.1 Applying a reading model to classroom-based observation of reading

Davies maintains that Hedge's view was based on the testing of the applicability of the models of the reading process to the actual behaviour of a certain group, for example, English for academic purposes (EAP) readers. Davies observes that Hedge's aim was to test the validity of the interactive model in the behaviour of the students she taught. These students tended to adopt different models when reading, that is, they adopt a mixture of a variety of top-down bottom-up models, while the behaviour of each reader, be it L1 or L2, varied during the course of reading one text as well as in response to various texts.

2.2.13.2 From reading models to modes of reading

Davies (1995) states that because of Hedge's goal of obtaining a detailed frame of reference for the reading behaviour, she embarked on analyses of the introspective data from individuals who were engaged in a silent reading of authentic texts. In her analyses, she came up with the following distinct modes of reading, reduced later on to six. These are: (i) **interactive**, which uses all knowledge at one's disposal; (ii) **top-down, relative data exclusion**, which uses mainly content, genre or world knowledge to the minimal exclusion of text data; (iii) **top-down deferred interactive**, which also entails all accessible knowledge sources from texts to concepts, but starts processing top-down before bottom-up prior to integration in order to achieve an interactive network of comprehension; (iv) **bottom-up non-recursive**, which uses mainly text data and minimally excludes conceptual knowledge without rereading or reflecting on previous text; (v) **bottom-up recursive**, which also uses mainly text data and relatively excludes conceptual knowledge, but nonetheless rereads and considers previous text; (vi) **bottom-up recursive deferred interactive**, which uses all attainable knowledge sources from text to concepts but processes bottom-up recursive before top-down prior to integration to accomplish an interactive network of comprehension. Davies suggests that the explanation of the modes of behaviour excludes the utilization of the most bottom-up level information source, which is the actual visual input.

2.2.13.3 Knowledge sources used in reading

In discussing Hedge's modes of behaviour, Davies states that the limitation of the classroom-based studies can be redressed by the taxonomy of the knowledge sources which Hedge proposes. Thus the combination of the modes of behaviour and the taxonomy of modes and anchors provides a framework for the analysis of the reader's changing or unstable behaviour as they progress through a text. Davies declares that Hedge's aim was to redirect attention to all level sources of information, that is, both higher and lower levels, but no assumptions are being made about the separability or stability of different sources of knowledge.

2.2.13.4 Reader purposes as 'drivers' of the reading process

Another notion which stems from Hedge's research, is the influence of reader purposes called 'drivers' on the mode of reading adopted by the reader and on the anchors utilized. These 'drivers' comprise four broad purposes, namely meaning, gist, language, acquisition and language acquisition meaning. The concept of 'drivers', according to Davies, implies that the reader purposes not only play a vital role in the process of reading, but possibly control or 'drive' it. Davies maintains that this view is in accordance with the role of the message centre in Rumelhart's model of reading and the thematic processor of Rayner and Pollatsek's model, and also with the monitoring strategies mentioned by herself. This view, according to Davies, serves to confirm the idea that teachers cannot prescribe the manner in which learners should work at texts, but can only encourage them to continually check and assess their own performances. It is therefore evident that modes, anchors and drivers can contribute as a framework for studying the reading behaviour in the classroom. Although Hedges' studies were conducted on adult EAP, Davies suggests that the methodology is equally applicable to both L1 and L2 learners reading for purposes of learning.

2.2.13.5 Implications for teaching

2.2.13.5.1 Beginning mother tongue readers

According to Davies (1995) the picture depicted by the psycholinguists about L1 reader beginners at their early stages of reading that they will need schematic knowledge, prior predictions, syntax and familiarity with vocabulary, is not an accurate picture of what the reader will be doing as he or she gains competence in reading. She emphasizes the advantages of mixed methods in the teaching of beginning reading.

2.2.13.5.2 Skilled readers in L1 schooling

According to Davies, the 'skilled' readers are those who have mastered the basic process of decoding, but who are still restricted in the number of words and wordings they can process automatically and in the range of texts they can comprehend. Advancing Rumelhart's theory, Davies suggests that the purpose of the teacher should be to extend the real-world of students, their schematic knowledge, mental and reading lexicon, including the range of texts to which they are exposed, as well as providing learners with devices for obtaining access to the purpose and structure of different texts. Learners should also be helped to check their own reading strategies. According to Davies, Mathewson's approach is valuable where motivation and the role of other affective factors become important.

2.2.13.5.3 EAP/ESP adult reading in a foreign language

Davies (1995) points out that the adult reader of a foreign language is in a better position than the L1 beginner reader in that the adult reader begins with certain advantages that the former does not have. The latter is already a visual processor because he or she is already capable of reading the fifteen characters and, if fluent in their mother tongue, they will have established shemata from their mother tongue, a rich mental lexicon and good strategies for checking or assessing their own reading. Nonetheless, these adult learners

will still be wanting in knowledge of the phonology, syntax and vocabulary of the target language and to a certain extent also knowledge of the culture of the target language. As a result, Davies maintains, the adult learner of a foreign language will have to rely more on his or her background knowledge. Consequently, there will be frustration, but such frustration will be compensated for by the use of certain strategies which may either be bottom-up, focussing on visual information and, top-down, focussing on skipping-guessing. According to Davies, all this will depend on either Rumelhart or Mathewson's model.

2.2.13.5.4 L2 learners reading in secondary school

According to Davies, L2 learners reading in a foreign language may be more disadvantaged in the sense that they may lack either an extrinsic or intrinsic need to read. In addition, they will have many of those linguistic and cultural disadvantages of the English for academic purposes (EAP) or English for specific purposes (ESP) adult reader, with more restricted skills for mastering them. In this case, Davies suggests Mathewson's model for a solution. Such a solution includes motivation and the need to establish real-world purposes. Furthermore, the type of material selected for these learners should not only be of interest to the learner but also represent the type of material that would be even used in their first language contexts. Thirdly, Davies maintains that such learners need to be made aware of their reading processes and that they should be made aware of monitoring them. She proposes that teachers should refrain from urging learners to stick to gist and ignore words but encourages tolerance to those learners who labour to read at early stages.

2.3 Summary

In summary it can be stated that both models of the reading process as discussed by Davies, as well as the reading process as advanced in Wallace's account are complementary. According to Davies, no single model can account for the complete process of reading. Nonetheless, each single model has its own individual contribution to

the understanding of the complexity of the reading behaviour in different contexts. A psycholinguistic model reveals how L1 beginner readers depends on syntactic, semantic and schematic knowledge which emanates from familiarity with the spoken language and culture. A bottom-up interactive model clearly suggests that such knowledge is insufficient for further development and needs to be supplemented by attending to visual information, orthography and sound symbol similarity. The schema-theory of Rumelhart has contributed to the understanding of skilled readers in an L1 context. In Mathewson's model, research has gained the importance of affective factors in reading and the indication of the significance of motivation and individual response to text.

Concerning L2 adult EAP/ESP reading, Davies (1995) maintains that Rayner and Pollatsek have made a contribution in terms of their bottom-up interactive model of reading. Their model has drawn attention to the significance of the visual, lexical and syntactic features of a language distinct from the mother tongue and the suggestion of the need for learners to take time to acquire spontaneous processing of such features. In Rayner and Pollatsek's model, it may be predicted that students will have a choice between depending on well-established schematic knowledge, or processing bottom-up information and that such a choice will depend on affective factors. Davies observes that in an EAP/ESP context, a strong motivation to learn may compensate for difficulties, though some frustration for readers already fluent in their mother tongue may occur. Davies maintains that the nature of motivation that will provide support for the adult learner cannot be presupposed. The teachers of such learners, it may seem, have a solution in Mathewson's model where the importance of the motivation and need to establish real-world purposes and texts for reading is emphasized.

Wallace's view (1992) of the reading process attempts to be as interactive as possible. This interaction is made evident firstly, between the levels of language within the text on which the reader draws in the course of reading. Secondly, Wallace observes interactivity occurs between the reader and the writer and finally, between the texts themselves. This principle, where texts interact, is referred to by Wallace as intertextuality. Wallace concludes that there are many factors that contribute to the

construction of meaning in written texts, some of which include social roles and experiences of the writer and the reader, their respective purposes and the context in which a text is produced and interpreted. She concludes that it is still the individual reader who is confronted with a particular text. Readers from different sociocultural backgrounds may contribute even better interpretations than those of the same background as the writer of a particular text. Such readers, Wallace states, may even be in a better position to resist its positioning, thereby bringing completely valuable interpretations to the text. However, considering the social context of the reader, according to Wallace, does not guarantee a disrespect of the individualistic nature of such a reader, but that individual readers need to be located within a social context.

CHAPTER 3

DESCRIBING AND ANALYSING TEXTS

3.1 INTRODUCTION

Chapter three examines the different ways of describing texts and different approaches to the analysis of the structure, function and language of different texts. The definitions of texts and ways of describing differences amongst texts will be discussed. Within such descriptions a practical framework for describing different classes and constituents of texts, will be considered. This chapter will introduce different procedures for analysing texts as the basis for course design, including procedures for analysing genre. The scholars considered in this field are Davies, Wallace, Cope and Kalantzis and Swales.

3.2 A PRACTICAL FRAMEWORK FOR DESCRIBING AND ANALYSING TEXTS

3.2.1 A definition of text

According to Davies (1995) Halliday and Hasan provide the most influential definitions of text. According to these researchers, a text is a unit of language in use and is not designated by its size. A text can best be viewed as a semantic unit whose basis is not of form but of meaning. Furthermore, a text has a texture which makes it different from something that is not text. The texture of a text originates from the fact that it operates as a unity with regard to its environment. Davies points out that according to Halliday and Hasan, it is the unity of the structure of texts which distinguishes them and the texture of texts which typifies them. Of importance to the definitions of texts is the aim of the writer and the cohesion devices which contribute to the texture of a text. Of importance is the completeness, without which a text cannot be so labelled. According to Davies, these definitions enable one to differentiate between ranges of print which can count as texts and those which cannot.

Wallace (1992) observes that a text is the verbal account of a communicative act. Referring to Halliday and Hasan, she maintains that text is language in its practicality, a language unit that

is doing some job, such as persuading someone to buy a product or communicating special greetings. According to Wallace, text as a term, refers to any substantial amount of written language in which the total meaning is carried and being delineated by some terms such as 'warning', 'novel', or 'letter'. In addition Wallace advances the view that texts as a corporal display of language, the information with which the reader works to create meaning, comprising the real marks on the page. Such marks consist of wide stretches of illustrative features which conform to the world-wide stipulations of the writing system and are thus subsequently communicative. For instance, ink blots are not part of texts, but colons and speech bubbles are.

3.2.2 Coherence of a text: A function of structure and texture

Coherence refers to the logical connectedness of speech. Coherence relates to the relationships which link the meaning of texts. According to Davies (1995) a text will only be recognised as a text when it is coherent. By the notion 'coherent' Davies includes the sequential order of sentences according to causality. This causality constitutes the structure of text. Consequently, the linguistic relations between texts will constitute their texture. For instance, she observes, the linguistic relations can be made evident by the presence of referents or the knowledge of referents to pronouns mentioned in a text. Wallace (1992) advances the idea of connected texts and their features. According to Wallace, there are three different ways of looking at texts, namely their formal features, that is, the manner by which features of the grammatical system are utilized to join sentences or paragraphs, their propositional meaning, that is, how ideas or concepts are expressed and related to each other, and their communicative function, including the manner in which sections of a text can be interpreted in relation to other sections and of the functions of any text as a whole.

The term cohesion refers to the relationship between the different elements of a text, may be different sentences or between parts of a sentence. According to Wallace (1992) the term 'cohesion' is used for the description of some formal features in texts. Wallace describes 'cohesion' as the cohesive devices which include the formal connections between sentences and clauses. She cites an example of such a cohesive device, which she calls personal pronouns, namely 'it', 'he' 'she' and 'they' in English. It is the accurate operation of such

pronouns in sentences that leads anyone to label a text as cohesive because any reader will know which pronoun refers to which referent within and without the sentence. Wallace points out the relationship between the two terms 'coherence' and 'cohesion'. She maintains that the text may be completely cohesive and totally lack coherence. She argues that pronouns may have definite referents but different sentences may be unconnected, thereby creating difficulty for a reader. Only knowledge of the world can sometimes help a reader to connect such incoherent sentences. Wallace points out that the knowledge of the function of the text as a whole is important. For example, if the text is used for teaching language, those who are familiar with language teaching material will easily join sentences to construct meaning. Wallace concludes that what helps readers interpret texts is the consideration of the knowledge of the principles of grammar and cohesion, the ability of readers to assign certain communicative functions to texts and parts of texts. She maintains that acquaintance with the discourses rooted in texts will also help in interpretations.

3.2.3 Ways of describing differences amongst texts

Davies (1995) maintains that it is not very difficult for some readers to characterize a coherent text, but when the question of differences between texts is raised, it becomes problematic. She proposes the following ways to describe differences between texts; readability, content, affective impact, rhetorical function, rhetorical patterns and sources of texts, like magazines or any other media texts. Wallace (1992) observes the following criteria for selecting material; simple versus authentic, assessing text difficulty, simple and simplified texts and the notion of authenticity.

3.2.4 Readability and difficulty

According to Davies, readability is identified as one difficulty in reading texts amongst teachers of both L1 and L2. Davies observes that readability of a text has been conventionally weighed by reference to formulae which took into account word and sentence length and complexity. Even at present readability remains a problem for both L1 and L2 teachers. With EFL readers, the major problem lies with the difficulty in grammatical structures and vocabulary. The fact remains that readability is a crucial criterion for the selection of texts in

the classroom. Wallace (1992) points out that authentic texts, whether they are prepared by the teacher or are published material, may be linguistically too complicated, especially for the foreign language learner. According to Wallace, one of the factors that make texts difficult, is unknown words in a text. Some words may be new in the context in which they are used, for example, the use of the word 'menu' in computers whereby a computer illiterate person experiences difficulty since the word is in a new context different from the meaning in hotels and restaurants. This introduces the reader to another factor, the use of words or the learning of words in this context, since new words and meanings are learned to a large extent through reading. Wallace concurs with Davies when she mentions word-length and sentence-length as criteria for measuring the readability of texts. She maintains that the greater the occurrence of long words and sentences in a hundred-word sample, the more difficult the text is considered. According to Wallace there is readability formulae which maintain that the meaning of texts is in the print rather than in individual readers of texts. She points out that reduced texts which tend to shorten sentences also pose problems rather than those left to remain as they are. Wallace argues that the readability formulae cannot be true measurements of readability difficulty since they leave out factors such as social context and individual motivation. Included in the study of readability is the question of cloze procedure which can be used to assess the readability of a text. The procedure involves the deletion of words from a passage on a regular basis, for example, every fifth word. Readability according to this procedure can be evaluated through the ease with which the reader is able to provide correct or acceptable items to complete the gapped text.

3.2.5 Content

According to Davies (1995) the content of both L1 and L2 texts is stipulated by the syllabus. With L2 learners content selection depends on the criteria of interest and culture. She also points out that no matter what the context of teaching obtains, the selection of content is essential. Wallace (1992) advances the text property of high-interest content. Such texts must be chosen by teachers themselves and must of necessity motivate the learners to read them. This will also depend on a reasonable number of individual differences as well as choices shared by groups of learners. Wallace points out the possibilities of identifying such interesting texts to teachers, for any particular learner of a particular social context.

3.2.6 Affective impact, rhetorical function and rhetorical pattern

Davies (1995) observes the importance of the manner in which readers respond to texts, which can also be explored by teachers in their specific classrooms. Davies suggests that when texts are described according to their rhetorical function, they are described as ‘persuasive’, where discourses used are meant to ‘persuade’ readers to respond positively to texts. Texts are referred to as ‘descriptive’, where they act as ‘descriptive’ media for certain phenomena. Another rhetorical function is ‘expository’. Texts become expository when they serve to reveal or expose certain information or knowledge. Davies proposes rhetorical patterns as some of the ways of describing differences in texts. She states that such patterns are the more specific ‘lower-level’ rhetorical labels such as ‘cause-effect’, ‘comparison-contrast’, ‘argument-exemplification’, which she maintains are used to illustrate short sentences. Contrary to the wide rhetorical or goal-oriented rhetorical functions, such lower-level functions appear to characterize the ‘acts’ which are techniques by means of which the general-particular social goals are accomplished. Amongst the identified patterns, Davies suggests the following: matching, general-particular and the problem-solution pattern. By the term matching, Davies means contrast and compatibility, by general-particular she means generalization, example and preview detail. The problem-solution pattern, according to Davies, is based upon the analysis of a wide range of authentic texts.

3.2.7 The context or source of text

Davies views the context or source as one of the ways of describing differences among texts. She states that this can be achieved by making references to the context in which a text was produced. This view of source of text can form the base for a real-word perspective on texts, and can help a teacher to be both definite and exact in giving the initial description of a text. If a reader recognizes a certain text as originating from physical science, for example, he or she is establishing its source. Davies observes that such an approach of focussing on social texts necessitates attention to language differentiation. By language differentiation, Davies means the use of different kinds of language or registers selected by writers for a variety of purposes. Furthermore, Davies maintains that this approach can also serve to enhance the

study of the specific language choices, words, grammatical structures consistent with various social contexts and different kinds of texts.

3.2.8 Assessing simple and simplified texts

According to Davies, texts can also be differentiated according to the nature of their simplicity. She speculates as to whether texts can be simplified for a particular group of learners, in this case, second language learners. Wallace maintains that this will be determined by the nature of learners themselves, their circumstances as well as the use to which the text is subjected. Wallace suggests that traditional texts can be adapted to fit certain groups of learners without bothering about readability formulae. She argues that this can be done by simplifying the texts, thereby producing narratives where the coherence-creating strategies arise naturally without any imposition of a mechanistic nature. She maintains that texts like fables and folktales are worth choosing because of their character of linear plot and limited number of characters. Moreover, such texts usually use the simple past tense and have no identifiable author.

3.2.9 The notion of authenticity

The term authenticity refers to the degree to which language teaching materials have the qualities of natural speech or writing. Such texts are taken from newspapers, magazines and perhaps tapes of natural speech taken from ordinary radio and television programmes. Wallace points out that it is possible to differentiate texts according to the notion of their authenticity. She observes that genres like folktales are relevant in addressing the conflict between the prerequisites of linguistic simplicity and authenticity. She argues that the reasons for this view is that these examples taken from the aforementioned genre cannot be associated with any individual authors and therefore have no single original versions. Therefore, any one rendering is as well equally 'authentic' as long as it remains true to fundamental theme, characters and the results which are formally required of the genre. Wallace observes, however, that the notion of authenticity continues to be an issue. Wallace, advancing Meinhof's view, states that a rigid interpretation of authenticity would include only 'original pieces of written or spoken language' which took place in a natural context between native

speakers and could therefore be adopted as 'authentic or original' communicative acts. According to Wallace, texts may be authentic and doing the job of persuading, informing, describing, entertaining and exposing, but the problem of them appearing outside the normal sociocultural environment remains, since they are brought into a classroom for educational purposes. To Wallace, when a text is brought into a classroom for learning, it is already outside its social context. According to her, such texts have lost their authenticity. Wallace suggests, therefore, that learners be part of the gathering and choosing of texts and teachers are expected to furnish material of authentic type and from those, learners can start selecting articles. She extends the notion of authenticity so as to include authenticity of genre and of situation. Regarding the authenticity of genre, Wallace observes that some teachers are not exposed to a variety of the current 'real-life' material and therefore, will be bound to write their own texts or perhaps rely on course books which contain material meant for learning. She argues that such teachers will have to try and maintain the authenticity of such material by categorizing it into genre like ghost stories, love stories or advertisements. Regarding authenticity of the situation, Wallace supports the view of Breen who extends the definition of authenticity to include all the factors in the teaching situation which encompass the social context of the classroom and, most importantly, the learner's response to the text. According to Wallace, Breen proposes four types of authenticity, namely, authenticity of the texts which teachers may use as input data for their learners, authenticity of the learner's own interpretations of such texts, authenticity of tasks conducive to language learning and authenticity of the real social situation of the language classroom.

3.2.10 The concept of genre

Davies (1995) proposes a dual definition of genre. She maintains that genre can be presented firstly as a process, hence a staged, goal-oriented, social process underpinning a class of texts. Secondly, genre can be described as object and a class of texts characteristic of a unique set of social processes and goals emanating from a recognizable and public source. Such a public source is either directly or indirectly controlled by an editor. Davies provides examples of such a class of texts as publicity leaflets meant for a social purpose of promoting a certain product. Within those leaflets will be contained perhaps a discourse type called 'persuasive type'. According to Davies the purposes of genre are not only public and institutionally

inclined but also directed to real-world audiences. Davies advances the notion of genre as being an activity in which speakers or writers involve themselves as members of reader's culture. This is central to the idea of purpose, whereby genre consists of a class of communicative events and in which those involved share a particular set of communicative purposes. According to Wallace genre, as described by Halliday, is the distinctive lexis and structures used when one is talking about certain topics. Wallace talks of genre as socioculturally recognizable communicative events. She maintains that genre are not social events only, because of the social roles and purposes of those who produce them, such as speakers or writers, but also because of the communicative function of the spoken and written texts which are identifiable to a specific community of listeners.

According to Cope and Kalantzis (1993) genre can be defined as the description of the authenticated character of linguistic interactions and the manner in which language throws light and creates certain associations of power and authority. Cope and Kalantzis maintain that teachers can extend the learners' linguistic and cultural choices by involving them or engaging them in dealing with the genre for social influence. Consequently, genre becomes the source of the powerful basis for a literacy pedagogy. According to Cope and Kalantzis, genre echo patterns of textual and social consistency, therefore, they maintain that it is preferable for genre to be instrumental in accounting for both consistency and powerful variation from text to text rather than categorizing them or perhaps labelling them according to formal features. Cope and Kalantzis identify three approaches to thinking about language namely, taking language as just existing with its function being the setting out of a prescribed account of its rules. That means, furnishing learners and educators with traditional grammar. From this traditional grammar approach the language world has inherited grammatical terms such as noun, verb, subject and object tense, to mention but a few. A second approach that Cope and Kalantzis consider, looks at a language from a psychological basis whereby language is assumed to be a unique human phenomenon and can only be explained on the basis of the structure of the human brain. They state that language being produced by humans only depends for its ramification and character on the nature of the brain of its originators. According to these scholars, this is the most instrumental view for the relevance in educational contexts. According to this approach, education is accountable for the training of the mind or brain. From a psychological point of view, therefore, mental development is central. Forms

and structures of language are believed to be the result of the structure of the brain. This has been influential in second and other language teaching programmes in particular.

Cope and Kalantzis advance the third approach, mostly advocated in genre theories. In this approach, the involvement of the culture and social dimensions into the formation and establishment of language and texts, is emphasized. Cope and Kalantzis observe that in this approach, the importance of psychological factors in language is not refuted, but it is taken for granted that anything psychological applies to all human beings and thus consequently to all cultural backgrounds. In other words, they are attempting to show that what is common is not a matter of importance, rather those factors which make language vary and unique to particular cultures. Pedagogically this view provides the plausibility of understanding language-in-culture and language-in-society. It also opens a focus on those factors which reveal matters of cultural and social significance, difference and relevance. In this approach grammars are concerned with meaning and function. According to this theory, grammars or language will mean what it means because of its function. What genre work is mostly concerned about, according to these authors, is the use in which language is put by people in unique situations for their own special meanings. They propose furthermore that language functions and means what it means because the users want it to function and mean what they want it to mean in a particular situation. The point stressed here is the significance of the social needs and the cultural values and meanings of the language to its users. These two scholars quote as examples of social needs and values, the pragmatic goals of, for example, politicians, business people and bureaucrats.

Cope and Kalantzis state that the social view of language will emphasize text as the important unit. An example is that of two friends meeting and chatting, exchanging farewell remarks; this event, according to them, constitute a text. Though greetings and meeting friends are events common to all cultures, each group has its own characteristics which are unique to its particular cultural group. Cope and Kalantzis state that this event is also called a genre in itself because of the conventionality of its character. Though such events have become totally spontaneous and natural to members of the sociocultural group who use them, there is no reason to think of them as being natural. This becomes clear when one meets a member of a different cultural group and finds himself or herself faced with a situation where she or he

struggles to adjust to an unknown convention, not knowing the precise way to behave. According to Cope and Kalantzis, this is what genre theory is meant to focus on, that is, the conventions. They maintain that genre theory shows the kind of situations that give rise to the conventions and the meaning of those social situations. The meaning of a greeting event may be, for example, a wish to confer recognition to a familiar person, to imply friendliness, to confirm the existing solidarity and closeness and to make sure that such a relationship continues. Cope and Kalantzis point out that genre theory's purpose is to construct an adequate understanding of grammar as a powerful means for creating meaning. This will empower teachers to comprehend their students' texts and those texts which teachers aspire their learners to be capable of creating. They observe that in genre theory one can discuss one topic in different social contexts like the topic 'scientific discovery' which can be discussed first, in a scientific journal, at school, in a popularizing account. Though the topic is the same, it will mean different things according to the contexts in which it is used and the purpose of each context. It is the text in its entire socio-cultural context which provides the appropriate starting point for any useful speculation about the forms, uses and functions of language.

Swales (1993) states that genre can be defined in various ways according to different views of linguists. Swales views genre as a distinctive type or category of literary composition. It can also be described as a distinctive category of discourse of any type, spoken or written, with or without literary aspirations. Swales maintains, however, that genre is an indistinct concept with an amount of looseness. According to him genre can be looked at from four different perspectives, namely, from a folklore, literary studies, linguistic and rhetoric perspective. He suggests that regarding the genre folklore, for a number of folklorists main narratives like myth, legend and tale do not get their label because of their form but because of the way such narratives are received by the communities. Swales observes that an appreciation of genre is a necessity in the critical appreciation of literature, since it also provides a communication system for the utilization of authors in writing and readers and critics in reading and interpreting. Swales states that the third way of describing the term genre can be derived from Saville-Troike who regards genre as referring to the type of communicative event which consists of jokes, stories, lectures, greetings and conversations. He maintains that a reader can recognize a genre through register and register through language. Swales also discusses genre according to Martin (1985) where genre is defined as items of how things get done when

language is used to produce them. These are literary forms, poems, narratives, expositions, lectures, seminars, recipes, manuals, making appointments and many more. Comparing genre and register, Swales maintains that registers prescribe restraints at the linguistic levels of vocabulary and syntax, while genre restrictions function at the level of discourse structure. Genre can only be recognized in completed texts. Fourthly, genre can be seen as rhetoric which can be classified through such discourses as expressive type, persuasive, literary and referential. According to Swales, the discourse will get its label from the main focus in the communicative process. For example, if the main purpose is on the sender, the discourse will be expressive, if on the receiver, it will be persuasive and if on form, it will be literary and if to represent the real-world, it will be referential.

3.3 TOWARDS AN INTEGRATION OF DIFFERENT DESCRIPTIONS OF TEXTS

According to Davies (1995) there is a need for integrating the different ways of describing texts. Davies proposes a hierarchy of levels of texts as a practical framework for such an integration, which includes the aspects of discourse type, genre, text, textual unit and rhetorical pattern. She maintains that the classes of genre are characterized by their discourse types which represent classes of genre that are embodied in each text. Discourse type also signifies the rhetorical functions or goals of the discourses as contained in texts. Such functions or goals may be either persuasive, expository descriptive, didactic poetic or any other goal. Davies states that genre and source of genre are not the same thing. For example, a newspaper is a genre but contains a number of texts which may not be similar to their source. A newspaper may contain editorials, letters to the editor, news stories or advertisements. The latter are more specific in their purpose than their source, which is the newspaper. Similarly, a pamphlet pushed through one's door is both the source and the genre. Davies, advancing Swales' view, differentiates between genre and pre-genre. She maintains that pre-genre are written for personal and private purpose and not for publication, such as essays written by students at school, preparations of teachers for classroom teaching and perhaps the kind of texts which are representative of certain genre. As regards integrating texts, Davies considers the idea of completeness, i.e. the property of being a coherent piece of writing reflecting both texture and structure and can be attributed to a single author or associated authors. The complete text, according to Davies, will have a definite beginning and

end, for example, books, letters, brochures and annual reports. Articles from or within journals, magazines and newspapers, like editorials, letters to the editor and chapters of books by different authors, because of the criterion of authorship are considered by Davies as complete texts. In contrast, sections or parts of academic papers or sections of chapters of books are not to be counted as complete texts. Davies observes that it is only on these grounds that such units or sections of written discourse are predicted to consist of elements of structure of texts. Such sections or units belong to the level, textual units which, according to Davies, are parts of complete texts which fulfill particular communicative functions within texts. The communicative function of a particular textual unit will be determined by its position within a text. Davies proposes three types of textual units. Interactive units are units where the relationship between the writer and the reader is discussed, thereby fulfilling the interpersonal metafunction of language. Secondly, organisational units are textual units which serve as connectors between parts of the same text, thereby communicating the textual metafunction of language. The third type is the topical or informing units which assist in introducing information, and which have an experiential metafunction. Rhetorical patterns, as mentioned in foregone discussion, are at the lowest levels of discourse. They are therefore regarded as components of textual units. According to Davies, these patterns are also designated communicative devices for relating ideas in clauses and sets of clauses.

3.4 THE LEVELS OF TEXT MOST EXTENSIVELY STUDIED

Textual units and rhetorical patterns are amongst these.

3.4.1 Below the level of the text: examining textual units and their function

Davies examines the levels of texts which she believes are mostly studied. She considers first, textual units and their function. In examining the textual units, she suggests that a reader, or rather a teacher, can examine textual units which come from the same source but having different functions, since perhaps, they may be coming from different sections of the same text. She considers some of the most important questions one can ask when examining such textual units. The first question is to identify the source of the texts or textual units, i.e. the genre they represent. Next, is the identification of the broad social purpose of the genre, like

persuading; the author; the role adopted by the author towards his or her readers; the original position of each extract from its source; the function it serves and the kind of language choices that distinguish those chosen extracts, are among the questions to be asked. The properties of cohesion and lexical cohesion are considered important when examining texts. By lexical cohesion, Davies includes collocation, i.e. the tendency of words to co-occur, for instance, bread and butter, bacon and eggs, men and women. Lexico-semantic relations are examined in addition, including equivalence, words related in meaning with other words, the relation of opposites. The property of inclusion is also suggested as an important factor, for example, one word or entity being part of the bigger semantic class.

3.5 THE THEORETICAL BASIS OF THE ANALYTIC PROCEDURE

Davies (1995) states there is a need to consider the connectedness between the analytic procedures utilized to study the above-mentioned texts and to pay attention to the theoretical notion of register which provides the means to provide the basis for a description of different genre. According to Davies, this necessitates the consideration of the questions on which the study of the texts has been based, i.e. the content of text, the source of text, the broad social purposes of text, the author of the text, the receiver, addressee or reader of the text, the role the writer of the text assumes, the role he or she attributes to the reader, the manner in which the text is organized and the distinctiveness of the language choices of the text.

3.5.1 The notion of register

From the issues addressed above, Davies maintains that there are three basic types of questions, namely, questions about the content and purpose of the text, questions about writer-reader reaction and questions about the language of the text. Such questions, Davies argues, relate closely to the three constituents of register designated as field, tenor and mode. By the term field is meant the social activity and goals that are represented by the text which can be the selling of a product, as is the case with advertisements. The term tenor signifies the relationship between the writer and the reader of the text, for example, a persuasive promoter of a product to a consumer. The term mode indicates the language choice of the text, for

instance, the style may be an informal, spoken style in a personal letter or a more formal written style.

3.6 INTRODUCING DIFFERENT ANALYTIC SYSTEMS

3.6.1 Analysing writer's communicative moves

Davies (1995) introduces one of the analytic systems as the communicative or rhetorical move. These moves are used by authors when they want to persuade their readers to see the importance of what they are communicating to them, for instance, researchers may state this about their research work: establish a research territory, establish a research niche, occupy a research niche. From these labels, Davies continues, one can establish the social context in which research articles are created or constructed. Davies maintains that writers may do their persuasion in interactive and 'organising' units of texts. Sometimes they seek to persuade in complete texts like in advertisements which are mainly persuasive in character. Davies believes this approach can be applicable to a wide variety of texts. A consumer, for example, may write a letter of complaint to a manufacturer or retailer. The company's response to such a letter, or a journalist reporting good news or success stories in a local paper will make moves for the success of their writings.

3.6.2 Analysing predominantly informative units of text

Davies points out that the analysis of texts may take a different direction from the one mentioned above. The researcher may be interested in the informing units of texts, especially those pertaining to subject areas in the school curriculum.

3.6.2.1 Analysing the information constituents of textual units

According to Davies, the analysis of information units may start with a trial and error procedure, where sections are being labelled according to their authenticity and kinds of information which is contained in each text or category of text. After this it becomes possible for a researcher to allocate such types of information to the slots of an information constituent

framework. Through the information constituents, which can also be named topics, one is able to identify such different types of topic through their information constituents. Davies refers to these units as the information constituents in the topic-type physical structure.

The next information constituent discussed by Davies is the **topic-type process**. In the example given by Davies, a different type of information constituent is expressed, whereby it is not the physical structure that matters but the process. The topic-types may be the state or form of the object/material, location, time or stage, instrument or agent, property, structure or action. According to Davies, the list of different topic-types is unlimited. She also proposes that these can be applied in a wide variety of stretches of texts which are more informative than interactive, including school textbooks and any material designed for learning.

3.7 INFORMING AND INTERACTIVE UNITS IN THE TEXT

According to Davies, a text can comprise of a mixture of informing and interactive units.

3.7.1 The function of the introductory section of a text

In the example provided by Davies of the description of helicopters, the writer begins by informing the reader of the present situation with regard to freight dropping, thereby providing a background or real-world context for what is to follow. The description outlines the problem or problems related to current systems and by so doing endeavours to motivate what is to follow, a positive response to the present problem. This not only helps in informing the reader about the problem presented, but also serves to arouse the interest of the reader in the description of the freight system itself.

3.7.2 The distribution and function of evaluation

Davies states that it is possible to give an evaluation of the topic which can start by being positive, e.g., 'helicopters are very convenient'. When the problem is, however, stated it becomes negative, thereby providing a context for the solution of the problem or the positive response. The account of helicopters both informs, evaluates and introduces the topic and the

description of the mechanising freights. The extract on helicopters can therefore be introduction, evaluation, solution of the problem, informing about the mechanism and function and action of the parts.

3.7.3 The problem – solution pattern

Davies considers the problem-solution pattern as another way of analysing text. This pattern consists of situation, problem response, evaluation and basis of evaluation. Davies proposes the following analysis which originated with Hoey:

Section		
1a	=	Situation
1b-4	=	Problem
5a	=	Response
5b	=	Evaluation
6-8	=	Response
9-10a	=	Basis of evaluation
10b-11	=	Evaluation

According to Davies, the above technique can be used with both L1 and L2 learners.

3.8 A MODEL OF NARRATIVE STRUCTURE

Davies maintains that this approach to the analysis of text was developed by Labov and is organised as follows:

- Abstract - what about?
- Orientaion - who, when, where, why, what?
- Complicating action- then what happened?
- Evaluation - so what
- Resolution - what was the outcome?
- Coda- - signals return to the present.

3.8.1 Labov's account of evaluation

According to Davies, Labov regards evaluation as the underpinning basis for the narrative. For Labov, evaluation is not just part of the analysis but also an invaluable supplementary of all other elements. According to this view, the evaluation is presented throughout the narrative. Consequently, Labov identifies a number of such types of evaluation, namely, quantifiers, repeated items, negatives, futures and modals, the use of questions and answers, the use of the imperative form and different types of attributives.

3.9 Relations between models of the reading process, the analysis of texts and curriculum 2005

In this subsection the relation between models of the reading process, analysis of texts, curriculum 2005 and specific outcomes of education as laid down in OBE communicative language ability documents, including Wallace's texts and classroom procedures for critical reading, will be explored.

3.9.1 Definition of terms

Curriculum 2005

Curriculum 2005 outlines the learning and teaching content to be followed at school by the year 2005 in South Africa. Terms generally used within this document include: phases, learning area, outcome, critical outcome, specific outcomes, assessment criteria, range statements, performance indicators, learning programme, phase organisers, integration, criterion-based assessment, formative assessment and summative assessment, which can be defined as follows:

Phase

Phase refers to the three groups into which the nine grades are divided, namely, the foundation phase which consists of grade one to three, the intermediate phase pertaining grades four to six and the senior phase which consists of grades seven to nine.

Learning area

The term 'learning area' substitutes the former term 'subjects'. Included in the learning areas are languages, literature and communication, human and social sciences, technology, mathematical literacy, mathematics and mathematical sciences, natural sciences, arts and culture, economic and management sciences and life orientation.

Outcome

An outcome is a written statement indicating what a learner should have achieved in the learning process.

Critical outcome

A critical outcome includes specific outcomes which express the intended results of each learning area. According to the view of curriculum 2005, there are sixty six specific outcomes altogether, which reflect knowledge, skills, processes, attitudes and values.

Learning programme

It is in the learning programme that the learning material for the learner is specified. This is how the old syllabus is replaced. It is also in the learning programme that specific outcomes and assessment criteria needs are considered. Such programmes will contain content. There will be three learning programmes for the first phase, five for the intermediate and eight for the senior phase.

Phase organisers

Phase organisers have been designated for teachers to plan integrated lessons. There are different phase organisers for each phase. Included for the senior phase, for instance, are communication, culture and society, environment, economy and advancement, personal enhancement and empowerment.

Integration

The term means learning in totality. There are some ways of integrating, namely, the matic integration where themes are integrated, put together to make one, that is, integrating the specific outcomes.

Criterion-based assessment

The concept means to assess a learner's performance against pre-determined criteria. The results are utilized to determine what a learner knows and doesn't know, what a learner can do or cannot do, what a learner is and is not.

Continuous assessment

This assessment occurs several times during the process of learning. The results are analysed and utilized jointly to reveal a sketch of the learner's development and progress.

Formative assessment

This is described as the informal assessment used to exhibit to the learner what his or her strengths and weaknesses are. In such a case no results are recorded or used to ascertain whether a learner is competent or not. This assessment also helps guide the teacher as to how best to plan his or her lessons.

Summative assessment

This is a formal evaluation which is meant to prove the learner's competence at something. Such an evaluation occurs at the end of a learning process.

The term OBE

According to William Spady (1993) an outcome is an ultimate exhibition or display of learning. It is a point where students perform a certain action. What is contained in the curriculum is not the outcome, but the demonstration of the content that is the outcome. Spady maintains that outcomes actually happen when somebody performs something. As long as somebody has not done anything, no outcome has been actualized. Spady believes that an outcome is a manifestation of learning that occurs at the termination of a learning experience. In this type of learning which is clearly visible and detectable, three points are important, namely, knowledge, proficiency and familiarization. Orientations are dispositional and relational elements that comprise a performance. Spady advances the view that one starts from outcomes in order to construct and outline a curriculum, rather than having a curriculum

in order to reach an outcome. Three main forms of OBE are specified by Spady, namely, traditional, transitional and transformational.

In traditional outcomes-based education, the existing curriculum remains fixed but the emphasis is on outcomes. Such outcomes principles are applied traditionally with the focus on skills and capabilities. The traditional OBE does not challenge the conventional character of the school day, the time-defined form of the content of curriculum. According to Spady there is no adaptability, except giving students a second chance to improve the initial achievements and that within the bounds of a marking period. In this case students' percentages are being improved according to the stipulated standards of the conventional accomplishments. In the traditional outcomes, Spady maintains, the main concern is the learner's success at school. There is no preparation as such for the exit of the learner from school. The learning material in the traditional sense of OBE has no relation to the real-world.

Transitional outcomes-based education lies between the other two forms of OBE, where analytical thinking, problem-solving and effective communication skills are the focus. Its main concern is the final competencies of learners at graduation time. In traditional terms, the essence is in what the learners should know and be like when they leave school. The exact nature of future conditions is not an important issue.

Transformational outcomes-based education is future-oriented. The aim, according to Spady, is to prepare learners for the anticipations of the real-world situations which will be reflected in their curriculum. The emphasis here is on the learner's life-long adaptable competencies. At least, transformational OBE pays attention to the wide role performance capacities of learners and their capabilities for complex tasks in true settings relating to real-life. It also focuses on learners' achievements after graduating from school. According to Spady, transformational OBE aims at changing the present pattern of educational leadership, policy-making, priority setting, outcome defining, curriculum design, instructional delivery, evaluation and certification, decision-making and application strategies.

3.9.2 Aims and objectives of outcomes-based education

Spady (1993) considers the aims and objectives of the outcomes-based education, which are to provide learners with the knowledge and capabilities and orientations required for future success and to execute programmes and conditions that enhance learning success for all students. The aim is to design more pliable delivery systems that will enable learners of different ages to learn collaboratively; to substitute traditional averaging systems and relative grading with the notion of ultimate achievement and to ascertain that all learners sustain success. Spady states that teachers are endowed to concentrate more on the learning potentials of learners and not much on covering a certain amount of curriculum. Instruction is focused on a higher level and is made attainable by all learners using methods which are normally meant for capable and skilled students.

Spady refers to Boschee and Baron (1993) who view OBE as a student-focused, outcomes-oriented design grounded on the view that all persons can learn. This education implies that all learners can learn with success which effects further success; that it is the school that designs and regulates the conditions under which learners can succeed and that the community, educators, learners and parents share in the accountability for learning. These authors characterise outcomes-based education as follows: what a learner should learn is clearly defined; each learner's progress is based on his or her manifested accomplishment; students' needs are accommodated through various instructional strategies and evaluation tools and that time and assistance is afforded each learner to actualize his or her capability.

3.9.3 Wallace's critical reading procedure

Wallace (1992) explores three questions, namely the reason for writing about a topic; the manner in which the topic is being written about and which other ways of writing about the same topic are in existence for critical reading. Wallace maintains that these three questions can be related to three phases, which are: pre-reading, while-reading and post-reading. In the pre-reading phase, the question could be to invite the reader to consider the reason for the writing of the topic or selection thereof, rather than requesting the reader to consider the treatment of the topic by the writer. The second phase called while-reading, can be associated

with the question of scrutinizing the author's linguistic options in order to obtain support for the presence of a particular view point. Thirdly, Wallace considers the post-reading phase, whereby learners can examine the manner in which the text might have been written, for instance, by a different author in another context for a dissimilar model reader.

As regards the pre-reading phase, Wallace proposes that students can formulate their own questions, statements or hypotheses instead of answering ready-made questions about a particular text. In the while-reading phase the students can be offered the alternative reading of a text. The implication here is that there is more than one manner of reading a text, and furthermore, there is a difference of values for a writer who writes for a past and a contemporary reader. Moreover, Wallace continues, it is not only a distance of time but also from a different cultural perspective or point of view. Post-reading activities can serve the cause of enhancing the reader's awareness of other ways in which the topic could have been written about. She also suggests that the learners could be confronted with two texts dealing with the same topic, but drawing on different discourses and implicating a different model reader.

3.9.4 What reading models have to offer in relation to outcomes-based language teaching

Davies discusses models of the reading process by different theorists. One of these models reviewed by Davies is the bottom-up model of reading by Gough, which maintains that reading starts from looking to the lowest detail of a word up to the whole sentence. Smith *et al*, on the other hand, proposed a top-down model which is the opposite. Davies states that Rumelhart advances the interactive model, developed into the schema theory. Rayner and Pollatsek introduced the model that is bottom-up interactive. All these theorists attempt to view the reading process a unitary one that cannot be separated into segments, representing reading as one process. According to Davies, Matthewson's model incorporates affective factors, for example, readers' attitudes to the features of texts. These include content, format, such as layout, visuals, form, for instance register, style, dialect and general attitudes to reading. Motivation includes aspects such as esteem, self-actualization, desire to know, understand and aesthetic need. Moods, sentiments, emotion, physical feelings, real-world

context in which reading may occur, all fall under affect as part of factors mentioned by Matthewson.

According to Wallace, reading is a social process which includes attitudes and cultural values and norms. Such attitudes will reveal themselves in what Wallace calls reading communities, each reader belonging to a group of readership, for instance, as a consumer, seller, tax payer, teacher, student or any other readership. According to Wallace, reading is also a psychological process. This view emphasizes the reader's progress through the text and more than that, the meaning of the text is recovered during the course of reading, not after reading. Furthermore, as mentioned in the discussion on outcomes, text do not contain meaning, but is latent with meaning. This approach implies that there is no ready-made interpretation of text. Reading, according to Wallace, is selective and is a sociolinguistic process which is affected by sociolinguistic factors as well.

The above models view reading as a unitary process, an idea purported by the outcomes-based education which is attempting to move away from separating knowledge into compartments. The models are integrative in nature which is in agreement with the integrative character of curriculum 2005. In these models one encounters the view that reading is not separated as a top-down or bottom-up process. Consequently one comes across a view that reading is interactive, an aspect discussed in the OBE document (see Appendix). In addition, the outcomes-based language learning has a specific aim which states that learners have to negotiate meaning. This implies that there is no ready-made meaning prescribed by the author of the text. According to Wallace, if such a prescription occurs, it is called positioning. The question of register, style, dialects, visuals, form and layouts in Wallace's work is consistent with a specific outcome where learners are expected to apply precise communication strategies for specific purposes and situations. In another specific outcome the learners are required to know, understand and apply language structures and conventions in context. This is also in accordance with Wallace's idea of the learner's use of the existing linguistic and schematic knowledge and the graphic, phonetic, syntactic and semantic information a learner possesses in order to interpret the text.

3.10 Summary

In this chapter, Davies's framework for describing and analysing texts has been reviewed. Definitions of text by Davies and Wallace have been presented. Davies considers text as a unit of language which is not designated by its size and which can be viewed as a semantic unit whose basis is not of form but of meaning. Wallace observes that a text is the verbal account of a communicative act, a corporal display of language, the information with which the reader works to create meaning. Characteristics of text, namely, the coherence of text, a function of structure and texture and the cohesion of text have been discussed. By coherence of text, Davies includes the sequential order of sentences according to causality, which constitutes the structure of text.

Cohesion is a term connected with coherence. Wallace observes that the term is used for the description of some formal feature in texts. It is through the use of pronouns, namely, 'it', 'he', 'she' that cohesion of a text is created. Ways of describing differences among texts, namely, readability and difficulty; content; affective impact; rhetorical function and pattern; the context or source of text; assessing simple and simplified texts and the notion of authenticity have been reviewed. Texts can be differentiated according to their readability and difficulty, their content, their simplicity and the context in which they are employed. Texts can also be distinguished by their affective impact on readers, their rhetorical patterns and functions. Readers may also differentiate between authentic and non-authentic texts.

In this chapter the concept of genre was examined. Davies, Cope and Kalantzis and Swales introduce different definitions of genre. These descriptions of text are integrated by Davies through the utilization of a hierarchy of levels of texts, namely, discourse type, genre, text, textual unit and rhetorical pattern. The chapter examined the various levels of text analysis as well as textual units and their functions, which are informing, interactive and organisational units. The theoretical basis of the analytic procedure, which includes the notion of register, the content of text, the source of text, the broad social purposes of text, the author of text, the receiver, addressee or reader, the role the writer assumes and the role she or he attributes to the reader, have been considered. Different analytic systems, including analysing the writer's communicative moves, analysing predominantly informative units of text and analysing the

information constituents of textual units, have been discussed. The techniques for evaluation of texts, as suggested by Hoey, have been considered, namely, the problem-solution pattern consisting of the following elements: situation, problem, response, evaluation and basis of evaluation. The relations between models of the reading process, the analysis of texts, curriculum 2005 and specific outcomes as specified in the outcomes-based language program, were considered. Wallace's texts and classroom procedures for critical reading, were considered. Lastly, a comparison was made between the reading models and the OBE curriculum specifications for reading skills.

CHAPTER 4

AN ANALYSIS OF XHOSA MAGAZINE TEXTS

4.1 INTRODUCTION

Chapter four is concerned with the actual components of the framework presented in Chapter three for analysing BONA magazine articles which include the discourse type and genre, textual units, rhetorical functions and rhetorical patterns, text coherence, text cohesion and language choice as a reflection of communicative purpose or goal. Recall that Davies considers these analytic components as the hierarchy of levels of texts. This chapter will thus focus on the analysis of BONA magazine articles, assuming these levels of text. Subsequent to this analysis, the levels of text will be examined in relation to the outcomes-based curriculum with reference to the specific outcomes 1, 2, 3, 4, 5 and 7 of the senior phase. First a brief recapitulation will be given of the various components of the analytic framework employed, as dealt with more extensively in the preceding chapter.

4.2 A FRAMEWORK FOR DESCRIBING AND ANALYSING TEXTS

Davies (1995) argues that a framework for describing and analysing texts necessitates a review of the hierarchy of levels of text on which such a description and analysis depend. Such a hierarchy of levels of texts includes: discourse type and genre (source of text), textual units and their functions, rhetorical function and rhetorical patterns, text coherence, text cohesion which includes lexical cohesion and language choice as a reflection of communicative purpose.

4.2.1 Discourse type and genre

According to Davies, the term discourse type is assigned to descriptions of text with regard to the general rhetorical goals such as description, exposition, persuasion, literary-poetic and didactic. In that case the discourse type can be defined as a category of genre. Discourse

type labels can be applicable to an extensive range of classes of text or genre, as well as to various parts of the same text. Davies suggests that one should think of discourse types as representatives of classes of genre.

Davies refers to Halliday who states that the concept of genre can be regarded as a channel for describing variations between texts and classes of texts. According to Halliday, the definition of genre relates to the definition he ascribes to text, that it is 'language doing some job in some context'. Davies advances the view of genre, with reference to Martin, who describes genre as 'a staged, goal-oriented, purposeful activity in which speakers or writers engage as members of one culture'. Davies presents a twofold definition of a genre, namely, genre as process, i.e. the staged goal-oriented social processes underpinning a class of texts, and genre as object, which implies a category of texts expressing a special set of social processes and goals pertaining to a recognizable and public source. Amongst others, publicity leaflets can be regarded as a genre with a social purpose of promoting a product. Such a promotion of product can be described as the discourse type 'persuasive'. Davies proposes that the above definition of genre indicates the source of text and answers the question to where the text comes from.

According to Cope and Kalantzis (1993) the most acceptable approach to genre is one which emphasizes the involvement of the culture and social dimensions into the formation and establishment of language and of texts. According to these scholars, this view provides the rationale for understanding language-in-culture, and language-in-society. In terms of this approach to genre, grammars emphasize meaning and function. Cope and Kalantzis maintain that grammars will mean what it means because of its function. These scholars state that genre work is mostly concerned with the use into which language is put by people in unique situations for their own special meanings.

Cope and Kalantzis maintain that a group of several genre may be called a complex genre, for instance a church service which contains hymns, psalms, prayers and a sermon.

4.2.2 Textual units and their functions

According to Davies (1995) a textual unit can be defined as a portion of a complete text which serves a specific communicative function within a particular text. This function will be manifested by the position the unit occupies within that text. Recall that Davies identifies three types of textual units connected with Halliday's concept of the metafunctions of language. Firstly, interactive units are chiefly concerned with negotiating the relationship between writer and reader and consequently express the interpersonal metafunction of language. Secondly, organizational units or linkers are mainly concerned with linking one part of the text with another and as a result, express the textual metafunction of language. The third type of textual unit is concerned with presenting information, thereby expressing the logical, experimental or ideational metafunction of language. While examining these textual units and their function, readers are also being drawn to examine the source of the unit and the genre they represent and the broad social purpose of the genre. This can include factors such as to persuade consumers to buy, to inform, to warn staff and students about something; the author of the text and the role(s) he or she is adopting towards his or her readers. The role(s) of an author can appear as a concerned but distanced administrator, as seen in official notices, or as an authoritarian and distanced civil servant as in the tax form. The position held by the unit in the original text and the function served by each unit in the text and the kind of language choices found to support the judgement, especially to distinguish between each unit, will be examined in the analysis of the BONA magazine articles below.

4.2.3 Rhetorical functions and rhetorical patterns

Rhetorical functions

Davies (1995) maintains that when texts are described according to their rhetorical function, they are described as 'persuasive', where discourses are meant to 'persuade' readers to respond positively to texts. Texts are referred to as 'descriptive', where they act as 'descriptive media' for certain phenomena. Another rhetorical function is 'expository' when texts serve to present explanations.

Rhetorical patterns

Davies proposes that rhetorical patterns are some of the ways of describing differences in texts. Rhetorical patterns are based at the lowest level of discourse and are therefore speculated to be constituents of textual units. A rhetorical pattern is therefore a communicative device for relating ideas in clauses or sets of clauses. Davies maintains that there are specific 'lower-level' rhetorical labels such as 'cause-effect', 'comparison-contrast', 'argument-exemplification', which are used to illustrate short sentences. Contrary to the wide rhetorical or goal-oriented rhetorical functions, such lower-level functions appear to characterize the 'acts' which are techniques by means of which the general-particular social goals are accomplished. Amongst the identified patterns, Davies refers to patterns of matching, general-particular and the problem-solution pattern. By the term 'matching', Davies refers to contrast and compatibility and by 'general-particular', she means generalization and example.

4.2.4 Text coherence

According to Davies a text will only be considered a text when it is coherent. By the term 'coherent' Davies indicates the sequential order of sentences according to causality, which is what comprises the structure of text. Thus, the linguistic relations between texts will form their texture. These linguistic relations can, for instance, be made manifest by the presence of referents or the knowledge of referents to pronouns mentioned in a text. Coherence is thus to be considered the underlying functional connectedness of a piece of language, that is opposed to incoherence.

4.2.5 Text cohesion

The property of cohesion entails the grammatical and lexical relationships between the different elements of a text. This relationship may be between different sentences or different parts of a sentence. Cohesion refers to the specific features which link different parts of a text or discourse. Therefore a pronoun has a cohesive role in the sense that it

refers backwards or forwards to a noun phrase. Davies maintains that cohesion is the feature of relations between words in a text which derives from the fact that there is a range of different ways in which words are related to each other to create meaning and establish links and associations across sentences. Such links contribute to the coherence and total texture of a text. For instance, pronouns are connected to the names of the characters to whom they refer. Davies refers to lexical cohesion, including collocation, i.e. the inclination of certain words to occur together. Included under lexical cohesion, is lexico-semantic relations, to which Davies refers as equivalence, that is, the relation of words which are equivalent in reference or meaning to other words; the relation of opposition, that is words with opposite meanings. Lastly, Davies identifies inclusion, i.e. the relation of one word entity being a part of a broader class.

4.2.6 Language choice as a reflection of communicative purpose

Davies (1995) points out that there cannot be any knowledge of the function of the text without the scrutiny of the language contained in the text itself. It is also not only the language that is of the main concern, but the language choices, for instance the choice of sentence-initial elements, that is, the choice of elements that appear in the first position of the sentence or clause.

A further aspect regarding language choice, relates to the choice of verbs, nouns or any other part of speech. Davies states that verbs can serve to assist in suggesting interaction between reader and writer. Such verbs refer to mental processes of perception and thinking, namely, hear and think and to verbal processes like tell and show. The writer's goals are unfurled through the choice of verbs of intention.

4.3 ANALYSES OF BONA MAGAZINE ARTICLES AS TEXTS

4.3.1 Analysis of article 1: Umdlali wekatala kwiJazz ukhuphe icwecwe lokuqala!

This article contains descriptions, exposition, persuasion and also didactic elements. It represents a genre with its own set of goals, such as advertising, promoting the album of the

artist and persuading people to buy the CD produced by Jimmy Dlodlu, while aiming to entertain the readers. The source of the article is the Bona magazine.

The next feature to be considered in the analysis of the article is the textual units and their functions. Consider, first, the interactive units, made evident where the writer of the article reveals negotiations between the reader and the writer. The writer uses Jimmy Dlodlu's words to interact directly with the readers. This is manifested in Dlodlu's direct speech which creates the impression to readers that he has the opportunity to express his own views to the writer and the readers. This is known as the interpersonal metafunction of language. For example, in paragraph 7 the writer states that **Eli cwecwe kukuzalisekiswa kwephupha ekudala ndinqwenela ukuba libe yinyaniso.**

Another group of textual units is organizational units or linkers. The following examples illustrate some sentence parts introduced by conjunctives, representing the organizational units introduced by the writer:

Paragraph 2	:	... kodwa ...
Paragraph 5	:	kodwa ...
Paragraph 6	:	... kwakhona
Paragraph 9	:	okokuba ...
Paragraph 11	:	Xa ...
Paragraph 13	:	kodwa ...
Paragraph 15	:	... nangona

These linkers join the discourse into one complete text by linking parts of sentences and different sentences.

Consider, next, textual units which are topical or informing units, expressing the logical metafunction of language. The following expressions in bold reflect the informing units: In paragraph 1 the writer states: **Besendine-minyaka emininzi ndagqibela ukuthetha noJimmy Dlodlu.** In paragraph 2: **Bekunzima ukufumana isivumelwano. Bendizama ukusifumana ukususela ngo-1989.** In these sentences, the readers are informed about the time taken by the writer and Dlodlu before they met again, the time taken by Dlodlu to

produce his first album and the reasons for this delay. Paragraphs 3, 4 and 7 inform the readers about the CD titled *Echoes of the Past* and its contents. In paragraphs 5 and 6 readers are provided with an account of how Jimmy developed as a professional guitarist. Paragraphs 8 and 9 inform the readers about a song which was dedicated to Jimmy's nine year old daughter and *Motherland*, which was composed in Cape Town. In paragraphs 11 and 14 the readers are provided with the information about Dlodlu's career development, his *Curriculum Vitae*, and his travels and tours. A small biographical note appears in paragraph 13, where the writer informs the readers that: **UJimmy wazalelwa eMaputo, kodwa wakhulela eSwazini nasoMzantsi Afrika.**

Consider, next, the rhetorical functions and rhetorical patterns evident in this article. The rhetorical functions of exposition and persuasion are expressed in paragraphs 8 and 9 where Jimmy states: **Eneneni ezi ngoma kudala ndaba nazo. Ikhona nengoma eyaqanjwa eKapa.** In these paragraphs, the writer is promoting Dlodlu as a celebrity by revealing that he had already composed some songs even before he could record the first album. In paragraph 14 this idea is emphasized when the writer states: **UJimmy uqale ukudlala eSwazini** Readers are therefore encouraged to recognize Dlodlu as one of the great jazz musicians and hence they are persuaded in a subtle way to buy his CD.

A range of rhetorical patterns are manifested in this article. In paragraph 2 the cause-effect pattern is evident in the following expressions: **Kutheni ekhupha icwecwe lokuqala emva kwethuba elide kangaka?** which expresses the effect. The other part of the paragraph that states: **Bekunzima ukufumana isivumelwano. Kunzima ukushicilela umculo weJazz eMzantsi Afrika** expresses the cause.

In paragraphs 9 and 10 the comparison-contrast pattern is apparent in the following expressions: **Ndifumanisa okokuba iKapa lineempembelelo ezithe chatha emculweni kuneJohannesburg ... Apha (eKapa) ndiyakwazi ukucinga ngcono ngezomculo.** Here Cape Town is compared and contrasted with Johannesburg as a better place for composing and writing songs.

Consider the following expressions illustrating text coherence in the article, as indicated in bold print. In paragraphs 1 and 2 the writer states as regards Jimmy: Ngoko **wayekwiqela** leJazz fusion ... **ekhupha** icwecwe lokuqala The expression **wayekwiqela** realizes a development of the argument **ndagqibela ukuthetha noJimmy Dludlu**, and the statement **kutheni ekhupha ...** is a follow-up on the statement **Besendinemyaka emininzi**. The argument conveyed is that after a very long time of their meeting, there is supposed to have been produced a number of albums. Paragraphs 2 and 3 expand on the contents of paragraphs 1 and 2 when Dludlu states: **Bendizama ukusifumana ... Bendisoloninethemba ...** In paragraphs 3 and 4 the expressions **Icwecwe elithi: *Echoes of the Past*** and **Eli cwecwe linento yokwenza** join the paragraphs, as a follow-up of the same thought expressed previously.

Paragraphs 5 and 6 state: **UJimmy ngumdlali wekatala ozifundisileyo obu buchule** and **ukuze ndibe nobuchule bekatala**. These paragraphs are linked mainly by two expressions, namely, **ubuchule** and **bekatala**. Paragraph 7 refers back to paragraph 4. The clause from paragraph 7 which states: **Eli cwecwe kukuzalisekiswa kwephupha ...** refers to the clause from paragraph 4 which is as follows: **Eli cwecwe linento yokwenza nezinto...** In paragraphs 8 and 9 the following statements occur: ... **ezi ngoma Ndinayo nengoma Ikhona nengoma**. The expressions reflect the coherence of the text. Each paragraph represents a development of the foregoing one and the noun **ingoma** discloses the relationship between these two paragraphs.

Related to the properties of coherence, is text cohesion. The discussion of the cohesion in this article will include the lexical references to the subject concords and object concords associated with pronouns, prepositional pronouns, demonstrative pronouns and absolute pronouns.

In paragraphs 1 and 2 the affixes indicated in bold print are the subjectival concords which refer to Jimmy Dludlu: **wayekwiqela; Bendizama** In paragraph 1 the subjectival concords refer to the writer of the article: **Besendinemyakandagqibela** Paragraphs 2, 8 and 12, reveal the objectival concords. The following expressions reflect the objectival concords and their referents: **Bendizama ukusifumana, Ndizikhuphe nje kuphela**

Ndinayo nengoma endiyinikele Ndilibona eli thuba The objectival concord **si** refers to **isivumelwano**, **zi** refers to **ezi ngoma**, **yi** refers to **ingoma** and **li** refers to **eli thuba**.

In paragraphs 4, 7, 8, 10 and 12 the following demonstrative pronouns occur: **Eli cwecwe**, **ezi ngoma**, **oku**, **eli thuba**. The demonstrative pronoun **eli** refers to **icwecwe**, **ezi** refers to **iingoma**, the sentential pronoun **oku** refers to **okokuba iKapa linempumelelo**, **eli** refers to **ithuba**. These demonstrative pronouns serve to single out the discourse-prominent noun phrases.

Notice the presence of a quantitative pronoun in paragraph 4, where Dlodlu states ...ebendikade ndibadlalela ngalo **lonke** eli thuba. **Lonke** is a quantitative pronoun which refers to the noun phrase **eli thuba**.

The above-mentioned expressions give evidence of the contribution of lexical cohesive properties to the total coherence and cohesion of the text. These elements contribute to the total texture and structure of the text and the logical, chronological sequence of sentences in the article.

Effective language choices as expression of the communicative goal of the writer, is evident in this article. The writer uses sentence-initial elements as one of his/her devices. These sentence-initial elements point to the theme of the sentences and paragraphs. Consider the following expressions that occur as sentence-initial elements in the article. In paragraph 2, the sentence-initial expression **Kutheni ekhupha icwecwe lokuqala** occurs. This sentence-initial clause provides the theme for the paragraph, supplying the information as to the reasons for the delay of the production of the first album. It is in a question form for the communicative purpose of arousing interest from the reader. The second sentence-initial expression is evident in paragraph 5, where the writer states: **UJimmy ngumdlali wekatala ozifundisileyo** The theme is made manifest by the words **ozifundisileyo obu buchule**. It provides information as to how Jimmy came to be a jazz guitarist. Paragraph 6 presents a development of the same theme. This is manifested by the sentence initial clause: **Ndandiziqhelisa rhoqo** The sentence-initial elements from paragraphs 11, 13 and 14, namely, **ngo-1993 UJimmy wakhenketha ...; UJimmy wazalelwa eMaputo**

wazalelwa eMaputo...; UJimmy uqale ukudlala eSwazini, all reflect the respective themes of these paragraphs, i.e., the travels of Jimmy Dladlu, his biographical notes and his career development.

The message of the writer has also been put across by the choice of certain clauses like, **Bekunzima ...; Bendizama ...; Bendisoloko ndinethemba ... and kunzima.** These clauses reveal the obstacles through which Jimmy proceeded to reach his present state of affairs. The goal of the writer could be to encourage people who are still struggling to gain recognition in music.

4.3.2 Analysis of article 2: **Iifayinali zokhuphiswano lwe-13 lweShell Road to Fame**

This article represents the magazine article discourse type and genre with regards to its general rhetorical goals of promotion, description and exposition. One of the main concerns of the writer is to promote music groups and the Shell Road to Fame competition. This goal is illustrated in the first part of the introductory paragraph when the writer states: **Abuye nentshinga amaqela amane kwiiFayinali zokhuphiswano lwalo nyaka** The paragraphs in this article are predominantly information-giving, thus exemplifying the writer's communicative purpose of informing readers about music groups and these competitions.

Consider, next, the textual units that occur in a particular text. The text is interactive in that it expresses the interpersonal metafunction of language. The manner in which the writer interacts with his/her readers creates a situation where readers find themselves absorbed and they can identify with the participants who have been physically present at the occasion. The writer is involved in interaction with his/her readers throughout the text, providing information which may be unknown to the reader. Expressions that illustrate this view are found in several paragraphs. In paragraph 12, for example, the writer interacts with his/her readers when he states: **nangona kunjalo ibe bubusuku obebuzele lulonwabo.** In paragraph 15 the writer adds thus: **Inkosazana yepop, uSharon Dee, naye ebekhona.**

In this article organizational units characterised by conjunctions, express the textual metafunction of language. This is expressed by the following conjunctives in bold print in the specified paragraphs. In paragraph 7 the writer uses a number of conjunctives, for example, **njengoko** and **xa**. Paragraph 9 illustrates the conjunctive **kodwa**, while in paragraph 11 the conjunctive **xa** occurs. Paragraphs 12 and 13 demonstrate the occurrence of the conjunctives **kodwa**, **nangona kunjalo** and **kwaye**.

Consider, furthermore, the topical or informing units, which are mainly concerned with the presentation of information and thereby realize the logical metafunction of language. The following expressions in bold print demonstrate informing units:

In paragraph 1 the writer introduces the reader to the Shell Road to Fame competition. The opening remarks state: **Abuye nentshinga amaqela amane kwiFayinali zokhuphiswano lweShell Road to Fame ...** In paragraphs 2, 3, 4 and 5 an account is given of how each group fared in the competition. In paragraph 6 the reader is informed about the number of competitors and the prizes that were competed for. In paragraphs 7, 8, 9 and 10 the writer introduces the reader to the crisis that almost terminated the occasion and resulted in pandemonium and the consequences thereof. In paragraph 11 the writer elaborates on the crisis and launches a complaint towards the organisers on behalf of the music groups and the audience. In this paragraph the writer gives advice, admonition and warns the organisers of the competition to avoid future disruption. He uses the following expression: **Kwithuba elizayo, xa abaququzeleli bolu khuphiswano besenza la macandelo, kufuneka baqiniseke ukuba igospile iyodwa, umculo wepop ube ngumculo wepop, owemveli ube ngowemveli ngenene, njalo njalo.** In paragraphs 12 to 15 the writer informs the reader that, despite all the turmoil, the competition further continued uninterrupted until the end. This fact is substantiated in the expression **kodwa nangona kunjalo.** In the same paragraphs, the readers are also made to understand that the celebrities like Natasha Rossouw, Lucky Dube, Fortune Xaba, Brenda Fassie and Sharon Dee were present, and together with the groups who were not prize winners, entertained the crowds.

The textual units that occur in this article contribute to the readers' experience of the competition. The writer interacts directly with the readers, although in a few occasions he

allows the individuals to interact directly with the readers through direct speech. Furthermore, the writer employs organizational units which join sentences within paragraphs and information between and across paragraphs. Expressions like **nangona kunjalo** have already been mentioned. The informing units depict the picture of the competition vividly.

Consider, next, the rhetorical functions and rhetorical patterns expressed in the text. The rhetorical functions realized in this text are mainly information-giving, persuasive and descriptive. The article is information-giving in the sense that detail of the competition is conveyed by the writer. All four categories of singers who participated, including those who won the finals, are discussed by the writer. The readers are also informed about those groups who lost in the competition. The following expressions from different paragraphs are typical examples of the descriptive rhetorical function of the text:

In paragraph 2 the writer states: **Kwicandelo lomculo wepop, kugqwese U-Turn Libethe iimvumi ezinesiphiwo ezicula zodwa.** In paragraph 5 the writer informs the readers: **Ithamela Maskandi Afro Jazz ... iphumelele kwicandelo lomculo wakwaNtu. Ihlalise phantsi iqela leThabisong Youth Club.** In paragraph 3 the writer observes: **IJuvenetics eliqela lomdaniso laseKapa liphumelele ibhaso lokuqala kwicandelo lomdaniso ... lihlalisa phantsi iqela elinefuthe leSarafina.** The writer informs the readers in paragraph 4 that: **Icandelo lomculo wegospile liphunyelelwe liqela laseMpumalanga, iWagon of Fire. Ihlalise phantsi iqela lasePietermaritzburg iPure Perfect.**

The next aspect of analysis that can be considered is the persuasive rhetorical function of the text. The article is persuasive in that particular expressions serve to promote the Shell competitions and to persuade the readers to buy the magazine to read about the competition and the four winners of this competition. The attention of the readers is also drawn to the emerging young winners of famous competitions such as the Shell competition, and the defeat of renowned groups. Some relevant expressions include: **Abuye nentshinga amaqela amane kwiiFayinali zokhuphiswano lwalo nyaka Lwe Shell Road to Fame.**

The descriptive rhetorical function of the text is furthermore exemplified in paragraph 6, where the writer provides the reader with an extensive description of the competition and the prizes. The following expressions in bold print illustrate this function: **Amaqela**

ebenyathelana kula macandelo mane ebeli-12 ema-3 angenela icandelo ngalinye. Ebekhuphisana ngentywenka yeR100 000. Iqela eliphumelele kwicandelo ngalinye belifumana i-R15 000 aze amabini awe phantsi kwicandelo ngalinye azuze i-R5000. Another rhetorical function illustrated, is the didactic function. It is evident where the writer in the eleventh paragraph of the article advises and warns the organisers of the competition against disruption in future competitions.

Rhetorical patterns such as cause-effect, comparison-contrast, argument-exemplification, matching and problem-solution patterns occur in this text. Various expressions exemplify the cause-effect pattern. In paragraphs 7 to 10 the writer states: **Ukhuphiswano ... luphantse lwa-phazamiseka ... ngokwenziwa kwemposiso ... ubangele ukuba ... nabangeneli bokhuphiswano baxokozele ... lizive liphoxekile.** In paragraph 13, the readers are informed that Lucky Dube got his fame from the fact that he has performed with international stars like Peter Gabriel, Sting and Midnight Oil. Furthermore, the writer suggests that the group, Wagon of Fire, won the finals because it has 14 years of experience in the musical world; since they entered this competition for the first time, there can be no other reason for their victory. In paragraph 2 the writer states that the victory of the U-Turn is due to the influence of Boyz 11 Men of America and local heroe, Marc Alex. In addition, the writer ascribes the success of the Maskandi Afro-Jazz group to the influence of Lucky Dube and the fact that the message in their songs is meant to fight crime. In paragraph 7 to 10 the writer states it categorically that the cause of the turmoil in the competition stems from the blunder of the television announcer of the results of the competition. The comparison-contrast rhetorical pattern is illustrated by the comparison between the statements in paragraphs 7 to 10 and what is expressed in paragraph 12: the expression in paragraphs 7 to 10 can be contrasted with the following example in paragraph 12, where the writer states **kodwa nangona kunjalo, ibe bubusuku obebuzele lulonwabo.** In paragraphs 2, 3, 4 and 5, the writer uses expressions which also illustrate the comparison-contrast pattern, namely: **kugqwese** against **libethe, liphumelele ... lilihlalisa phantsi, liphunyelelwe. Ihlalise phantsi, and iphumelele ... ihlalise phantsi.** These clauses compare the winners with the losers in the competition.

Through these statements, the writer tries to inform the readers that despite the things that went wrong, all was well at the end of the competition and even those who did not win, were part of the entertainment. The comparison-contrast pattern also illustrates a matching pattern in that groups are matched with each other. Instances of this comparison-contrast pattern are evident in paragraphs 2, 3, 4 and 5.

The argument-exemplification rhetorical pattern is evident in paragraphs 7 to 11. Examples of text content which reflect this rhetorical pattern occur in paragraph 7, where the writer states: **Kuko konke oku kwenzekile okungenakulibaleka ... luphantse lwaphazamiseka ... ngokwenziwa kwemposiso ... bekubhengezwa iziphumo zabaphumelele kwicandelo lomculo wemveli. Kumacandelo amabini okuqala kubizwe iqela eliphumeleleyo engakhange abizwe omathathu Kodwa ... ukhethe ukuyitshintsha loo nkqubo ... uthe akubiza igama leqela lokuqala, amalungu alo axhuma ... ecinga ukuba ngawo aphumeleleyo.** In paragraph 10 the writer maintains: **Lidanile iqela leBCV Music Ensemble ... liphoxekile ... malihle eqongeni.** Another example of the argument-exemplification pattern occurs where the writer presents arguments about the winners of Afro-Jazz music, like Maskandi, as having been chosen as the traditional music winners, instead of the BCV music ensemble, who sang real traditional music. This argument is presented in paragraph 11.

This article also demonstrates the problem-solution rhetorical pattern: the writer proposes a solution to the problem when he states in paragraph 11: **Kwithuba elizayo xa abaququzeleli bolu khuphiswano besenza la macandelo, kufuneka baqiniseke ukuba igospile iyodwa, umculo wipop uwodwa, owemveli ube ngowemveli ngenene.**

Consider, next, some properties of text coherence manifested in this article. The logical sequence between paragraphs and sentences creates coherence in the text. Each paragraph is a logical development from the preceding one. After the introductory remarks in the first paragraph, the writer develops his argument by elaborating on his initial remarks. In paragraphs 2, 3, 4 and 5, for example, the writer carefully explains each group's success in the respective categories.

The coherence properties of the text which reflect the chronological sequence of the information, are illustrated by various words and expressions in the paragraphs of the text. For example, in the first paragraph the writer introduces the readers to the name of the competition, that is, The Shell Road to Fame competition. Secondly, he identifies four groups who won the competition, their places of origin and the venue of the competition. In the second paragraph the writer mentions the four categories in which the groups competed and the winning groups indicating the categories as **icandelo lomculo wepop, icandelo lomdaniso, icandelo lomculo wegospile** and **icandelo lomculo wakwaNtu**. In paragraph 3 the writer elaborates on this information: **IJuvenetics eliqela lomdaniso laseKapa, liphumelele ibhaso lokuqala, lihlalisa phantsi iqela elinefuthe leSarafina**. In paragraph 4 the writer states **Icandelo lomculo wegospile liphunyelelwe liqela laseMpumalanga iWagon of Fire ... Ihlalise phantsi iqela lasePietermaritzburg, iPure Perfect**. In paragraph 5 the writer introduces the group **Thamela Maskandi Afro Jazz**, the Zulu-Natal group, and states **iphumelele ibhaso lokuqala kwicandelo lomculo wakwaNtu. Ihlalise phantsi iqela leThabisong Youth Club**. These expressions reflect the chronological sequence which is created by the writer in the text. The sequence of events is logically presented in that the writer mentions the category of music and the winner and loser in each of these categories in a systematic manner. In the paragraph 6, the writer states in a specific order the prizes for which the groups competed, the number of contestants and the total prize for which the artists in the categories competed. This is illustrated by the sentences: **Amaqela ebenyathelana kula macandelo mane ebeli-12 ema-3 angenela icandelo ngalinye. Ebekhuphisana ngentywenka yeR100 000, iqela eliphumelele kwicandelo ngalinye belifumana i-R15 000 aze amabini awe phantsi kwicandelo ngalinye azuze i-R5000**.

In paragraph 7 the writer complains as he states **kuko konke oku kwenzeke okungenakulibaleka**. He informs the readers about a blunder committed by the television announcer who decided to change the order in which the winners were announced, by announcing the three groups before mentioning the winners, hence the first group mentioned thought they were the winning group. The writer refers to this event as unforgettable, because it nearly put the competition to an end before the winner was announced. In paragraphs 8, 9 and 10 the writer elaborates on this unforgettable event when he states that

Umsasazi wenkqubo yeTV, ubangele ukuba iinginginya nabangeneli bokhuphiswano baxokozele ngethuba ebiza amagama amaqela omathathu phambi kokuba anikezele ... In the announcement of the previous two categories the announcer did not do the same thing, as is illustrated in the expressions **kumacandelo amabini okuqala, elegospile nelomdaniso, kubizwe iqela eliphumeleleyo engakhange- abizwe omathathu amaqela.** In paragraph 10 the writer provides some of the results of this error when he states: **Lida nile iqela le BCV Music Ensemble, lizive liphoxekile ...** The writer warns, and advises the organisers of future competitions, as is evident in paragraph 11.

In paragraph 12 the use of the conjunctives **kodwa nangona kunjalo** joins the contents of the previous paragraphs with the information the writer wants to present in the following paragraphs of the article, where the situation introduced in paragraphs 7, 8, 9 and 10 is brought to closure and the writer reminds his readers that he still has some information to convey.

The writer presents the solution of the problem in paragraph 11 when he states **Kwithuba elizayo xa abaququzeleli bolu khuphiswano besenza la macandelo, kufuneka baqiniseke ukuba igospile iyodwa, umculo wepop uwodwa owemveli ube ngowemveli ngenene.** In paragraph 12 the writer joins the paragraphs that follow with the preceding one by using the conjunctive **nangona kunjalo**. The last paragraphs follow on the conjunctives as linking words **kodwa nangona kunjalo** and provide the reader with the closing statements. These expressions contribute to the text coherence.

Text cohesion is achieved by, among other elements, the relation of the lexical nouns to subject concords and object concords as pronominals. In paragraph 1 the element indicated in bold type is the subjectival concord referring to **amaqela amane, abuye nentshinga**. In paragraph 2 the subjectival concord in **libethe** refers to **iU-Turn**, while in paragraph 3 ... **liphumelele** has a subjectival concord of which the referent is **iqela leJuvenetics**. In paragraph 4 **liphunyelelwe** is a subjectival concord with the referent **icandelo lomculo wegospile**. In paragraph 5 the subjectival concords in **iphumelele** and **ihlalise** refer to **iThamela Maskandi**.

The use of objectival concords similarly contribute to the cohesion of the text. In paragraph 9 *ukuyitshintsha* has an objectival concord which refers to **inkqubo**, while in paragraph 13 *ukumbona* has an objectival concord referring to **Lucky Dube**. Apart from these concords, the sentential demonstrative pronoun in paragraphs 7, 9, 11 and 13, **oku**, refers to the events before the crisis or in the midst of the competition. The quantitative pronoun **konke** refers to the sentential **oku** already mentioned. Lexical cohesion, the tendency of words to occur together, is evident in this article. Particular words collocate are used when the writer compares and contrasts winners to losers, as manifested in the clauses **–hlalisa phantsi**, and **liwe phantsi**.

Language choice as a reflection of the communicative goal of the writer is effectively employed in this article. Consider, first, the use of sentence-initial elements. The first paragraph introduces the reader to the theme of the text. Each succeeding paragraph has specific sentence-initial elements which introduce the reader to the theme of that paragraph, as illustrated by the following expressions in bold. In paragraph 1, the writer uses the following sentence-initial clauses to introduce the Shell Road to Fame competition: **Abuye nentshinga amaqela amane kwiifayinali zokhuphiswano lwalo nyaka lweShell Road to Fame ...** In paragraph 2 the writer uses the phrase: **kwicandelo lomculo wepop** to highlight what happened in this category, i.e. who won and who was beaten. The writer begins paragraph 3 with the phrase **IJuvenetics eliqela lomdaniso laseKapa** to announce the results of the category of the free style dance section. In paragraph 5 the writer commences the paragraph with the phrase **Ithamela Maskandi Afro Jazz** to highlight what happened in the traditional division. Paragraph 4 begins with the clause **Icandelo lomculo wegospile liphunyelelwe** to reveal the events that took place in the gospel section of the competition. The author commences paragraph 7 with the clause **kuko konke oku kwenzeke okungenakulibaleka** to inform the readers of the crisis that nearly put the occasion to an end before the scheduled time. The communicative goal of the author, namely, that of introducing the subject of each paragraph and that of the text as a whole, is effectively achieved. In addition, the Shell Road to Fame competition is promoted. The readers are persuaded to attend such competitions, especially those artists who aspire to be famous musicians and who need to be introduced to audiences because they are still unknown. The writer intentionally uses verb phrases like **libethe**, **lhlalisa phantsi**,

liphumelele, liphunyelelwe, kugqwese to portray the character of the event. Such expressions are appropriate to depict these occasions because they convey meanings of winning and losing, beating and being beaten. Such expressions remind the reader that he or she is reading about a competition.

4.3.3 Analysis of article 3: Ngoobani iiDark City Sisters

This article is a discourse type that exemplify the general rhetorical goals of description and persuasion. Since this magazine article serves to promote the Dark City Sisters singing group, it can be described as a discourse type with a ‘persuasive’ rhetorical goal. The article provides the readers with an account of the history of the Dark City Sisters as a music group. Consider, first, the textual units and their functions. The textual units that occur in this article include interactive units, informing units and organizational units, also called ‘linkers’. The interactive units occur throughout the text, as is evident in most of the paragraphs. Sometimes the writer allows the Dark City Sisters to express themselves directly to the readers through the use of direct speech, as illustrated in the following paragraphs.

In paragraph 5 the writer states **UGrace uthe: Kuxa saqalisa ukucula iingoma eziphambili njengale ethi, Sekusile, ethi Tamatie Yo-Yo nezinye.** In paragraph 15 the writer states **uJoyce uthethe wathi: Uyazi elithi bhugane alizange lize kakuhle kuba ipwodyusa iphikelele ifaka isandi sala maxesha ...** The writer, who is the main speaker, interacts with the readers. The interpersonal metafunction of language is thus expressed in this article. This interaction is further illustrated in paragraph 13, where the writer observes **ngaphandle kokucula Ulsabella, ebeligisa loqhagamshelwano kweli shishini okwe-15 leminyaka.**

In addition to interactive units, the article also includes informing units or topical units of discourse which relate information to readers, thereby articulating the logical metafunction of language. The following statements in bold print indicate topical or informing units of the text in different paragraphs.

In paragraph 1 the writer introduces the reader to the theme of the article, namely, **Ngoobani iiDark City Sisters**. The following expressions provide further information about this theme ... **xa amaqela ombelelwa ngabasetyhini ayekhonya emiculweni iDark City Sisters yayinkqenqeza emva koMirriam Makeba ...** In paragraph 2 the writer informs the readers about the origin of the **umqashiyo** sound which was made known by the Mahotella Queens. This is concluded from the expression **Yimfihlo ukuba iDark City Sisters yeyokuqala ukuqamba isandi somqashiyo ... iMahotella Queens yasenza sathandwa emazweni**.

Paragraph 3 elaborates on the history of the Dark City Sisters in the 1950s with Rupert Bopape, the Emi studio producer, and the growing popularity of the **Mqashiyo** sound. Readers are also informed that the Dark City Sisters were trendsetters of Bopape. In this paragraph the names of the members of the group are introduced, as well as the names of those that left and their replacements. In this paragraph, readers are informed that the group was occasionally joined by other groups and that they recorded under different names, like Flying Jazz Queens, Black Sea Giants and Killingston Stars. This is reflected in these words: **Ezinye iimvumi ... ziye zathelela iDark City Sisters ngamathuba athile ...**

In paragraph 4 information is presented about Joyce Mogatutsi, her home background and her singing career, which started in 1959 when Bopape invited her to join the group. In paragraph 5 readers are informed about Grace's response, where the writer states: **UGrace uthe: Kuxa saqalisa ukucula iingoma eziphambili njengale ethi Sekusile ... Tamatie Yo-Yo nezinye**.

Paragraphs 6 and 7 inform the readers about the message of the Dark City Sisters' music. Paragraph 8 informs the reader about their tours through Southern Africa in the 1960s, including tours to Zambia and Mozambique. These tours had a significant impact in Southern Africa as is evident in the words: **...iDark City Sisters yaligunqisa kanobom elakuMazantsi eAfrika**. In addition readers are informed about Gracee's growth as a soloist who already recorded her own songs. The writer states: **UGrace imvumi eyayiselula ... yayisele ishicilele iingoma ecula yodwa kuzo ...**

Paragraph 9 presents detail of the secret behind the success of the group. The writer states that according to Grace: **eli qela laphumelela ngenxa enokuba laliqueqeshiwe lihlonitshwa nangabalandeli balo: Ukuba omnye kubo ufika mva okanye erhabule utywala, wayexhuzulelwa imali.**

In paragraph 10 the readers are informed about the split in the group. The writer elaborates as follows as regards this matter: **UGrace wacula yedwa waza uJoyce waya eGallo noEster Khoza noBersie Tshabalala** In paragraphs 11 and 12 the writer informs the readers about Doris Ntuli, who won the auditions of the Dark City Sisters and subsequently joined the group. The writer employs direct speech to express Doris's views: **Ndandidla ngokuziphulaphulisisa. UJoyce ndandimthanda.** In these paragraphs the readers are also informed about more newcomers to the group, like Isabella Maseko and the group Shoe Laces, and their winning of the Stella Awards of the SABC in the early 1980s. Paragraphs 13 and 14 presents further information about Isabella, who was not only a singer but also a public relations officer in the music industry for fifteen years.

In paragraph 15 readers are provided with some concluding statements about the present position of the Dark City Sisters up to the 1990s. This is illustrated in the statement **KwiDark City Sisters namhlanje nguJoyce, uGrace, uDoris noIsabella.** The last part of the paragraph informs the reader about a CD recording which was never released, however, readers and fans are promised that Bhugane, the new CD, will be released in due course.

Another type of textual unit exhibited in this article is the organizational unit, which joins the contents of sentences and paragraphs. The following expressions in bold print are examples of conjunctives which serve as linkers in the text. In paragraph 1 the writer states: **Ngezo mini xa amaqela ombelelwa ngabaseTyhini** In paragraph 3 the writer observes **xa uHilda wemka, indawo yakhe** In paragraph 4 he writes **Uqalise ukucula ... xa uBopape wamkhetha** In paragraph 9 the text contains the following phrases with conjunctives: **...ngenx'enokuba; Ukuba omnye Akakho ongakhalaza xa kunjalo kuba ...** Paragraph 11 contains the following conjunctive sentence: **UDoris uye wafaneleka kuba iDark City Sisters liqela ebelithandla.**

Paragraphs 14 and 15 exhibit the following linkers in clauses: **Xa** ndisebenzela iDark City Sisters ...; **ukanti** bazimisele ukuniculela kamnandi kwakhona. Uyazi elithi Bhugane alizange lize kakuhle **kuba** iprodyusa iphikelele

Consider, next, the rhetorical functions and rhetorical patterns exemplified in the text. The rhetorical functions that appear are mainly persuasive, expository and descriptive. The title of the article itself is promotional in being formulated as a question, **Ngoobani iiDark City Sisters?** The title persuades the readers to buy the magazine in order to read the article and to learn more about the identity of the Dark City Sisters. The article demonstrates the descriptive function, where the writer states: **iDark City Sisters yayinkqenqeza emva koMirriam Makeba kuze iSky Paks neMahotella Queens.** The descriptive rhetorical function is further illustrated when the writer elaborates on the history of the Dark City Sisters from their beginning performances to the present. For example, in paragraph 15 the writer states: **KwiDark City Sisters namhlanje nguJoyce, uGrace, uDoris noIsabella ...**

One of the rhetorical patterns illustrated in the article is the comparison-contrast pattern, where the writer states in paragraph 4 **Abona bantu babethandwa nguJoyce Mogatutsi emculweni kwakuyiManhattan Brothers.** This expression compares and contrasts the Manhattan Brothers group with the Dark City Sisters group which Joyce eventually joined. Another example of this pattern is evident in paragraphs 9 and 10, where the writer presents contrasting statements. In paragraph 9 he maintains: **Ngokokutsho kukaGrace, eli qela laphumelela ngenx'enokuba laliqeqeshiwe lihlonitshwa nangabalandeli balo** The writer then adds, **Ngo-1971 eli qela laqhekeka ...** These are two contradictory statements. A split up after such assertion is unexpected. The member who uttered these positive words is the one who broke away from the group and starts singing alone. Another example of the comparison-contrast pattern occurs when the writer informs the readers that Grace split up and left the Dark City Sisters although he stated in paragraph 8 that Grace was a permanent member of this group. This singer's absence is confirmed by the fact that the author mentions Grace when he gives the names of the present members of the Dark City Sisters, without informing the readers of her return to the group.

Consider, next, the cause-effect rhetorical pattern exemplified in the article. In paragraph 15 the writer informs the reader that the CD titled **Bhugane** was not released to the public because the producer modernized and computerized the music, hence the complaint from the supporters. At the end of the text, however, a promise is made that the request of the fans for the original sound has been attended to. The cause-effect rhetorical pattern is also manifested in paragraph 9 where the reasons for the success of the Dark City Sisters are presented by Grace as she states ... **eli qela laphumelela ngenx'enokuba laliqeqeshiwe lihlonitshwa** Another instance of the cause-effect rhetorical pattern occurs when the author provides the cause of the success of Doris Ntuli in the auditions **UDoris uye wafanele kukuba iDark City Sisters liqela ebelithanda, ezazi zonke iingoma zalo.**

The article also exemplifies the didactic rhetorical pattern when the writer mentions the disciplinary measures of the group in paragraph 9: **Ukuba omnye kubo ufika mva okanye erhabule utywala, wayexhuzulelwa imali.** This sentence illustrates the didactic rhetorical pattern in that the author implies that one cannot come to work drunk or late and then expect to succeed in his or her efforts in any undertaking.

The article illustrates a range of elements related to as text coherence. This text exhibits properties of both texture and structure as the information is arranged in a logical and chronological order. The history of the Dark City Sisters is related from its inception in the 1950s to the present era of the 1990s. For instance, the writer informs the readers that **Kweyee-1950 uRupert Bopape wayephethe kwiEMI studios ... Iqela lakhe elalibalasele kwakuyiDark City Sisters ngoko elaliquka ...**, Writing about Joyce Mogatutsi, the writer refers to the year 1959, when she joined the Dark City Sisters. The writer adds: **Phakathi kwiminyaka yee-1960 iDark City Sisters yaligunqisa kanobom elakuMazantsi eAfrika.** In paragraph 10 the writer states: **ngo-1971 eli qela laqhekeka** In paragraph 12, the writer observes **kuthe ngo-1973 uJoyce noDoris bamema uIsabella Maseko Bonke bazuza iStella Awards yakwaSABC ebutsheni beyee-1980.** In paragraph 15 the writer states that **njengawona malungu okuqala eDark City Sisters uJoyce noGrace badibana ukuze bashicilele icwecwe lokubuya kwabo ebutsheni beminyaka yoo-1990.** Thus the text reflects a logical and chronological

sequence of events demonstrated by the reference to dates. This enhances the coherence of the text and adds to the systematic presentation of information about this group.

Text cohesion is achieved by clear lexical references to subject concords, object concords as pronominal elements and the relations of demonstrative and absolute pronouns to their referents. These elements pertaining to cohesion occur from paragraph 1 to 15, where the pronominals are in bold print. **Ayekhonya** refers to **amaqela ombelwela ngabasetyhini** (par. 1); **ziye zathelwa** refer to **ezinye iimvumi** (par. 3); **zashicilela** refers to **ezi mvumi** (par. 3); **sathandwa** refers to **isandi** (par. 2); **wayephethe** refers to **Rupert Bopape** (par.3); **lihlonitshwa** refers to **eli qela** (par.9); **yathathwa** refers to **indawo yakhe** (par. 3); **ishicilele** refers to **imvumi** (par. 8); **uqalise** refers to **Joyce Mogatutsi** (par.4) and **ndinokulenzela** refers to **Isabella** (par. 14).

The objectival concords occur in paragraph 4 to 15, as indicated in bold, with their lexical referents: **Wamkhetha** refers to **uJoyce Mogatutsi** (par. 4); **uyibeka** refers to **impumelelo** (par. 5); **yaligungqisa** refers to **elakuMazantsi eAfrika** (par. 8); **ebelithanda** refers to **iqela iDark City Sisters** (par. 11); **esityebisela** refers to **thina bafundi** or **thina zintatheli** (par. 12); **ndandimthanda** refers to **uJoyce** (par. 12); **ngokuziphulaphulisisa** refers to **iingoma** (par. 12); **ndinokulenzela** refers to **iqela lam** (par. 14); **ndimenzele** refers to **wonk' umntu** (par. 14); **ukuniculela** refers to **thina**, readers or the fans (par. 15) and **nimonwabele** refers to **uBhugane** (par. 15).

Quantitative pronouns that contribute to lexical cohesion in the text appear in paragraphs 8, 10 and 12 and the following are lexical references to quantitative pronouns and their referents. **Yedwa** refers to **Grace** (par. 10); **bonke** refers to **members of the Shoe Laces** (par. 12) and **yodwa** refers to **imvumi** (par. 8).

Language choice as a reflection of the writer's communicative goal is effectively demonstrated in this article. The writer uses emotive verbs to arouse the interests of the readers about the appearance of the Dark City Sisters on stage. This is exemplified in the use of the following clauses: **ayekhonya**, **yayinkqenqeza**, **yaligungqisa**, **laqhekeka**, which all refer to the Dark City Sisters. The writer could have used other neutral verbs in

clauses, like, **ayehamba phambili, yalishukumisa, lahlukana phakathi**. These verbs do not arouse the sentiments of the reader like the verbs the writer used. The verb in the clause **ayekhonya** indicates that no other group was as famous as the Dark City Sisters, the clause **yayinkqenkqeza** contains a verb that depicts an athlete who opens a gap between himself and other athletes, the verb in **yaligunqisa** draws a picture of the whole of Southern Africa talking about this group who is therefore becoming a threat to other musical groups, the verb in **laqhekeka** sketches a picture of a breaking fragile object. Other verbs selected by the writer occur in the clauses with **ombelela, etyibela, esityebisela**. All these verbs have some synonyms, but the writer has preferred to use **ombelela** instead of **hlabelela, tyibela** instead of **qokela** and **tyebisela** instead of **aleka umsundulo**. The main purpose of the author is to reveal the fame of the Dark City Sisters of the 1950s. This is also illustrated by the expression **Kwishishini lomculo kule mihla sineBoom Shaka, Abashante, neAbobabes. Kodwa emva phaya ebutsheni beyee-1960 kwakukhonya iiDark City Sisters**. The writer's use of sentence-initial elements in the article, reflects his communicative purpose. This is evident in the employment of various expressions: **Ngezo mini** in paragraph 1 indicates that the writer will relate the history. In paragraph 2 he elaborates on the first paragraph when he asserts that **Yimfihlo ukuba iDark City Sisters yeyokuqala ...** The writer states in the third paragraph: **Kweyee-1950 ... uRupert Bopape 'King Producer'...**, which develops the information presented in the previous paragraphs. In paragraph 8 the writer informs the readers: **Phakathi kwiminyaka yee-1960**. In paragraph 10 the readers are made to understand that **ngo-1971 eli qela laqhekeka**. In paragraph 15, the writer states **KwiDark City Sisters namhlanje nguJoyce, uGrace** The communicative goal of the writer in these paragraphs is to disclose the historical background of the Dark City Sisters group.

4.3.4 Analysis of article 4: ICD KAHUGH

This article is predominantly of the persuasive and descriptive discourse type, with respect to its general rhetorical goals. The discourse type is persuasive and promotional in the sense that the writer aims to persuade the readers to buy the CD of HUGH which contains a special type of music, namely that of young and old musicians of South Africa. The article also resembles an advertisement in that it advertises and promotes the new trend in Hugh's

music. Description is a clear rhetorical goal of the writer, because the writer provides a description of the CD by Hugh. This element of description is evident in the discussion of the various songs on the CD.

The textual units exhibited by the article include interactive units, organizational units and topical or informing units. There are two instances which can be considered interactive units in this article, namely in paragraph 2 where the direct speech text creates the perception that Hugh interacts directly with his readers when he states **Injongo yoku kukuzama ukuphelisa umsantsa okhoyo phakathi komculo wakudala nowale mihla**. The second instance is provided in paragraph 8 where direct speech occurs when Hugh declares: **Ndiyayazi imeko enjalo manene. Nam ndakhulela kwisirhoxo esasiseWitbank**.

The other notable textual units are organizational units. The organizational units in a text are characterized by the presence of conjunctions which are linkers between sentences and certain paragraphs. The lexical references representing conjunctions in these paragraphs include the following: In paragraph 1 the conjunction **nangona** is evident. Paragraph 5 exemplifies the conjunctions **njengoko** and **njengokuba**. In paragraph 7 the conjunction **kodwa** is manifested and paragraph 8 displays the conjunctions **kwaye** and **kodwa**.

The third type of textual unit that can be considered are informing units or topical units, where the topic or theme of the article and that of each paragraph can be identified. In paragraph 1 the writer informs the readers about Hugh's new CD, the number of songs and improvements or improvisations effectively done in each of the 12 songs contained in the CD. In this paragraph readers are also provided with the reasons for changes to the songs, as illustrated by the sentence **kungenxa yendibanisela yeembono zeemvumi eziselula namagqala aseMzantsi Afrika**. Paragraph 2 provides Hugh's aim for the variety of music, namely, to bridge the gap between classical music and modern music. In paragraph 3 readers are informed about the co-producers of this CD, namely **Lindelani Mkhize** and **Don Laka**, as well as the young singers of **Factory Fashions**. In paragraph 4 the writer informs the readers about Hugh's favourite songs, namely, **Chileche**, **Mama Ndor** and **Khawuleza**. In paragraphs 5, 6 and 9 the readers are furnished with information about the

contents of each of these favourite songs. In **Chileche**, Hugh urges the people of South Africa to stop fighting amongst themselves as they are a laughing stock for other nations. As a rainbow nation, he states, we should enjoy our freedom and not suffer and continue to struggle (par. 5). Concerning **Mama Ndoro**, a shebeen queen, the readers are informed about her customers who want to buy liquor after hours (par. 6 and 7). Concerning the song, **Khawuleza**, the writer informs the readers that this is an old song composed by Dorothy Radebe and acquired its fame through Mirriam Makeba in the 1960s. The readers are therefore informed that the song has been improvised in a special way. In addition, readers are informed that the Factory Fashions and the tenor saxophone of Kaya Mahlangu are co-singers in this song (par. 9).

In paragraph 8 the writer reports Hugh's views about the contents of **Mama Ndoro** when he/she states: **Ndiyayazi imeko enjalo manene. Nam ndakhulela kwisirhoxo esasiseWitbank. Abathengi babefika nasezinzulwini zobusuku befuna ukuthenga utywala ...** Paragraph 10 is predominantly information-giving in that it deals with the aims of Hugh for leaving South Africa thirty years ago and his return with the knowledge he acquired overseas to improve the standard of the musicians of his own country. In paragraph 11 readers are informed that Hugh joined hands with a recording company of Sony Music and produced the CD titled *Black To The Future*. The writer informs the readers that Hugh also aims to join a film company.

Consider next the rhetorical functions and rhetorical patterns exhibited in the text. These rhetorical functions are mainly persuasive, expository and descriptive. The first paragraph contains persuasive expressions like the improvisation mentioned in the 12 songs on the CD. This is expressed in the following sentences: **Zininzi iinzuqulelo ezenziweyo.** The additional utterance that persuades readers to buy the CD relates to the fact that this CD caters for the old and the young music lovers. Furthermore, the point Hugh makes that his aim is to bridge the gap between old and modern is promotional in itself. It means that he tries to convince people of all the age groups that love his music that they can benefit from it. The above statements are supported by the expressions: **Kungenxa yendibanisela yeembono zeemvumi eziselula namagqala aseMzantsi Afrika** (par. 1) and the declaration: **Injongo yoku, kukuzama ukuphelisa umsantsa okhoyo phakathi komculo wakudala**

nowale mihla (par. 2) These examples represent promotional statements that express the writer's intention to advertise the CD to all age groups.

The article is also expository because it gives an account of Hugh's CD and its contents. Some of the songs are mentioned, each with its own message and purpose. This rhetorical function of exposition is explicit throughout the text. For example, in paragraph 5 the writer maintains that **kwingoma ethi Chileche, uBra Hugh ubongoza abantu boMzantsi Afrika ukuba bayeke ukulwa**. In paragraph 9 the writer states: **Ukhawuleza yingoma yakudala eyaqanjwa nguDorothy Radebe yaze yafumana udumo ngoMirriam Makeba kwiminyaka yoo-1960** The descriptive rhetorical function of the text is displayed in the expression: **Ethi Mama Ndor ingonosirhoxo ovuswa ngabathengi bakhe abafuna ukuthenga utywala sevalile** (par. 6 and 7). The statements are descriptive in that they provide the reader with a detailed explanation of each song mentioned above. Paragraph 1 summarizes the contents of the CD as a whole.

The rhetorical patterns exemplified in the article are comparison-contrast, cause-effect and problem-solution patterns. The comparison-contrast pattern is displayed in the first paragraph where the writer contrasts the old and the young musicians, and in the second paragraph in which a contrast is made between the old and the new schools of music: **Phakathi komculo wakudala nowale mihla** (par. 2), ... **zeemvumi eziselula namagqala** (par. 1).

The cause-effect rhetorical pattern is displayed in paragraphs 1 and 2 where the writer states that the cause of a production of this kind of CD results from the combination of the views of young and old musicians of South Africa. The second cause for the production of the CD is to bridge the gap between the young and the old musicians. This is exemplified in the following expressions: **Kungenxa yendibanisela yeembono zeemvumi eziselula namagqala aseMzantsi Afrika** (par. 1) and **kukuzama ukuphelisa umsantsa okhoyo phakathi komculo wakudala nowale mihla** (par. 2).

The problem-solution pattern is evident in paragraph 2 where Hugh states that the CD is meant to bridge the gap between the old and the young musicians. The problem concerns

umsantsa (the gap) and the solution relates to the production of a kind of CD that serves the interests of both the old and the young, thereby bridging the gap. The didactic rhetorical pattern is exhibited in paragraph 5, where the writer stated: **Abantu boMzantsi Afrika mabayeke ukulwa bodwa.**

Text coherence is displayed in this article in a variety of ways. There is a relationship between sentences and between paragraphs of the article which creates the logical chronological sequence that forms the texture and the structure of the text. The expression: **kungenxa yendibanisela yeembono zeemvumi eziselula namagqala aseMzantsi Afrika** is related to the statement in paragraph 2, where it is stated: **Injongo yoku**, that is, **yendibanisela yeembono zeemvumi eziselula namagqala aseMzantsi Afrika, kukuzama ukuphelisa umsantsa okhoyo phakathi komculo wakudala nowale mihla.** In paragraph 3 an elaboration is given on the expression **injongo yoku** ...by the expression, **leyo yingxelo enobunzulu**, that is, **injongo leyo sele ixeliwe.** In paragraph 4 the writer develops the point made in paragraph 1, where he/she informs the readers about the songs contained on the CD. The writer identifies the favourite songs of Hugh and then chronologically commences from paragraph 4 to 9 to describe the contents of each of these favourite songs. The writer also draws the attention of the readers to Hugh himself. From paragraph 10 to 11, the author informs the reader about Hugh's time overseas, his aims, and how he joined the recording company called Sony Music. All the paragraphs are logically connected in that each develops information given in the previous one. This contributes to the coherence of the text as a whole.

The lexical properties of text cohesion are also reflected in this magazine article. The instances expressing the lexical references to subject concords, object concords representing pronominal pronouns, demonstrative and absolute pronouns appear in bold print with their referents in the following examples. The expressions illustrate the subjectival concords with their referents: **Ukwancediswa** refers to Bra Hugh (par. 3), the pronominals in ... **bayeke** **Beyintlekisa** ... both refer to **abantu boMzantsi Afrika** (par.5). **Uthe njengokuba sisaziwa** ... **sixhamle** refer to **Thina rainbow nation** (par. 5). **Ubaxelele** refers to **unosirhoxo** (par. 7),**beze** ... **bayacenga** ..., **sibufuna** ... **sivulele**, all refer to **abathengi bakanosirhoxo abafuna ukuthenga utywala** (par. 7). **Ndiyayazi** ... **ndakhulela** refer to

Bra Hugh (par.8) ...befuna. **Babexelelwa** ... refers to **abathengi botywala** ... aqhubeke ...ancedwe refer to **umthengi wotywala** (par. 8). **Ukhawuleza** ... **yaze yafumana** ... iye yenziwa ... refer to **ingoma ukhawuleza** (par. 9) **zinika** refers to **amazwi eemvumi zeFactory Fashions kunye netenor saxophone kakaya Mahlangu**, that is, the two groups of music, **zinika ukuhlazujeka kule ngoma**(par. 9).

Various lexical references associated with objectival concords, demonstrative and quantitative pronouns occur. The following expressions illustrate these lexical references associated with objectival concords: **beyintlekisa** refers to **abantu boMzantsi Afrika** (par. 5), **sibufuna** refers to **utywala** (par.7). The demonstrative pronoun **leyo** (par.3) refers to **ingxelo yenjongo** that is apparent in paragraph 2. The lexical item **bodwa** is a quantitative pronoun which refers to **abantu boMzantsi Afrika**.

Language choice as a reflection of communicative purpose or goal of the writer is evident throughout this article. The following expressions in bold are clauses or phrases that reflect the writer's communicative purpose. In paragraph 1 the writer refers to **iimvumi eziselula namagqala**, in paragraph 2 the writer refers to **umculo wakudala nomculo wale mihla**, to explain the contents of the CD and its musical features, namely a mixture of the old and the new school of music. The writer furthermore prefers to employ the expression: **indibanisela yeembono zeemvumi**, which indicates the collective efforts of both young and old musicians to bridge the gap between the old and the new school of music. The clause **indibanisela** is the key expression in this regard and the use of the plural nouns in **yeembono** (of views) and **zeemvumi** (of musicians) creates the impression of a combined effort (par. 1). In addition, the author selects the verb **-bongoza** in preference to **-cela**, or **-cenga** which more or less have the same meaning as **-bongoza** (par.5). The communicative purpose of the writer in this regard is to emphasize the intensity of violence in South Africa.

The writer's effective use of sentence-initial elements is evident in this article. The sentence initial elements reflect the writer's theme for each paragraph. The following expressions in bold print display the sentence-initial elements. In paragraph 1 the writer states: **Nangona lusaziwa uninzi lweengoma ezikule CD ineengoma ezili-12, zininzi iinguqulelo ezenziweyo**. These expressions suggest that the theme of the text concerns the combination

of 12 songs whose original sound has been improvised to suit the mixture of the old and the new school of music. In paragraph 2 the writer uses the expression: **Injongo yoku kukuzama ukuphelisa ...** The theme of the paragraph, namely, to express the aim of the production of the CD, is stated here. Paragraph 3 aims to inform the readers: **leyo yingxelo enobunzulu.** This sentence-initial element elaborates on the text in paragraph 2, stating **ukuphelisa umsantsa okhoyo phakathi komculo wakudala nowale mihla.** Paragraph 4 asserts that **ezona ngoma ziphambili** The theme of the paragraph is expressed in this phrase, that is, to inform the readers about Hugh's favourite songs contained on the CD. Each sentence-initial element in paragraphs 5, 6 and 9 provides more information about a favourite song and its contents. In paragraph 5, for example, the sentence-initial elements are as follows: **Kwingoma ethi Chileche, uBra Hugh ubongoza abantu boMzantsi Afrika** Paragraph 6 states: **Ethi Mama Ndoror ingonosirhoxo ...** The sentence-initial element **Ukhawuleza yingoma yakudala ...** occurs in paragraph 9. It expresses the origin of the song **Khawuleza.** Paragraphs 10 and 11 contain the sentence-initial elements that introduce information about the historical background of Hugh's music career and his endeavours to uplift the musicians of his country and describe how he joined the recording company Sony Music and produced the album *Black to the Future*. Lastly, the writer also provides the reader with information about Hugh's aspirations to join the film industry.

4.3.5 Analysis of article 5: **Icwecwe likaDON LAKA**

This article, like the other articles examined above, can be characterized as a discourse type displaying mainly the rhetorical functions of description and persuasion. Since the article is about Don Laka's CD, it is promotional and persuasive and serves as an advertisement for this singer. The writer provides the reader with information about the beginning and development of Don's music career and his eventual success. The element of description can be observed in that the material with which he made his first guitar, is described.

The textual units that appear in this article include interactive, organizational and informing or topical units. The writer interacts frequently with the readers and presents the information about Don Laka. There are for example, two instances where Don Laka, through the use of direct speech, seems to interact directly with the readers, namely in

paragraphs 15 and 16. In paragraph 15 Don Laka's views are reported in direct speech: **Endikuculayo akuyojazz. Yintlangamsela yehip-hop, ipop namazwi eengoma zeklasikh elula ...** Similarly, in paragraph 16 he informs the readers that **Ialbham yam bekufanele ndithi yi'Songs without Words', kuba iingoma zam azinamazwi, ...**

Consider next, examples of organizational units. In paragraph 5 **nakuba** is a conjunction which serves the task of linking information in the paragraph. In paragraph 7 the conjunctives **xa** and **ukuba** can be identified. **Xa** and **kanti** occur in sentences in paragraph 15. Paragraph 16 illustrates the conjunctive **kuba** in a sentence representing an organisational unit.

A range of informing or topical units occur in the article. In paragraph 1 the writer supplies the reader with biographical notes on Don Laka when stating: **UDon Laka uzelwe kuma-39 eminyaka edlulileyo eMamelodi kufutshane nasePitoli ...** In the second paragraph the author informs the readers that the sounds of guitars and flutes which prevailed in Mamelodi resulted in Don making his own guitars with wood, tin and fishing line. Paragraph 3 provides the readers with information about Don Laka's early beginning as a singer and dancer in South African band groups. In paragraph 4 information is given about Don in the year 1976, when he joined The Flood group singing bass as a vocalist. Readers are also informed as to how this group sold 320 000 CDs, which resulted in them touring South Africa, performing in halls before multiracial audiences to show their contempt for racial discrimination. In paragraph 5 the writer informs the readers that Don secured money to buy his five musical instruments. Paragraph 6 provides information about his part time studies in classical guitar from grade one to eight and his registration with the Royal Schools of Music. In paragraph 7 information is given that Don's tutor recommended that he should register with the Pretoria Conservatoire, but he was refused because of his black colour. In paragraph 8 the writer informs the reader that Don Laka never gave up. He was employed in a food shop, bought his own piano and continued with his studies until 1980 when he was able to compose and arrange his music or any other music. In paragraph 9 the writer states that **eminyakeni embalwa elandelayo udlale neSakhile neJoy ... phambi kokuba aseke umoya ngo-1982 ...** Paragraph 10 presents information about Don's establishment with his friend of a recording company, with the name Kalawa Records in 1993. Brothers of Peace

was their first album which sold 10 000 CDs within 3 weeks (par. 11). Boom Shaka also sold 150 000 CDs of their first Album (par.11). In paragraph 12 the reader is informed about the album Destiny, that was issued after four years of recording experience. Paragraph 13 presents an elaboration on the album Destiny with its influence from the SABC TV2 programme Midday Breeze. In paragraph 14 the writer discloses the kind of music Don plays, ranging from traditional music of the Pedi and the Sotho to formal classical music, through to the jazz of Abdullah Ibrahim, Keith Jarrett and Herbie Hancock. Don has also taken elements from the music of Ray Charles and Stevie Wonder.

The main unit of information in the above paragraphs is reflected in Don's words, given in direct speech, when he states that his music is not purely jazz, it is a mixture and combination of hip-hop and classical melodies mixed with simplicity (par. 15). In paragraph 16 the writer uses direct speech for Don to elaborate on his album when he observes that his album's title should be 'Songs without words'. He states: **Kuba iingoma zam azinamazwi ...** In the last paragraph, the writer informs the reader that Don is the solo singer on this album having composed the songs and played the instruments (par. 17).

One of the most explicit rhetorical functions in this article is description, that is, the description of the development of Don Laka's career as a musician. The text is also descriptive in the sense that his career is presented in great detail, including reference to the design of his guitar. The article exemplifies elements of promotion and persuasion in that Don Laka's music is described as ranging from the traditional, the classical and the jazz of Abdullah Ibrahim. Statements of these influences on Don's music as described in the article are intended to attract people with different musical tastes. The fact that it is a mixture of styles of different renowned people is also a persuasive element in the text. The production of music implies business and one of Don's aims to make money. There appears to be one rhetorical pattern in this article, the cause-effect in paragraph 7, where the writer informs the reader that Don Laka was refused admission at the Pretoria Conservatoire because of his skin colour. This becomes clear when the writer states **ucalucalulo lwabuya lwathi gqi** (par. 7).

Consider, next, the properties of the article relating to text coherence. The logical and chronological arrangement of facts according to causality contributes to the unity of text.

The writer begins the text by providing the readers with the identity of Don Laka when he discloses his biography. From there the writer goes on to describing the beginning of Laka's music career (par. 3) with the words **Eseyinkwenkwana uDon ucule kwimitshato wadanisa kumaqela entambula**. In addition to Laka's biographical note, the author also includes information of the way the musician began his career when he made his own guitar, as indicated in paragraph 2. From paragraph 3, the readers are informed of the real start of Don Laka's career in music. In paragraph 4 the author mentions the year 1976, then 1980 (par. 8), 1982 (par. 9) and 1993 (par.10). The writer elaborates on Don's success as a producer and musician. The logical sequence of these events can be seen in the following expressions from selected paragraphs: **UDon Laka uzelwe** (par. 1), **Eseyinkwenkwana uDon ucule ...** (par. 3), **Kuthe ngo-1976 uDon wathelela iThe Flood ...** (par) 4). **Nakuba ezo ngoma zazigqwesa zaphelwa, uDon ngoku waba nemali ...** (par. 5). **Kuthe ngo-1980 uDon wafaneleka ukuba akwazi ukuqamba nokuhlela umculo ((par. 8) ... udlale neSakhile neJoy phambi kokuba aseke Umoya ngo-1982.**

Text cohesion is effectively maintained in the article. The lexical references to be taken into consideration are subject concords, object concords, representing pronominals and modifying pronouns, including absolute, quantitative and demonstrative pronouns. The following subjectival concords occur in the text, with their referents in the paragraphs they occur: ... **lifunde** (par. 2) refers to **ityendyana**, **wafaka** refers to **Don** (par. 2) ... **wadanisa** refers to **Don** (par. 3), **ecula** refers to **Don** (par. 4), **laza lathengisa**, **lakhenketha** all refer to **iqela iThe Flood** (par. 4). ... **zaphelwa**, refers to **iingoma** (par. 5), ... **ubhalise**, **waza waqala** refer to **Don Laka** (par. 6), ... **yabona yaza yathi** refer to **ititshala emhlophe** (par. 7). **Bamalela** refers to **abasePretoria Conservatoire** (par. 7).

The lexical references to objectival concords are as follows: **kwalibangela** refers to **iqela iThe Flood** (par. 4). **Bamalela** refers to **Don** (par. 7) **endikukulayo** refers to **Don's music** (par. 15). **Sowuyicula** refers to **ingoma** (par. 16). The following are references to prepositional pronouns, namely, **kuyo** contains a prepositional pronoun which refers to **yona (imidlalo emibini)** (par. 9). **Oku** is a sentential demonstrative pronoun which refers to the sales of the first project, the Brothers of Peace, selling 10 000 CDs within three weeks

(par. 11). The clear relationships in the text between these pronominals and their referents contribute to the coherence and cohesion of the text.

Language choice as a reflection of the writer's communicative goal or purpose is effectively manifested through a range of word choices. The sentence-initial elements present the theme of the article and that of each of the paragraphs. The opening words of the writer indicate that the article is about a person by the name of Don Laka. The sentence-initial elements occur as follows: **UDon Laka uzelwe kuma-39 eminyaka edlulileyo eMamelodi kufutshane nasePitoli ...** (par. 1). **Le lokishi ithandwa zizandi zekatala nefleyiti** (par. 2). Here the writer wishes the readers to relate what he/she stated in the last part of the first paragraph, where he/she observes **le yindawo engqongwe ngumculo** with the sentence-initial clause in par. 2. A description is given of the type of man the writer will discuss. The clause **Eseyinkwenkwana uDon** expresses the fact that Laka started very early with music when he was still a very young boy (par. 3) **Kuthe ngo-1976 uDon wathelala iThe Flood**, elaborates on paragraph 3 (par. 4). **UDon uzifundise indlela yokufunda umculo**, a theme that is recapitulated to paragraph 8 (par. 6). This sentence-initial expression, together with related expressions in paragraph 7 and 8, provide the theme of the article, namely how Don struggled to become a professional guitarist and pianist.

The sentence-initial expression in paragraph 9 states that **Eminyakeni embalwa elandelayo**. The writer informs the readers that it took Don a few years to become a member of Sakhile and Joy after his self-taught attempt to learn the instruments. The sentence-initial clause in paragraph 10 states: **... ngo-1993 uDon useke inkampani ...** and describes Don's progressive efforts. The sentence-initial expression in paragraph 11 elaborates on paragraph 10 in that the writer states: **Le alham ithengise i-10 000 amacwecwe kwiiveki nje ezintathu** (par. 11).

Consider next, the choice of words or nouns and verbs selected by the writer for communicative purpose. The words used in paragraph 2, namely, **ithandwa zizandi zekatala nefleyiti** and **le yindawo engqongwe ngumculo** in paragraph 1, are suggestive of the type of environment which moulded and influenced Don to reach the heights he has under arduous circumstances. Secondly, even the sounds of those instruments by those

bands definitely had a contribution in Don's career. In paragraph 2 the words **ngomgqomo weparafini, wafaka iplanga nentsontelo yokuloba**, disclose Don's humble beginnings of his career. In paragraph 3 the writer uses the word **esityinkwenkwana** as a follow-up of what is stated in paragraphs 1 and 2 that the influence of the environment changed him very early in life. In paragraph 15 Don uses the word **yintlanganisela** to reflect the mixture of styles and sounds of his music.

4.3.6 Analysis of article 6: "Fumana umyalezo phambi kokuziyolisa" utsho uMdu

In terms of the description of texts with reference to the general rhetorical goals of description, exposition and persuasion the article on Mdu can be classified as exhibiting features of the discourse type 'persuasive' as a magazine genre. It also exhibits expository elements, since it provides the reader with information and explanations about Mdu's background and his music career. The article is of a descriptive discourse type in that it contains descriptions of particular songs. The writer presents descriptions of the singers required by Mdu in his studio. The article is persuasive and promotional, due to the fact that it promotes Mdu as one of the celebrities and persuades readers to buy Mdu's album. The various textual units, namely, interactive units, informing units and organizational units all occur in the text and serve a particular communicative function within the article. The following lexical expressions in bold exemplify interactive units in Mdu's article: **Umculo endiwudlalayo yile nto kanye ifunwa ngabantu ...** (par. 1), **Landelani abantu abangumzekelo ekuhlaleni** (par. 22) and **andiqokeleli bantu ngenxa yeetalente zabo** (par. 15). These sentences are written in direct speech, whereby the writer affords Mdu the opportunity to communicate directly with the readers.

Informing or topical units present occur in the article on Mdu, for instance in paragraph 1 where the readers are informed about the impact of Mdu's songs on his followers and the reason for this impact, namely, the fact that he plays and composes according to the interests of the people. In paragraph 2 the writer elaborates on paragraph 1 when he/she maintains that before one can record any song, one needs to conduct a research on the current demands of the people, as exemplified in the following expressions: **Phambi kokushicilela naliphi na icwecwe, kwenziwa uphando olumandla ukuqinisekisa uhlobo lomculo abantu**

abalufunayo (par. 2). Paragraph 3 constitutes a development of paragraph 2, where the writer states that Mdu proposes that people should not only enjoy music, but attend to the message as well. In paragraph 4 and 5 the writer advises the reader about Mdu's album with the controversial theme of 'Always the case Darkies'. The subject of contention is the Monday Blues which result in people not going to work and Mdu suggests in paragraph 6 that people should exercise self-control in this regard. Paragraph 7 presents further detail on paragraph 6.

In paragraph 8 the writer describes the song **Donsani** in which Mdu warns the reader about selfish people who are idle but crave to derive the benefits of other people's efforts. In paragraph 9 the reader is informed about the song 'Kunjenje' in which Mdu exposes his background, including his involvement with music groups like Trompies and Mandla. Paragraph 10 presents further information on **Kunjenje**, in that it informs the readers of how Mdu started by imitating old time rhythms, with humble beginnings. Paragraph 11 presents more detail about the character of Mdu's music. The writer informs the readers that Mdu's 'Kwaito' is different from other groups with which he is competing in that it contains no anti-social lyrics which are prevalent in 'Kwaito' nowadays. In paragraph 12 the writer uses direct speech to have Mdu elaborate on paragraph 11 when he states: **Indawo ebendihlala kuyo ayinamfundiso zokuthuka nezinye izinto ezinjalo, inento yokwenza nembali yemvelaphi yam, yona inonqulo phakathi.** Paragraph 13 develops this description in paragraph 12. In paragraph 14 the reader is informed about Mdu's recording company, namely, Mdu Records, which started in 1994. In this paragraph the writer describes the music of groups such as Mashamplani, aMawillies, aMa-Kapkap, Chillies and the jazz singer, Kelly Petlane. In paragraph 15 the reader is informed that Mdu does not choose singers because of their talents but because of their discipline and good behaviour. In this regard, the writer uses direct speech to report Mdu's view in paragraph 15: **Andiqokeleli bantu ngenxa yeetalente zabo, kodwa ngenxa yokuba bekwazi nokuthetha ngendlela efanelekileyo.** The writer informs the readers that according to Mdu, it is not money or gain that counts in music but the motive behind. The writer uses direct speech as Mdu states in paragraph 16 ... **kukuyazi eyona njongo ibabeke emculweni. Kufuneka babe nenjongo.**

Paragraphs 18 and 19 describe the history of Mdu's music career. The reader is informed that Mdu's grandmother is the force behind his success. The following expressions exemplify this fact: **Ukusukela kwiminyaka emithathu ... umakhulu wam wandifundisa ukudlala ipiyano, wandifundisa nomculo we-jazz, iingoma zomtshato kunye nezesintu** (par. 18). **Wandixelela ukuba kubalulekile ukufunda, ukudlala zonke iintlobo zomculo** (par. 19). In paragraph 20 the reader is informed that Mdu also plays soccer, attends the gymnasium and makes films during his spare time. In paragraphs 21 and 22 the writer uses direct speech where Mdu extends a word of encouragement to the youth: **Landelani abantu abangunizekelo ekuhlaleni ... akunyanzelekanga ukuba ufumane isiselo esinxilisayo ukuze ube nokuphumelela** (par. 22).

Apart from topical units in this text, various organizational units occur, which include the conjunctives: **xa, ngoko** (par. 1), **ngenxa yokuba, koko** (par. 3), **ukuba, kwaye** (par. 7), **kodwa** (par. 8), **ngenxa, kodwa, ngenxa yokuba, kwaye** (par. 15) and **kodwa ke, okanye, xa** (par. 20).

Recall that rhetorical functions and rhetorical patterns form part of the hierarchy of five levels of text analysis advanced by Davies. The rhetorical functions of expository, descriptive and persuasive features are present in this article. This article exemplifies an expository in that the information about Mdu and his music career is explained at length in the text. The article is persuasive and promotional in the sense that the writer introduces the reader to Mdu as one of the celebrities of the day, thereby persuading the readers to buy his album. The article is descriptive since the writer presents a detail of some of the themes of Mdu's songs. The rhetorical patterns that occur in this article include the cause-effect, problem-solution and didactic patterns. The cause-effect rhetorical pattern is evident in paragraphs 18 and 19. In these paragraphs the writer introduces the secret behind Mdu's success. The following statements in bold print exemplify the cause-effect pattern: ... **umakhulu wam wandifundisa ukudlala ipiyano, wandifundisa nomculo we -jazz, iingoma zomtshato kunye nezesintu** (par. 18), **wandixelela ukuba kubalulekile ukufunda ukudlala zonke iintlobo zomculo** (par. 19) and **kungenxa yeso sizathu ndinako ukudlala phantse yonke into** (par. 19). By using direct speech, the writer informs the readers that Mdu's success in music is caused by the fact that his grandmother taught

abantu abayifunayo (par. 3); **andibadanisi abalandeli bam** (par. 4); ... **abaxhasi bam** (par. 4); ... **awunazo izaci ezikrwada** (par. 11); ... **ayinamfundiso zokuthuka** (par. 12).

Text cohesion, as established through the relationship of pronominals to their lexical referents, is one of the characteristics of a coherent text. The following examples reflect lexical references of subjectival concords: **yamkelekile** refers to **into** (par. 1); **ibalawule** refers to **ibhabhalaza** (par. 6); **siyaziyekela**, **silawulwe**, **siya kuphelela**, **siphulukana** ... **sinako ukuyinqanda** all refer to **sonke singabantu** (par. 7); **bafuna** refers to **abantu abacingela kuphela iziqu zabo** (par. 8); **ubandakanya** refers to **Mdu** (par. 9); **uqalise inkampani** refers to **Mdu** (par. 14); **bekwazi** refers to **abantu** (par. 15); **wandixelela** refers to **umakhulu** (par. 19); **uyayidlala** (par. 20) and **ukhuthaza** (par. 21) both refer to **Mdu**. The lexical references of the objectival concords are as follows: **ndiyenzela** refers to **into** (par. 1); **mabangayivumeli** refers to **ibhabhalaza** (par. 6); **ibalawule** refers to **abantu bakuthi** (par. 6) and **wandixelela** refers to **(mna)Mdu** (par. 19).

Consider, next, the language choice as a reflection of the writer's communicative purpose or goal. The writer employs certain lexical elements to reflect his/her communicative purposes. The following expressions in bold print are utilized by the writer: **yile nto kanye ifunwa ngabanatu** (par. 1); **yile nto abantu abayifunayo** (par. 3) and **uhlobo lomculo abantu abalufunayo** (par. 2). All these remarks accentuate the fact that Mdu's music is composed in the interest of the people. In addition to these statements, two related remarks are noteworthy in this regard, namely, **andibadanisi abalandeli bam** and **ndisoloko ndibonwabisa abaxhasi bam**, both in paragraph 4. The element of Mdu's people-oriented type of music can be perceived in these statements. The expression **iingcungcu zomculo** (par. 11) reveals that the writer regards Mdu as one of the stars. The use of the word **ukuqubisana** (par. 17) is indicative of Mdu's high standard of music because it presupposes being ready to play any song at any point in time.

Sentence-initial elements in the article also contribute to the identification of the theme. The following examples illustrate sentence-initial elements: **Ngenxa yokuba yile nto abantu abayifunayo** (par. 3). The communicative goal of the writer is to disclose the value of the human-element in composing music. **Icwecwe lakhe elitsha elithi** ... (par. 4) signifies the

theme of the paragraph which relates to a controversial issue. **Sonke singabantu abangabasebenzi** (par. 7) . This sentence-initial expression introduces the contents of the paragraph, that is, about people as workers. The sentence-initial clause **ingoma ethi Donsani ingabantu abacingela kuphela iziqu zabo** (par. 8), introduces the theme of the paragraph.

4.3.7 Summary on the analysis of the BONA magazine articles

In the light of the above analyses, it can be established that Davies has proposed a practical framework for approaching non-literary texts in the context of reading skills development. The hierarchy of five levels of text represents the foundation to the communicative language ability for reading that learners need to develop according to the Curriculum for **Language, literacy and communication** (see Appendix B). For instance, the magazine articles analysed above reveal how the various levels of text can be exemplified in Xhosa. Language teachers can benefit from this framework with respect to the teaching of reading skills. The Davies framework integrates all aspects of text analysis relevant to reading. According to this framework, reading skills can be a vehicle to comprehensive language learning and communicative language ability. The various levels of texts can be applied to texts in the study of literature as well. Teachers need only to adapt this analysis to the prevalent literary criticism. It could be quite entertaining for learners to select the magazine articles with themes of their own choice and analyse them. The choice of magazine articles as a basis for the practice of analysis can complement the development of learners' ability to a highly sophisticated register of text criticism.

Sentence-initial elements as an indication of the prominent theme or topic of the sentence in accordance with the writer's communicative purpose or goal, were examined in various articles. Rhetorical functions and rhetorical patterns were considered in particular articles. Textual units such as informing or topical, interactive and organizational or linkers, were identified in all the articles. Davies' approach will help to discourage the idea of compartmentalizing language teaching into, for example, grammar, literature, general knowledge, essay, letter or memoranda and curriculum vitae's. The acquisition of this kind

of skill text-analysis enables learners to read a variety of texts assignments because of its all-inclusive character.

4.4 THE DAVIES MODEL AND OUTCOMES-BASED LANGUAGE TEACHING

This sub-section will focus on the relationship between Davies's analytic model for analysing texts and outcomes-based language learning according to the Curriculum 2005 learning area, Language, Literacy and Communication, senior phase. (See Appendix)

The definition of text as assumed in this document, regards 'text' as a unit of spoken, written or visual communication, including sign language. The document specifies that spoken texts comprise of conversations, speeches and songs. In addition, it is stated that written texts include poetry, drama, novels, letters, magazines, newspaper articles and scripts. Written texts include posters, cartoons, advertisements, diagrams and charts. According to this definition text should always be interpreted within a context or contexts, including the linguistic context and extra linguistic context of the situation, which entails the total situation in which an utterance is made with regard to, for instance, the background of speakers, writers, listeners and readers.

On the other hand assessment according to the Outcomes-based language curriculum concerns the manner in which progress is measured and determines what and how well a student learns. It is proposed that a new system of learner assessment should support the learning and instructional programmes. Such a system can provide facilitators with continuous and constructive information about learner performance, information that specifies how learners are developing relative to the assessment criteria of each specific outcomes and assists facilitators in drawing up learning programmes adapted to each learner's needs.

Davies (1995) regards a text as a unit of language in use which is not characterized by its size. She maintains that a text should be considered as a unit not determined by form, but by meaning. This means that she considers a text unit as a semantic unit. What distinguishes text from any written form is its texture and structure. This definition is consistent with the

outcomes-based language teaching curriculum, which defines text as a unit of written communication of different forms, such as poetry, novels and other written material.

The outcomes-based document (Appendix B) specifies that the principles of assessment should contribute to improving the quality of education and training and to developing national standardized trends throughout education and training. The basic assessment criteria according to this type of education include considerations of validity, reliability, flexibility and a holistic approach to assessment. In addition to these are the types of assessment which are considered as achievement strategies; criterion referencing; continuous assessment and fixed assessment points; formative and summative assessment; direct and indirect assessment and subjective and objective assessment.

Specific outcome 1 of the program language literacy and communication of the senior phase document (Appendix A) states that learners make and negotiate meaning and understanding. This means that the meaning of any text is worked out and perceived according to the interpretation of the reader. One performance of this outcome indicator stipulates that the evidence of this statement will be exhibited when learners respond to explicit information, recognize details of context and denotative meaning of words. The manifestation of this performance will also be signified by the cognition on the part of learners of implicit or connotative meaning and by making inferences. Another demonstration of performance entails the assessment of ideas or selection of facts with regards to intention appropriacy, effectiveness, relevance and accuracy. These statements entail the ability to rearrange words in a logical order to form sentences and paragraphs. In Davies' framework this property is dealt with as text coherence. Discussion on the language choice is relevant, that is, the use of certain lexical items like verbs, pronouns, certain nouns which the writer has selected for his specific communicative goal or purpose. These properties have been displayed in all the analyses of the magazine articles in this study.

The levels of complexity in the outcomes-based document for specific outcome 1, states that learners must be able to understand the use of synonyms and antonyms in context. This requirement, as mentioned before is in harmony with Davies' analytic procedure where the

analysis includes aspects of language choice as a reflection of the writer's communicative purpose or goal.

In specific outcome 1 it is also specified that learners are required to identify and react to the manner in which contexts affect meaning and understanding. The application of these analytic facets to the magazine articles has been demonstrated in this study. It is effortless to comprehend the meaning of the subject matter contained in any article of which one is in favour. Specific outcome 1 specifies that the writers's point of view is critically reflected on when a learner can be critical on interpretation and point of view of the writer by means of reasoned arguments.

The type of analysis provided by Davies' framework presents the opportunity for the reader to demonstrate analytically the writer's point of view. For instance, in the analysis of the magazine article about Mdu, it has been pointed out that the writer is of the opinion that Mdu's kwaito is different from other kwaito by other musicians, because the language disclosed in their lyrics is absent from Mdu's music. Furthermore, it is specified in outcome 1 that learners should write objective reaction to editorials, magazine articles and other texts. The major part of chapter four is concerned with the analytic features of different magazine articles.

Specific outcome 2 requires that learners show critical awareness of language usage. It refers to the advancement of the decoding skills of learners. Such skills include reading and listening. In the range statements it is indicated that learners must be able to engage in language as a social construct and design. This means engaging with a variety of texts, forms of discourse and variety of contexts like media contexts. This study has demonstrated the analytic ability underlying specific outcome 2. In her framework for the analysis of texts, Davies proposes the use of authentic texts like magazines in the classroom for communicative language ability. This study has made use of the Xhosa Bona magazine articles as a basis for demonstrating the analysis of the levels of texts, namely, discourse type and genre; textual units and their functions; rhetorical functions and rhetorical patterns; text coherence and text cohesion and language choice as a reflection of the writer's communicative purpose.

In the assessment criteria and performance indicators of specific outcome 2, the identification and analysis of purpose, audience and source of texts are highlighted. In this regard, framework entails the analysis of the communicative moves of the writer, the identification of the audience or readers or the text and the source of the text as envisaged by the writer of a text. In the analysis of the magazine articles in this research, the purpose of each article was examined. Most magazine texts are persuasive and promotional.

According to this specific outcome it is specified that learners should be able to explain the ways in which language is employed to impart and shape socio-cultural ideas and values. Davies (1995) advances a framework for describing and analysing texts, the classes of texts and constituents of texts; a hierarchy of the levels of texts; affective response to texts; rhetorical functions and rhetorical patterns; context or source of text; the concept of genre; discourse type and the notion of register. Furthermore, Davies introduces different analytic systems which include amongst others, analysing the writer's communicative moves, analysing informative units of text; information constituents of textual units, namely, informing, interactive and organizational units. The analytic systems advanced by Davies are demonstrated in the analysis of Xhosa Bona magazine articles. For instance, in the article on the Dark City Sisters and Mdu, language has been utilized precisely to transmit particular socio-cultural values such as discipline. In addition, it is pointed out that learners should identify, analyse and respond effectively to the manipulative application of language and text. The analysis of Bona magazine articles reveals the employment of the emotive language by the writers of some articles. In the article on the Dark City Sisters, the introductory expression of the first paragraph includes the phrase **Ngexo mini ...** which represents manipulative language. It is sentimental in the sense that it brings back those memories of the olden days to the fans of the Dark City Sisters, who loved their music rhythm which was then called **umqashiyo**. Moreover, the clauses **ayekhonya**, **yaligunqisa**, **yayinkqenqeza** are all emotive expressions which intensify the actions and ideas signified by them. Persuasion is regarded by this specific outcomes as one of the strategies of manipulation. It has already been indicated that all Bona magazine articles analysed exhibit the discourse type 'persuasive' for the purpose of promoting some celebrities and their music albums.

The analysis of rhetorical patterns such as cause-effect, didactic and comparison-contrast in the Bona magazine articles demonstrate the relevance of Davies' framework to outcomes-based teaching. Davies' analytic framework includes language choices of the writer for communicative purposes. By this facet Davies refers to the reflection of certain words used by the writer in a text for the purposes of persuasion, exposition or for informing the readers. This aspect of analysis has also been demonstrated in the analysis of the Bona magazine articles. Besides this aspect, the performance indicator of the range statement for outcome 2 specifies that learners should be in a position to identify, analyse and respond to ideologically driven language effectively. According to Davies, this entails the analysis of the notion of register in each text that can transmit a specific ideology. The employment of different language choices for specific purpose is called register or use of register. The performance indicator of outcome 2 specifies that learners should be able to identify, analyse and respond to propaganda. Davies maintains that this ability is attainable only when the learner is acquainted with a variety of registers employed in different contexts.

Specific outcome 3 requires that learners respond to the aesthetic, affective, cultural and social values in texts. The aim of this outcome is to develop a learner's appreciation, use and creation of text as an artistic expression through exposure to a wide variety of genre. Davies' analytic framework includes the consideration of genre, for instance, genre of sport, music and career choices. Furthermore, the analysis of the Bona magazine articles based on Davies' framework or model, is conducted on music articles and as a result, has demonstrated the analytic abilities relating to the requirements of the outcomes-based language teaching. In specific outcome 3 it is specified that learners must be able to describe and discover the characteristics of a certain genre, varieties within them and aspects of style. Davies' model is consistent with these specifications. In the analysis of magazine articles, it has been demonstrated that the articles exhibit expository, descriptive and persuasive properties. Concerning the question of the aspects of style, it has been noted that cohesion, text coherence, rhetorical functions and rhetorical patterns have been addressed in each analysis of the articles. Rhetorical patterns like cause-effect and comparison-contrast are some aspects which have been examined.

The outcomes-based language teaching in specific outcome 4 specifies learners should reach out, work out and apply information from a variety of sources and situations. The range statement specifies that information be obtained from, for example, factual articles, reports, magazines and other genre. It is required that such information should be presented in a logical order. The aspect of text coherence and cohesion has been explored in the analysis of the Bona magazine articles. This is in agreement with this specific outcome.

In specific outcome 5 it is specified that learners must be able to understand, know and apply language structures and conventions in context. This specific outcome aims to develop a language user's understanding and knowledge of grammar. The range statement stipulates that learners should apply grammatical structures in a range of texts. The framework for analysis of text as proposed by Davies has a hierarchy of five levels of text, one of which is the language choices of the writer of a text as a reflection of communicative purpose. In the language choices attention is drawn to the use of language structures like idiomatic expressions. Davies' analytic framework also includes reference to text cohesion, text coherence and textual units. Included are grammatical structures containing conjunctions, which serve as links or organizational units and nouns and pronouns as cohesive devices. Secondly, the issue of the use of authentic texts as advanced by Davies and Wallace is of importance because it is through the study of these texts that learners are in a position to engage different texts.

According to specific outcome 7 learners are expected to use appropriate communication strategies for specific purposes and situations. This outcome requires that learners must be able to apply communication skills and strategies appropriately to a specific purpose and a defined situation. This implies the use of register for each specific context. Examples of such contexts include texts on job interviews, formal and informal speeches, invitations and congratulations. The notion of register is one of the aspects of describing and analysing texts, according to Davies. She addresses the questions about register; questions about the substance and intention of text; the writer/reader interactions and about the language of the text itself. In her discussion, Davies elaborates on the meanings of these three questions when she states that a text may express a social task and purpose, for instance, selling a product, as in an advertisement. The relationship between the writer of the text and his or

her readers, may be that of a promoter of a product to a consumer, that is, persuasive. About the language choices, Davies advances that lexical choices could either be in an informal or in a personal style or of a rigidly written style. The performance indicators will be exhibited when learners can use appropriate register to plan drafts of a variety of texts.

In conclusion, Davies' framework for the analysis of texts is in accordance with the present trend of language teaching for the development of communication ability and the outcomes-based language teaching in the learning field language, literacy and communication. It is feasible that this framework also forms part of the teaching framework and programme to supplement the design of language teaching curricula.

4.4.1 The relation of specific outcomes to Wallace's texts and classroom procedures for critical reading

In this sub-section specific outcomes in the senior phase document (see Appendix B) will be discussed and their relation to Wallace's views on reading will be considered. The discussion will also refer to some specific outcomes, as regards range statements, performance indicators and assessment criteria.

4.4.1.1 Specific outcome 1

In this specific outcome it is stated that learners must be able to make and negotiate meaning and understanding. Learners are expected to be able to express and interpret language as a communicative ability. The aim of this specific outcome is to enhance a learner's ability to work out meaning in different contexts, thereby using precise communication strategies and by utilizing listening, speaking, reading and writing skills. The exposure to a diversity of situations which afford language users chances to interact in various manners, cultivates these strategies and skills. Wallace (1992) argues that reading is a process and that the reader progresses through a text; hence reading is a process, not a product. She believes that a product view of reading relates only to what the reader has got out of the text, while a process view investigates the manner in which the reader may arrive at a particular interpretation. Texts do not contain meaning, but rather are latent with meaning. Such a

potential for meaning will only be realized in the interaction between text and reader. According to Wallace, meaning is therefore created in the course of reading as the reader draws both on existing linguistic and schematic knowledge and the input provided by the printed matter or written text. Wallace's view is consistent with specific outcome 1 which maintains that meaning is negotiated and worked out.

Wallace (1992) states that text selection and task design will encourage learners to be more aware of their own strategies and also their roles as readers and how these roles are influenced socio-culturally. According to the stipulations of specific outcome 1, learners are expected to show how personal, social and cultural differences and similarities between themselves and other learners effect the creation of meaning. Wallace (1992) gives the example of a task whereby a text for academic purposes has been presented. In this task pre-reading questions prescribe a model reader. She states that some of her learners perceived that this text was meant exclusively for European readers, the point of view being that of European explorers rather than that of the people of the land which explorers visited, explored and colonized. One of the aims of this specific outcomes is to analyse how the lack of understanding of context gives rise to a diversity of misinterpretations. Therefore, the issue is not the effect of exploration on the aborigines of the land, but exploration itself.

The specific outcome 1 of the program language literacy and communication of the senior phase document (Appendix A) states that learners make and negotiate meaning and understanding. This means that the meaning of any text is worked out and perceived according to the interpretation of the reader. One performance of this outcome indicator stipulates that the evidence of this statement will be exhibited when learners respond to explicit information, recognize details of context and denotative meaning of words. The manifestation of this performance will also be signified by the cognition on the part of learners of implicit or connotative meaning and by making inferences. Another demonstration of performance entails the assessment of ideas or selection of facts with regards to intention appropriacy, effectiveness, relevance and accuracy. These statements entail the ability to rearrange words in a logical order to form sentences and paragraphs. In Davies' framework this property is dealt with as text coherence. Discussion on the language choice is relevant, that is, the use of certain lexical items like verbs, pronouns and certain

nouns which the writer has selected for his specific communicative goal or purpose. These properties have been displayed in all the analyses of the magazine articles in this study.

The levels of complexity in the outcomes-based document for specific outcome1, states that learners must be able to understand the use of synonyms and antonyms in context. This requirement, as mentioned before, is in harmony with Davies' analytic procedure where the analysis includes aspects of language choice as a reflection of the writer's communicative purpose or goal.

4.4.1.2 Specific outcome 2

This specific outcome states that learners are expected to exhibit critical awareness of language usage. This outcome is meant to represent a learner's perception of the way in which language is utilized as a powerful tool to express, mould and influence people's beliefs, actions and relationships. The intricacy and sensitivity of a multilingual context precisely calls for the improvement of a learner's skills to interpret and reflect on how language is used. Consequently, the development of the decoding skills is stressed. Learners are engaged with a broad range of texts, forms of discourse and a variety of contexts, including texts created by learners themselves.

In the description of specific outcome 2, discussion is included of language as a social construct with special emphasis on contexts like civil society, media contexts, literary contexts, gender and race contexts; historico-socio-political contexts; institutional contexts; personal and interpersonal relations. Wallace (1992) maintains that texts are of necessity culturally loaded. She suggests that any reading of any authentic text implies reading the culture of the original writer and perhaps of the readers of the text. Highly culture-specific content can create difficulties for foreign and second language learners. Tasks that develop such skills are consistent with the aim of specific outcome 2, where learners are expected to identify the purpose, audience and source of texts from a wide variety of familiar and unfamiliar genre. The purpose will reflect the reason for the writing of text, the audience refers the people for whom the text is written and the source deals with origins of the text. In specific outcome 2 attitudes towards languages and language varieties are addressed. The

Xhosa language varieties are good examples of variants of the so-called pure Xhosa speakers. Dialects like Baca and Pondo are often criticized as corrupting the purity of Xhosa. Consequently, books written by such people are not readily accepted by publishers of Xhosa literature. Specific outcome 2 specifies that learners should be aware of such biases and challenge and respond to them.

Wallace (1992) advances the idea of the importance of the awareness of the social role of the reader. In this view readers are considered as both social and individual persons. Learners should be made aware of their role as attributed to them by the writer of text and be encouraged to search the ways in which a specific readership is written into a text. This may be revealed not only by what is being discussed in the text but also by what is omitted. Wallace maintains that tasks meant for academic purposes tend to position the prospective reader by pre-reading passages, thereby imposing a way of reading the text. Wallace adds that texts for academic purposes may also be insensitive to the kind of assumptions they make about the model reader.

4.4.1.3 Specific outcome 3

In terms of specific outcome 3 learners are required to be sensitive to the aesthetic, affective, cultural and social values in texts. The aim is to activate a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values through experience of a wide variety of genre. Learners are also encouraged to be aware of the listening, reading and viewing skills. They must develop the ability to identify and implement literacy techniques which serve to enhance the quality of their own language use and lives. The range statement of this specific outcome has as its major emphasis, the enriching effect of texts as regards knowledge, aesthetics, relationships and emotions. Concerning aesthetics, the learner should be able to appreciate the artistic elements. With regard to emotions the learner should sympathize, empathize, identify with people or reject certain emotions if for good reasons. The learner can also be selective in his or her identification where she or he would like to identify with people with certain qualities and reject those who do not possess such qualities. In the description of specific outcome 3 is included the appreciation of poetry, film, short stories, folklore, plays and novels.

4.4.1.4 Specific outcome 4

This outcome implies that a learner must be able to process information from a variety of sources and situations, sources like television, magazines, newspapers and radio. The main requirement of specific outcome 4 is to cultivate the capability of learners to function entirely in contemporary society by accessing, processing and utilizing information. Quality life-long learning can only be obtained through the advancement of information skills, without which there cannot be any attainment of such skills. The information received from the aforementioned sources is presented according to different formats of presentation, for instance, it can be displayed in essays, posters, speech, electronic messages and written text. According to this specific outcome learners are expected to be acquainted with the resource centres like libraries. Learners should be able to identify the type of knowledge they obtain whether it is fiction, fact or both.

4.4.1.5 Specific outcome 5

Specific outcome 5 specifies that learners should understand, know and apply language structures and conventions in context. The aim is to cultivate a language user's understanding and knowledge of grammar. The enhancement of this grammatical capability enables the learner to communicate overtly and confidently by using such grammatical structures. When a learner uses language, his or her communication is enhanced through his or her editing skills. Such skills include conscious awareness of own language usage. This outcome will be exhibited in the ability of a learner to create texts which will reflect knowledge, understanding and application of language structures. Examples of texts that are characterized by particular conventions are memoranda, minutes, dialogues, descriptive and factual paragraphs, essays, newspaper reporting, short stories, poetry and advertisements, to mention but a few. According to outcome 5, learners must be able to correct text containing incorrect and inappropriate language usage, including inappropriate vocabulary, basic tense errors, spelling errors, concord errors, punctuation, incomplete sentences and expressions, inappropriate figurative language, tone and style. Learners are also required to recognize common features and patterns of different languages. Different ways of greeting, thanking,

congratulating, asking and giving directions, introductions, farewells, requests have to be identified and compared in each language.

4.4.1.6 Specific outcome 7

One of the major specifications of specific outcome 7 is the enrichment and enhancement of a learner's capability to implement communication skills and strategies relevant to a specific situation. Learners are required to use appropriate communication strategies for specific purposes and situations. Furthermore, a learner must be able to engage in activities where sensitivity to cultural differences is to be taken into account, for example, turn taking, using recovery strategies when interrupted and checking own and others' understanding of communication. The following abilities must be manifested in all language activities: structural organisation, clarity of expression, originality of ideas, appropriate use of language and quality of presentation. The ability of a learner to bridge the communication gap, is important. Of importance also in specific outcome 7 is the question of register, tone and body language being adapted to audience and situation. Evidence of this ability will be shown when the learner selects the definite register and tone in a diversity of contexts or frames of reference.

All the specific outcomes discussed in the Outcomes-based document (Appendix A) contain range statements, performance indicators and assessment criteria. Range statements serve to delineate criteria by indicating the scope, depth and level of intricacy a learner must achieve within a particular phase. Performance indicators offer the detail of content, concepts, skills, processes, attitudes and values a learner should grasp within particular contexts. This means that they delimit the assessment criteria within specific themes or specialization areas. Assessment criteria are the statements that indicate what a learner has to manifest in order to prove that they have met the demands of the specific outcomes.

CHAPTER 5

SUMMARY AND CONCLUSIONS

This study has examined the models of the reading process of Gough and other researchers known as the bottom-up to top-down framework as reviewed by Wallace. Whereas Gough's model is based on fluent adult readers, Goodman's model is based on the study of the beginning L1 readers. Wallace indicated that Gough extrapolates from studies of adult readers to beginners, whereas Goodman extrapolates from beginning readers to fluent adults. Gough characterizes reading as a letter by letter advancement through text, with letter identification by the recognition of the sounds of the letters, until words, their syntactic features and then meaning is finally approached or reached. This process reflects Gough's bottom-up model of the reading process with the approach to the reading process which focuses attention on letter to sound conformity at the expense of other sources of information. On the other hand, reading, according to Goodman, is a progression of four basic cycles, namely optical, perceptive, syntactic and meaning, with meaning acting the controlling role. In addition to the bottom-up and top-down models, Rumelhart's interactive model that endeavours to account for both bottom-up and top-down models of the reading process was discussed. It was pointed out that Rumelhart develops his model into a schematic theory whereby the focus is on the higher levels of processing rather than on lower level processing of visual information.

According to Davies' theory of reading, a schema is the component of knowledge, the function of which is to render frameworks for interpreting the world, including in reading, the world of the text. This schematic theory assumes that the only way of interpreting visual information and words is by correlating these elements with our prior knowledge and experience. This view implies that a reader is able to interpret knowledge through prior knowledge and experience; that prior knowledge, according Davies, is known as schemata.

This study also reviewed Davies' discussion of Rayner and Pollatsek's bottom-up interactive model of the reading process, which attempts to account exhaustively for the utilization of all sources of information. This particular model aims to be a bottom-up model, but nevertheless, incorporates interactive features. In accordance with Davies these writers' models are predominantly bottom-up, although top-down processes do interact with bottom-up processes.

The study included a discussion of Mathewson's model of reading as reviewed by Wallace, which incorporates affective factors such as attitude, motivation and physical feeling that serve as deciding factors as to whether to read or not to read. Davies is of the opinion that Mathewson's model reminds the readers of the real-world context in which reading may occur. Davies also proposes Hedge's notion of a taxonomy of modes and anchors. He refers to modes as the reading behaviours, knowledge sources as anchors and the reading purposes as drivers. Wallace's approach to the reading process differs from the approaches discussed by Davies. Wallace views the reading process as a psycholinguistic, unitary and selective and socio-linguistic process.

In chapter 3 a review was given of a practical framework for describing and analysing texts. This discussion included definitions of the terms like text and text coherence, which is a function of structure and texture of a text. The examination addressed the ways of describing differences amongst texts, namely, readability and difficulty of text, content of text, affective impact, rhetorical function and pattern, as well as the context or source of text. According to Wallace (1992) texts can be differentiated according to the nature of their simplicity and the notion of their authenticity. This chapter explored the concept of genre, according to different researchers, including Davies, Wallace, Cope and Kalantzis and Swales. This discussion included views on the integration of different descriptions of texts examined by Davies. Consideration was given to the levels of texts most widely studied, according to Davies, namely, text coherence, text cohesion, language choice as a reflection of communicative goal or purpose of the writer, rhetorical functions and rhetorical patterns. In addition, the theoretical basis of the analytic procedure as applied by Davies was discussed. Section 2 of chapter three introduced a variety of analytic systems, including analysis of the writer's communicative moves, predominantly informative units of texts which include constituents of textual units. Textual units can include interactive units, informing units and organizational

units. Consideration was given to the problem-solution pattern, as discussed by Davies, as another means of analysing texts. It comprises the following: situation, problem, response, evaluation and basis of evaluation. Reference was made to Labov's view of the model of the narrative structure, entailing the elements of abstract, orientation, complication, evaluation, resolution and coda. This chapter finally explored principles of outcomes-based teaching and language ability and curriculum 2005 are highlighted and defined, while the critical reading procedure as proposed by Wallace, is visited.

Chapter 4 presented an analysis of various Xhosa Bona magazine articles which are analysed in accordance with the framework advanced by Davies. This analysis commenced with a brief reference to the framework for analysing texts as advanced by Davies which underlies appeals to properties of discourse type and genre, textual units, rhetorical functions and rhetorical patterns, text coherence, text cohesion and language choices as a reflection of the writer's communicative goals and purpose. The final part of chapter 4 paid attention to the Davies model and outcomes-based language teaching.

In conclusion, the models of the reading process as advanced by the various researchers and the framework for describing and analysing text by Davies and Wallace have been invoked for the analysis of the Xhosa Bona magazine articles. The insights of the Davies model for outcomes-based language teaching of reading skills constitute an important theoretical base. It is therefore important that language teachers be well-informed as regards the concepts relating to reading models as discussed in this study. Davies advanced a framework for the analysis of texts which is in agreement with the prevailing trends in research on communicative language ability and the outcomes-based language teaching as set down in the Outcomes-based Curriculum for language teaching and literacy (see AppendixB). I suggest that this framework be assumed as a base for the teaching of reading of isiXhosa texts.

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APPENDIX A



Umdlali Wekatala KwiJazz Ukhuphe Icwecwe Lokuqala!

UDlodlu ongumdlali wekatala kwijazz usandul' ukushicilela icwecwe lakhe lokuqala elithi *Echoes of The Past*.

Emva kweminyaka emininzi equbisana neengcungela zejazz, uJimmy Dlodlu ude washicilela icwecwe lakhe lokuqala. UBONGANI HLATSHWAYO uncokole naye. Imifanekiso ifotwe nguLUCKY NXUMALO.

BESENDINEMINYAKA emininzi ndagqibela ukuthetha noJimmy Dlodlu. Ngoko wayekwiqela lejazz fusion elaziwa ngokuba yiLoading Zone.

Kutheni ekhupha icwecwe lokuqala emva kwethuba elide kangaka? "Bekunzima ukufumana isivumelwano. Bendizama ukusifumama ukususela ngo-1989. Kunzima ukushicilela umculo wejazz eMzantsi Afrika, kodwa amaxesha ayatshintsha.

"Bendisoloko ndinethemba lokuba ngenye imini ndiya kuze ndibe nabaxhasi abaninzi. Icwecwe elithi *Echoes Of The Past* ziziqhamo zokusebenza nzima.

"Eli cwecwe linento yokwenza nezinto ebezisenzeka kum kwiminyaka edlulileyo. Liphenjelelwa ngabantu ebendikade ndibadlalela ngalo lonke eli thuba."

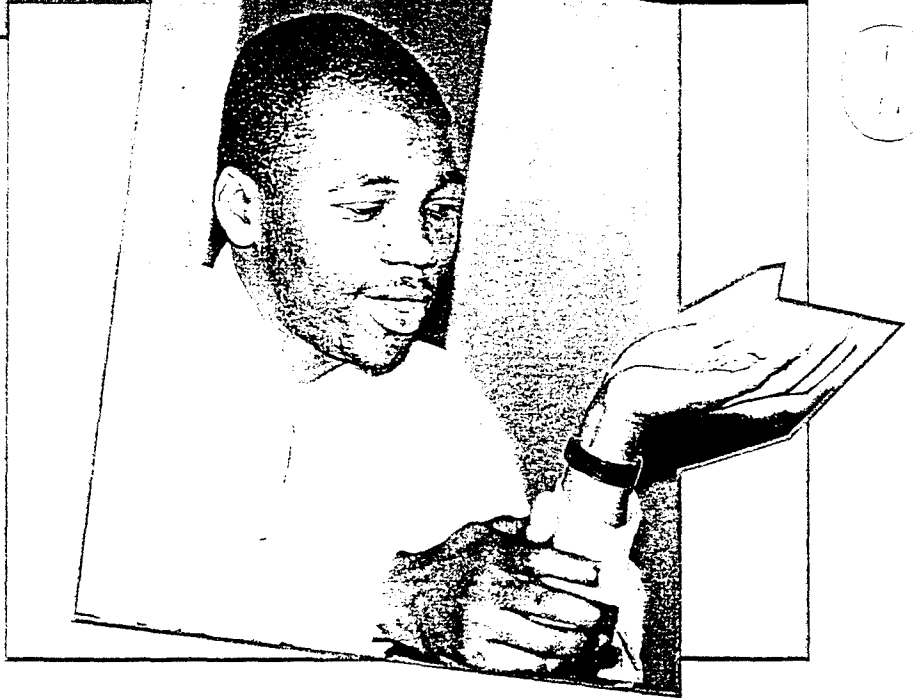
U-Jimmy ngumdlali wekatala ozifundisileyo obu buchule, uqalise lo msebenzi njengomculi kodwa waphinda watshintsha umbono wakhe.

"Ndandiziqhelisa rhoqo ukuze ndibe nobuchule bekatala. Kwakhona ndiphulaphule abanye abaxhalisi bekatala abafana noGeorge Benson noWes Montgomery. Ndifunde lukhulu kwindlela abadlala ngayo. Ndizive ndivana nesi sixhobo sekatala, kube lula ukuzifumana ndivakalisa izimvo zam ngayo."

Eli cwecwe kukuzalisekiswa kwephupha ekudala ndinqwenela ukuba libe yinyaniso.

"Eneneni ezi ngoma kudala ndaba nazo. Ndizikhuphe nje kuphela etyesini ebezikuyo. Ndinayo nengoma endiyinikele kwintombi yam eneminyaka eli-9, uLinda.

"Ikhona nengoma eyaqanjwa eKapa ethi *Motherland* apho bendihlala khona kwiminyaka emine edlulileyo. Ndifumanisa okokuba iKapa lineempembelelo ezithe chatha emculweni kuneJohannesburg.



10 "Oku kube negalelo kwicwecwe lam lokuqala. Apha ndiyakwazi ukucinga ngcono ngezomculo."

11 Ngo-1993 uJimmy wakhenketha eNamibia, waza wagqitha eKapa xa wayegoduka nalapho wagqiba ukuba asele ehlala khona, wabhalisa kwiUniversity of Cape Town's Music College.

12 "Alipheli tu ixesha lokufunda. Ndilibona eli thuba njengenyo yokunxibelelana nabaxhasi bam ngendlela engcono", uchaze watsho.

13 UJimmy wazalelwa eMaputo, kodwa wakhulela eSwazini naseMzantsi Afrika.

Wayesoloko ezimisele ukuba yimvumi.

14 UJimmy uqale ukudlala eSwazini noTrevor Hall waseJamaica kwiqela liphandze waza kamva wacula noGeorge Lee waseGhana. Emva koku uye eBotswana apho adlale namaqela awohlukeneyo. EMzantsi Afrika udlale noMcCoy Mrubata neBrotherhood, iLoading Zone, uMirriam Makeba, uHugh Masekela namanye aluthotho.

15 "Ndifuna ukushicilela amanye amacwecwe amaninzi. Kusele nje ukuba ndizichonge kuvimba wam womculo, nangona kunokwenzeka ndishicilele ingoma yomnye umntu endimthandayo." **B**

Jazz Guitarist Scores A First!

Jazz guitarist, Jimmy Dluclu, has just recorded his debut album called *Echoes Of The Past*.

After many years of taking on the best in jazz music circles Jimmy Dluclu has finally recorded his first album. BONGANI HLATSHWAYO spoke to him. Photos by LUCKY NXUMALO.

It has been many years since I last spoke to Jimmy Dluclu. He was still with the jazz-fusion group, Loading Zone.

Why cut an album after so long?

"It hasn't been easy to get a deal. I've been trying since 1989. It's not easy to record jazz in South Africa, but times are changing.

"I always hoped that one day I'd reach a far wider audience. *Echoes Of The Past* is the result of that hard work.

"The compilation has a lot to do with my experiences over the years. It was inspired by the people I've been performing for all this time."

A self-taught guitarist, Jimmy began his career as a singer, but soon shifted focus.

"It was through a lot of practice that I mastered the guitar. I also listened to other guitarists like George Benson and Wes Montgomery. I learnt a lot from their playing. I felt close to the guitar, it was easier to express my feelings through it."

The album is a realisation of a cherished dream.

"Of course all the songs have long been with me. I just drew them out of the drawer. I even have a dedication to my nine-year-old daughter called *Linda*.

"There's also a track, *Motherland*, which was composed in Cape Town where I have been for the past four years. I find that Cape Town has more musical influences than Johannesburg.

"This contributed a lot to the production of my debut album. Here I'm



able to think better musically."

In 1993, when Jimmy went on tour to Namibia, he returned home via Cape Town, and decided to stay on, enrolling at the University of Cape Town's Music College.

"It's never too late to learn. I see this as an opportunity to communicate with my audience in a bigger way," he explains.

Jimmy was born in Maputo, but grew up in Swaziland and South Africa. He always wanted to be a musician.

Jimmy started playing in Swaziland

with Jamaican, Trevor Hall, in the band Imphandze and then with Ghanaian, George Lee. He later moved to Botswana where he played with different groups.

In South Africa, he played with McCoy Mrubata and Brotherhood, Loading Zone, Mirriam Makeba, Hugh Masakela and many others.

"I want to make more albums. It is just a matter of picking out tracks from my musical bag, although I don't leave out the possibility of recording someone else's song I love." **B**

*Lucky Dube ucula nampela ali
kalele kumanqam xa bekuvalwa
oli khuphiswano.*

*IE BOKA
KHOE DICAS
TSHABALAZA*



*ULucky Dube
ecula enye
yeengoma zakhe
eziphambili
zereggae
ngethuba evala
ithoko leefayinali
zeShell Road To
Fame.*



*Iqela eliphume phambili
kumculo womdaniso,
iJuvenetics yaseKapa,
lizibonakalisa.*

Iifayinali Zokhuphiswano Lwe-13 LweShell Road To Fame

*Iqela lomculo wokholo, iWagon of Fire, abaculi abatsha
bepop, iU-Turn, abadanisi, iJuvenetics, kunye neThamela
Maskandi Afro Jazz, kwicandelo lezemveli, baphumelele
kumacandelo abo kwiifayinali zokhuphiswano lwe-1997
Shell Road To Fame.*

1. **A** buye nentshinga amaqela amane kwifayinali zokhuphiswano lwalo nyaka lweShell Road To Fame nobelubanjelwe kwiSun City Superbowl kwiphondo lomNtla Ntshona, amabini kula maqela ngawaKwaZulu-Natal ukuze amanye kube ngawaseMpumalanga naseNtshona Koloni.
2. Kwicandelo lomculo wepop kugqwese i-U-Turn, eliqela leentwana ezintathu zaseThekwini elinomculo ophenjelelwe yiBoyz II Men yaseMerika kunye neencutshe zalapha iMarc Alex. Libethe iimvumi ezinesiphiwo ezicula zodwa, uNatasha Rossouw waseFreyistata noKekeletso Phoofole waseSoweto.
3. IJuvenetics eliqela lomdaniso laseKapa, liphumelele ibhaso lokuqala kwicandelo lomdaniso, lihlalisa phantsi iqela elinefuthe leSarafina ebelisenza umdaniso wakwantu, Ubuhle be-Afrika, kunye neqela laseFreyistata, iAfrican Traditional Dancers eliqela lamantombazana amancinane anempembelelo zesingqisho sikaChicco Twala.
4. Icandelo lomculo wegospile liphunyelelwe liqela laseMpumalanga, iWagon of Fire, nelinamava omculo weminyaka eli-14 nebeliqala ukungenela ukhuphiswano olukumgangatho weShell Road To Fame. Ihlalise phantsi iqela

Lucky Dube performing with all the finalist acts at the close of the competition.

SONO WILHE BOKWA photos by LUCAS TSHABALALA



◀The best group in the dance category, Juvenetics from Cape Town, performing.



Pop winners U-Turn were ecstatic after being mentioned as winners.

The 13th Shell Road To Fame Gala Finals

Gospel group, Wagon of Fire, pop newcomers, U-Turn, dance outfit, Juvenetics, and Thabela Maskandi Afro Jazz, in the traditional section, won in their respective categories during the 1997 Shell Road To Fame Finals.

FOUR groups, two from KwaZulu-Natal and the other two from Mpumalanga and the Western Cape respectively, emerged victorious in this year's Shell Road To Fame Gala Finals, held at the Sun City Superbowl in the North West Province.

The pop category went to U-Turn, a Durban boys trio with a style influenced by American group Boyz II Men and local heroes Marc Alex. In their wake they beat talented soloists, Natasha Rossouw from the Free State, and Sowetan, Kekeletso Phoofofo.

Juvenetics, a free style dance act from Cape Town, danced away with first prize in the dance section, beating a Sarafina-inspired traditional dance outfit, Ubuhle be Africa, and Free State's African Traditional Dancers, a group of young girls influenced by Chicco Twala's gyration and footstomping style.

The gospel section was won by Mpumalanga group, Wagon of Fire, with a performance history of 14 years, who were having their first go at a contest of the calibre of the Shell Road To Fame. They beat Pietermaritzburg's Pure

▶ Lucky Dube performs some of his famous reggae songs to close another successful final of the Shell Road To Fame.



fect Sound and Faywers 5 of the
e State.
Thamela Maskandi Afro Jazz, a
aZulu-Natal group committed to
nting crime through music and
ngly influenced by local reggae star,
cky Dube, took first prize in the
ditional division. They beat in their
ke the Thabisong Youth Club, a
sotho dance and music act which has
ched Free State regional finals twice
ore. Another group beaten in this
ision was BCV Music Ensemble, also
m Free State.

Altogether 12 finalists competed in
four categories with three taking part
each. A cash prize of R100 000 was
stake, with the winner of each
egory receiving R15 000, and R5 000
arded to each of the two runners-up
all categories.

But the incredible success story – this
s the 13th Shell Road to Fame Gala
als – of this talent scouting
mpetition was nearly marred at the
d by a bungle during the announcing
he winner in the traditional category.
imathunzi presenter and Gala Finals
st, Dosto Noge, caused both the
wds and finalists of the section some
sion when he decided to mention all
ee contestants before handing over to
ge Joseph Tshabalala to announce
winner.

n the first two, gospel and dance, the
ner was announced straightaway
hout first mentioning all three, but
denly Noge decided to break with
t tradition. What happened was that
soon as he mentioned the first name
poor youngsters ran onto the stage
aking that they were the winners.
or BCV Music Ensemble, it must
re embarrassed them when they
re ordered backstage and finally
covered that they were not the
ners.

And, next time the organisers of this
mpetition set out categories, they
st let gospel be gospel, pop be pop,
ditional be *real* traditional, and so on.
difficult to understand why an afro
z, semi-reggae, semi-ballad and
etic outfit like Thamala Maskandi
uld be classified as traditional and
wn it by winning that category while a
y traditional group like the
barrassed BCV Music Ensemble is
out!

But it was a night full of entertainment
the throngs who packed the
perbowl. The eight other contesting
ups and individuals may not have
n but they were very much part of the
ertainment. Natasha Rossouw in the
Division, Pure Perfect Sound in the
spel Section, and BCV in the
ditional category were all outstanding.
Outside of the competition proper, the


crowds were also entertained by
South Africa's king of reggae, Lucky
Dube, himself. Dube, one of our
most famous musical exports, who
has performed with international
stars like Peter Gabriel, Sting and
Midnight Oil, was at his best, and it
was good to see him perform in front
of local fans again.

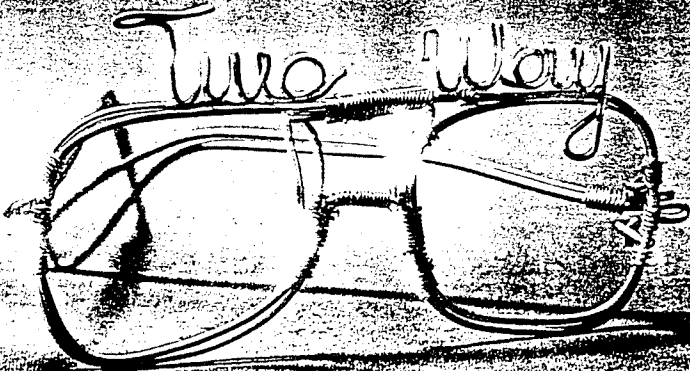
The other was Fortune Xaba, an
exceptional saxophonist, gifted
dancer and singer who is also a
product of the Shell Road To Fame
Talent Search. He is last year's
winner of the solo category.

There was also South Africa's
princess of pop, Sharon Dee, who
surprised the crowds by introducing
Brenda Fassie to the stage to do a
duet with her. **▲**



Gospel category winners, Wagon Of Fire, receiving their award and R15 000 cheque. **▲**





Thursdays. 8.30 pm.

THE AGENCY 5573

3



Yet another example of SABC1's dedication to quality local productions.

busithi ungena nje eState
 heatre ePitoli udibane
 eemvumi zejazz eziselula
 ezilungele ukukonwabisa
 gomculo. IStandard Bank
 oy of Jazz Festival
 thabathe iintsuku ezine
 onwatyelwe ngamanxila
 jazz. UBONGANI
 'LATSHWAYO usenzel'
 ngxelo ngalo mnyhadala
 buvuselela umculo wejazz,
 fot zifotwe nguLUCKY
 'XUMALO



UMcCoy Mrubata and Friends bedlala umculo wabo eState Theatre.

O mnyhadala bewenzelwe ukukhuthaza iimvumi zejazz zisakhasayo uvumbulule iziphiwo bezingaziwa zeemvumi zejazz ezizilokishini.

Ezi ziphiwo zivumbululwe abonwa kwelona qonga liphezulu seState Theatre. Xa ungena iona ubufumana umculo wejazz japhambi kokuba uqalise mnyhadala, ngexesha lekhefu asemva kwawo.

Ukuxhoma komgangatho amaqela asakhasayo anjengeJazz Unlimited, iAfrican Jazz Moods, Gloria ne-440 bekukhuthaza qitha.

Nakubeni sonwabele nejazz omgangatho ophezulu edlalwa nguJohnnie Fourie and Friends amagqala eWinston Mankunku uintet, ndizothule! umnqwazi nvumi eziselula ezinjengoJimmy ludlu, endimbona esisipho esivela zulwini.

Ndithande nento yokuba abantu aseMzantsi-Afrika bazivele gokwabo okwenza uBheki Mseleku nlonitshwe ehlabathini: usinike umculo wejazz okwinqwanqwa iphezulu.

UMcCoy Mrubata usishiye sayinxanelwe iAfro-jazz ebeyidlala. T Musicman eququzelele lo mnyhadala nelawulwa nguPeter ladi beyenze nomboniso ngaywayo ekungeneni eState theatre. Bekukho iifoto zeemvumi ziphambili zejazz zeli nezamanye nazwe, iiklabhu ezithandwayo, maphepha aneendaba, ii-T-shirt bekuphiswa ngazo, neeCD bezithengiswa.

Siyavuyisana nabeT Musicman eStandard Bank ngokwenza into mtle kangaka. Siyathemba kunyaka zayo uza kuba mkhulu angakumbi. **B**

Mondays. 9 pm.

Yet another example of SABC1's dedication to quality local productions.

THE AGENCY 5561

5

From the minute you walked into Pretoria's State Theatre, there was young talent, willing and able to blow your blues away. The four-day Standard Bank Joy Jazz Festival was enjoyed to the fullest by jazz-hard jazz fanatics. Still buzzing with the spirit of jazz, BONGANI



McCoy Mrubata and Friends sock it to them at the State Theatre.

ATSHWAYO reflects on the great jazz revival. MCKY NXUMALO captured the spectacle through his lens.

BRINGING a boost to the careers of upcoming musicians, the festival showcased untapped jazz talent from townships.

This talent was brought right onto the main stage of the State Theatre. It spilled into the foyer before the show, during the interval, and after the end of the show... There was jazz to be enjoyed everywhere!

The quality of performance displayed by younger groups such as Jazz Unlimited, African Jazz Bands, Gloria Bosman and 440 was highly encouraging.

Much as we enjoyed top-class performances from Johnnie Mankunku Ngozi Quintet, hats off to younger musicians of calibre of Jimmy Dlodlu, whom I consider to be a gift from above.

How good it was that a South African audience finally got to understand why Bheki Mseleku is so respected internationally: he gave us what we wanted, namely jazz excellence.

McCoy Mrubata left us wishing for more from his Afro-jazz menu.

Organisers T Musicman under the mentorship of Peter Tladi had also organised a fascinating exhibition in the main foyer. There were photographs of local and international jazz greats, posters, leaflets, give-away T-shirts, as well as CD's on sale.

Congratulations to T Musicman and Standard Bank for a job well done. Hopefully next year's jazz festival will be even bigger. **E**



SABC 1
SIMUNYE WE ARE ONE

Yet another example of SABC1's dedication to quality local productions.

UFIKILE UPHUMELELA NGEENGOMA ZEMITSHATO

UFIKILE Mdima ngelo lo lizwi lakhe lintyiloza kamnandi lowasetyhini, uthabathe indima ephambili yeqela lemvuli i-Platform One, ngethuba eli qela lilahekela ngumculi walo ophambili.

Oku sikulanda phaya kumnyaka ka1994 apho washicelela uWoza Makoti Sikulandile kaPlatform One nowaba nentengiso engaphaya kweqophelo lama-70 000.

Ngoku uze ne-album yakhe yesibini, ebizwa ngokuba *Sizomlanda*, nesele ibonakalise intengiso ephakamileyo kwiiveki zayo zokuqala ishicelelwe.

UFikile ukhe wenza iinge kwimidlalo yeqonga, apho ebekwiqela lomdlalo ongundabamlonyeni we-Aids u-Sarafina II. Kuthe kwakuvezwa amahlazo ngalo mdlalo, wakhetha ukurhoxa ebuyela kumculo, eseka iqela elitsha lemvuli aibize ngokuba ngaba-Abakhongi.

Kwi-album yakhe entsha, ingoma esemxholweni iqanjwe ngemeko ekhoyo ekhayeni lakhe. Umntakwabo uhlawule ilobola kodwa akade eze nomakoti ekhaya. Oku ibe zinzame zokubonisa ukuba umakoti ngoku ufuneka kusapho lwakowabo olutsha.

"Umculo wam wenza imimangaliso kubalandeli bami, abatsha nabadala", utshilo uFikile. "Ubakhumbuza ngomtshato nangezimbambhathiso zabo abazenzayo.

"Ndikhethe lo mba ngenxa yokuba ndithanda ukuvakalisa ulonwabo oluhambisana nemigcobo yomtshato. "Kubantu abadala, ikhulisa ityebise uthando omnye ebenalo komnye. Ngumculo ophilisayo ngenene".

Umntu ozimiseleyo ekusebenzeni nzima nasekuzuzeni -oko akufunayo, ushwankathela athi: "Ndingumntu onomonde kakhulu. Ndisoloko ndifuna ulwaneliseko kuko konke endikwenzayo. Ndithandandazile kuThixo onaMandla onke ukuba ngenye imini ndifikelele kwizinga likaBrenda Fassie, Yvonne Chaka Chaka okanye uRebecca Malope".

"Ewe, ndingumculi ovunyiweyo. Kusele nje kuphela ixesha elincinane kucace oko", utshilo. **B**

Ngelithuba isizwe besisele sicinga okokuba enye yeemvumi ezinetalente iye kutshona kwelokulibala kanye emva kokushicelela i-album yayo yokuqala. Yena uFikile Mdima usaqhubela phambili esomelele ngokunjalo! Ebezityande igila kuBONGANI HLATSHWAYO kutshanje. Kufote uLUCKY NXUMALO.



FIKILE FINDS A WINNER IN WEDDING SONGS

Fikile Mdima is the sweet-voiced female singer who took over the reigns of the traditional group, Platform One, when they lost their original lead singer.

That was way back in 1994, when she recorded Platform One's *Woza Makoti Sikulandile*, which sold well above the 70 000 mark.

This time around she's come up with her second solo album, entitled *Sizomlanda*, which has already shown high sales in the first few weeks of its release.

Fikile has tried her hand in theatre, having been cast in the infamous Aids play *Sarafina II*. When this folded through a corruption scandal, she reverted back to music, forming a new traditional group called Abakhongi.

In her latest album the title track is derived from a real-life situation, at her home. Her brother had paid the bride-price, but hadn't yet brought the bride home. This was an appeal that the bride should belong to her new family.

"My music does wonders for my fans, both young and old," says Fikile. "It reminds them of their wedding day and the vows they made.

"I chose this subject matter because I like to express the happiness that goes along with a marriage celebration.

"For the older generation, it enriches the love they've always had for one another. It's healing music, for sure."

A hard worker and a go-getter, she sums herself up thus:

"I am a very patient person. I need satisfaction in what I do. I have prayed to God almighty that I should reach the stature of Brenda Fassie, Yvonne Chaka Chaka or Rebecca Malope.

"Artistically I'm there. It's just a matter of time," she points out. **B**

The nation thought another talented singer had faded after a promising debut album. But Fikile Mdima is still going strong! She spoke to BONGANI HLATSHWAYO recently. LUCKY NXUMALO took the photos.



C Ngoobani iDark City Sisters?

Kwishishini lomculo kule mihla sineBoom Shaka, Abashante neAbobabes. Kodwa emva phaya ebutsheni beyee-1960 kwakukhonya iiDark City Sisters.

1. NGEZO MINI xa amaqela nombelwa ngabasetyhini ayekhonya emculweni iDark City Sisters yayinkqenkqeza emva koMiriam Makeba kuze iSky Paks (ngasekupheleni kweyee-1950) neMahotella Queens (phakathi kweyee-1960).

2. Yimfihlo ukuba iDark City Sisters

yeyokuqala ukuqamba isandi somqashiyo neye iMahotella Queens yasenza sathandwa emazweni.

3. Kweyee-1950 uRupert Bopape "King Producer" wayephethe kwiEMI studios apho esi sandi sasintshula khona. Iqela lakhe elalibalasele kwakuyiDark City Sisters ngoko

Kubalisa
kukwafote
uGOUDREY
RADEBE



C Who Are The Dark City Sisters?

Today we have Boom Shaka, Abashante and Abobabes in the music industry. But in the early sixties the Dark City Sisters were all the rage.

IN the days when female vocal groups ruled the roost in the music industry and the Dark City Sisters were the top group between Miriam Makeba and the Sky Paks (late '50s), and the Mahotella Queens (mid '60s).

It is well-kept secret that the Dark

City Sisters actually pioneered the mgashiyo sound which has been made world famous by the Mahotella Queens.

In the fifties, "King Producer" Rupert Bopape reigned over EMI studios where the new sound was developing. His vanguard group was

Story and picture
by GOUDREY
RADEBE



aliqua uJoyce Mogatusi, imvumi 'ombelelayo, uGrace Msika, Ester Khoza noHilda Mogapi. Xa Hilda wemka, indawo yakhe ithathwa nguAudrey Zwane. zinye iimvumi ebezikweli thanga EMI ziye zathelela iDark City sters ngamathub' athile. Ezi vumi zidibeni ngamathub' athile ishicilela njengeFlying Jazz ueens, iiBlack Sea Giants iKillingston Stars.

Njengenkulelwane iseRandfontein, abona bantu abethandwa nguJoyce Mogatusi nculweni kwakuyiManhattan others, iAfrican Inkspots neblues reen uEmily Kwenane. Uqalise ucula ngo-1959 xa uBopape amkhetha ukuba ombelele iDark City Sisters.

UGrace uthe: "Kuxa saqalisa ucula iingoma eziphambili engale ethi *Sekusile*, ethi *Tamatie o-Yo nezinye*" UJoyce impumelelo bo uyibeka kumazwi abo ingoma.

"Saqinisekisa ukuba ngoma janye inentsingiselo," ucacise atsho.

Ulsabella etyibela uthe: Igomculo wethu besincokola oluntu — ngoma nganye omyalezo."

Phakathi kwiminyaka yee-1960 iDark City Sisters yaligungqisa inobom elakuMazantsi eAfrika. akhenketha de bafika eZambia aseMozambique. Kwesi sithuba Grace Msika imvumi eyayiselula suka eModderfontein yayiselele ishicilele iingoma ecula yodwa kuzo, ayelilungu elisisigxina kweli qela.

Ngokokutsho kukaGrace, eli qela phumelela ngenx' enokuba liqeqeshiwe lihlonitshwa ngabalandeli balo. Ukuba omnye bo ufika mva okanye erhabule ywala, wayexhuzulelwa imali. kakho ongakhalaza xa kunjalo uba eli qela lalivumelene ngale ithetho.

Ngo-1971 eli qela laqhekeka. Grace wacula yedwa waza uJoyce aya eGallo noEster Khoza uBersie Tshabalala apho ashicilela njengeJoyce and shoe laces. Befuna izwi lesi-4 bavavanya mazwi olutsha oluninzi baza athanda elikaDoris Ntuli. Fudula ucula neWatermelon Kids, iqela mbhaqanga eNatal.

UDoris uye wafaneleka kuba iDark City Sisters liqela ebelithanda, zazi zonke iingoma zayo.


Esityebisela uthe: "Ndandidla gokuziphulaphulisisa. UJoyce

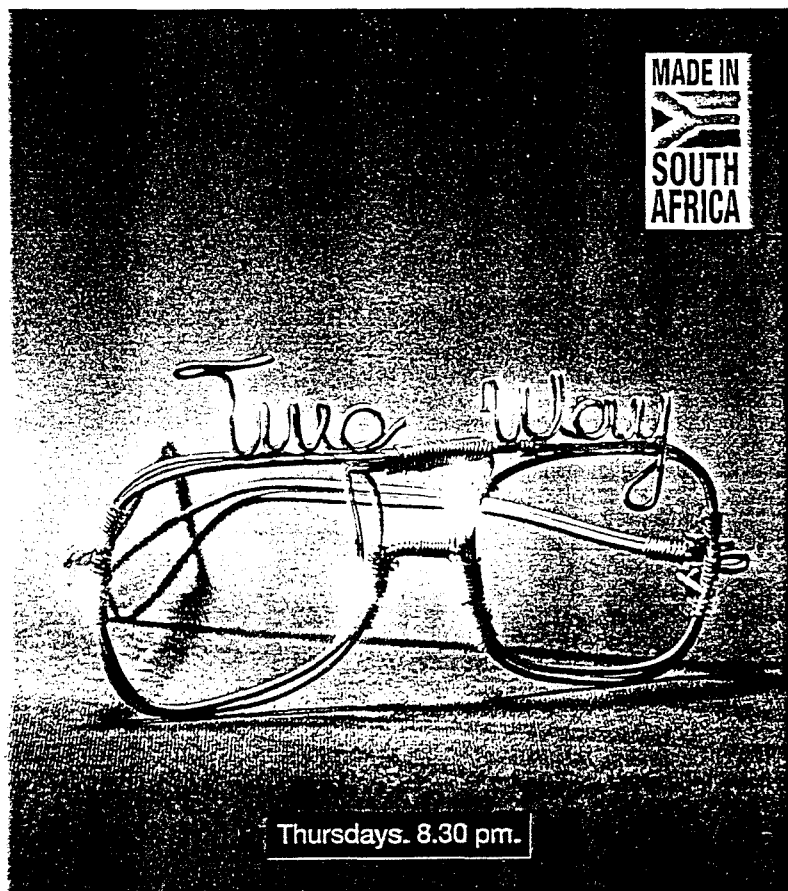
ndandimthanda ndandithi ndakuva nje izwi lakhe ndibe nemincili." Kuthe ngo-1973 uJoyce noDoris bamema ulsabella Maseko ukuba athelele iShoe Laces. Bonke bazuza iStella Awards yakwaSABC ebutsheni beyee-1980.

13 Ngaphandle kokucula ulsabella ebeligosa loqhagamshelwano kweli shishini okwe-15 leminyaka.

14 "Ngoku iqela lam ndinokulenzela okuhle. Lonke eli thuba wonk' umntu ndimenzele okuhle. Xa ndisebenzela iDark City Sisters, ndiziva ndonwabile," utshilo ulsabella Maseko.

15 KwiDark City Sisters namhlanje nguJoyce, uGrace, uDoris nolsabella, ukanti bazimisele

ukuniculela kamnandi kwakhona. Njengawona malungu okuqala eDark City Sisters uJoyce noGrace baye badibana ukuze bashicilele icwecwe lokubuya kwabo ebutsheni beminyaka yoo-1990. Maiunga nomculo wabo kwanoweminyaka yee-1990, uJoyce uthethe wathi: "Uyazi elithi *Bhugane* alizange lize kakuhle kuba iprodyusa iphikelele ifaka isandi sala maxesha. Abalandeli bethu bakhalaziile ngesixhobo esifakiweyo kwanesandi esisebenza ngekhompuyutha. Bathi bafuna libe nesiyaa santiandlolo, libe kwiCD hayi kwiLP. Abathandanga ukuba kongezwe okuthile. Mawethu, isicelo senu sivakele, nanko ke. Nimonwabele." 



SABC 1
SIMUNGE WE ARE ONE

Yet another example of SABC1's dedication to quality local productions.

the Dark City Sisters who then consisted of Joyce Mogatusi, the lead singer, Grace Msika, Ester Khoza and Hilda Mogapi. When Hilda left, she was replaced by Audrey Zwane. Several other singers from the EMI stable joined the Dark City Sisters at various times. Different combinations of these singers also recorded as the Flying Jazz Queens, the Black Sea Beauties and the Killingston Stars.

Growing up in Randfontein, Joyce Mogatusi's musical heroes were the Manhattan Brothers, the Africa Inkspots and blues queen, Emily Wenane. Her own singing career took off in 1959 when Bopape chose her to lead the Dark City Sisters.

"That's when we started making hits like *Sekusile*, *Tamatie Yo-Yo* and many others," says Grace. Joyce attributes their enormous success to their lyrics.

"We made sure that every song had a meaning," she explains.

"We talked to people through our music — each song had a message," adds Isabella.

By the mid '60s the Dark City Sisters were famous all over southern Africa. They had toured as far as Zambia and Mozambique. By this stage Grace Msika, a young singer from Modderfontein who had already made a few solo recordings, was a permanent member of the group.

According to Grace, the band was successful because they were disciplined and respected by their fans. If any one came late or arrived drunk, money was deducted from their (the group's) fee. No one could complain when this happened because the whole group had agreed on these rules.

In 1971 the group split. Grace went solo and Joyce moved to Gallo with Ester Khoza and Bersie Shabalala, where they recorded as Joyce and Shoe Laces. Needing a fourth voice, they auditioned many young hopefuls and picked Doris Mtuli. She had been singing with the Jatal mbaganga group, the Watermelon Kids.

Doris fitted in immediately because the Dark City Sisters were her favourite group and she knew all their songs by heart.

"I used to listen to them so much. I liked Joyce and when I heard her, I

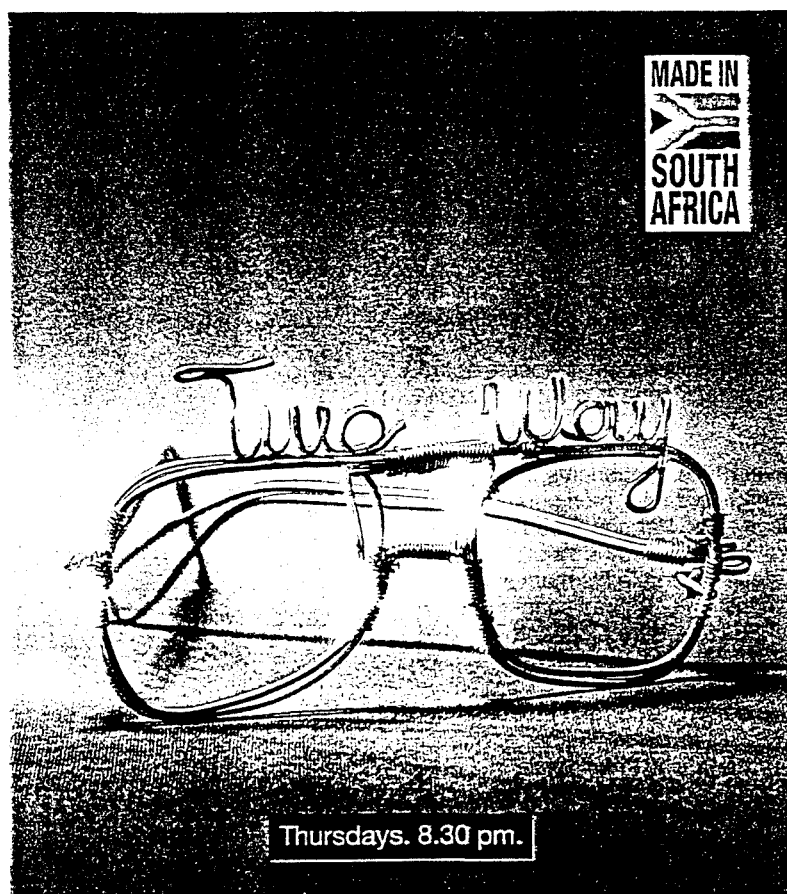
used to go mad." In 1973, Joyce and Doris invited Isabella Maseko to join the Shoe Laces. Together they won many of the SABC's Stella Awards in the early '80s.

Besides singing, Isabella has been active in the PRO side of the industry for the past 15 years.

"Now I can do the best for my own group. I've done so much for everybody else for so long. Working for the Dark City Sisters, I feel better," says Isabella Maseko.

Today's Dark City Sisters are Joyce, Grace, Doris and Isabella and they plan to take the country by

storm all over again. As the sole surviving members of the Dark City Sisters, Joyce and Grace got together to record a comeback album in the early '90s. About their music and the music of the nineties, Joyce has this to say: "You know *Bhugane*, it didn't take off because the producer insisted on updating the sound. Our fans complained about the additional instruments and computerised sound. They said they wanted it the same, except it must be on CD not LP. They didn't want anything added. Well fans, you asked for it and here it is. Enjoy." **E**



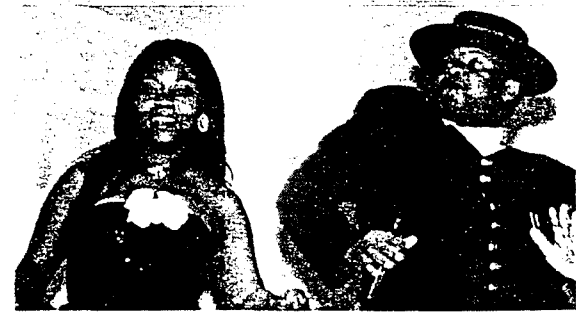
THE AGENCY 5573

SABC 1
SIMUNYE WE ARE ONE

Yet another example of SABC1's dedication to quality local productions.



Kwabo bebekho kwitheko lonyaka wesibini leKora All Africa Music Awards, bazibonele ukuba iAfrika inazo iimvumi nabadanisi abaphambili. UBONGANI HLATSHWAYO ubelapho ukuze asenzel' ingxelo. Kufote uLUCKY NXUMALO.



UKanga Bongo Man waseRepublic of Congo, ecula kwitheko leKora Awards ebeliseSun City Superbowl.

ebelilindelekile, zikho izinto endicinga ukuba bezinokuphuculwa. Andikxange ndibathande abadanisi beli abakhethiweyo, endikholwa kukuba abaxhange badanise kakuhle. Besifanele ukuba sikhethe abadanisi abaphambili njengamanye amazwe njengoko eli theko beliqhutyelwa elizweni lethu.

Ilizwe lethu belimelwe ngamaqela ePhondo laseNorth West ebengayazi yonke imixhentso yakwantu yaseMzantsi-Afrika.

INorth West Chamber Orchestra iphinde yenziswa into engayaziyo ngokuba kuthiwe mayicule ixhentse nomxhetso wokubhiyoza waseAfrika - andiqondi ukuba bebefanele bafakwe kweli theko.

Kube mnandi kodwa ukubukela iimvumi eziphambili zase-Afrika ezinje-ngoJabu Khanyile, uYousou 'N Dour, uLagbadia nabanye becula uSo Why. **E**

Umdanisi oyiKumkani ye-"Kwasa-Kwasa" uKanga Bongo Man ubonisa iBoom Shaka ukuba kusafuneka ifunde lukhulu.



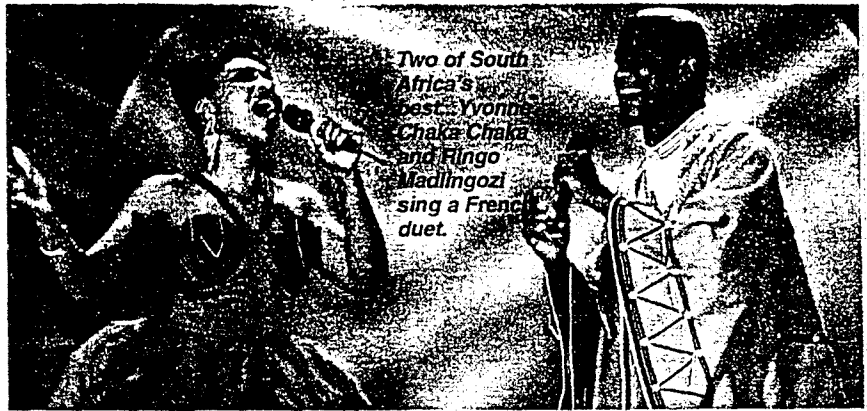
IiKora Awards Zibonisile Ukuba Siwuphethe Umculo eAfrika!

VDIBABONE abantu baseMzantsi-Afrika bengathi bayakhalaza gelithi 'siqhathiwe' kwithelo leeKora Awards. Andivumelani tu nabo. Cinga ukuba iAfrika inamazwe ngaphaya kwama-50 kwaye onke belindele ukufumana iimbasa ezininzi unamanye. Ukwenziwa kweli theko weli bekungenakusenza silindele kuba siza kufumana amabhaso maninzi kunamanye amazwe. Okwenzekileyo kube kukuba mvumi zethu bezikhuphisana eemvumi ezikumanganaba afanayo awazo zamazwe aseAfrika. Bezicula amnandi gqitha. Eyona nto ibiqwalaselwa kukuba ziqalele into yakho. Simangalisiwe xa esibukele iKumkani ye-"Kwasa Kwasa" uKanga Bongo Man xa becula iingoma zakhe edanisa okudanisa. Ndizive ndifikelwa ingcingane yokuba iBoom Shaka gathi ayinakufika kuye ngomdaniso dume ngawo. Ndiyithandle ingoma yesiFrentshi culwe yi-"Princess of Africa", uYvonne Chaka Chaka noRingo Madlingozi. U-Angelique Kidjo othandwayo phumelele ngelizwi lakhe elimnandi. Ifumene ibhaso leBest African Female

Artist Award nathe ulinikela kubo bonke abantu baseAfrika. UCerasia Evora ufumene amabhaso amathathu: eleBest Artist in West Africa, eleBest African Album neMerit Award. ISabela yaseMzantsi-Afrika yiyo kuphela efumene ibhaso leBest Artist in Southern Africa. Eyona nto ibe ngundaba-mlonyeni ngolu rhatya ibe kukunikwa kwembeko yokugqibela kwemvumi yaseNigerian, uFela Kuti, oyiKumkani yeAfrobeat, ngumphathi wakhe, uRikkie Stein, othe ubengumntu obathandayo abantu. "Ubekhathazeka kukungenziwa kobulungisa norhwaphilizo yaye wazinikela ekuzameni ukuphelisa ezo zinto. UFela ubenkqenqeza phambili kwelo phulo. Akukho mvumi inokubetha ukuzithemba nohlobo lomculo wakhe. Nangona ngoku engasekho, umculo wakhe uya kusoloko ukho," utshilo. ILifetime Achievement Award inikelwe kuMongameli Nelson Mandela nguHenri Lopez weUNESCO. Yamkelwe egameni likaMongameli nguJeremy Ratcliffe. Nangona abaquzeleli belibone eli theko lifikelele kwinqanaba



Oliva, Sibongile Khumalo, rightfully took her place among the African greats at the Kora Awards ceremony.



Two of South Africa's best - Yvonne Chaka Chaka and Ringo Madlingozi sing a French duet.

For all those who attended last year's second Kora All Africa Music Awards, it was proof enough that Africa is rich in song and dance. BONGANI HLATSHWAYO was there to bring us this report. Photos by LUCKY NXUMALO.



Kanda Bongo Man from the Republic of Congo, in full swing during the awards ceremony held at the Sun City Superbowl.

Kora Awards Prove Africa's Musical Richness!

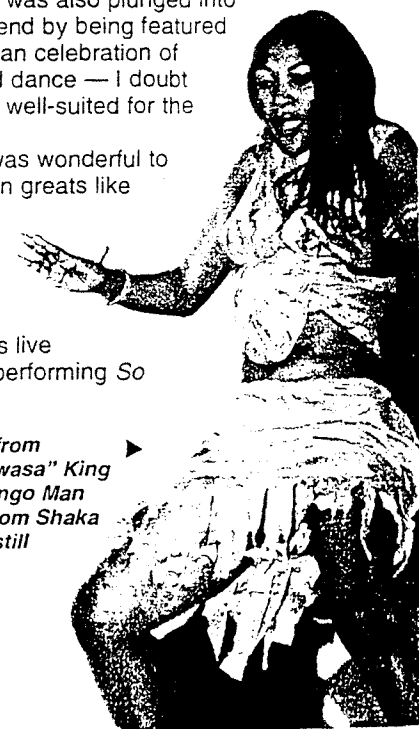
view, the ceremony lived up to expectation, there were some things which could have been improved on. I, personally, was not happy with the choice of local dancers, whom I felt didn't give of their best. As hosts we should have selected our best. That's what the other countries did after all.

Our country was represented largely by the North West Province who were not well-versed in *all* the traditional dances of South Africa.

The North West Chamber Orchestra was also plunged into the deep end by being featured in an African celebration of music and dance — I doubt they were well-suited for the occasion.

But it was wonderful to see African greats like Jabu Khanyile, Youssou 'N Dour, Lagbadia and others live in action performing *So Why*. **B**

A dancer from "Kwasa-kwasa" King Kanda Bongo Man shows Boom Shaka that they still have a lot to learn.



YES, I read from the faces of the many South Africans the 'we wuz robbed' during the Kora Awards ceremony. I say, it is definitely not true! Take into consideration the fact that Africa consists of more than 50 countries — all of whom were expecting to win more awards than the others. Being the host country certainly didn't put us in any position to expect more awards than he rest of the participating countries. The thing was that we had met our match in those other African artistes. They were good musicians. Originality was the order of the day. We watched enraptured as "Kwasa-kwasa" King Kanda Bongo Man enchanted us with inspirational songs and dances. I couldn't help but think that Boom Shaka are no match for them at their game.

I was very impressed by the Princess of Africa" Yvonne Chaka Chaka's duet with Ringo Madlingozi. That French song placed them in a class of their own.

All-time favourite Angelique Kidjo had a share in the glory with her powerful voice. She received the Best African

Female Artist award which she dedicated to all Africans.

Cape Verde's Cesaria Evora walked away with three awards: Best Artist in West Africa, Best African Album, and a Merit Award.

South Africa's Sabela got the only consolation award that remained at home — the Best Artist in Southern Africa award.

The highlight of the evening was the emotional tribute paid to the late Nigerian artist, Fela Kuti, the King of Afrobeat, by his manager, Rikki Stein, who described him as a sweet person with a love for humanity.

"He was concerned with issues of injustice and corruption and laid down his life to see to its end. Fela reigned supreme in this regard. His panache and style couldn't be beaten. Now he is gone, but his music will live on forever," he said.

The Lifetime Achievement Award was handed to the State President, Nelson Mandela by UNESCO's Henri Lopez. It was received on the President's behalf by Jeremy Ratcliffe.

Though, from the organiser's point of



Bevuthela izixhobo zabo... ukusuka ekhohlo ukuya ekunene nguKaya Mahlangu, uPrince Lengosa noHugh Masekela.

Njengoko ingcungela yejazz uHugh Masekela ishicilele icwecwe elilodwa elithi **BLACK TO THE FUTURE** nelilelokuqala ukususela oko wabuya elubhacweni kwiminyaka esixhenxe eyadlulayo, abathandi bejazz baneniyhweba yokuxhamla umculo omnandi. Iballi libhalwe ngu**PONKO MASIBA** imifanekiso ifotwe ngu**RAJESH JANTILAL**.

ICD kaHugh!

Ingcungela yejazz uHugh Masekela uvelise iCD yohlobo oluodwa ethi **Black To The Future**.

Ukuzama ukuphelisa umsantsa okhoyo phakathi kweentlanti ezimbini zomculo omdala noweli xesha - uBra Hugh neFactory Fashions.





Blowing their horns... from left ▲ to right Kaya Mahlangu, Prince Lengosa and Hugh Masakela.

With the release of the extraordinary, **BLACK TO THE FUTURE** by jazz legend, Hugh Masakela, the first album of its kind since he came back from exile seven years ago, jazz lovers are in for a treat. Story by **PONKO MASIBA** and photos by **RAJESH JANTILAL**.

Hugh's Back With A Bang!

Bridging the gap between the old and new schools of music — Bra Hugh and Factory Fashions. ▼

Jazz legend, Hugh Masakela, has released a first of its kind CD called *Black To The Future*. ▼



VANGONA lusaziwa uninzi lweengoma ezikule CD ineengoma ezili-12, zininzi iinguqulelo ezenziweyo. UBra Hugh iyishwankathela yonke lento ngokuthi ungenxa yendibanisela yeembono eemvumi eziselula namagqala aseMzantsi Afrika.

“Injongo yoku kukuzama ukuphelisa umsantsa okhoyo phakathi komculo vakudala nowale mihla.”

3 Leyo yingxelo enobunzulu. UBra Hugh usebenze kunye nesibini esaziwayo, uLindelani Mkhize noDon Jaka ekuveliseni le CD.

Jkwancediswa ngabaculi abaselula zeFactory Fashions.

4 Ezona ngoma ziphambili ezithandwa leli xhwangusha yethi *Chileche*, ethi *Mama Ndoro* nethi *Khawuleza*.

5 Kwingoma ethi *Chileche*, uBra Hugh ubongoza abantu boMzantsi Afrika ukuba bayeke ukulwa bodwa njengoko beyintlekisa kwamanye amazwe. Uthe njengokuba sisaziwa njenge-rainbow nation kufuneka sixhamle inkululeko yethu hayi ukubulaleka.

6 Ethu *Mama Ndoro* ingonosirhoxo ovuswa ngabathengi bakhe abafuna ukuthenga utywala sevalile.

7 Ubaxelela ukuba beze ngengomso kodwa bayacenga ngeliithi “ungomso unamhlanje Mama Ndoro, sibufuna ngoku Mama Ndoro, sivulele emnyango.”

8 “Ndiyayazi imeko enjalo manene. Nam ndakhulela kwisirhoxo esasiseWitbank. Abathengi babefika nasezinzulwini zobusuku, befuna ukuthenga utywala. Babaxelelwa



UBra Hugh uzalisekisa iminqweno yakhe ngeCD yakhe entsha. ▲

ukuba sele kuvaliwe kwaye silele, kodwa aqhubeke nokucenga de ancedwe.”

9 UKhawuleza yingoma yakudala eyaqanjwa nguDorothy Radebe yaze yafumana udumo ngoMirriam Makeba kwiminyaka yoo-1960, ngoku iye yenziwa uphuculo oluthile. Amazwi amnandi eemvumi zeFactory Fashions kunye ne-tenor saxophone kaKaya Mahlangu zinika ukuhlaziyeka kule ngoma ingaphelelwayo.

10 Kwiminyaka engama-30 eyadlulayo

ngethuba uBra Hugh enikela umva eloMzantsi Afrika esiya kufuna amadlelo aluhlaza phesheya kolwandle, wayenenjongo enye: ukufunda kangangoko enako ukuze abuye enolwazi alufumeneyo aze kunceda abaculi bezwe lakhe. Elo phupha lide lazaliseka.

// Uye wazimanya nenkampani eshicelela amacwecwe yakwaSony Music waza wakhupha icwecwe elithi *Black To The Future*. Ngoku ujonge ukuzibandakanya neshishini leefilim. ■

Who do you know that'll
make you roar with laughter?

A

ALTHOUGH most tracks in this 12-track CD are known, there is a lot of improvisation. Bra Hugh sums it up in one sentence saying it is a mixture of positive elements of the young and old musicians of South Africa.

"The idea here is to bridge the gap between the old and new schools of music."

That is a profound statement. Bra Hugh worked with the dynamic duo, Lindelani Mkhize and Don Laka, on this CD. He is also backed by the young vocals from Factory Fashions.

Three of the most loved tracks by the legend himself are *Chileche*, *Mama Ndoro* and *Khawuleza*.

In *Chileche* Bra Hugh appeals to South Africans to stop fighting among themselves as the other nations are laughing at them. He says the rainbow nation must cherish freedom and not the prejudices.

Mama Ndoro is about a shebeen queen who is awakened by patrons who want to buy liquor after hours. She tells them to come back tomorrow, but they plead "tomorrow is today Mama Ndoro, we got to have it now Mama Ndoro, open up the door."

"I know that feeling guys. I was born and raised in a shebeen myself in Witbank. These guys would come home at around midnight, wanting to purchase booze. They were told that it is closed and that we are asleep,



Bra Hugh has made his dreams come true with his new CD. ▲

but they would insist and beg until they were served."

Khawuleza, an old song composed by Dorothy Radebe and popularised by Mirriam Makeba in the '60s, has been improved upon. Sweet vocals from Factory Fashions and the tenor saxophone of Kaya Mahlangu add flavour to this evergreen song.

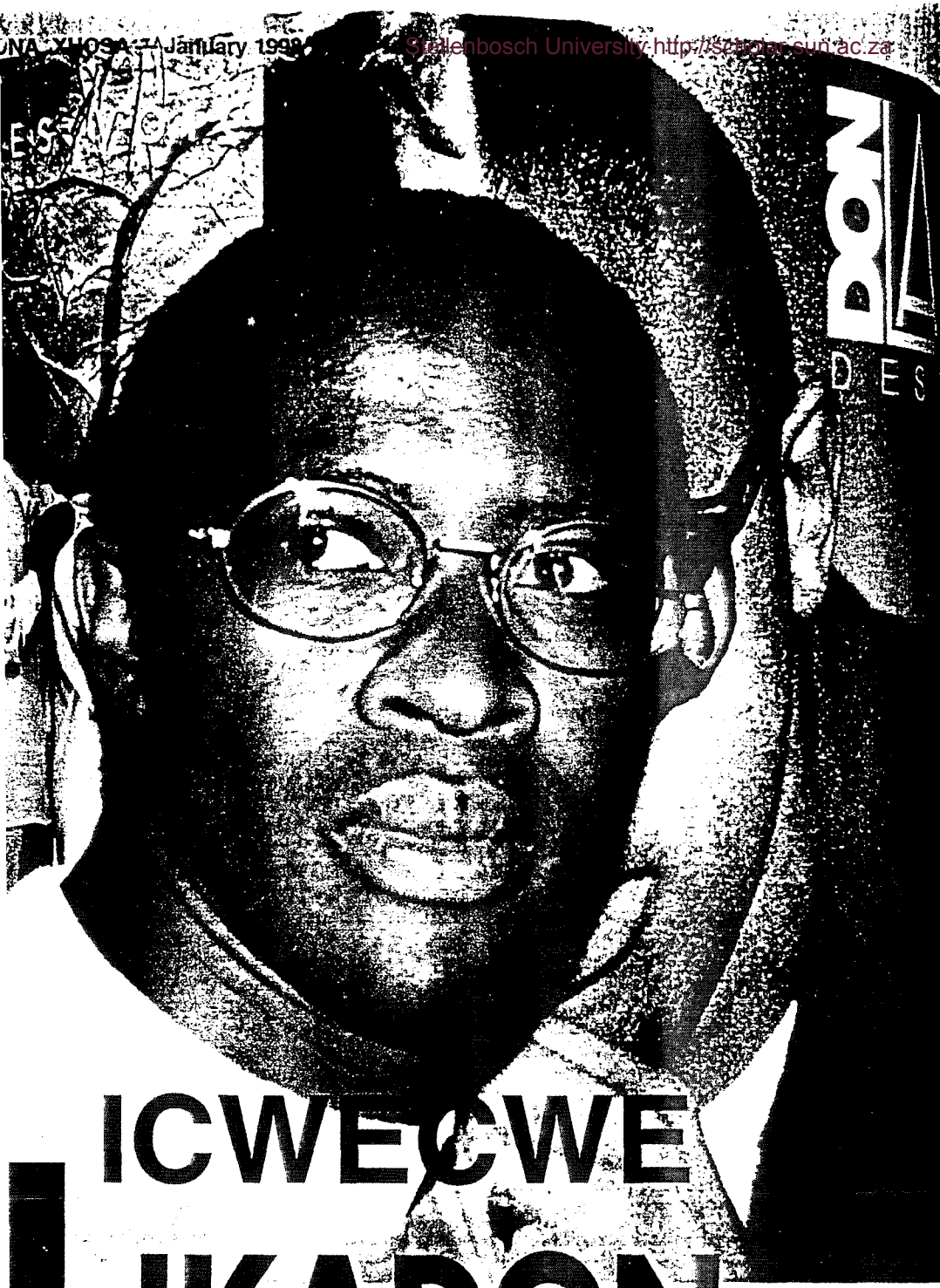
Thirty years ago when Bra Hugh

left South Africa to seek greener pastures abroad, he had one ambition: to learn as much as he could and to come back to help the singers in his country. That dream has come true.

He teamed up with Sony Music Recording Company and gave birth to *Black To The Future*. Now he is looking forward to becoming involved in the film industry. ■

Who do you know that'll
make you roar with laughter?

A

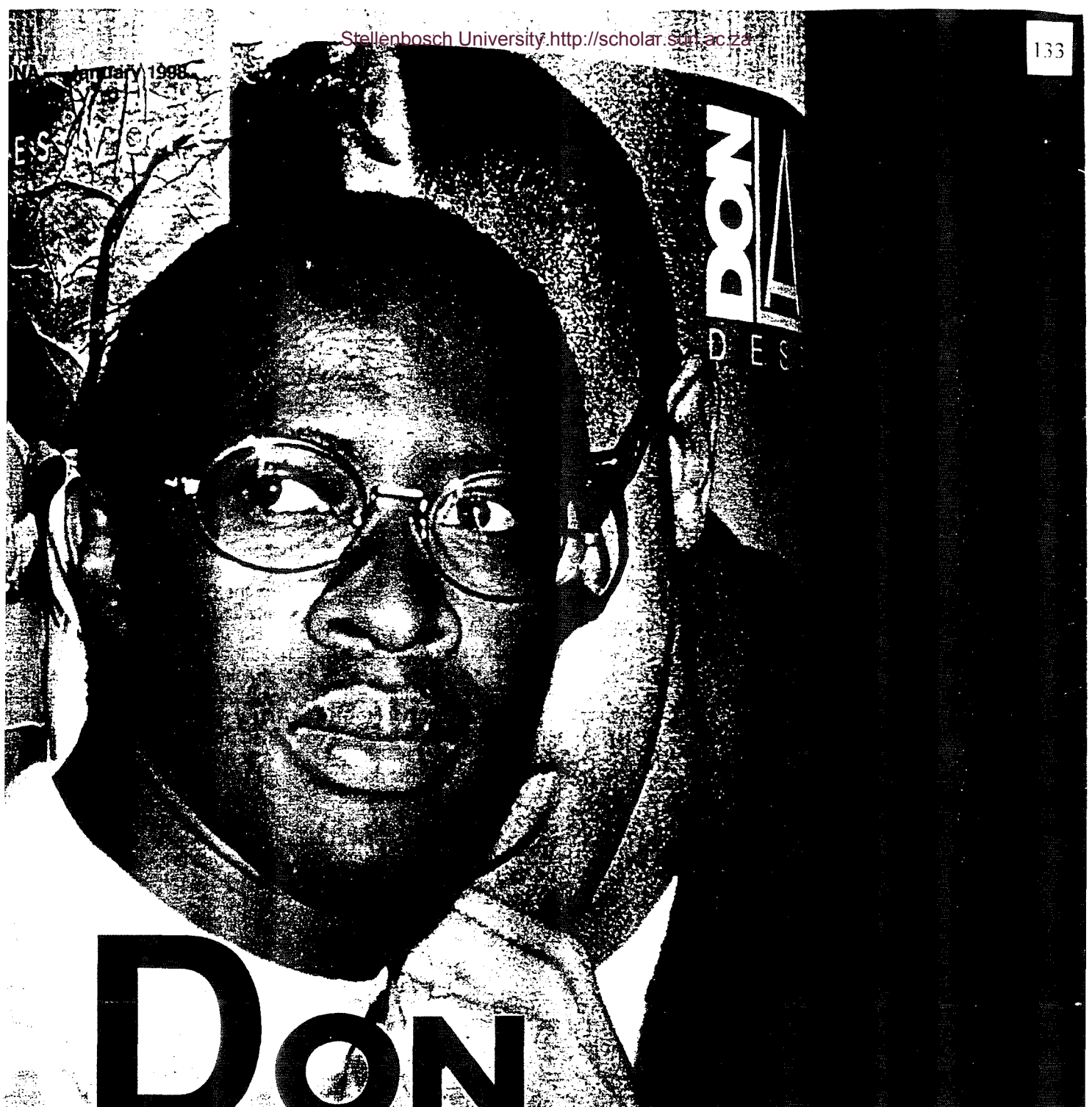


ICWECWE LIKADON LAKA

kubalisa uGODFREY RADEBE

awwe elithi 'Destiny' liveliswe yimvumi enesiphiwo aliye nganisa ubuchule neemvakalelo ekuveliseni randeka kumazwe ngamazwe.

- 1 UDON LAKA uzalwe kuma-39 Uminyaka edlulileyo eMamelodi kufutshane nasePitoli, le yindawo engqongwe ngumculo.
- 2 Le lokishi ithandwa zizandi zekatala nefleyiti, kungekudala ityendyana uDon lifunde ukudlala ikatala awayenza ngomgqomo weparafini, wafaka iplanga nentsontelo yokuloba.
- 3 Eseyinkwenkwana uDon ucule kwimitshato wadanisa kumaqela entambula akweli.
- 4 Kuthe ngo-1976 uDon wathelela iThe Flood ecula ibhesi njengemvumi eyombelela kweli qela. Eli qela lagqwesa ngengoma yalo ethi *Let Me Into Your Life*, laza lathengisa amacwecwe angama-320 000 kwaza oko kwalibangela lakhenketha eMzantsi Afrika. Lidlale kwiiholo ezineentlanga ngeentlanga.



DON LAKA'S 'DESTINY'

by GOUDREY RADEBE

'Destiny' is the work of a mature musician who has married technique and emotion to produce a universally appealing album.

DON Laka was born 39 years ago in Mamelodi township near Pretoria, to a life surrounded by music.

The vibrant air of the township was filled with the sounds of guitars and pennywhistles, and it wasn't long before the young Don was learning to play guitar on an instrument fashioned out of an oil can, a piece of wood and fishing line.

During his teenage years Don performed at weddings and dances with a local band.

In 1976 Don joined The Flood on bass and backing vocals. The band hit big with *Let Me Into Your Life*, selling a staggering 320 000 units, and enabling the band to tour South Africa. They

bonisa elubala ukuba alidibani
ucalucalulo lweentlanga.

Nakuba ezo ngoma zazigqwesa
aphelelwa, uDon ngoku waba nemali
okuthenga izixhobo ezihle.
uDon uzifundise indlela yokufunda
mculo, ubhalise eRoyal Schools of
Music waza waqala ukusuka kwiGrades
ine ukuya kuGrade 8 kwiclassical
uitar.

Ucalucalulo lwabuya lwathi gqi xa
itshala emhlophe efundisa ipiyano
abona isiphiwo sakhe yaza yathi
yakabhalise ukuze ayokufunda
Pretoria Conservatoire. Bamalela
kufunda apho uDon kuba emnyama.

Engoyiswa, wafumana isithuba
jengonobhala kwivenkile ethengisa
kutya, wathenga eyakhe ipiyano waza
raqhubeka efunda. Kuthe ngo-1980
Don wafaneleka ukuba akwazi
kuqamba nokuhlela umculo.

Eminyakeni embalwa elandelayo
dlale neSakhile neJoy — nekuyimidlalo
mibini eyayibalasele ngoko — phambi
okuba aseke Umoya ngo-1982,
kwathi kwalapho kuyo kwee gqi iY
MAGE.

Ngo-1993 uDon useke inkampani
okushicilela encinane iKalawa Records
nomhlobo wakhe. Iphulo labo lokuqala
waba yiBrothers of Peace.

Le albam ithengise i-10 000
macwecwe kwiveki nje ezintathu. Oku
ulandelewe kokona kwakhe kwabizasela
wimbali yomculo eMzantsi iBoom
ihaka eye yathengisa ngaphezu kwe-
50 000 lamacwecwe kwialbam yayo
okuqala.

Ukuze aphile uxhomekeke kweli
hishini, uDon ukwazile ukufezekisa
ninqwano yakhe ngokushicilela
macwecwe lakhe elithi *Destiny*.

Eli liprodyuswe kwiminyaka emine
okushicilela kwistudiyo esisemzini kaDon,
ikukhutshwa kweli cwecwe
uchukunyiswe yintsabelo



15

yokusetyenziswa kwengoma ethiywe
ngalo ethi *Destiny* njengegwijo lenkqubo
yomculo kwiSABC TV 2 ethi *Midday
Breeze*.

14 Ifuthe likaDon lisuka kumculo
wakwantu wesiPedi ukusa
kowabeSuthu, ukutyhubela kwiziseko
zomculo weklasikh, ukuya kwijazz ka-
Abdullah Ibrahim, ekaKeith Jarret
noHerbie Hancock ukwacaphule
nakokaRay Charles nokaSteve Wonder.

15 "Endikuculayo akuyojazz.
Yintlanganisela yehip-hop, ipop,

namazwi eengoma zeklasikh elula. Xa
unokuphulaphula kwihiphop isingqisho
akunakusilandela kanti ke sinamazwi
eengoma alula. Nomculo wam ulula nje
kanjalo.

16 "Ialbam yam bekufanele ndithi
yi'Songs Without Words,' kuba iingoma
zam azinamazwi, isandi somculo silula
kangangokuba ungaqabuka
sowuyicula."

17 Udon ukuphela kwemvumi kule
albam. Uwuqambe wonke umculo
waza wadlala nezixhobo zawo. E

?

Who do you know that'll

keep you entertained?



played in theatres to mixed audiences, openly flaunting apartheid laws.

Although the hits dried up, Don now had the money to buy decent instruments and equipment.

Don taught himself to read music, enrolled with the Royal Schools of Music, and covered Grades One to Eight on classical guitar.

The reality of racial prejudice struck home when a white piano teacher, convinced of his talent, recommended him for enrolment at the Pretoria Conservatoire. Don was denied access because he was black.

Undefeated, he found employment as a clerk in a grocery store, bought his own piano and continued with private lessons. By 1980, Don was qualified to compose and arrange.

During the next few years he played with both Sakhile and Joy – two of the emerging acts of the time – before forming Umoya in 1982, out of which grew Y MAGE.

In 1993 Don founded a small record company, Kalawa Records, with a friend. Their first project was *Brothers of Peace*.

This album sold 10 000 copies in three weeks. This was followed by one of the greatest success stories in recent South African music history, Boom Shaka, who sold over 150 000 copies of their first album.

With a living secured by this business, Don was able to realise his dream to record his own album, *Destiny*.

A product of four years of recording in Don's home studio, the release of the album was triggered by the response to radio's use of the title track *Destiny* as theme music for the SABC TV2 music programme, *Midday Breeze*.



B

Don's influences range from the traditional music of the Pedi and the Basotho, through the formal structures of classical music, to the jazz of Abdullah Ibrahim, Keith Jarrett and Herbie Hancock, with more than a passing reference to Ray Charles and Stevie Wonder.

"What I play is not mainstream jazz. It is a combination of hip-hop, pop and classical melodies mixed with simplicity.

If you listen to hip-hop, the rhythm can be complex and yet have a simple melody. My music is very similar.

"I should have called my album 'Songs Without Words', because although my songs don't have words, the melody is so simple that you still sing it."

Don is the only musician on the album. He composed all the music and played all the instruments. **E**

?

Who do you know that'll
keep you entertained?

E



◀ **Ekhumbula iimini zamandulo....uPeter ekunye nomntakwabo uBigboy bekweyona nto bayixabisileyo, ipiyano.**

yayingekho. Ubusenza umboniso ukuze yakufika imali ufumanise ukuba ayikwazi nokubuyisa ilahleko yamalungiselelo omboniso. Le miboniso ibingaxhaphaki.

Uneminyaka engama-49 enguyise wamakhwenkwe amathathu neentombi ezi-2, uPeter uzibandakanye emculweni xa angenela iqela laseKathehlong elaziwa njengeMowers. Ukusuka apho wangenela iWavelets, wacula noBabsy phambi kokuba acule yedwa.

"Kwaba lithamsanqa ukuzibandakanya neeWavelets. UMpharanyana wayengumculi ophambili, kwathi ngenye imini akugula, bandicela ukuba ndithabathe indawo yakhe. Babesele benothotho lemiboniso ekwakufuneka beyenzile, kwakunyanzelekile ukuba bangazirhoxisi, kulapho ndangena khona.

"Kodwa kwabakho ingxaki. Njengoko sasigaya abaculi abatsha sixonkxa iitalente zabo, amaqela amakhulu kwakunye neenkampani zomculo bezibaxhwila. Kungenxa yeso sizathu ndarhoxa ndangenela uBabsy.

"Saba nentsebenziswano eyodwa. UBabsy ube ngumntakwethu into ke leyo eyenze kube elula. Sikunye sibe neengoma eziphambili ezifana no-Mary. Kodwa eyona ncopho yomsebenzi wam ibe kukuba ndibe ngumculi ozimeleyo. "Enye into ibe yimbali. Ngoku ndiyasebenza kwaye ndicinga okokuba ndiqhuba kakuhle."

Unyana wakhe omkhulu uRichard (28) usebenza eSwazini ukuze abanye abane babesesikolweni. UKhulu onama-24 eminyaka useOsizo College, Oupa (23) useWits Technicon, uSibongile (18) useVoslorus Secondary School, ngelithuba uSithembile (14) eseKathehlong High School. **B**

idisezingqondweni. Kwakukho nengxaki mandla — ingxaki yokuzama ikuziphilela njengoko abantwana bam abekhula. Ngoku iiholo namabala midlalo zazingasagcwali ngabantu. Ibxhasi babembalwa kwaye isiphumelela nje ekuhlawuleni iindleko lethu. Kungenxa yeso sizathu ndagqiba ukuba ndingene kwiziko lezoshishino. Ngoku ndicinga okokuba bekuyeyona nto ilungileyo."

Nangona engavumanga ukuthetha ngemiba yosapho, uPeter udize ukuba ngoku wahlukene ngo-1996 nomfazi atshate naye iminyaka eli-22.

Ngoku usebenza kwa-Otis Elevators njenge-computer operator.

"Ndiqalise ukusebenza kubo ngo-1989. Ndiyawuthanda umsebenzi abantwana bam. Andithethi kuthi umculo bungandihlawuli. Indlu yam ndiyakhe ngemali endiyifumene emculweni."

Ngeli thuba, uPeter Mlangeni ebesele engomnye wabaculi ababalaseleyo kweli lizwe. Uqalise noMpharanyana noBabsy ongumntakwabo omkhulu. Kamva uye wangumculi ozimeleyo washicilela iingoma ezisemanqwanqweni ezifana no*Am Free* no*Abuti Wa Ka* (nethetha ngomntakwabo uBabsy).

Uphinde kwakhona wachitha ixesha njengomdlali weqonga ebonakala kuDes and Dawn Lindberg wengoma obebalasele eAfrika enoMara Louw noHenry Cele ebutsheni beminyaka yee-1980.

"Njengomculi, imisebenzi yayinqongophele, xa livela ithuba lokudlala eqongeni, bendilisebenzisa. Ngelishwa oko akuzange kuthabathe ithuba elide, njengoko kwakungekho midlalo eveliswayo emininzi endandinokuthabatha inxaxheba kuyo. Ndandisenza imiboniso yomdaniso apha anaphaya, kodwa nalapho intlawulo

?

Who do you know that'll
bring a tear to your eye?

B



◀ Remembering the old days... Peter and his brother, Bigboy at their prized possession, the piano.

three boys and two girls, Peter became involved in music when he joined a Kattlehong group called the Mowers. From there he joined the Wavelets, then Babsy before going solo.

"In fact it was by chance that I joined the Wavelets. You see, Mpharanyana was the lead singer and one day when he was sick, they asked me to take his place. They had a string of concerts lined up and could not cancel them, so I came in.

"It was the beginning of my friendship with Mpharanyana. When he came back after his illness, he decided I could stay and we did many shows together. I became so involved in the Wavelets that even when he decided to leave and form the Cannibals with Ray Phiri, I continued to lead the band.

"But there was a problem. As we recruited new musicians and groomed their talents, the big bands and the music companies would just take them. That is why I gave up on the band and joined Babsy.

"It became a good partnership as well. Babsy was my brother and that made cooperation easy. Together we had hits like *Mary*. But the highlight of my career was when I went solo.

"The rest is history. I am now employed and I think I am doing well."

His eldest son, Richard (28) is working in Swaziland and the other four are still at school. Khulu (25) is at Osizo College, Oupa (23) is at Wits Technikon, Sibongile (18) is at Vosloorus Secondary School, while Sithembile (14) is at Kattlehong High School. ■

audiences were too small and we managed to just break even with our expenses. That's when I decided to quit and go into industry. I now think it was for the best."

Although he did not want to dwell on family matters, Peter did reveal that he is now separated from his wife of 22 years. They separated in 1996.

He is presently working for Otis Elevators as a computer operator.

"I started with them in 1989. I love the job. It affords me the chance to educate my children. Not that music did not pay. I built my house with the money I earned from music."

During his time, Peter Mlangeni rated among the best vocalists in the country. He started with Mpharanyana and Babsy, his older brother. He later went

solo and recorded hits like *I Am Free* and *Abuti Wa Ka* (which is dedicated to Babsy).

He also spent time as an actor appearing in *Des and Dawn* Lindberg's hit musical *King Africa* with Mara Louw and Henry Cele early in the '80s.

"As a singer, jobs were becoming scarce, and when the opportunity came to take a chance at acting, I took it. Unfortunately that did not last as there were not too many productions coming my way. You know, I was doing cabaret shows here and there, but that was also not paying. You do a show and when the money comes, you find out that it cannot even cover the expenses you incurred organising the show. And these shows were few and far between."

Now 49 years old and the father of

?

Who do you know that'll
bring a tear to your eye?

B

Umculi, umbhali wengoma nomvelisi wamacwecwe, uMdu Masilela ubongoza abaxhasi bakhe ukuba baphulaphule umyalezo oqulathwe yingoma.



“Fumana Umyalezo Phambi Kokuziyolisa” – utsho

uMdu

Umculi owaziwayo, umbhali wengoma nomvelisi wamacwecwe uMdu Masilela udume ngokuthengisa isiqingatha samawaka amacwecwe, uthi abaxhasi bakhe kufuneka baphulaphule umyalezo oqulathwe kwingoma - hayi ukujuxuza kuphela.

Ibali nguBONGANI HLATSHWAYO
Imifanekiso nguLUCKY NXUMALO

- 1 Amathuba amaninzi xa kudlala ingoma kaMdu kunomathotholo okanye akumabonakude, abalandeli baye babenovakalelo olusisimanga. “Umculo endiwudlalayo yilento kanye ifunwa ngabantu, ngoko yamkelekile kubo. Ndiyenzela bona,” uchaze watsho uMdu.
- 2 Phambi kokuba kokushicelela naliphi na icwecwe, kwenziwa uphando olumandla ukuqinisekisa uhlobo lomculo abantu abalufunayo.
- 3 “Ngenxa yokuba yile nto abantu abayifunayo, andifuni nje kuphela bonwabele ukuziyolisa koko baphulaphule nomyalezo endiwugqithisayo. Ndithanda okokuba kukhokele umyalezo phambi kokuziyolisa.”
- 4 Icwecwe lakhe elitsha elithi, *Always The Case Darkies*, linomxholo onempikiswano. Ebuzwa ngokukhetha kwakhe lo mxholo uphendule ngokuntsonkotha athi: “Ngenxa yokuba andibadanisi abalandeli bam. Ndisoloko ndibonwabisa abaxhasi bam ngomculo omnandi.”
- 5 Lo mxholo ubhekiselele kwibhabhalaza ebangela abantu bangayi emisebenzini.
- 6 “Ngendlela elula ndithi kubantu bakuthi, mabangayivumeli ibalawule.
- 7 “Sonke singabantu abangabasebenzi. Ukuba siyaziyelela silawulwe yibhabhalaza, siyakuphelelela siphulukana nemisebenzi yethu kwaye ubomi bethu buya kubasesichengeni. Sinako ukuyinqanda loo nto,” ulumkisa atsho.
- 8 Ingoma ethi *Donsani* ingabantu abacingela kuphela iziqu zabo, abathanda ukusebenzisa amathuba abawafumanayo nabangazimiselanga ukubandanyeka ekusekweni

◀ Icwecwe elitsha likaMdu linesihloko esithi *Always The case, Darkies*.

► **Musician, songwriter and producer, Mdu Masilela, urges his fans to listen to the message contained in his music.**

“Get the message before the groove” — **Mdu**

With more than a half a million sales to his name, musician, songwriter and producer, Mdu Masilela, feels that his fans need to pay more attention to the message contained in his music — not just the groove.

Story by BONGANI HLATSHWAYO
Pictures by LUCKY NXUMALO

VERY often when a Mdu song plays, over the radio or on television, fans go crazy.

“The music I make is what people want, so it is accepted by them. I’m doing it for them,” explains Mdu.

Before recording an album, thorough research is done to determine the kind of music people want.

“Because it is what people want, I don’t only want them to stick to grooving, but also to listen to the message I’m conveying. I prefer it to be the message before the groove.”

His brand new album, *Always The Case, Darkies*, has a controversial title. When asked about his choice of title, he cryptically replies: “Because I don’t disappoint my fans. I always keep my fans happy with good music.”

The title refers to the Monday Blues which bogs down many people into not going to work.

“I’m simply saying to our people, don’t allow it to take control of you.

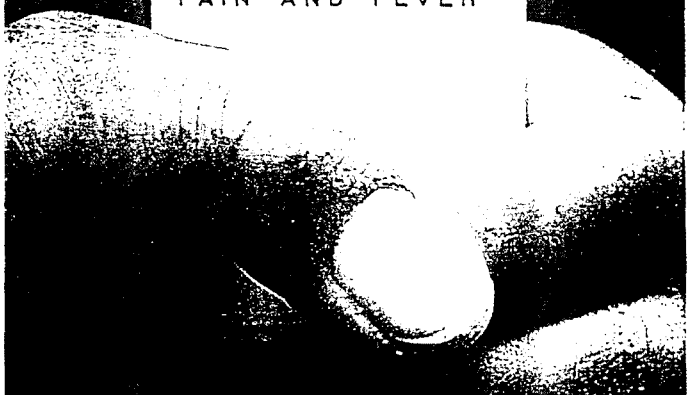
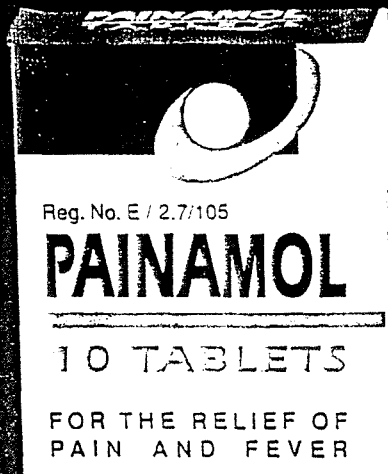
“We are all working people. If we give into the Monday Blues, we’ll end up losing our jobs and our lives will be in shambles. We can avoid that,” he warns.

◀ **Mdu’s new album is titled *Always The Case, Darkies*.**



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ayo nayiphina into, kodwa bafuna udla ukubila kwabanye abantu. UMdu ubuyela emva kwimvelaphi khe ngengoma ethi *Kunjenje*. Jandakanya iqela uTrompies, linelungu uMandla owaqalisa usebenza neqela lentambula iMM eluxe.

"Ndisakhumbula ukuqalisa kwam imma. Ndisakhumbula nokulinganisa yam izandi zamandulo, umculo idenze lento ndiyiyo namhlanje."

Kwiqonga lekwaito apho uMdu khuphisana khona nezinye igcungcu zomculo, umculo wakhe vuna izaci ezikrwada nezithande uxhaphaka jikelele kolu hlobo mculo.

"Inento yokwenza nembali imvelaphi yam, yona inonqulo yakathi. Indawo ebendihlala kuyo Soweto ayinamfundiso zokuthuka ezinye izinto ezinjalo.

"Ndisathobele loo miqathango ikhuni — ukuthobela nokuba embeko eluntwini."

4 Uqalise inkampani yakhe ukushicilela, iMdu Records, ngo-1994. Namhlanje iziva inelunda jeemvumi ezifana noMashamplani, Mawillies, aMa-kapkap, iiChiliesanye nomculi wejazz uKelly etlane.

5 UMdu uzimisele kwishishini lakhe.

"Andiqokeleli bantu ngenxa eetalante zabo, kodwa ngenxa ukuba bekwazi ukuziphatha enembali entle, ngokunjalo enembeko kwaye bekwazi okuthetha ngendlela efanelekileyo.

6 "Okona kubalulekileyo, kukuyazi yona njongo ibabeke emculweni. Kufuneki bajonge kuphela inzuzo emali. Kufuneka babe nenjongo."

7 Ngaphandle komculo wekwayito, Mdu uzibonakalisile ukuba unako kuqubisana nayo nayiphi na into phantsi kwelanga.

8 "Ukusukela kwiminyaka emi-3 ipho umakhulu wam wandifundisa ikudlala ipiyano, wandifundisa komculo we-jazz, iingoma zomtshatoanye nezesintu.

9 "Wandixelela ukuba kubalulekile ikufunda ukudlala zonke iintlobo komculo. Kungenxa yeso sizathu idinako ukudlala phantse yonke into."

0 UMdu uthanda ukonwabela umculo ngenene. Kodwa ke iyayidlala nebhola ekhatywayo aye rasejimini okanye kwimiboniso-hanyabhanya xa enexesha okungabikho estudiyo.

1/ Ukhuthaza ulutsha ukuba usebenze nzima kwizifundo zalo.

2 "Landelani abantu abangumzekelo ekuhlaleni, emva koko ilizwe oMzantsi Afrika liyakuba yindawo angcono esinokuhlala kuyo.

Akunyanzelekanga ukuba ufumane siselo esinxilisayo ukuze ube nokuphumelela. Musa ukuzivanga." **B**

Donsani is a track about selfish, opportunistic people who never want to get involved at the developmental stages, but want to reap the fruits of others hard toil.

Mdu goes back to his roots with *unjenje*. He features the group, *rompies*, whose member, Mandla, started his career with the MM eLuxe band.

"I'm remembering my humble beginnings in some way. I even draw from the raw rhythms of that time, the music that made me what I am today."

In the kwaito arena, where Mdu is competing with the other greats, his music is free of the vulgar lyrics that generally characterise this style of music.

"It all has to do with the kind of background I come from, which is religious. The neighbourhood in Soweto I come from doesn't have much swearing and stuff like that.

"I still abide by those strict rules — obedience and politeness to society."

He started his own record company, Mdu Records, in 1994. Today it boasts musicians of the calibre of Mashamplani, Mawillies, Ma-kapkap, Chillies and jazz artiste, Kelly Petlane.

Mdu takes his business seriously.

"I don't recruit people because they have talent, but because they have a good attitude and image, are disciplined and can express themselves splendidly.

"Most importantly, they should know why they are in music. It should not be for money only. They should be focused."

Besides kwaito, Mdu has proved he can handle anything under the sun.

"From the age of three, when my grandmother taught me how to play the piano, she also tutored me through jazz, wedding songs and folk songs.

"She told me it was very important to learn to play different musical styles. That is why I can tackle almost anything."

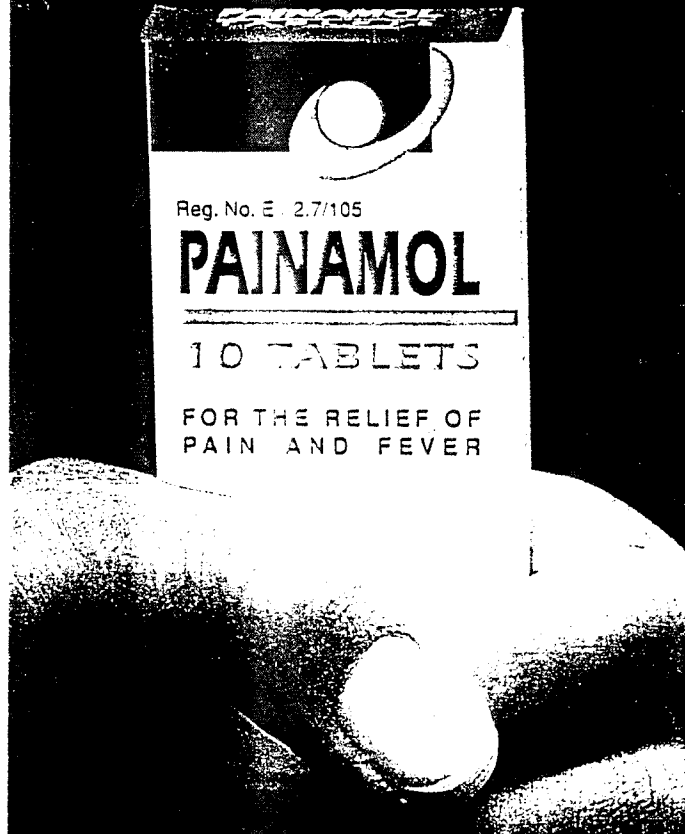
Mdu relaxes by listening to music of course. But he also plays soccer and goes to the gym or even the movies when he can spare time from the studio.

He urges youngsters to work hard in their studies.

"Look to good role models in society, then South Africa will be a better place to live in. You don't need intoxicating substances to achieve something. Be natural." **B**

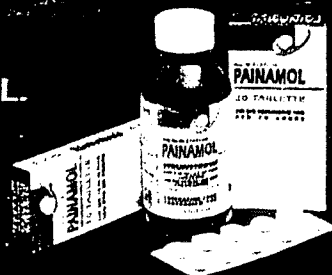
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*UQueen Sesoko we-Abashante
uza kucula yedwa.*



UQueen

Uzimisele Ukusithatha Isithsaba Somculo WePop!

***Akulothuba lide uQueen
Sesoko ethiwe jize
ngesithsaba
se-"Queen of Kwaito".
Ngoku uzimisele ukucula
yedwa umculo wePop.
UBONGANI HLATSHWAYO
uthethe naye malunga
nokutshintsha ngequbuliso
kuhlobo lomculo wakhe.
Kufote uLUCKY NXUMALO.***

IGCISA lomculo weKwaito, uArthur Mafokate, ebemaxhaphetshu ebhala iingoma zecwecwe elitsha likaQueen lomculo wepop ngethuba ndifika kwistudiyo sakhe sabucala.

Ndifikele kwimeko eyohluka mpela kweli thuba. Ebengekho uShabba kunye nelizwi lakhe elingqokolayo, kanti noNestum ebengekho nelizwi lakhe elimnandi. UQueen ebayedwa — ecula ngelo lizwi lakhe liphezulu ekusoloko kumnandi ukuliphulaphula.

Ndimbuze ukuba ngaba useyi-"Queen of Kwaito" na.

"Ndibizwa ngolo hlobo. Andazi okokuba ngubani owandinika elo gama kodwa ndiyacinga okokuba lindifanele."

Ngoku kutheni efuna ukucula ipop ezimele yedwa? Ngaba uyalishiya iqela le-Abashante?

"Ndiyakuqinisekisa ukuba andilishiya iqela le-Abashante, ndisalithanda kakhulu. Ndifuna ukubonisa wonke ubani ukuba ndingakwazi ukucula ndedwa.

"Eneneni xa ndandifika kwi-999 Music ndandizimisele

***"Ndiza kuba yingxaki
kwabakhuphisana nam, baza
kuba neentloko ezibuhlungu,"
ulumkisa atsho uQueen
Sesoko.***

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*Ready...steady...go!
Abashante's Queen
Sesoko's going solo.*



Queen Set To Take Pop Crown!

Not too long ago, Queen Sesoko had the title, "Queen of Kwaito" bestowed upon her. Now she's embarking on a solo pop career.
BONGANI HLATSHWAYO spoke to her about this dramatic shift in her career.
Photos by LUCKY NXUMALO.

KWAITO maestro, Arthur Mafokate, was working on the songs for Queen's new pop album, when I entered his private studio. A totally different scenario greeted me this time. There was no Shabba with his baritone rapping, nor was the sweet-voiced Nestum there. Queen was alone — singing in that high-pitched voice of hers that's always a pleasure to listen to. I cautiously asked her if she was still the "Queen of Kwaito". "I am called that. I don't know who bestowed the title on me, but personally I think I do deserve it." So why was she embarking on a solo pop career? Was she leaving

Abashante?
"I'm definitely not leaving Abashante, which is still my first love. I want to go out there and prove to everyone that I can make it on my own."
"In fact when I first came to 999 Music, I intended recording a solo album. But my mentor, Arthur, wanted me to wait until I was strong enough

"I'm trouble and will give my competition headaches," warns Queen Sesoko.



◀ *Isibini esiphumeleleyo somculi nomvelisi, uQueen Sesoko noArthur Mafokate.*



ukushicilela icwecwe endicula ndedwa kulo. Kodwa umqeqeshi wam, uArthur, wathanda ukuba ndikhe ndilinde de ndibe ndikulungele ukucula ndedwa.

"Amava endiwafumene ngethuba leminyaka ndicula neSupa Star ne-Abashante andenza ndazithemba emculweni wam.

"Ukucula kwam kula maqela bendigakuboni kuyinkcitha-xesha, kodwa bendikubona njengomngeni. Bendigangxamanga. Ndizimisele ukufumana udumo endilufaneleyo."

Uyangqina okokuba izinto bezinzima kwiminyaka emibini edlulileyo "kodwa bendisazi okokuba ndiza kukufumana endikufunayo."

Uthethe wenjenje ngecwecwe lakhe elitsha:

"Le yint' ibila ngenene. Ndiniphathele inyakanyaka. Abakhuphisana nam baza kuba neentloko ezibuhlungu.

"Andiwushiya kwaphela umculo weKwaito. Ndizama nje izinto ezintsha. Ndiza kucula i-House neR&B. Ndinazo ingoma ezintathu ezinesandi se-jazz.

"Ndifuna ukubonisa ihlabathi ukuba andiphelelanga kwiKwaito. Andifuni kuphelela ekubeni yikumkanikazi yekwaito — ndifuna ukubonisa ukuba ndingacula naluphi na uhlobo lomculo." Italente yakhe yomculo uyizuze kusapho lakowabo.

"Umama ulilungu lekwayala ecaweni. Abantakwethu nabo banenxaxheba emculweni. Ekhaya besiwudlala kakhulu umculo we-jazz.

"Xa uBrenda wayeqala ukucula, ndaqalisa ngokulinganisa iingoma zakhe. Ndandilinganisa neengoma zikaMaraiah Carey. Emva koko ndicule ezam iingoma.

"Kwakhona ndiyayithanda indlela acula ngayo uSibongile Khumalo. Nam ndizimisele ukuba yimvumi ye-opera ngenye imini. Kodwa ndifuna ukugxininisa into ibenye, njengokuba ndiza kucula ndedwa nje andizikuhlokomisa uMzantsi Afrika wodwa, koko ihlabathi liphela."

Umbhali wengoma zakhe nokwangumvelisi wazo, uArthur Mafokate, uqinisekile ngempumelelo yakhe.

"Ekuqaleni sicwangcise iingoma ezingama-27. Kodwa ngoku siza kuvelisa icwecwe elineengoma ezine — zonke ziingoma ezimnandi. Zonke iingoma ezingama-27 zimnandi kodwa sichonge ezi zine.

"Uya kumangaliseka!" utshilo. **B**



◀ *Producer, Arthur is a perfectionist. Here he takes Queen through it yet again.*

to go it alone.

"The experience I acquired during the years working with Supa Star and then Abashante, has given me confidence in my singing ability.

"I never at any time thought it a waste of time, but saw it rather as a test. I wasn't in a hurry. I want to go out there and get the recognition I deserve."

She does confirm that things weren't all that easy the past two years "but I knew one day I would get what I wanted."

About her new pop album, she has this to say:

"This is something very hot. I'm coming up with trouble. I will give my competitors a headache.

"I am not moving away from kwaito totally. I'm just trying out new things. I'll be doing House with R&B. I even have three tracks with a jazz flavour.

"I want to show the outside world that I am not all about kwaito. I won't end up as a kwaito queen — no way — I want to showcase my versatility."

She gets her singing talent from her family.

"My mother is a chorister in a choir. My brothers too are musically inclined. At home we played a lot of jazz.

"When Brenda Fassie came onto the scene, I started imitating her songs. Then there was Mariah Carey as well. Then I became myself.

"I also appreciate Sibongile Khumalo's style. In fact I want to be an opera singer one day. But I must emphasise one thing, with my solo career, I'll take, not only South Africa, but the whole world by storm."

Her songwriter and producer, Arthur Mafokate, is confident about her success.

"Originally we prepared 27 tracks. But now we will come out with a four-track album — all hits. All 27 are hits songs but we closed our eyes and selected these four.

"You'll be dazzled!" he said. **E**

APPENDIX B

**LANGUAGE,
LITERACY
AND
COMMUNICATION**

SENIOR PHASE

1. RATIONALE

Language, literacy and communication are intrinsic to human development and central to lifelong learning.

Language (including Sign Language, and alternative and augmentative methods of communication) and language learning empower people to:

- make meaning;
- negotiate meaning and understanding;
- access education;
- access information and literacies;
- think and express their thoughts and emotions logically, critically and creatively;
- respond with empathy to the thoughts and emotions of others;
- interact and participate socially, politically, economically, culturally and spiritually;
- understand the relationship between language and power, and influence relationships through this understanding;
- develop and reflect critically on values and attitudes;
- communicate in different contexts by using a range of registers and language varieties; and
- use standard forms of language where appropriate.

The advancement of multi-lingualism as a major resource affords learners the opportunity to develop and value:

- their home languages, cultures and literacies;
- other languages, cultures and literacies in our multi-cultural country and in international contexts; and
- a shared understanding of a common South African culture.

2. SPECIFIC OUTCOMES

The outcomes for this learning area are:

Outcome 1: Learners make and negotiate meaning and understanding.

Outcome 2: Learners show critical awareness of language usage.

Outcome 3: Learners respond to the aesthetic, affective, cultural and social values in texts.

Outcome 4: Learners access, process and use information from a variety of sources and situations.

Outcome 5: Learners understand, know and apply language structures and conventions in context.

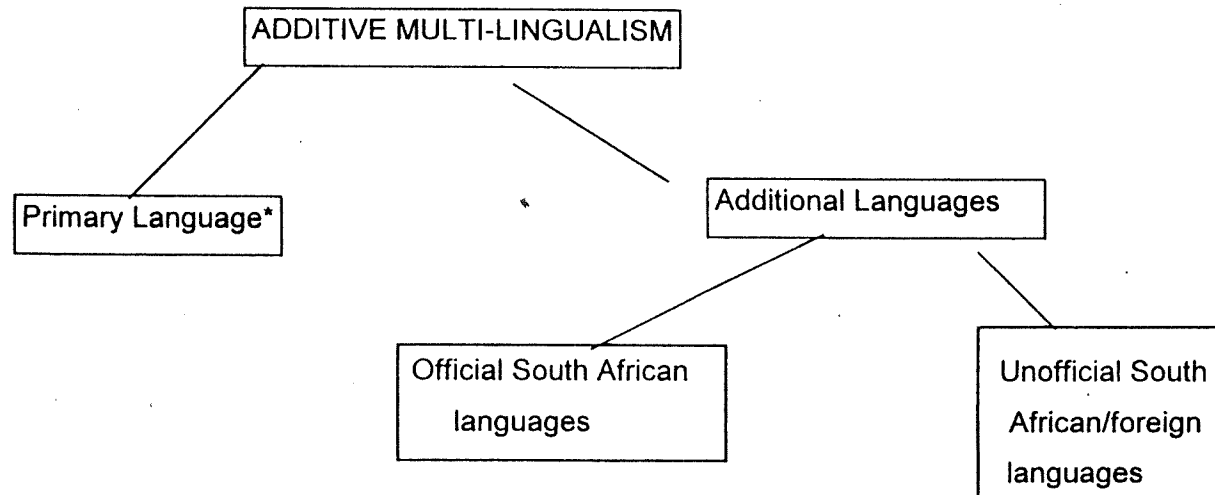
Outcome 6: Learners use language for learning.

Outcome 7: Learners use appropriate communication strategies for specific purposes and situations.

3. EXPLANATORY NOTES

3.1 BACKGROUND

The outcomes for this learning area should be seen in relation to the Constitution of the Republic of South Africa (1996), the South African Schools Act (1996) and all related language policy and guideline documents. The Constitution advocates a policy of multi-lingualism. The proposed Language in Education Policy subscribes to the additive multi-lingualism model.



*This is the first language a child acquires, which is sustained in a model of additive multi-lingualism.

3.2 Definition of Text

The term "text" refers to a unit of spoken, written, or visual communication, including Sign Language, and alternative and augmentative methods of communication.

Spoken texts include conversations, speeches and songs, etc.

Written texts include poetry, drama, novels, letters, magazine and newspaper articles and scripts, etc.

Visual texts include posters, cartoons, advertisements, environmental print (e.g. road signs, signs on electronic equipment, icons),

maps, diagrams, and charts, etc.

Texts should always be interpreted within a context or contexts. Contexts could include:

- *linguistic context*: the words or sentences surrounding any piece of written (or spoken) text;
- *extralinguistic context (context of situation)*: the whole situation in which an utterance is made, taking into consideration, for example, the backgrounds of speakers, writers, listeners, and readers.

3.3 Literacy and literacies

Literacy: Initially “literacy” was seen as a cognitive process that enables reading, writing, and numeracy.

Literacies: Currently the use of the term “literacy” has expanded to include several kinds of literacies. “Literacies” stresses the issue of access to the world and to knowledge through development of multiple capacities within all of us to make sense of our worlds through whatever means we have, not only texts and books.

Examples of kinds of literacies:

- Cultural literacy - Cultural, social and ideological values that shape our “reading” of texts.
- Critical literacy - The ability to respond critically to the intentions, contents and possible effects of messages and texts on the reader.
- Visual literacy - The interpretation of images, signs, pictures and non-verbal (body) language, etc.
- Media literacy - The “reading” of e.g. TV and film as cultural messages.
- Numerical literacy - The ability to use and interpret numbers.
- Computer literacy - The ability to use and access information from computers.

3.4 Language across the Curriculum

The outcomes in this learning area emphasise that language is not an end in itself. Language is a means to acting in the world in order to establish relationships, to engage with others in reciprocal exchange, to integrate new knowledge into existing knowledge, to obtain and convey ideas and information.

Competence in the language of learning and teaching (LoLT) is crucial for academic mastery across the curriculum. The learner's development of terminology and language relevant to the field of learning is the responsibility of the subject teachers in co-operation with language teachers.

3.5 Outcomes

The language outcomes are directed at an 'ideal language user' in that they relate to all languages and all levels of language learning.

The multi-dimensional and dynamic nature of language can hardly be expressed in a set of linear statements as found in the rationale, outcomes and assessment criteria. Different language outcomes tend to overlap. The function of an outcome is to **emphasise** a certain feature of language activity. This feature will often be exemplified in the context of an integrated set of language activities. An outcome and its associated assessment criteria and range statements should therefore not be viewed in isolation.

Learning programme designers could **select and cluster** certain outcomes as the main focus of a learning programme in order to meet the needs of a specific group of learners (e.g. for a phase, or for main, additional or foreign language learning).

3.6 Outcomes and Skills

The seven outcomes are achieved through the integrated use of listening, observing, speaking, signing, reading and writing skills.

3.7 The Development of Differentiated Learning Programmes

The next step in curriculum development will be the development of learning programmes from:

- A. Specific Outcomes
- B. Assessment Criteria related to Specific Outcomes
- C. Range Statements
- D. Listening, Observing, Speaking, Signing, Reading and Writing Skills underpinning all outcomes
- E. Performance Indicators.

A, B, C and D apply equally to all learning programmes, whereas E creates a basis for differentiation. A variety of learning programmes will be developed to cater for learners' different needs. Differentiation between main and additional language learning programmes, for example, is achieved through the performance indicators. Therefore, while all specific outcomes are achieved by all learners, the nature of achievement in main language learning programmes will differ from that in additional language learning programmes.

Different skills could be assessed to provide evidence of the achievement of outcomes. Learners with special education needs (LSEN) should be afforded the opportunity to demonstrate evidence through appropriate alternative skills or methods of communication where and when necessary.

ASSESSMENT FOR LANGUAGE, LITERACY AND COMMUNICATION

1. GENERAL PERSPECTIVE:

Like Learning Programmes and instruction, assessment - how progress is measured - determines what and how well students learn. A new system of learner assessment should support the learning and instructional programmes. It must be a system that provides facilitators with continuous and constructive information about learner performance, information that specifies how learners are developing relative to the Assessment Criteria of each Specific Outcome and assists facilitators in drawing up learning programmes tailored to each learners's needs.

2. PRINCIPLES OF ASSESSMENT:

Assessment should contribute to:

- A. Improving the quality of education and training
- B. Improving the relevance of education and training
- C. Developing national standardisation throughout education and training
- D. Various components of assessment can be identified on a continuum with particular skills being assessed in the workplace and competences such as underpinning knowledge and understanding.
- E. The basic assessment principles (criteria) are:
 - 1. Validity
 - 2. Reliability
 - 3. Flexibility
 - 4. Fairness
 - 5. A holistic approach to assessment
- F. The Process of assessment based on outcomes, unit standards and moderation
- G. Planning the assessment system at all levels; transfer of assessment results from one level to another; from one province to another; from one school to another
- H. Procedures such as

1. Literature studies/research
2. Time-table implications
3. Preparing for assessment
4. Participation of and informing stakeholders

I. Carrying out the assessment

J. Selecting assessment procedures

3. TYPES OF ASSESSMENT:

The following types of assessment are listed as possible strategies for the Learning Programme. Change strategies whenever necessary.

Achievement Assessment

Criterion-referencing

Mastery learning

Continuous Assessment

Formative Assessment

Direct Assessment

Performance Assessment

Subjective Assessment

Checklist Rating

Impression

Holistic Assessment

Series Assessment

Assessment by Others

Continuum

Fixed Assessment Points

Summative Assessment

Indirect Assessment

Objective Assessment

Guided Judgement

Analytic Assessment

Category Assessment

Self Assessment

4. CARRYING OUT THE ASSESSMENT

- 4.1 Gathering evidence/data as indicated by the performance indicators, related to the assessment criteria.
- 4.2 Analysis and evaluation of data.

5. MANAGING THE ASSESSMENT

- 5.1 Recording and Evaluating

A form could be developed as illustrated below:

Language, Literacy and Communication (Senior Phase)							
Learner's Name		Class		Date			
Phase Organiser, e.g. Communication							
Learning Programme Organiser							
	SO1	SO2	SO3	SO4	SO5	SO6	SO7
	AC1-9	AC1-8	etc.	etc.	etc.	etc.	etc.
The Assessment Criteria, related to the Specific Outcomes, could be assessed according to descriptors mentioned below*							
Linguistic and Cultural diversity							
Communication							
Empowerment							

- *1. Achievement at these levels is established
2. The learner is now working from these levels
3. The learner is not as yet working at these levels

- *The process above should be intensely collaborative. The assessment of cross-curricular assessment criteria would necessitate regular formal consultation.*
- *The process above should be engaged in as regularly as is practical in a given context.*

5.2 Reporting

A form should be developed on site by means of which parents and learners are fully informed of the development of the learner in his/her progress towards the eventual achievement of outcomes. This form should be anecdotal and diagnostic in nature. The following information could, for example, be considered: Name, Phase , Group, Skills, Knowledge, Participation, Project Work, Group Involvement, etc.

LANGUAGE, LITERACY AND COMMUNICATION

SENIOR PHASE

SO1 Learners make and negotiate meaning and understanding

Meaning is central to communication. This specific outcome aims at the development of a learner's ability to understand, create and negotiate meaning in various contexts by using appropriate communication strategies and by using listening, speaking, observing, reading, signing and writing skills. These strategies and skills are developed and refined by constantly being exposed to a variety of situations which afford language users opportunities to interact in different ways.

RANGE STATEMENT

At this level learners create a wide range of texts of different kinds. Learners also interact with and respond to a wide range of texts. Interaction with other language users takes place with a wide range of audiences from both familiar and unfamiliar contexts.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

1. Original meaning is created through personal texts.

PI

This be evident when learners can create original meaning through personal texts

Tell/ write of

- experiences,
- ideas,
- opinions,
- decisions, etc.

Write / produce

- sentences

Generate meaning in debates, discussions, forums

Demonstrate sensitivity to the use of words, e.g.

Write/produce

- poetry
 - short plays, etc.
- with awareness of appropriate language

2+3. A key message is identified and clarified.

Meaning is created through reading and inferences are made from texts.

PI

Creating meaning through reading will be evident when learners can

- respond to explicit information: that is, recognise details of context and denotative meaning of words
- recognise implicit or connotative meaning, make inferences
- assess ideas or selection of facts according to intention, appropriacy, effectiveness, relevance and accuracy

4. Meaning is constructed through interaction with other language users.

- paragraphs
 - compositions etc.
- synonyms/ antonyms / metaphors
- Rearrange words, sentences, paragraphs in logical order
 - Use synonyms, antonyms in context
 - Paraphrase
 - Paraphrase common idioms
 - Summarise
 - Comment on and discuss key message
 - Comment on and discuss hidden agenda
 - Formulate opinions
 - Comment and discuss opinions
 - Assess relevance to themselves and others

<p>PI This be evident when learners can interact with other language users to interpret a range of texts</p> <p>5. Ways in which construction of meaning varies according to cultural, social and personal differences are identified and responded to.</p>	<p>Present and explain your own point of view and respond to that of others</p>	<p>Identify and explain the point of view of others</p>	<p>Synthesise own points of view with that of others</p>
<p>PI This be evident when learners can show how personal, social and cultural differences and similarities between themselves and other learners impact on the making of meaning</p> <p>6. Ways in which context affects meaning and understanding are identified and responded to.</p>	<p>Discuss personal, social and cultural similarities and differences, for example with reference to birth, death, marriage, family</p>	<p>Research items of similarities and difference, e.g. lobola/ funerals/ weddings</p> <ul style="list-style-type: none"> • Interview • Read • etc. 	<p>Make comparative conclusions on the effects of these differences and similarities on the making of meaning</p>
<p>PI This be evident when learners can show how context affects meaning and understanding</p> <p>7. Writer's/speaker's/signer's point of view is critically reflected on.</p>	<p>Text out of context placed in context</p>	<p>Analyse how the lack of understanding / knowledge of context gives rise to a variety of misinterpretations</p>	

PI
 This be evident when interpretations and/ or points of view can be critically reflected on by means of reasoned arguments

- Discuss and compare points of view in a variety of texts
- Create/construct book reviews, film reviews, letters to the press
- Objective written reaction to editorials, magazine articles
- Debates / discussions

**8+9. Reasoned arguments about interpretation and meaning are developed.
 Discourse is sustained.**

PI
 This be evident when learners can interact pro-actively with a person or persons logically and sensitively until a conclusion is reached. Ways should be found to bridge communication gaps/prevent breakdown

Discussion group work (turn taking), debate, role play
 Manage and maintain discourse and interaction
 Use recovery strategies
 Check own and other's understanding/ success of communication

Ask questions
 Make suggestions to continue discussions

Chairing skills

SO2 Learners show critical awareness of language usage

This specific outcome aims to develop a learner's understanding of the way in which language is used as a powerful instrument to reflect, shape and manipulate people's beliefs, actions and relationships. The complexity and sensitivity of a multi-lingual context specifically requires the development of a learner's skills to interpret and consciously reflect on how language is used. For this reason the development of the decoding skills (reading, listening and observing) is emphasised.

RANGE STATEMENT

At this level, learners engage with a wide range of texts, forms of discourse and a variety of contexts. These include texts created by learners themselves.

The complexity of texts relates both to level of discourse and range of text types.

Language as a social construct is discussed and analysed with emphasis on contexts such as:

- civil society
- literary contexts
- media contexts
- gender and race contexts
- historical, social and political contexts
- institutional contexts
- personal relations and interpersonal relations.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

1. Purpose, audience, and source of texts are identified and analysed.

LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

<p>PI</p> <p>Critical awareness will be evident when learners can identify the purpose, audience and source of texts from a wide variety of familiar and unfamiliar genres</p>	<ul style="list-style-type: none"> • Identify <ul style="list-style-type: none"> ⇒ the purpose, (why it was written) ⇒ the audience, (for whom it was written) ⇒ the source (where you would find it) • Spoken response to own texts and others' texts • Written or alternative response 	<ul style="list-style-type: none"> • Analyse how the factors in column one impact on the effectiveness and appropriateness of each text • Comparison and analysis of texts in terms of purpose, audience and source
<p>2. Ways in which language is used to transmit and shape socio-cultural ideas and values are explained.</p> <p>PI</p> <p>Critical awareness will be evident when learners can explore and explain (orally/written) the ways in which language is used to transmit and shape socio-cultural ideas and values.</p>	<ul style="list-style-type: none"> • Read and discuss texts such as advertisements, propaganda and some literary texts which explicitly convey socio-cultural ideas and values • Use songs, verses, folklore, National Anthem, Constitution to explore and explain how the language transmits ideas and values • Role-play familiar human situations, e.g. marriages, funerals where socio-cultural ideas and values are conveyed 	<ul style="list-style-type: none"> • Write projects on the values or socio-cultural ideas contained in any single text explored • Discuss and write about problems caused by lack of awareness of how socio-cultural ideas and values are conveyed in texts

3+8. Awareness of the power relations between different languages and between varieties of the same language is demonstrated by suitable responses.

Biased attitudes towards languages and language varieties are explored, responded to and challenged.

PI

Critical awareness will be evident when learners can recognise, challenge and respond to

- ⇒ power relations
- ⇒ biased attitudes towards and between different languages and varieties of the same language

- **This will involve**
- ⇒ spoken responses
- ⇒ discussion
- ⇒ debates
- ⇒ written responses

Power relations

- Decode (examine and respond to) the language of different age groups which is used to establish power relations and group coherence (slang/ accents)

Biased attitudes and power relations

- Discuss and research some of the effects of colonialism and apartheid on South African languages
- Challenge racist and sexist language

- Examine the development of dialects and/ or regional accents and how these influence judgements about status, class, etc.
- Read fiction where characters interact and discuss the power relationships between the users of different languages

- Own suggestions for solving problems and changing attitudes are proposed and substantiated

4. Awareness of how language changes over time and place is demonstrated.

PI

Critical awareness will be evident when learners can demonstrate an awareness of the changing nature of language

- Examine why people want to learn/ use certain languages

This will involve

- Spoken, written or alternative responses
- Discussions
- Pair work
- Group work

- Explore the etymology (derivation of words), e.g. through dictionary work where available language dictionaries give such information
- Explore the influence of South African languages on one another, e.g. influence of Nguni on Sotho languages
- Examine the effect of multi-media sources (TV/computers) on South African languages

This will involve

- Spoken, written or alternative responses, discussions, pair

- Explore the impact of sensitivities on vocabulary where applicable, e.g. gender, race, etc.
- Examine the written language of previous eras and compare with modern texts where applicable
- Projects, debates, consider changes which may not enrich a particular language

- Consider questions such as:
 - ⇒ Should the changing nature of a language be controlled at all?
 - ⇒ What part should language structures play?

work, group work

5. The manipulative uses of language and text are identified, analysed and responded to effectively.

PI

Critical awareness will be evident when learners can identify, analyse and respond effectively to the "hidden agenda" in manipulative texts

- Strategies of manipulation should be identified in the texts, e.g.
 - ⇒ emotive language
 - ⇒ tone
 - ⇒ exaggeration
 - ⇒ lies
 - ⇒ loaded vocabulary
 - ⇒ sarcasm/ irony
- Criticism
 - ⇒ persuasion, etc.

- Possible texts: advertisements/ speeches/ texts in interpersonal relationships
- Written and spoken responses at a basic level - "How am I being manipulated?" "How does this affect me?"
- Role-play of familiar manipulative situations

- Further strategies of manipulation should be identified in texts, e.g.
 - ⇒ rhetorical questions
 - ⇒ omissions
- Possible texts: newspaper editorials and columns, news broadcasts on TV
- Role-play manipulative situations in the world after school. Write manipulative texts and analyse their effectiveness

- All activities and texts from previous columns as well as producing objective texts based on originally manipulative texts
 - ⇒ analyse their effect in comparison with the manipulative texts

6. Visual and other non-verbal/ non-manual features of texts are identified and analysed.

<p>PI</p> <p>Critical awareness will be evident when learners can identify and analyse visual and other non-verbal features of texts</p> <p>7. Ideologically driven and biased language is identified, analysed and responded to effectively.</p>	<ul style="list-style-type: none"> • Study drawings done by self (e.g. posters) and others and analyse the placing and selection of items • Study and analyse pop videos/ advertisements/ news broadcasts/ films and videos • Analyse the symbolic implications of various colours in different languages <ul style="list-style-type: none"> • Study photographs/ models/ sculptures and analyse mood, tone and intent • Projects, debates, forums with the above as well as previous column • Change the features identified and consider the implications <ul style="list-style-type: none"> • Compare texts and analyse the effectiveness of the visual and non-verbal features in one as opposed to others • How do they manipulate the learner?
<p>PI</p> <p>Critical awareness will be evident when learners can identify, analyse and respond to ideologically driven language effectively</p>	<ul style="list-style-type: none"> • Research the meaning of "ideology" and explore ideologies found in South African context • Identify, analyse and respond to typical occasions when ideological language may be used, e.g. political rallies, schools • Identify, analyse and respond to propaganda <p>This will involve</p> <ul style="list-style-type: none"> • Spoken, written or alternative responses <ul style="list-style-type: none"> • Research ideologies in a world-wide context • Write critical responses to ideologically driven speeches/ articles • Projects • Debates • Forums <ul style="list-style-type: none"> • Compare and analyse, e.g. capitalism vs. communism (Formulate own world-view)

<ul style="list-style-type: none"> • Critical awareness will be evident when learners can identify, analyse and respond to biased language effectively 	<ul style="list-style-type: none"> • Debates • Forums • Role-play • Listening skills <ul style="list-style-type: none"> • Research forms of biased language found in e.g. editorials/ columns/ radio newspaper letters/ cartoons and stereotypes/ generalisations • Role play biased situations in inter-personal relationships, e.g. arguing with friends • Write eye-witness reports on real situations and consider whether these are objective or subjective <p>This will involve</p> <ul style="list-style-type: none"> • Spoken, written or alternative responses, debates, forums, role-play, listening skills <ul style="list-style-type: none"> • Role-play biased situations in less familiar interpersonal situations, e.g. racial conflict, adult problems • Projects • Subjective letters to the editor • Subjective reports • Rewrite these objectively <ul style="list-style-type: none"> • Explore and analyse the reasons for stereotypes and generalisations • Suggest corrective measures
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SO3 Learners respond to the aesthetic, affective, cultural and social values in texts

The aim of this outcome is to develop a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literary devices enriches the quality of their own language use and lives.

RANGE STATEMENT

At this level, learners engage with a wide range of texts in a variety of contexts. The emphasis in terms of content is on:

- the expression of stylistic devices (e.g. extended metaphor) in all kinds of texts.
- the study of literary, visual, sign, auditory and multi media texts.

The emphasis in terms of process is on the enriching effect of texts in relation to :

- knowledge (e.g. related to history, social conditions, human experiences, human rights)
- aesthetics (e.g. appreciation of the artistic elements)
- relationships (e.g. social sensibility, power relations)
- emotions (e.g. sympathy, empathy, identification, rejection).

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

LEVELS OF COMPLEXITY

All outcomes can be achieved by attending to the descriptions in column 1 below, but **enrichment steps are recommended wherever possible.**

For this outcome the levels of complexity and variety will be obtained by using a wide range of texts which could include anything from mini-texts and advertisements to novels and full length films.

1. Responses to the artistic effects of texts are demonstrated.

PI

Responses to the artistic and aesthetic effects of texts will be demonstrated when learners are able to identify and talk about a wide range of written, visual and auditory genres

2. Literary effects of texts are identified, analysed and described.

PI

The ability to identify, analyse and describe the literary effects of texts will be evident when:

- learners are able to discover and describe the characteristics of certain genres
- learners are able to compare examples to discover varieties within a genre
- learners uncover important aspects of style and move towards the ability to discern and describe more subtle features
- Strong focus on a few genres (e.g. song/poetry, film, short stories, folklore, plays, novels - of acceptable literary merit)
- Focus is increasingly on main features-structure, aspects of style, literal/ figurative, elegance of expression
- Learners develop vocabulary to support impressions :
 - ⇒ setting
 - ⇒ contrasts
 - ⇒ ethos
 - ⇒ metaphors,
 - ⇒ mood
 - ⇒ milieu
 - ⇒ ellipses
 - ⇒ tone etc.

LCC-24

3. Opinions on texts are given and justified.

PI

This will be evident when learners are able to examine for example those aspects of text which extend awareness (e.g. of relationships, cause and effect)

- Develop sympathy, empathy, awareness of relevant history, social conditions, human rights and experiences
- Negative emotions and how they are dealt with

4. Opinions are reviewed in relation to the opinions of others.

PI

This will be evident when learners listen to others and meaning is negotiated

- Group work: "what do you think?"
- Listening skills developed

5. Texts are critically evaluated.

PI

This will be evident when all dimensions of text and language, including the opinions of others, are taken into account

- Group report
- Consensus
- Collaborative project
- Series of projects

SO4 Learners access, process and use information from a variety of sources and situations

Note: Source for most of this section is the "Core Teaching Programme for Information Skills" 1994.

Relevant skills will be both taught and partially assessed in the Language classroom (Language of Learning and Teaching of school) but also applied and assessed in the other Learning Areas. These are NOT decontextualised skills.

The programme described here needs to be integrated with all learning areas.

In addition the sourcing / data collection and analysis / information literacy aspects of the learning areas needs to be co-ordinated at the level of site, so that the whole community is aware of both similarities and differences around data accessing / analysis and the role of these in each learning area. Cognisance needs to be taken of development of skills in the learner so that practice is given in integrated contexts and so that the learner is not treated as a novice per Learning Area.

The data-related outcomes which need site-based co-ordination are:

- LLC 4 Learners access, process and use information from a variety of sources and situations
- HSS 1 The sources from which a knowledge of the South African society is constructed are identified
(AC1)
- HSS 9 Use a range of skills and techniques in the Human and Social Sciences context
- TECH 2 Apply a range of technological knowledge and skills ethically and responsibly
- TECH 3 Access, process and use data for technological purposes
- MLM 6 Use data from various contexts to make informal judgements
- NS 1 Use process skills to investigate phenomena related to the natural sciences
- NS 3 Apply scientific knowledge and skills to problems in innovative ways
- AC 5 Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts

LLC 26

EMS 5 Critically analyse economic and financial data to make decisions

This specific outcome aims to develop the capacity of learners to function fully in modern society by finding, evaluating and using information.

The development of information skills is indispensable for the attainment of quality lifelong learning.

RANGE STATEMENT

At this level information is obtained from a variety of sources: e.g. factual articles, reports, magazines, manuals, journals, cartoons, books, the media, reference material (e.g. catalogues, glossaries, dictionaries), Internet, and graphic material. Information can also be accessed from others, for example through interviews.

The information obtained is presented in accordance with the requirements of the different formats of presentation (e.g. essay, poster, drawing, speech, electronic message, written paper, model).

The emphasis is on the production of integrated projects, expository texts (non-fiction writing), non-verbal conveyors of information (e.g. symbols, signs, graphs, illustrations) and structured debates. These should show selection, assimilation and comparison of information.

Evidence of the use of resource centres, libraries or resource boxes should also be shown.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

1. The information need is defined.

PI
Will be evident when learners can define the information need

Independently analyse and identify the subject/ theme of the information need

- Verbalise next step of process

2. The aim of the information search is defined.

PI

This will be evident when learners can define the aim of the search

- Decide on nature of information needed (fact/ fiction/ both)

- Formulate the aim of the search orally or in writing
- Analyse own present state of knowledge
- Identify the target audience (self/ class/ reader)
- Formulate the nature of the final presentation (written/ oral/audio-visual)
- Show broad framework planning
- Give written details on the scope and duration of the search
- Cater for information background of target group

3. Information is located, accessed and selected.

PI

This will be evident when learners demonstrate the ability to locate, access and select information

- Understand and use Dewey classification system
- Use bibliographic information to select appropriate source (e.g. periodicals - title, volume, number, year; books - author, title etc., title page)
- Use various aids in sources [e.g. table of contents / indexes / glossaries / keywords / headwords / chapters (with and without
- Understand and use other systems outside the school
- Use other retrieval aids where available, e.g. computers
- Use aids in sources (menus in computers)

headings) / paragraphs / graphic material]

4/5/7. The accuracy and relevance of the information is evaluated. The reliability of the information source is ascertained. The difference between fact, fiction and bias is identified.

PI

This will be evident when learners can evaluate the accuracy, relevance and reliability of information

- Use criteria for assessing information:
 - ⇒ general - specific
 - ⇒ objective - biased
 - ⇒ stereotyped - realistic
 - ⇒ primary - secondary
 - ⇒ truth - propaganda
 - ⇒ disinformation
 - ⇒ kind of information
 - ⇒ recency
 - ⇒ emphasis
 - Compare information on the same subject in different sources
 - ⇒ alternate points of view given
 - ⇒ supporting data etc.
- using**
(where available): illustrations, pictures, charts, diagrams, photographs, slides, video, film, computer, books (reference, non-fiction, fiction), periodicals, newspapers, pamphlets etc.

6. Organisational skills are applied.

PI

This will be evident when learners can organise information in a meaningful way

- Classify material according to the framework of the assignment (demonstrate points within a logical framework, make additions / deletions, identify when asked key words / points / essential facts)
- Produce a draft framework
- Use conventions regarding sourcing
- Verbalise the next possible steps of the process

8. Reasoned arguments are developed in the course of applying information.

PI

This will be evident when learners can develop reasoned arguments in the course of the research process

- Interact with others during the working process
- Make adaptations accordingly (e.g. looking for more information, changing focus etc.)
- Interpret information visually, e.g. diagrams, graphs, tables, sketches

9. The results of the information search and processing are presented.

PI

This will be evident when learners can present the information obtained in a variety of appropriate formats

- In presentation of completed assignment, learners should conform to the identified criteria
- ⇒ sense of target audience
- ⇒ nature of information needed
- ⇒ clarity
- ⇒ coherence
- ⇒ cohesion etc.

10-13. The relevance of the information search is evaluated by the learner(s).

Awareness of the value of informed decision-making is demonstrated.

The ability to integrate new information into existing knowledge is shown.

The ability to apply the newly acquired knowledge to real-life situations is demonstrated.

PI

These will be evident when learners can evaluate the results of the search and apply new information to real life situations

- Judge own product on the basis of criteria
- Evaluate and verbalise the value of the process for self-development
- Determine the value / potential of the information, e.g.

- ⇒ is knowledge of subject extended?
- ⇒ are there changed attitudes towards information / source / topic?
- ⇒ is new 'knowledge' applied to satisfy need by developing a further product, or producing work in integrated projects?
- ⇒ is there a measurable impact by the information on group opinion?
- ⇒ has the information assisted problem-solving?

SO5 Learners understand, know and apply language structures and conventions in context

This specific outcome aims to develop a language user's understanding and knowledge of grammar. The development of this grammatical competence empowers the learner to communicate clearly and confidently by using grammatical structures (e.g. word order) correctly. Clarity of communication is improved through the development of a learner's editing skills which includes a conscious awareness of the learner's own language usage.

RANGE STATEMENT

At this level learners study and apply a range of grammatical structures and conventions in a range of texts.

A variety of texts is studied and generated. An activity for this outcome could be meaningful paragraphing using logical opening and concluding sentences.

Similar grammatical structures and conventions are recognised across languages and applied in interpretation, translation and code-switching

PERFORMANCE INDICATORS

LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

1. Knowledge of grammatical structures and conventions is applied to structure text.

PI
This will be evident when learners create texts as designated in the following columns:

- Engage with texts such as**
- completion of sentences
 - close procedure
 - descriptive and factual paragraphs
 - dialogues

- Engage with texts such as:**
- essays
 - critical analysis
 - newspaper reporting
 - advertisements

- Engage with texts such as:**
- writing of poetry
 - short stories
 - newspaper editorials and columns
 - film and book reviews
 - business plans

- memoranda
- subjective and objective reports
- minutes
- all types of letters
- short compositions
- oral texts

to illustrate (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)

- adequate and correct vocabulary
- word formation
- derivations
- spelling
- noun prefixes
- verbal prefixes
- basic tenses
- concord
- word order
- verbal suffixes
- active and passive
- qualificatives
- adjectives
- adverbs
- prepositions
- pronouns
- ideophones
- interjectives
- simple sentences

to illustrate all items in column one as well as: (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)

- knowledge of appropriate technical language
- jargon
- complex tenses
- vivid adjectives
- complex sentences
- variation of sentence and paragraph length
- progression in figurative language
- humour/ irony
- ability to vary style extensively
- clarity and originality
- improved sensitivity of language

to illustrate (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)

all items in previous columns as well as:

- original descriptions
- logical connectors
- extended use of figurative language
- mastery of style
- absolute clarity and inspiring originality
- complete sensitivity of language regarding gender/ race/ cultural issues/ ethnicity

- punctuation
- common expressions
- paragraphing
- reported speech
- simple figurative language
- appropriate tone
- appropriate style
- avoidance of clichés/ambiguity/ verbosity
- general sensitivity of language regarding gender/ race/ cultural issues

2. Incorrect and/or inappropriate language usage by self and others is edited.

PI

This will be evident when learners can apply the language structures and connections in the following tables to own work and work of others:

Engage with texts (own and others) showing the ability to recognise and correct the following:

- inappropriate vocabulary
- basic tense errors
- spelling errors
- concord errors
- incorrect and inappropriate punctuation
- incomplete sentences
- incorrect expressions
- faulty paragraphing
- inappropriate figurative language
- inappropriate tone and style

All from first column with the following additions:

- limited vocabulary
- inadequate connectors

Texts of others approached with great sensitivity

All from first and second columns with the following additions:

- mixed metaphor
- language confusion - identify and explain

Texts of others edited in such a way that a learning experience is created and enjoyed

3. Common features and patterns of different languages are identified, explained and applied.

PI

This will be evident when learners can communicate at a basic level with learners from a different language background

- use of clichés, stereotypes
- insensitivity of language

Texts of others approached with sensitivity

Identify common features and patterns of different languages by, for example:

- engaging in examination of the National Anthem in the different languages represented in the class
- engaging in examination of the Constitution in the different languages represented in the class
- engaging in examination of verses/ songs in the different languages represented in the class
- role play involving greetings and farewells by different members of the class or members of the school community

Explain and translate simple sentences from the following in order to recognise features and structures:

- the National Anthem in the different languages
- the Constitution in different languages
- verses/ songs in different languages
- greetings
- introductions
- farewells
- asking directions and giving directions
- requests
- thanking
- congratulating

Converse in and designate differences and similarities between languages with the following, for example, as basis:

- the National Anthem
- the Constitution
- verses/ songs
- greetings
- farewells
- introduction
- asking and giving directions
- requests
- thanking
- congratulating

SO6 Learners use language for learning

This specific outcome aims to develop the learner's ability to use language as a tool for learning in all learning areas. Learning is mediated through language as the learner interacts with new knowledge, materials, peers, teachers and other people. The intrinsic value of language as a tool for problem-solving, decision-making, and creative, critical and evaluative thinking should be developed across the curriculum. The role of language in cognitive and conceptual development should furthermore be reflected in and promoted by the total school environment.

RANGE STATEMENT

At this level learning strategies include memorisation, the transfer of information from one text form to another, synthesising, summarising, skimming, scanning, note taking, drafting and redrafting, asking for clarification, etc.

At this level learners understand and use terminology about learning such as define, discuss critically, evaluate, etc.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

Without exception these skills will be both taught and applied and partially assessed in the language classroom, but also taught/applied and always assessed in the other Learning Areas. These are NOT decontextualised skills.

1. Different styles and terminology suited to the demands of a particular learning area are used.

PI
This will be evident when learners can:

- Use sentence variety for clear expression

Variety of sentence length for

- Use appropriate terms
- Identify and use area specific language
- Work out meaning of unfamiliar area specific words
- Practises with styles

2. Learning strategies are evaluated and adapted according to the demands of the task.

PI

This will be evident when learners can evaluate and adapt learning strategies according to the task as follows:

- listening
- work with data

- clarity
- condense and rework sentences
- academic terminology
- experiment with looser terms to understand the need for technical terms/ jargon
- Prefixes and suffixes
- Colloquial to formal
Emotive to factual

- word stems
(amphibious, bilateral)
Discursive to direct

- conscious listening
- listening for detail
- understanding of literal meaning
- extraction of main ideas
- assimilation of details
- Can interpret graphs

- Move data from graphs to paragraph and vice versa, retaining the original logic and still fore-grounding the main point

<ul style="list-style-type: none"> • rewrite/ reshape • synthesise • summarise • note taking • drafting/ process writing • invent and use mnemonics • skim • scan 	<ul style="list-style-type: none"> • Prose to point form • Prose form to mind maps • Combine short points/ sentences • Combine major/ significant points • Rewrite new text with different register/ audience intention in mind • Select key words and ideas • Extract essence from long piece of prose • Extract half in connected prose • Reduce original by two thirds • Take notes from verbal input of varying length or complexity • Evidence such as changing words, adding words and phrases • Evidence such as changing word/ sentence position, sentence structure, paragraph location • Skim for known key words/ ideas • Describe broad trends
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3. Language is used in order to refine ideas and solve problems.

PI

This will be evident when learners can use language to refine ideas and solve problems

- Ask higher order questions and use complex chains of questions (e.g. What if...; And then what...)
- Solve a complex problem relevant to the learning area

4. Language to talk about learning is used.

PI

This will be evident when learners can use language to talk about learning

- Use the following:
 - ⇒ compare
 - ⇒ describe
 - ⇒ explain
 - ⇒ define
 - ⇒ discuss critically
 - ⇒ evaluate, etc.

5. The ability to transfer terminology and concepts from one language to another is demonstrated.

PI

This will be evident when learners can transfer terminology and concepts from one language to another

[This applies to

- a) learners using language not their own for learning
- b) learners who communicate in one language and are learning another language.]

- Dictionary usage
- Code-switching
- Translation
- Use the following words in more than one language:
 - ⇒ compare
 - ⇒ describe
 - ⇒ explain
 - ⇒ define
 - ⇒ discuss critically
 - ⇒ evaluate, etc.
- Think of own metaphor when the metaphor of another language is inaccessible

SO7 Learners use appropriate communication strategies for specific purposes and situations

This specific outcome aims at the development of the learner's ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation.

RANGE STATEMENT

At this level learners are proactive in identifying the situation and in applying the appropriate communication strategy.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

Engage in the activities listed below to illustrate a variety of speaking, listening and communication strategies such as:

- voice/enunciation
- pausing and pacing
- quality of presentation
- body language/eye contact (being sensitive to cultural differences)
- turn taking/establish, manage and maintain discourse and interaction
- using recovery strategies when interrupted (strategic competence)
- checking own and others' understanding/success of communication
- empathising (tune into) with audience/sensitivity to cultural conventions/discourse interactions.

Evidence of the following is shown in all activities.

- Structural organisation
- Clarity of expression
- Originality of ideas
- Appropriate use of language
- Care and attention to the quality of presentation

1. Appropriate medium of communication is chosen.

PI

This will be evident when learners can identify the communication gap and choose the best way to bridge it. The choice will show evidence of attention to the communication need, timeframes available for communication, the climate for communication and the scope of the communication required

- For interpersonal communication use notes, phone calls, formal or informal letters where appropriate
- Use signing and Sign Language
- Switch language where applicable
- Decide when to speak and when to write when dealing with condolences, apologies, invitations and congratulations
- Using drawings and maps for directions
- For structured communication needs use formal/ informal speech, poster presentation, book presentation, lecture presentation, question and answer where appropriate
- For public communication needs use announcements, press releases, advertising campaigns
- Use visual aids for business presentations or submissions, e.g. graphs, flow charts, mind maps
- Use electronic media, e.g. E-mail, faxes

2. Register, tone and body language are adapted for audience and situation.

PI

This will be evident when learners can select the appropriate register, tone and body language in a variety of contexts

- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of familiar contexts, e.g. apologising, explaining,
- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of less familiar contexts, e.g. ⇒ counselling
- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of less familiar contexts in scenarios in and outside the classroom: ⇒ interviews with strangers (setting
- giving directions, speaking ⇒ forum discussions

to young children, speaking to elders and using a variety of tones, e.g. neutral, persuasive (gentle) and appropriate body language (e.g. maintaining eye contact)	⇒ committee meetings ⇒ interviews ⇒ formal speeches, etc. using a variety of tones, e.g. persuasive (insistent), humorous with appropriate body language, e.g. use of gestures	up project/ meeting; market research, etc.) ⇒ addressing gathering of school or strangers ⇒ telephoning/ writing to an unknown person
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3. Purpose of the interaction is identified and achieved.

PI

- | | | | |
|--|---|--|---|
| <ul style="list-style-type: none"> • This will be evident when learners demonstrat a successful conclusion to the following interactions: | <ul style="list-style-type: none"> • Role-play of <ul style="list-style-type: none"> ⇒ job interviews ⇒ telephone talk and messages ⇒ giving directions • miming • dramatisation | <ul style="list-style-type: none"> • Role-play of <ul style="list-style-type: none"> ⇒ mediation ⇒ arbitration ⇒ TV-appearances | |
| <ul style="list-style-type: none"> • This will be evident when learners understand and employ different communication strategies | <ul style="list-style-type: none"> • Support argument by using examples from own lived-in world • Use devices like emotive language effectively | <ul style="list-style-type: none"> • Discussion and analysis of the activities in the previous columns | <ul style="list-style-type: none"> • Support argument by referring to wide range of suitable contexts, e.g. ecology, history, politics, etc. and presenting arguments of others in support of own point • Use devices such as humour, poetic license, selective omission, effectively |