

A GENRE-BASED APPROACH TO THE ANALYSIS OF SPORTS CELEBRITY TEXTS IN XHOSA

BY

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DECLARATION

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

ABSTRACT

This study explores the nature of writing instruction which can improve the writing skills of learners as it also takes into account the learners needs. The main aim is to apply the genre-based approach to written texts in Xhosa. This framework for instruction will help learners to be ready for the work place after they have left school. They will acquire the necessary writing skills, which are needed in the work place today. The genre-based use of language will enable them to use written language in different situations and they should be able to write meaningful texts, which will take the reader into consideration, as required by Curriculum 2005.

The approaches to teaching communicative writing skills are discussed in relation to both the critical outcomes and the specific outcomes for the learning field Language, Literacy and Communication as specified in the Curriculum 2005 (1997). The framework presented by Grabe and Kaplan (1996) is also presented in relation to the specific outcomes that need to be achieved in the Languages, Literacy and communication-learning field.

Six BONA Magazine articles on sport celebrities have been analysed according to the model of text-construction within the framework proposed by Grabe and Kaplan (1996). It is concluded that these types of analytic skills are required in an effective approach to the teaching of writing to accomplish the outcomes of Curriculum 2005.

OPSOMMING

Hierdie studie ondersoek die aard van skryfonderrig wat die skryfvaardigheid van leerders kan verbeter en ook die leerders se behoeftes in ag neem. Die hoofdoelstelling van die studie is om die genre-gebaseerde benadering toe te pas in die analise van geskrewe tekste in Xhosa. Hierdie raamwerk vir onderrig sal leerders help om gereed te wees vir die kommunikatiewe eise van die werkplek nadat hulle die skool verlaat het. Hulle kan, deur die genre-benadering tot skryfonderrig, die vereiste skryfvaardighede ontwikkel wat in die werkplek benodig word. Die genre-gebaseerde gebruik van skriftelike taal kan leerders in staat stel om taal aan te wend in 'n verskeidenheid situasies, en hulle behoort in staat te wees om betekenisvolle tekste te skryf wat die leser in berekening neem, soos vereis deur Kurrikulum 2005.

Die benaderings tot die onderrig van kommunikatiewe skryfvaardigheid word bespreek met betrekking tot sowel kritieke uitkomst as spesifieke uitkomst vir die leerveld Taal, Geletterdheid en Kommunikasie, soos gespesifiseer in Kurrikulum 2005 (1997 weergawe). Die raamwerk van Grabe en Kaplan (1996) word ook behandel met betrekking tot die spesifieke uitkomst in wat bereik moet word in die leerveld Tale, Geletterdheid en Kommunikasie.

Ses BONA tydskrifartikels wat handel oor sportpersoonlikhede word ontleed volgens die genre-gebaseerde benadering binne die raamwerk van Grabe en Kaplan se model vir tekskonstruksie en etnografie vir skriftelike tekste. Daar word bevind dat die onderrig van hierdie soort analitiese vaardighede nodig is vir 'n doeltreffende benadering tot skryfonderrig vir die bereik van die uitkomst van Kurrikulum 2005.

ISISHWANKATHELO

Esi sifundo nendlela enokuthi isetyenziswe ekuphunculeni isakhona sokubhala sabafundi esithi sijongane kwanezidingo zabo. Eyona njongo iphambili yolu phando kukubandakanya uhlelo apha ekuthiwa yiGenre-Based Approach kwizicatshulwa ezibhaliweyo zeziXhosa. Bayakuthi bafumane izakhono ezahlukeneyo zokubhala bakwazi ukujongana nocele mngeni kwigqesho yexesha elizayo xa sele bewushiyile umnyango wesikolo. Abafundi bayakukwazi ukwenza izicatshulwa ezibhalwe ngenjongo. Indlela yokusebenzisa ulwimi ngendlela echanekileyo kwiimeko ngeemeko abahlangabezana nazo. Le ndlela ihambisana naleyo isekwe nguRhulumente ebizwa ngokuba yi-Curriculum 2005. Mababhale izinto ezinentsingiselo ecacileyo eyakuthi ifundeke.

Indlela zokufundisa ukubhala zixoxiwe ngokubhekiselele kwiziphumo zeli thende lokufunda kuthiwa yiCurriculum 2005 ka(1997). Eli thende libhalwe ngu Grabe no Kaplan (1996) libandakanywe ngokubhekiselele kwiziphumo zokufundisa ze Outcome-based education.

Izicatshulwa ezintandathu ezithathelwe kwiBona kwezemidlalo zicakacwe ngendlela ehambelana nkqo neka Grabe no Kaplan (1996). Utitshala makafundise indlela yokusebenzisa ulwimi ngohlobo apha elakuthi lubonise umsebenzi wolwimi. Mabakhuthaze abafundi ukuba mabathethe ulwimi lwabo ngokuzithemba. Akufunekanga bazive behlelelekile ngolwimi lwabo. IsiXhosa sesinye seelwimi ezivunyiweyo kumgaqo siseko woMzantsi Afrika. Yonke ke le nkqolephu ixhomekele kootitshala bolu lwimi. Mabakwazi abantwana ukusebenzisa amagama achanelekileyo ngendlela eyiyo. Mabafundiswe ngendlela apha eyakuthi bakwazi ukusebenzisa imiganqo yentetho namagama anentsingiselo echanekileyo.

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CHAPTER ONE

INTRODUCTION

1.1 AIMS OF THE STUDY

Freedman and Medway (1992:127) argue that for children to grasp new knowledge they need to have control of the appropriate written genres, which need to be identified and explicitly taught. It is on the basis of the above statement that prompted the author of this thesis to conduct a study on the genre-based approach to writing in Xhosa. Teaching and learning of genres will help students in dealing with both familiar and unfamiliar genres in their working places. In the school environment they will be able to transfer the language skills they have acquired in learning genres in writing across the curriculum.

The genre approach to writing offers solutions and answers to many questions that teachers of writers have been asking. It seeks to close the gaps that have been left by traditional grammar that focuses on rules and regularities of language ignoring the students' needs. It also takes up where the process approach to writing has left which emphasis on what is relevant and interesting to the lives of the students. In process approach to writing students become owners of their texts and leave the teacher with little role to play in teaching writing. The study aims at showing that writing is a skill that needs to be developed. The process approach failed to include the social context which is important in order to make writing more meaningful. The study shows that the main aim of writing is to communicate with the reader. Therefore it explores the genre-based approach to writing to make meaningful. Genre based approach to writing sees grammar as a tool for uncovering the principles of order in language, how it work, whom it works for and why it works. Students should not be taught grammar for the sake of generalizing grammatical concepts but they should be taught in such a way that they could use these grammatical concepts to describe language in a meaningful way. Cope and Kalantzis (1993:10) argue that sentence and clause analysis is only performed in order to explain the workings of the whole text and how it realizes its social purpose.

The basic question “**who writes what to whom, for what purpose, why, when, where and how**” will be used as a framework to analyze the six Bona Magazine sport celebrities

articles. This is done in order to show that this model is appropriate for the analysis of these six Bona Magazine sport articles as they appear in chapter four of this study. The outcome-based approach to writing will be used in analysis of these sport articles, as students have to acquire writing skills so that they can produce meaningful text that can be read by the readers. The Outcome-based education (OBE) document for the learning field of languages will appear as an appendix at the back of this study.

1.2 THEORETICAL APPROACH

The genre approach to teaching writing is based on the functional approach that was initiated by Halliday. Genre based approach to writing developed as a result of the failure of traditional and progressivism curriculum. The traditional grammar was based on rules and regularities of languages. Cope and Kalantzis (1993:3) argue that traditional grammar aimed at producing students who were disciplined and have respectful.

Demanding standards of correctness and being prescriptive about what were ostensibly language facts did this. They further state that anything was viewed as opposed to the rules of grammar in textbooks was seen as irrelevant.

In the twentieth century the traditional curriculum was replaced by progressive curriculum which aimed at looking at teaching which was based on students experiences. This new approach to teaching of language was initiated by Dewey and Motessori. Cope and Kalantzis (1993: 4) argue that students were now to be active learners. Learning has to focus on the learner. Process approach to learning was aimed at closing the gap between oral and written language. In this approach students were allowed to write whatever that comes to their minds. The aim was to make students owners of their texts. According to Cope and Kalantzis (1993:5) in this approach the teacher was seen as facilitator rather than fount of knowledge about language and student experience and communicative intent was taken into consideration. They further argue that this approach failed because students produced texts, which were characterized by poor spelling and grammar. Educationists wanted to resort to the old methods of teaching language.

According to Cope and Kalantzis (1993:1) the genre approach to writing advances an emphasis on content, on structure and on sequence in the steps that a learner goes through to become literate in a formal educational setting. Turbull, as quoted by Freedman and Medway (1992:128) shares the same view with Cope and Kalantzis when he emphasizes the advantages of a functional approach. He states that texts are analyzed as a whole rather than isolated word and sentences. Texts are written for specific purposes. He further states that texts are written to convey messages. Teaching genres to students gives them an opportunity to participate in various activities that are required by a particular genre. Students are prepared to enter the world of industry, as they will be able to use different types, which are required, by their workplace. The process approach to writing failed to include the social context which is important in order to make writing more meaningful. Cope and Kalantzis (1993:10) argue that sentence and clause analysis is only performed in order to explain the workings of the whole text and how it realizes its social purpose.

Grabe and Kaplan's model of writing, which is based on the **who writes what to whom, for what purpose, why, when, where and how** parameters, will be adopted in this study as part of a model to analyze the six Bona Magazine sport articles. According to the **who** parameter, the question of knowing who the writer is, is an important one, since writers write differently. In the case of the sport Magazine journalists. According to the **writes** parameter, the linguistic nature of texts will be examined. Under this parameter the writing of the journalists will be examined for evidence as to whether they have achieved text construction. The importance of knowing the linguistic parts of a text and how these work together to make an effective text, will be shown. Under the **what** parameter, reference will be made to the content of the six Bona Magazine sport articles, with the aim of bringing out the fact that the writers write clearly when they write about the information they are familiar with. This means that teachers should give topics that students will be familiar with so that they do not find themselves in difficult situation. The register should be relevant to the type of genre that is being written about. Under the **to whom** parameter, the importance of audience will be discussed since it is important when a text is constructed. Under the **for what purpose** parameter, the purpose of

writing and the importance of knowing the purpose before the writer start engaging in writing, is explored. Under the **why** parameter, the writer's intentions are important. The **when, where** and **how** parameters in our study are common in the six Bona Magazine sport articles.

1.3 ORGANIZATION OF STUDY

This study is divided into five chapters. Chapter one is about the aims of the study. The preliminary discussion of genre theory and genre approach to writing has been discussed briefly.

Chapter two deals with the properties of the genre theory and the genre approach to writing. In this chapter the genre theory is seen as a social process in which the writer and the reader interact to make meaning of their surroundings. Characteristics of genre like genre in folklore, literacy studies, linguistic and rhetoric have been discussed. Folklorists see the social and spiritual needs as important aspects for the survival of the communities. Linguists have distinguished three types of registers, which are realized in genres. They identified these registers as field, tenor and mode. Genre in rhetoric stresses the importance of giving students opportunities to reflect upon rhetorical or linguistic choices. Martin's Wheel Model has been discussed. The wheel is divided into three phases. Firstly is the modeling phase where students are exposed to different texts that exemplify the genre in question. The second phase is the joint negotiation of a class text. In the final stage students are ready to construct their own texts. This shows that students have acquired necessary skills in writing. Students can consult with their teacher or ask their peers to evaluate their texts before they are published. Different types of sub-genres have been distinguished. These are the story and factual genres.

Learning and teaching of genre has been discussed since learning to master written genre will lead to better insight in writing. Language occurs in a form of text. Texts are constructed in relation to social contexts. Halliday's functional grammar in which the genre approach is based has been discussed. Also discussed in chapter two is the importance of teaching grammar. The emphasis has been put on how grammar carries

social meaning. Students should write with a purpose in their minds. Their knowledge of grammar will help them to write texts such as newspaper reports, novels, short stories, advertisements, essays, etc. They will be able to correct their texts, as they will be already developed editing skills before these texts are published. In that way writing becomes enjoyable and meaningful.

Chapter three deals with the teaching of writing. The theories of writing like in cognitive, social and textual or linguistic research studies in which the ethnography of writing is based will be discussed. The process approach to teaching writing has been explored. The process approach to writing does not include the social context therefore it fails to contribute to a meaningful writing. There should be no differences on what the students learn at home and at school. Also in chapter three, the two models of writing have been explored. These are Flower and Hayes model and Bereiter and Scardamalia model. These models distinguish between inexperienced and experienced writers. The genre approach has also been reviewed. The main concern of Flower and Hayes was to show the problems encountered by writers during the composing process. This limitation of this model has been that of assuming that there is a single writing process for all writers. On the other hand, Bereiter and Scardamalia model refutes Flower and Hayes' notion that writers assume a single processing model. Different stages of writing like preparation; composing and drafting, revising and editing have been examined. In order for teachers to produce meaningful writing these stages have to be explored. Also in chapter three Grabe and Kaplan's model, which is considered to be an appropriate framework to analyze the six Bona Magazine sport articles, has been discussed. The consideration each parameter entail, namely, the **who, writes, what, to whom, for what purpose, why, when where and how**, are examined.

Also discussed in chapter three is the communicative approach to writing as writing is one way of communication. Grabe and Kaplan's model of communicative language use has been discussed. The study addresses the ways it can be applied to writing situations. This model stresses an integration of three major concerns for a theory of writing, namely, a writer's cognitive processing, and the linguistic and textual resources. This

serves to illustrate that the writing task and the contextual factors are the ones, which shape the nature of the writing. The difference between this model and Flower and Hayes and the Bereiter and Scardamalia model, is shown. Grabe and Kaplan's criteria for writing instruction have been discussed. The insight from writing and writing theory has been included. Grabe and Kaplan have identified seven areas in which good writers perform differently from poor writers.

Chapter four deals with the analysis of a range of Xhosa Bona Magazine sport articles. The framework proposed by Grabe and Kaplan) has been adopted. The sport articles have been analyzed according to **who writes what, to whom, for what purpose, why, when, where and how** parameters. An overview of outcome-based language learning and how it is related to six Bona Magazine sport articles has been examined. The OBE document has used terms like specific outcomes, phase organizers, range statements and performance indicators, which have been used in the analysis of the sport articles. Grabe and Kaplan's model of writing is related to OBE. Six of the specific outcomes as discussed in the OBE document are discussed in relation to the Grabe and Kaplan's model of writing. The aim of this discussion is to indicate that the use of Grabe and Kaplan' model of writing can enable learners to achieve the outcomes of language learning as specified in the OBE document. This is evident in the manner in which the six Bona Magazine sport articles have been arranged.

Chapter five is the conclusion of this study. The writer gives an overview of the issues that have been discussed in the previous chapters. The author has also included a discussion of ~~the~~ implications for Outcome-based teaching of writing.

CHAPTER TWO

FOUNDATIONS OF THE GENRE APPROACH TO WRITING

2.1 INTRODUCTION

This chapter will explore the major characteristics of genre theory. The definition of genre theory by various authors and researchers of language theories in Australian education where this theory originated from will be examined in an educational context. The genre approach has led to the development of a new approach to the teaching of writing. This new approach has been used as an alternative to Traditional Grammar and Process approach to teaching writing. According to Cope and Kalantzis (1993:1) genre literacy is attempting to create an overview pedagogical space. The Genre approach is based on Halliday's Functional Grammar, which is concerned, with how language functions to serve the needs of people interacting with one another in real situations. Students have to write texts with a purpose in their minds. They should think about the audience they are addressing.

This chapter will also discuss the learning and teaching of genre as a foundation to better writing skills which is done in chapter 3 of this study. The effective teaching of curriculum genres, and the use of register which shape them will enable the students to create their own meaningful text and enable them to analyze other unfamiliar texts. Genre theory gives teachers a role to play in molding and guiding students to produce written texts purposefully. Cope and Kalantzis (1993:19) argue that no matter how much a teacher pretends to establish a relationship with students or learners-in-partnership, it is still the teacher who determines this teaching/learning style and remains the person who manages, facilitates, disciplines.

Lastly, the teaching of grammar in genre will be discussed. Grammar in text is used for functional purposes. Grammar should not be taught in isolation but as part of the text that gives meaning to the whole text. This is opposed to the views of traditional grammar that lays emphasis on the teaching of rules and regulations of language. The tendency for this approach is to produce memorized texts regarding grammar textbooks as

unchallengeable. Halliday, as quoted by Cope and Kalantzis (1993:144) identifies three different types of meanings in the organization of grammar. These meanings are ideational meaning, interpersonal meaning and textual meaning. Halliday explains ideational meaning as concerned with making sense of the world with constructing reality as configurations of people, places and things, what they do, who or what they do them to and where, when, how and why they do them. Interpersonal meaning is concerned with enabling interaction with constructing social reality as exchanges of goods and services or information and the ways people evaluate these negotiations. He explains textual meaning as concerned with organizing communication with constructing symbolic reality as a wave of information.

2.2 THE GENRE APPROACH

According to Cope and Kalantzis (1993:1) the genre approach means an emphasis on content, on structure and on sequence in steps that learners goes through to become literate in a formal setting. When students write they have to think about the audience to whom they direct their texts. In order to make learning more meaningful teachers have to use an approach that is applicable to all teaching subjects. Freedman and Medway (1992:127) argue that for children to grasp new knowledge they need to have control of the appropriate written genres, which need to be explicitly identified and taught. The genre approach sees both teachers and students as having a role to play in the learning/teaching situation. If students can control their genres, they can control language that is used in a particular genre. Teachers have to guide students in the process of constructing genres with specific purposes.

The genre-based approach to writing was developed on the research of Michael Halliday who was professor at the University of Sydney. His theory in language became known as the Systematic Functional Grammar. He explains every aspect of the language system. The systematic Functional Grammar analyses language as both process and product. Text is seen as a product of ongoing choices from the language system and shows how these choices affect the language people use. The new approach to writing replaces the traditional ways of learning language. According to Cope and Kalantzis (1993:2) genre

is a category that describes the relation of the social purpose of text to language structure. The social context of a text will shape its structure so that it can serve its communicative purpose.

2.2.1 Properties of the Genre Theory

Genres are defined as social processes that are goal oriented and which their purpose in stages. In other words the focus is on the overall of the text. According to Martin and Rothery, as quoted by Cope and Kalantzis (1993:9) genre is a term, which describes the whole complex of factors, which need to be described and understood about a text. Different kinds of texts are called genres. Genres have functional purposes, which shape their structures. For example a genre which is aimed at persuading will be different from a genre which is written for explaining how something is done. Cope and Kalantzis (1993:7) maintain that the reason for the textual differences can be located in the social purpose of each text. Language is part of culture. Each society has its own language and uses it in such a way that it serves their needs. Members of a particular society interact in their daily activities and use language as a vehicle to get certain things done. Cope and Kalantzis (1993:7) argue that genres are textual interventions in society, and itself would be nothing without language in all its patterned predictability. They further argue that individual speakers and writers act within a cultural context and with knowledge of the different social effects of different types of oral and written text. Genres are divided into spoken and written texts. Spoken texts include conversations, speeches. Songs, sermons and lectures. Written genres include novels, poems, magazines, newspapers, drama and short stories. Freedman et.al. as quoted by Reid (1988:49) argues that learning a new genre is not a conscious process, rather people develop a new genre in response to the demands of the particular task.

The structure of the genre will depend on the communicative purpose, which it was intended to fulfill. Bhatia (1993:13) argues that this shared set of communicative purpose shapes the genre and gives it an internal structure. Any major change in the communicative purpose is likely to give us a different genre. Writing is done for a

certain purpose. Written and spoken messages are sent and received through a situation involving both writer and reader. If the receiver or the reader of the message cannot enter into the world of the writer and submit to his or her intention that would lead to communication breakdown. He further states that specialist members of any professional or academic community are generally credited with the knowledge of not only communicative goals of their community but also with the structure of the genres in which they regularly participate as part of their daily work.

Hyons (1996:697) points out that Martin and his systemic colleagues have defined genres as staged, goal-oriented social processes, structural forms that cultures uses in certain contexts to achieve various purposes. Swales (199#: 41) shares the same view with Hyons, when he states that genre refers to the staged purposeful social processes through which a culture is realized in a language. He further argues that unlike register, genre can only be realized in completed texts or texts that can be projected as complete.

2.2.2 DIFFERENT TYPES OF SUB-GENRES

Freedman and Medway (1992:126) distinguish between two types of genres. These are the story and factual genres.

2.2.2.1 Story Genres

According to Cope and Kalantzis (103:39) factual genres are divided into narratives, news stories, exemplums, anecdotes and recounts. Narratives are non-factual text used in a variety of modes to amuse, entertain and to deal with actual or vicarious experience in different ways. Stories deal with events that are problematic and which lead to a crisis or turning point of some kind. The news story informs readers of daily newspaper about events of the day, which are regarded as newsworthy or important. Newspapers need to make the news as readable as possible in order to attract as many readers as possible. Bhatia (1993:15) maintains that experienced newspaper reports often succeed in imposing desired perspective on otherwise objective news reports.

The exemplum deals with incidents that are in some respects out of the usual. The incidents are dealt with so that they point to some more general value in the cultural context. The Significance of the events lies not within the text but in the cultural context where they exemplify particular values. The anecdote deals with something unexpected or out of the ordinary. The anecdote is almost exclusively an oral genre and is a common feature of casual conversation. It is the unexpected events that make the story worth telling.

Cope and Kalantzis (1993:9) state that recounts retell events for the purpose of informing or entertaining. Recounts are used in most subjects to show memory of a series of events as accounts in another time or culture. They mention diaries and personal letters as examples of recounts.

2.2.2.2 FACTUAL GENRES

According to Cope and Kalantzis (1993:9) procedures are designed to describe how something is accomplished through a sequence of actions or steps. Procedures are also more about processes than things but explain how people perform different processes in a sequence of steps. Procedures are found in written texts, which have to do with science, art and craft, cookery, media studies and health as well as other subjects.

According to Cope and Kalantzis (1993:9) explanation genres are texts which explain the process involved in the evolution of natural or sociocultural phenomena. They are used to account for why things are as they are. They further argue that explanations are often more about processes than things. Cope and Kalantzis (1993:9) state that reports are factual texts, which describe the way things, are, with reference to a whole range of phenomena, natural synthetic and social in our environment. They explain the exposition as a factual text used to put forward a point of view or argument. Examples of exposition are essays and letters to the editor. The discussion present information about arguments for both sides of an issue, concluding with the conclusion or recommendation based on the sight of evidence.

2.2.3 CHARACTERISTICS OF GENRE

2.2.3.1 Genre in folklore studies

According to Swales (1993:34) the concept of genre has maintained a central position in folklore studies ever the pioneering work in the early ninetieth century on German myths, legends and folktales by the Brothers Grimm. Genre in folklore studies has a classificatory category. Swales states that stories are classified as a myth, legend or tale. He further states that the emphasis is on the socio-cultural values of each society for which the folklore is intended. The discussion is based on why people tell stories, listen to them and why they consider some of the stories more important than others. According to Swales (1993:34) genres are composed to serve social and spiritual needs which are important for the survival of the communities.

According to folklorists genres do not change, what changes is the role of a text in society. Swales (1993:34) argues that legends and proverbs have not changed their character over recorded history. They have an independent literary integrity, which withstands social variations and technological developments. However folklorists differ among themselves. They do not all accept the permanence of form concept. There are those who lay emphasis on the creation genres as a necessary response to changing world.

2.2.2.3 GENRE IN LITERACY STUDIES

Literary studies differ in their approach of genres from folklorists as they de-emphasize stability. According to Todorov, as quoted by Swales (1993:36) a new genre is always the transformation of one of several old genres. This is done by inversion by displacement and by combination. Todorov argues that in literary studies genres are codification of discursive properties. Changes come as a result of individual's experiment with discursive properties. In literary studies genre is cultural, historical, socio-economic or political derived. Flower, as quoted by Swales (1993:37) argues that genre analysis provides a communication system for the use of writers in writing and readers and critics in reading and interpreting. She further argues that genres are coded

and key events set within social communicative processes. If one can master those codes and keys one can be able to interpret both comprehensive and composition texts.

2.2.3.2 GENRE IN LINGUISTICS

Saville-Troike, as quoted by Swales (1993:39) defines genre as the type of communicative event. Examples of genres are jokes, stories, lectures, greetings and conversations. They share the same views with the folklorists when they state that it is the interest of discovery that led to the creation of the genres. Linguistics has distinguished three types of registers in which genres are realized. These are field, tenor and mode. They describe field to refer to what is happening. It refers to the nature of the social action that is taking place. They describe tenor to refer to who is taking part. or refers to the nature of the participants, their status and roles. It also refers to what kind of role relationship obtain among participants. They refer to mode to what role the language is playing, what is it that the participants are expecting the language to do for them in that situation, what is being achieved by the text in terms of persuasive, expository and didactic.

Martin and Rothery, as quoted by Cope and Kalantzis (1993:32) shares the same views with Saville-Troike when they define genre as a term which describes the whole complex of factors which needs to be described and understood about a text. They observe that genre refers to all kinds of texts, which result in the establishment of small set or types of genres. Swales (1993:40) also identifies three types of registers of language. These are field, tenor and mode.

Conture, as quoted by Swales (1993:41) take the concept of genre further when he differentiates between register and genre. He maintains that genres can only be realized in completed texts or texts that can be projected as complete. As already mentioned it specifies conditions for beginning, continuing and ending a text. On the other hand Conture sees registers as representatives of more generalizable stylistic choices. He gives language of scientific reporting, language of newspaper reporting and bureaucratic

language as examples of registers. According to Swales (1993:41) linguistics identify registers as well established and central concept in linguistics. On the other hand linguistics identify genre as a recent appendage found to be necessary as a result of important studies of text structure.

2.2.3.3 GENRE IN RHETORIC

According to Swales (1993:42) rhetorical inquiry and criticism is interested in the classification of discourse. Discourse in rhetorical studies is classified into expressive, persuasive, literary and referential. The role of the writer and the reader is not the same but they have an effect on any act of writing. Swales argue that when the focus of a message is upon the reader, the function of language is primarily persuasive. According to Swales (193:42) there is difference of opinion between the inductive and deductive rhetorical scholars. Inductive rhetorical scholars take context into account. Jameison, as quoted by Swales argues that it is sometimes rhetorical genres and not rhetorical situations that are decisively formative. He observes that the emphasis is on the studying of discourse development in comparison of rhetorical similarities and differences as a potential method of establishing the genre – membership or a particular text. Miller, as quoted by Swales (1993:43) agrees with Jameison when he states that analysis of actual genres can clarify certain social and historical aspects of rhetoric that might be missed.

2.2.4 GENRE AS A SOCIAL PROCESS

Kress as quoted by Cope and Kalantzis (1993:23) argues that the notion of language should be based on meaning and its function. He argues that the emphasis is on an understanding of what language is doing and being made to do by people in specific situations in order to make particular meanings. People use language because they have social needs that need to be served. They interact among themselves through the use of language. They use language as a vehicle to meet these social demands. Reid (1998:35) shares the same views with Kress when he states that to speak or write is to be engaged in social activity. The kinds of words we use, sentences we construct, ways in which we interact with language has a social reason and a social effect. Cope and Kalantzis (1993) share the same views with Reid and Kress when they state that speaking and writing

relate closely to social factors such as class gender, age, ethnicity and geographic location. They maintain that language is involved with the issues of power and power-difference between individuals and groups.

Kress, as quoted by Reid (1988:35) define genre as a social category. He argues that processes that are involved in the production of the genres are social processes. Each society has its own language. It uses language in order to make meaning of what is surrounding them. The members of particular group produce genres in social occasions. People relate to one another through the use of language. They use language in different social activities. Different occasions have different use of language. For example, the language that is used by mourners in funerals which expresses the feelings of despair and anger will be different from language that is used by the people in wedding ceremonies. Both activities are different therefore they have different form of patterns. According to Kress, as quoted by Cope and Kalantzis (1993:24) some of the texts are have certain regularities as they are often produced in number of daily activities. These regularities of text are known as the features of the text rather than of the occasion or as characteristics of a particular genre

2.3 LEARNING AND TEACHING GENRE

2.3.1 TEACHING GENRE AS A TEXT

According to Cope and Kalantzis (1993:24) in a social theory of language the most important unit is the text. As already noted, spoken texts include conversation, speeches, songs and lectures. Written texts include poetry, drama, novels, letters, magazines and newspapers. Text is way of talking about any meaningful piece of language, which is make coherent by the social context in which it is produced.

Reid (1988:37) argues that genre is concerned with the overall purpose of a text. The stages of a text can be distinguished according to their function in realizing a particular overall goal. Each stage has its own contribution to make to a genre. According to Cope and Kalantzis (1993:7) texts are patterned in reasonable predictable ways according to patterns of social interaction in a particular culture. Halliday (1985) defines text as

language that is functional. Texts are written to do a specific job in some context. It is not just about words and sentences, but it is about the meaning it makes. This meaning is expressed through written words, structures and sentences. Text is a product as it is arranged in a systematic way. Halliday (1985:10) further defines text as a process in the sense of a continuous process of semantic choice, and a movement through the network of meaning potential, with each set of choices constituting the environment for a further set.

2.3.2 TEACHING LANGUAGE IN CONTEXT

According to Halliday, as quoted by Swales (1988:40) all texts can be related in a systematic way to their context. Halliday identifies the areas of field, tenor and mode as three aspects in which the register can be explained. He referred to field as the topic or the subject under discussion. The role relationship between the participants is determined by their social stature and converges in the on going social activity, which represents the field of discourse.

Halliday refers to tenor as a social relationship of the participants in a text. In other words, language has to be conceded as one aspect of the whole behavior pattern. For instance when a mother, who is a teacher by profession talks to her child at home, the language used by her differs from that used to her pupils in a classroom situation. The person becomes more intimate and informal at home than when she is in the teaching situation. The general implication is that the meeting of two or more individuals engaged in social activities at a particular time and place create a situation context. The mode of discourse of on the other hand, refers to the writer or speaker's relationship with his medium. This relationship is determined solely by the strength of his stylistic choice between the spoken and the written language. Sometimes the writer may decide to use his regional dialect and avoids the use of the standard language. The discrepancy that will be caused by his expected communicative and linguistic competence.

2.3.3 TEACHING GRAMMAR IN GENRE

Cope and Kalantzis (1993:137) suggest that if grammar is to prove useful in schools, then it must be a grammar that explains how language makes meaning, since making meaning is what teaching and learning is about. Halliday, as quoted by Cope and Kalantzis (1993:144) argues that what is needed is grammar that is functional. Written texts that are learned by students should do something for the people. Grammar should be related to the social life of people it serves. Students should be taught how grammar is organized in a text to achieve the intentions of the writer. Halliday suggests that grammar have to take into account different kinds of meanings. Meaning can be classified under the perspective of context or from the perspective of grammar. Grammar should be taught in such a way that it develops the writing skills of students. It should empower the students with the skills off analysis and critical awareness of the different texts that they will be required to produce.

Cope and Kalantzis (1993:84) show the importance of grammar by describing it as a tool for uncovering the principles of order in language, how language works, which it works fork why it works. They see grammar in connection with social meaning. Grammar should act as a tool for the analysis of linguistic components off genre, which are linked to social purpose. Students should be able to differentiate between facts and opinions of the writer when they are analyzing the language that is used in a text.

Cope and Kalantzis (1993:87) suggest two levels of preparing lessons, which will enable the child to make generalizations about language. The first level involves the microstructure of lesson sequencing. The second level involves curriculum macrostructure at the level of the fundamental structure of the discipline. According to Cope and Kalantzis (1993:88) microstructure deals with the cycle of activities the students undertake over several lessons in learning to do grammar. There are six steps that students have to undergo in learning of grammar. Firstly, a question about the purpose of genre is used to a grammatical problem. Secondly, students are presented with a text. A text that should be used is the one that is related to the experiences of students. This is important to stimulate students' interest, which will lead to greater participation. Thirdly, is a step that involves the analysis of the text? This is where the

students' critically thinking about the written genres should be developed. Students should be able to discover the hidden message of the written text. As texts are written for specific purposes, students should know what promoted the writer to write a particular text. They should look at the organization of text, as this would affect the purpose of the text.

Cope and Kalantzis (1993:88) argue that the fourth step is the most and least important step in the sequence. It is important in the sense that it encloses the grammatical point of exercise. It involves critical movement in the linguistic-cognitive movement, as students have to transfer their concrete experience of language to a field of activity of abstract knowledge about language. Cope and Kalantzis further observe that it is in this step that the language in use is to describe the usefulness of language by generalizing about language structure and function. They state that this step is also the least important step in the learning of grammar, because it can be presented either as a definition on the textbook page or as a teacher cue to indicate the end of the third step.

Cope and Kalantzis (1993:88) observe that step five involves the application of generalization of grammar by students the particularities of text generation. Students can apply their skills of critical analysis of the texts they have learnt about to create their own texts. The last step is the evaluation, which is characterized by returning of students and teachers to the focus question, which was raised at the beginning of the teaching/learning cycle. Cope and Kalantzis suggest that the focus here should be on whether students could repeat the grammatical generalizations. They further suggest that students should be taught in such a way that they could use grammatical concepts to describe language in a meaningful way.

2.4 MARTIN'S WHEEL MODEL

Martin, as quoted by Cope and Kalantzis (1993:10) proposed the curriculum cycle of learning and writing of genres. His wheel is divided into three phases. According to Cope and Kalantzis (1993:10) the first stage of the curriculum cycle is modeling. In this

stage students are introduced to number of texts that exemplify the genre in question. According to Reid (1988:68) this stage can be done through reading to, or by the class. Students should put genre in a context of situation under which it was constructed. Cope and Kalantzis (1993:81) argue that it is necessary for students to understand the context of a given interaction in order to understand the purpose of a genre. Texts are organized according to their functions. A text, which is written for persuasion, will be different from a text that is aimed at explaining how a particular thing is done.

The second stage of a curriculum cycle is the joint negotiation of a text. According to Cope and Kalantzis (1993:10) the teacher is still a guide but students enter into more active participation in learning to write in a particular genre. At this stage students make decisions about how they are going to gather information in order to integrate it in the writing of a new text. Cope and Kalantzis (1993:10) maintains that the teacher acts as a scab for the class group and shapes the students' contributions into a text, which approximates to the genre under focus. At this stage preparation of the class and the experiences of the students will result in less burden upon the teacher in assisting students in familiarizing with the genre in hand. The teacher has to divide the students into smaller groups and give them more opportunity in the control of genre so that they can contribute to the final draft. Reid (1988:68) shares the same views with Cope and Kalantzis concerning the role of the teacher. He maintains that the teacher guides the composition of the text through questions and comments. He further states that this stage as characterized by researching in which students and the teacher acquire skill for reading, note making and summarizing assembling information before writing.

The third stage in the curriculum cycle is the independent construction of a text. Cope and Kalantzis (1993:182) identify five stages in this phase of the curriculum cycle. Firstly, is the preparation for independent construction of text in a particular genre? Secondly, is the consultation with teacher and conferencing with peers about individual writing efforts? Thirdly, is the individual writing in the genre? Fourthly, is the critical evaluation of writing efforts, which involves editing and publication? According to Cope and Kalantzis the last stage is creative exploitation of the genre and its possibilities.

2.4.1 THE IMPORTANCE OF MARTIN'S WHEEL MODEL

Cope and Kalantzis (1993:182) observe that the curriculum cycle allows teachers room to move with the space to develop activities and enter the cycle in a way that best meets students' needs. Students have an opportunity to work in small groups before writing their own text. Learning written genres will help the teacher to assess the level of learning of his students so that she/he can give advice on how a written text give student writers information which they can make use future writing attempts. Freedman and Medway (1992:128) argue that the knowledge provided by functional model helps us to identify what children's strengths are and to make clear and positive suggestions as to how they make their texts more effective.

Reid (1988:74) observes that when children arrive at school they can all use language to learn and that can be used to help students to acquire writing skills. Learning to write in different genres involves learning to use language in variety of ways. Some of the skills, which are relevant to language use, include an ability to develop a sustained text, which hangs together and relates to the overall social purpose of the genre and the topic focus of the writing task. Students need to develop an ability to use language relevant to each genre. Students will be able to choose language appropriate to different audience expectations. Freedman and Medway (1992:129) share the same view with Reid when they state that if children have a clear knowledge of what language resources are available, they are in a better position to make informed choices when developing texts of their own. According to Cope and Kalantzis (1993:181) a key insight of genre theory is that language occurs in a social context. They observe that it is structured according to the purpose it serves in a particular context and according to the social relations entailed by that activity. If students have knowledge of social context under which a particular genre was constructed they can interrupt and challenge a genre as they control it. When students leave the classroom they will be less teacher dependent and more empowered to handle the genres of public life to their own advantages. Learning genres help to develop an ability to use the schematic structure of the genre under focus.

independently construct their own texts. These texts are ready for publication. In this phase students independently construct their own texts. These texts are ready for publication. In this phase students are taught to use writing skills to evaluate own writing. Students can ask their peers to evaluate and edit their texts before they are published.

Also discussed in this chapter is the importance of teaching grammar. Unlike in traditional curriculum which describe grammar as a way of teaching discipline and order, genre approach is interested on how grammar carries social meaning. Cope and Kalantzis (1993:84) show the importance of grammar. They describe grammar as a tool for the analysis of linguistic components of genre, which are linked to social purposes. The focus in the teaching of grammar should not only be on the grammatical generalization, but students should be taught in such a way that they could use grammatical concepts to describe language in a meaningful way.

Cope and Kalantzis (1993:181) argue that a key insight of genre theory is that language occurs in a social context. Language is structured according to the purpose it serves in particular context and according to the social relations entailed by that activity. Teachers claimed that a new approach to teaching of writing was needed. Writing has to be incorporated into other subject areas. Teachers were faced with poor spelling and grammar. Genre theory takes where the progressivism has left. Students were able to organize, structure and sequence their ideas in written texts. Genre approach to writing taught students to be owners of their written texts.

CHAPTER THREE

APPROACHED TO TEACHING WRITING

3.1 INTRODUCTION

In this chapter the focus will be on the nature of writing. The focus is on writing as a skill that needs to be developed through various stages. Writing is seen as a tool to achieve one's goals. Writing is a final product of a text. Theories have been established to assist researchers with information, which investigates what is happening when one is involved in researchers with information, which investigates what is happening when one is involved in the process of writing. The attention has been given to the aim, the writer, reader, subject matter and the text as the main factors that influence the nature of writing. Grabe and Kaplan's model of parameters, which will form the basic analysis of sport articles in chapter four, will be discussed.

A model of communicative competence and communicative approach has been discussed. A research on curriculum design in order to plan for writing instructions and to follow appropriate criteria has been examined. The differences between inexperienced and experienced writers and how to improve student writing will be discussed. The role of the student, the teacher and the material used in producing a quality text has will be discussed. These factors have to be taken into consideration when the curriculum for writing is designed so that it becomes easy for learners to improve their writing abilities. Finally in the chapter the realities of the curriculum planning will be examined.

3.2 THE PROCESS APPROACH

The process approach sees writing as a process of several stages. According to Tribble (1996:37) this approach lays particular stress on a cycle of writing activities which move learner from the generation of ideas and the collection of data through to the publication of a finished text. He observes that firstly, the writer gathers information for writing through brainstorming or free writing. The writer chooses the relevant piece of information. The ideas are organized into meaningful paragraphs with a topic sentence as a focus. During and after writing, the writer reviews what he/she has written to see if the writing makes sense to the reader, or if the ideas are communicated properly to the

reader. Grabe and Kaplan (1996:87) argue that the process approach encourages the idea that writing is multiply recursive rather than linear as a process. That means that tasks are repeated alternatively as often as necessary. Tribble (1996:39) shares the same views with Grabe and Kaplan when he states that at any point in the preparation of a text, writers can look backwards or forwards to whichever of the activities involved in text composition they may find useful. After the writer has reviewed what he/she has written, the writer is ready for revision. Finally the product is presented to the reader for his opinion or feedback.

3.2.1 STAGES OF THE PROCESS APPROACH

3.2.1.1 THE EXPRESSIVE APPROACH

According to Grabe and Kaplan (1996:88) during this stage the writer is encouraged to write whatever comes to his/her mind. The focus is on the creativity on the side of the writer. It encourages self-expression. Grabe and Kaplan identifies the major problem with the expressive approach as the assumption that the writer already has all the intellectual resources he/she would need and was merely looking for an appropriate outlet for expression. They further argue that this approach does not differ between the inexperienced and experienced writers. It sees both writers operating on the same level of writing process.

3.2.1.2 THE COGNITIVE APPROACH

According to Grabe and Kaplan (1996:89) this approach is psychological based which was founded in the early 1970s. Writing is seen as result of what is going in the mind. Grabe and Kaplan state that in researchers point of view, writing starts from the early stages of egocentrism. Flower and Hayes, as quoted by Grabe and Kaplan (1996:91) maintain that composing process is interactive and potentially simultaneous. They further argue that composing is a goal directed activity and experienced writers compose differently than inexperienced writers do. According to Hayes, as quoted by Grabe and Kaplan (1996:91) the composing processes of writing are divided into three major components. These major components are the composing process, the task environment and the writer's long-term memory. The composing processor on three operational

processes in generating the written text. These operational processes are planning translating and reviewing. The three processes are managed by an executive control called a monitor. Grabe and Kaplan (1996:91) observe that in the planning process there are three sub-components. These sub-components are generating ideas, organizing information and setting goals. In generating ideas the writer just puts down on paper his/her ideas. After that the information that is written is reviewed and revised.

3.2.1.3 THE SOCIAL CONTEXT APPROACH

According to Grabe and Kaplan (1996:95) the social context approach developed as a result of an extensive work on different sources. These sources include socio-linguistics, functional linguistics, and elementary educational sociology of science. These fields of research see writing as part of the social needs. They argue that writing is the result of the interaction between people operating in a particular environment. According to Grabe and Kaplan (1996:95) the socially oriented views of writing have led to research in writing into three perspectives. Firstly, from the perspective of educational ethnography. Secondly, from the perspective of sociolinguistic and lastly, from the perspective of discourse communities.

Starting with the perspective of educational context, Grabe and Kaplan (1996:95) suggest that the data may be collected in its social context so that the purpose of writing is not lost. They further observe that it is necessary to see how children and writers develop writing skill without interfering. According to Grabe and Kaplan the ethnography in educational context recognizes and studied the social contexts in which language occurs.

Grabe and his colleagues did another kind of research in educational context. Graves, as quoted by Grabe and Kaplan (1996:97) blames the traditional approach to writing. This approach used writing as a form of punishing students or to keep them busy with their work. Even the assignments that were given to students were irrelevant to their learning needs. The feedback from the teachers on writing was in a form of correction of the surface features. Graves, as quoted by Grabe and Kaplan (1996:97) observe that writing is a process of discovery. It develops on the level of problem-solving activity. He argues

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that in order for writing to be successful it should be shared responsibility between teacher and students. Teachers should play a leading role in assisting students with their writings.

According to Grabe and Kaplan (1996:100) the second perspective in writing research is sociolinguistic research. It originated from the observation of the match between literacy at home and literacy expected in schools. Grabe and Kaplan argue that the sociolinguistic research observes the interaction of teacher-student and student-student language uses. Bernstein, as quoted by Grabe and Kaplan (1996:100) observes the difference between home and education system. He argues that students fail in educational system to lack of motivation to use the appropriate registers in their home socialization environment. Boggs, as quoted by Grabe and Kaplan (1996:101) shares the same view with Bernstein, when he states that great differences in socialization practices between home and school are seen as a major contributing factor to the high American student failure rate. Heath, as quoted by Grabe and Kaplan (1996:102) shares the same views with Bernstein and Boggs, when he observes the success of the Chinese-American children at school. He maintains that the Chinese-American children succeed as they had greater exposure to public language use in the community outside the home. He observes that the language use in socialization at home has effect on students' success in early grades.

According to Grabe and Kaplan (1996:103) the third perspective of writing research is that of Halliday's socio-semiotic approach to literacy. They argue that this approach is interested in the function of language in its social context. Halliday, as quoted by Grabe and Kaplan (1993:103) suggests that language is used to serve functional purposes, and the patterns of language development depend on the needs of the child to express meaningful communication. He further argues that children learn to use language because they have special needs to be served. Halliday's functional approach to language is foundation to whole-language movement. This movement observes that children find learning to read and write difficult because the school system makes it difficult. According to Halliday, as quoted by Grabe and Kaplan (1996:104) in order for children's

writing to be successful reading and writing should be a whole meaningful activity. Speaking, writing and listening skills should not be taught in isolation.

According to Grabe and Kaplan (1996:106) the last perspective on writing research is post-secondary writing and discourse community. This perspective on writing observes that there is little work in ethnographic levels. According to Grabe and Kaplan (1996:106) researchers are interested in reasons why standard research does not translate well into writing instruction and why students do not seem to transfer what they learn in writing classes to writing in other classes or in the workplace. Researchers in this field argue that writing is a social activity that depends on social structures. Cooper, as quoted by Grabe and Kaplan (1996:106) argues that an ecological model of writing is an activity through which a person is continually with a variety of socially constituted systems. According to Grabe and Kaplan (1996:107) discourse community includes writers, readers, texts and social contexts. They suggest that students should be introduced to these products of written texts with purpose in the academic setting. They further suggest that students need to align themselves with discourse community of scholars who write about ideas and information relevant to their professional interests.

Cooper, as quoted by Grabe and Kaplan (1996:108) proposes six criteria for identifying a discourse community. Firstly, the discourse community should share common public goals. Secondly, it should be a forum for discussion and debate. Grabe and Kaplan suggest that this forum can be in the form of meetings, correspondence and newsletters. Thirdly, it will provide feedback and information to members through various participatory mechanisms. Fourthly, it should develop discourse expectations and discourse genres as norms by which interchange regularly occurs. Fifthly, it develops along with a regularized set of genre expectations in a specific set of terminology and specialized vocabulary. Lastly, Cooper, as quoted by Grabe and Kaplan (1996:109) stresses the importance of members in identifying a discourse community. He suggests that these members will discuss matters of importance to a wider group and to generate content expertise and regularizes exchange of this information.

3.2.2 MODELS OF THE WRITING PROCESS

3.2.2.1 THE FLOWER AND HAYES MODEL

Flower and Hayes, as quoted by Grabe and Kaplan (1996:114) proposed the research methodology of writing process they differentiate between inexperienced and experienced writers. Their model is based on the rhetorical problem. This rhetorical problem breaks into two major units. These units are the rhetorical situation that is composed of audience, topic and assignment and the writer's own goals which involves the reader, the writer's persona, the construction of meaning and the production of the formal text. Hayes et.al. as quoted by Grabe and Kaplan (1996:115) proposed the theory of revision to solve the rhetoric problem. In his theory of revision there are four basic processes. These processes are task definition, evaluation, strategy selection and modification of text in the writing plan. Hayes et.al. is interested in finding out why writers revise, why it is often difficult to revise globally and how inexperienced and experienced writers differ in their processes.

Hayes et.al al. as quoted by Grabe and Kaplan (1996:115) examines the relationship between the major components task environment and writing processes. In their studies they explore how students read in order to perform a writing task, how different students represent the task differently and lastly how task representation and reading influence the writing process. The student's views on writing were taken into consideration. Hayes et.al. Observes that in order for writing to be successful from a teachers perspective, and a student perspective, the student in the process of writing and the written text have to be taken into consideration. They argue that it is these factors that lead to students developing strategic knowledge which help them to determine what is expected from them when they write. They further argue that writing is to be seen as both cognitive activity and contextually constrained activity.

According to Flower and Hayes, as quoted by Grabe and Kaplan (1996:115) the writer has no problem in acquiring new writing skills but their problem is to apply these writing skills in a new ways for new purposes. They argue that good writers consider many more

aspects of the rhetorical problem and they can respond to a unique rhetorical problem with a fully developed representation of the problem. They further argue that good writers have a better insight of their goals and they are creative in their problem finding and in their problem solving.

3.2.2.2 THE BEREITER AND SCARDAMALIA MODEL

According to Bereiter and Scardamalia, as quoted by Grabe and Kaplan (1996:117) the writing process cannot assume a single processing mode, but should consider different processing models at development stages at writing. Their theory focuses on how and why skilled and less skilled writer compose differently. Bereiter and Scardamalia propose two models of the writing process. These models are the knowledge telling models and the knowledge-transforming model. They distinguish differences between skilled and less skilled writers. According to the Bereiter and Scardamalia model less skilled writers are more concerned with the content as opposed to goals, plans and problems. They argue that less skilled writers are incapable of making major revision that would involve reorganization of the content. They further argue that one of the reasons for less skilled writers to find writing difficult is that they do not make sure of the main ideas in their writing as guides for planning and integrating information.

Bereiter and Scardamalia, as quoted by Grabe and Kaplan (1996: 119) suggest that unskilled writers need to keep the task of composing text relatively uncompleted if they are to be successful. They propose that less skilled writers need to convert oral language into written form freely. They have to see dialogue as a way of retrieving information that will be used in writing. They further argue that the primary goal of the unskilled writer is to tell what they have retrieved. Bereiter and Scardamalia propose specific strategies to help the less skilled writers in simplifying the retrieval procedure. They suggest that less skilled writers have to consider the topic and the genre of the assignment and ask themselves what they know. They further propose that less skilled writers need to read what they have written and use it in generating more information.

According to Bereiter and Scardamalia, as quoted by Grabe and Kaplan (1996: 119) the knowledge-telling model gives solution to the composing process. They agree that the limitation of this model is that it does not account for writing tasks that demand more complex processing. It is in that view that Bereiter and Scardamalia proposed the knowledge-transforming model of the writing process. This model is designed in such a way that it solves problems when less skilled writers are faced with writing tasks that demand more complex processing. According to the model of Bereiter and Scardamalia in this model the writing task leads directly to problem analysis and goal setting. They argue that problems are solved in content problem space or the rhetorical-problem space. They further argue that generating additional content may lead to new rhetorical problem of how to organize the new information. They suggest that writing be generated by knowledge telling component.

3.2.3 PROBLEMS OF THE PROCESS APPROACH

Tribble (1996:41) states that one of the problems for teachers who want to use some form of process approach to writing is how to strike a balance between what they feel is important for the development of their students as writers, and the potentially contradictory influence of the teaching material they often have to work with. He argues that as the focus is on the individual creativity of the writer as opposed to presentation, practice model found in many examples of teaching materials. He further argues that another problem with process approach is how to assess this approach to all settings where writing is taught. Tribble maintains that the most important component in theory of process approach is the writer as originator of written text, the process through which the writer goes to create and produce discourse. It does not take into consideration the audience to whom the text is addressed. Tribble (1996:87) observes that process approach is an instructional notion without a strong theoretical foundation. Grabe and Kaplan (1996:89) observe that the process approach viewed the writer as a matured individual ready to explore the world of writing. They further argue that this approach ignored the context of writing and the social context of writing and the social context in which writing is performed in the real world.

3.3 THE GENRE-BASED APPROACH

According to Grabe and Kaplan (1996:133) the genre-based approach to writing is founded in the functional theory of language initiated by Halliday, as quoted by Grabe and Kaplan (1996:133) shares the same views with Halliday when he states that language system can be viewed as having the form it does because of what it is called upon to do, the needs of language learners have shaped the linguistic system itself. Grabe and Kaplan (1996:134) observe that children develop language abilities because they want to communicate. Firstly, they want to communicate with parents, then with the expanding world of human contacts. They argue that children use language to manipulate and interact with their environment. In this way children make use of language to make meaning of their surroundings they proposed that students need to understand how language form and generic text structure provide resources for presenting information and interacting with others. In this way they can use appropriate linguistic patterns depending on the meaning they want to make. Grabe and Kaplan (1996:134) suggest that one of the goals of school is to help students to recognize and use those linguistic patterns. Christie, as quoted by Grabe and Kaplan (1996:134) shares the same views with Grabe and Kaplan when he states that good teaching practices should always have an overt and explicit interest in the nature of the language students must learn to use. According to Grabe and Kaplan texts are produced to make meaning. They argue those students in school situation make meaning and learn through the use of discourse and their construction of the texts.

3.3.1 EXTENDING LANGUAGE USE TO GENRE KNOWLEDGE

Martin, as quoted by Grabe and Kaplan (1996:135) states that the utility of familiar genres for learning to write is well recognized. He argues that the issued is with the school curriculum whether or not it should recognize that students must practice a range of genre forms in writing. Martin argues that there is a connection between language use and social purpose. Failure to recognize that by language teachers will result in status quo of success and failure. He further asserts that learning how to use writing for understanding the world offers the possibility for change and for students' success. Martin, as quoted by Grabe and Kaplan (1996:135) proposes the learning of factual

writing skills through content studies as a way of giving students power over their own learning. He argued that students fail because they are unable to control information, and they are not familiar with the functional purposes of the expected genres. Martin suggests that the goals of school should include clear instruction in those forms of language that many students will not be able to infer indirectly. He argues that students learn to control information by solving problems in integrating language, content and context and by practicing the types of writing which demand this integration. He identifies writing. He identifies writing genres that relate to functional goals of knowledge presentation. According to Martin, as quoted by Grabe and Kaplan (1996:135) types of factual writing in which elementary students should engage include recounts, descriptions, reports, explanations and exposition. These types of factual writing have been explained in chapter two of this study.

3.3.2 EXTENDING GENRE USE TO ACADEMIC CONTEXTS

Swales as quoted by Grabe and Kaplan (1996:138) observe the importance of genre as having functional purposes in advanced writing development. According to Swales, knowledge of genre is an important way to give students power over their learning. He further argues that the ability to use genre structure effectively will transform students' ability to learn and function successful in academic contexts. Grabe and Kaplan (1996:138) share the same views with Swales when they state that as students learn to control genre, they learn to control language, writing purpose, content and context.

3.3.3 THE IMPORTANCE OF GENRE

Kress, as quoted by Grabe and Kaplan (1996:136) observe the importance of genre as an essential factor in language use by noting that all language use is a matter of making discourse. They argue that the making of discourse depends on differences between speaker and listener, or writer and reader. They further state that students are expected to make use of genres for learning information to the extent that they see how such genres serve functional purposes, and to the extent that genre structures are made apparent to students. Grabe and Kaplan propose that students need to be taught to work effectively with the language medium appropriate to the learning task and informational content.

Grabe and Kaplan (1996:137) propose that genre is not presented as an end for instruction, but rather as a means to understanding meaningful content. They argue that genre must be learned in terms of the potential they provide for working with information content and learning context.

Cope and Kalantzis, as quoted by Grabe and Kaplan (1996:137) have emphasized the importance of learning genres when they propose that students must learn the schema for organizing different types of knowledge, as well as those for presenting different types of information. In order for this to be successful, Grabe and Kaplan maintain that students must to the language structuring in different ways of making meaning. Australian researchers share the same views with Cope and Kalantzis but they extended their findings to the extent that clear instruction is also needed to show how language serves meaningful communication.

3.4 TEACHING WRITING

Tribble (1996:3) observes that an ability to write appropriately and effectively is something, which evades many of us, in our mother tongues, or in any languages we may wish to learn. He argues that firstly, we imitate the words we hear, and then imitating the way people around us put them together. He further argues that writing is one of the way people around us put them together. He further argues that writing is one of the ways to learn and to record more permanently what one has thought and experienced either for ones' personal purpose or for communication we must consciously learn. What makes it hard to learn is that written words usually have to be expressed with out the presence of the reader? The written word has to speak on behalf of the writer. When one is writing unlike in speaking, one has time to think, and to try out his/her ideas on paper to choose appropriate words, to read what he/she has written and to rethink, to revise, and rearrange it, and most importantly to consider its effects on the readers.

3.4.1 TEACHING WRITING AS GENRE

Cope and Kalantzis (1993:192) state that genres are the ways we get particular things done through language, the ways we exchange information and knowledge and interact socially. They observe that it is productive to work with genre as a process that produces text types not as an end product. They argue that this enable a developmental approach to teaching where writers are building on and developing from what they already know about each of the genres. According to Cope and Kalantzis (1993:192) teaching aspects of genres such as structure and grammar becomes more a part of the process of writers. This enables the teaching of grammar to be a basic part of teaching programs for early writers. The Genre-based Approach to writing is socially oriented. Writing is seen as an essential social activity where texts are written to do different things. Tribble (1996:25) states that educationalists and linguists have recently taken up genre to refer to language use in specific social context. He argues that writers need to know what grammatical and lexical choices need to be made in order to match text for the writing purpose. Writers should know how to organize texts appropriately to do particular jobs.

3.4.2.1 PREPARATION

One of the problems faced by writers when they begin to write is how to start and what to write. Students begin to write their ideas that later develop through the course of writing activity. Brainstorming is another way to find out what to write. Brainstorming requires listing as many ideas as possible about the topic as they come to mind. Only after after all the ideas have been listed the writer needs to select the appropriate ones for his immediate purpose. One of the techniques for generating ideas is free writing. The writer concentrates on the content rather than of form. At a later stage the writer goes back to choose the appropriate one for his purpose.

3.4.2.2 ORGANISATION

The second step in the writing step in the writing process is the organization of the content. Here the writer decides the order in which the available material should be arranged. The organization of the content will depend on the purpose and the type of the writing. Each genre has its own style of organization. For example, an article meant to

entertain the readers may have a different organization from another piece meant to inform the readers.

3.4.2.3 DRAFTING

The writer prepares his/her first draft. The writer transfers to the paper the idea that he/she has in mind. Drafting is not an easy task and the writer has to fumble a lot before the writer appears on the page. After completing the first draft the writer goes to review it. Many unskilled writers think of correcting the language here. Good writers look at the general meaning and they examine if the text they have produced has been able to communicate the reader the idea or the impression the writer wants to convey.

3.4.2.4 REVIEWING

The writer makes the subjective judgement if he/she has achieved the purpose of his/her writing, if the message has been successfully conveyed. It is imperative to check the organizational pattern to see if ideas move from one point to the next. A writer, in the first instance, can review his/her writing to see if the content presented is relevant and adequate. He/she can also check if the arrangement is proper for the purpose. The third item to be reviewed is the communication of the writer's message. The writer may choose to take the opinion of his/her classmates to judge if those aspects have been catered for properly.

3.4.2.5 REVISING AND EDITING

Revise means to look back at what you have written. Once the first draft is complete, it is important to look at it again. The writer may need at this stage, to rearrange sentences or whole paragraphs. A writer may need to cut and paste to move part from one place to a more appropriate one to give the piece a better flow and a more logical development. The writer checks if there is a smooth transition from one paragraph to another and the text get a number of additions and deletion. The writer may decide that he/she has not developed what first draft for editing. The writer checks that the message is clear and that the text is well structure. This may include checking of spelling, grammar,

vocabulary, punctuation etc students are writing their assignments, it is usually helpful to get another student in the class to read the paper to the student and then comment on it. This will help in assessing how various readers react to the child's writing. Peer editing is helpful as students become strongly motivated and overcome passivity in the class.

3.5 ETHNOGRAPHY OF WRITING

According to Grabe and Kaplan (1996:203) the ethnographic approach of writing is applicable to study of spoken language which has led to the sociolinguistic field of ethnography of speaking and conversation analysis. They argue that this approach to writing is based on the argument of many linguists who argue that written language is derived from spoken language. They proposed the basic question of **who writes to whom, for what purpose why, where, and how?** According to Grabe and Kaplan (1996:203) providing a taxonomic answer to the above question will lead to an initial approximation for ethnography of writing.

3.5.1.1 WHO WRITES THE TEXT

According to Grabe and Kaplan (1996:203) the question of knowing who the writer is, is important since it will have an effect on the outcome of a text. They observe that the experience of the writer in writing will have an influence in shaping the text. They further differentiate between a student and a journalist who may write for different reasons. The journalist would like to write in ways that would attract the readers to buy his/her newspaper, while on the other side a student would like to write in order to pass his/her examinations. Grabe and Kaplan (1996:203) distinguish between inexperienced and experienced writers. They observe that writing a report in second language will not be the same with writing in first language. This is due to the fact that native writers will show more language proficiency in their language while second language writers will lack language proficiency in producing good texts.

3.5.1.2 WRITES

Tribble (1996:23) propose three ways of looking at the organization of written texts.

Firstly, he refers to the layout, or physical organization on the page, of conventional text. Secondly, he looks the ways on how the texts are organized as a result of the social function they fulfill. Thirdly, he looks the relationship between clauses and clause complexes within written texts. Tribble (1996:25) observes that a knowledge of how text is usually arranged in your first language may not guarantee success if you are attempting to write for a different language culture. Under social function Tribble (1996) maintains that as writers we need to know what grammatical and word choices need to be made in order to match the text to the writing purpose. He further observes that we need to organize texts appropriately to do particular jobs. Also we need to know how to recognize the genre in which we are writing. Under clause relation the notion of cohesion, coherence in the arrangement of a text has to be taken into consideration. According Tribble (196:31) in order for text to be cohesive sentences should be linked in a sequence. He further argues that any piece of writing that has something to communicate and its sentences are clearly related to one another in a logical sequence has achieved coherence. Grabe and Kaplan (1996:204) regard the text as an important independent component of the overall writing situation. They observe that it is through the analysis of the text that the researchers can examine how linguistic structures, transition devices, and word choices as well as the functional roles contribute to make a good text. They further observe that through the study of text patterns of information structuring, topic comment arrangement, and theme rhyme structuring can be revealed.

3.5.1.3 WHAT IS WRITTEN?

Grabe and Kaplan (1996: 205) suggest that, the ethnography of writing should be discussed in terms of content, genre and register. They suggest that we can think of the content as background knowledge, for example, as schema theory.

Hoey, as quoted by Tribble (1996:34) suggests a general schema of Situation-Problem-Solution/Result. Grabe and Kaplan (1996:205) observe that students write more when they write about the information they are familiar with. They argue that background

knowledge provides content and genre-structure resources for writing. They further maintain that background knowledge is culturally derived. Grabe and Kaplan (1996:206) define genre as discourse type that has identifiable formal properties, identifiable purpose and a complete structure. They are more concerned with genre in written discourse. Martin et.al.as quoted by Grabe and Kaplan (1996:206) identifies a few examples of discourse type. These examples include fiction novels, ransom, novels, grant applications, course syllabi, progress reports and survey articles. It is important for the reader to differentiate between different types of written genres. For example a narrative story will be written differently from a newspaper report. According to Halliday, as quoted by Grabe and Kaplan (1996:206) register is defined by the topic of theme, writing, the medium and personal tenor. He sees register to have an important influence on writing. Register should be relevant to the type of genre that is being written about. Grabe and Kaplan maintain that content knowledge; genre and registers comprise social topical and cultural resources, which strongly influence writing.

3.5.1.4 TO WHOM

According to Grabe and Kaplan (1996: 207) audience is essential to the creation of text and the generation of meaning. They propose many questions that are related to the audience. The first question is, who is the intended reader? The second question is, is the reader an abstraction? The third question is, the reader invoked equivalent to the reader addressed? Thirdly, is the reader a known individual? They further argue that the relationship between the writer and the readers, the shared background knowledge between the writer and the readers and the shared specific knowledge of a topic exists between the reader and the writer will have an influence in a written text.

Grabe and Kaplan (1996:207) propose five parameters of audience influence, which play important roles in textual variations. Firstly, they maintain that the number of persons

Who are intended to read a text will have an influence on writing. Secondly, is the extent to which readers are known or unknown? Thirdly, is the status of the reader? Wolfson,

as quoted by Grabe and Kaplan (1996:207) observes that writing for a reader with low status is different from writing for a higher status audience. He further argues that knowing that a particular person will be a reader may influence writing. According to Grabe and Kaplan (1996:207) the fourth parameter is the extent of shared background knowledge that will influence writing. They observe that writing for readers who are familiar with current events in certain cultural contexts will allow the writer to anticipate general knowledge on the part of the reader. Lastly, do the reader and the writer, which will influence the writer, share the extent of specific topical knowledge.

3.5.1.5 FOR WHAT PURPOSE

Grabe and Kaplan (1996:209) argue that the purpose for writing represents an attempt to communicate with reader. They argue that most recognizable forms of writing are intended for an audience rather than the writer. They further observe that in considering his/her functional purpose, the writer recognizes that he/she has specific intentions as well as informational content to convey. Grabe and Kaplan (1996:209) distinguish four principles in which the writing of the writer may be interpreted. Firstly, is the need to be informative, factually correct, relevant and clear? Secondly, is the specific features in the writing which signal speech acts by the writer, and the degree to which they are negotiable. Thirdly, is the convention for conveying status, power, situation, intent and attitude? Fourthly, is the predictability of cognitive structures that anticipate and implicate larger patterns of organization?

Grabe and Kaplan (1996:210) maintain that the purpose for writing must be addressed on at two levels. The first level is related to the concept of genre. They argue that the purpose influences the text structure, selecting appropriate genre options. They further observe that the parameter of purpose is separable from genre and audience. For example a person could write two texts to the same audience and in the same genre but have each text serve different written text than in oral text. They further observe that some studies suggest that the editing capabilities of a word processor do influence both length and rewriting at least in teaching situations. There is little research on how the 'how'

parameter has an effect on theory of writing. According to Grabe and Kaplan (1996:213) whether the writer generates text with a pen, a typewriter, or a word processor they all have limited implications in theory of writing.

3.5.2 A COMMUNICATIVE APPROACH TO WRITING

Grabe and Kaplan (1996:224) observe that most writing is usually undertaken to communicate with one or more readers for a variety of informational purposes. They argue that even if the writer writes for personal reason in form of a diary the writer serves as a reader and therefore the writing remains a communicative act. Flower, as quoted by Grabe and Kaplan (1996:224) has proposed a socio-cognitive model. This model includes contextual influences into the cognitive processing of the writer. However, the limitation of Flower's model is that there is minimal integration of textual factors. Martin, as quoted by Grabe and Kaplan (1996:224) proposed a socio-semiotic perspective. Witte argues for the integration of social, cognitive and textual components.

Canale, as quoted by Grabe and Kaplan (1996:224) proposes that communicative competence could be discussed in terms of grammatical, sociolinguistic, discourse and strategic competence.

Grabe and Chaplain maintain that these four components of communication would account for a person's linguistic skills in four ways.

Firstly, is phonologically, morphological, syntactic and semantic knowledge? Secondly, is the awareness and rules of appropriate language use? Thirdly, is the knowledge of the ways that discourse is sequenced and abilities to structure discourse effectively? Lastly, is the knowledge of skills and strategies that either enhance communication or repair miscommunication?

3.5.3 A MODEL OF COMMUNICATIVE COMPETENCE

Chapelle et al, as quoted by Grabe and Kaplan (1996:225) proposed a model of communicative language. According to Grabe and Kaplan this model is intended to account for academic language performance in listening, writing, speaking and reading

skills. They observe that Chapelle et. Al. Model specifies communicative language use as comprising a context for language user's verbal working memory. The context includes the components that integrate situation and language performance output. The situation comprises participants, setting task, text and topic. Grabe and Kaplan (1996:225) observe that the performance accounts for the actual textual output produced as a result of the processing in verbal working memory. They argue that the textual output produced as a result of the processing in verbal working memory. They argue that the textual output provides an additional influence on components in verbal working memory, as it become available for inspection in the context.

According to Grabe and Kaplan (1996:225) the text component in the situation accounts for expected register, constrains, genre constraints, communication purposes, norms and convention of language use, and constraints of the communication channel. They argue that the second major component to the model as the processing activities of the language user in divided into three sub-components. These components are internal goal setting, verbal processing and internal processing output. Grabe and Kaplan maintain that the internal goal setting allows the language user to set goals and purposes for writing based on the contextual situation, internal motivation, performance attributions and interest.

According to Grabe Kaplan (1996:225) the verbal processing is composed of three parts. The parts can be identified as language competence, knowledge of the world and on-line processing assembly. The language competence component consists of three competencies. They can be identified as linguistic, discourse and sociolinguistic.

According to Grabe and Kaplan (1996:228) the second major component of verbal Processing is knowledge of the world. They argue that the important issue is that the

Knowledge is also initially activated by the topic in the context and by the internal goal setting, and it interacts strongly with the language competence component. They further observe that one of the major functions of the verbal processing unit, as a whole is to carry out meta-cognitive processing, which will support the on-line assembly processing.

Grabe and Kaplan identify the final component of the internal operations as the internal processing output. They observe that as processing is carried out, the output is composed to the internal goal setting component in order to match goal setting and processing output.

3.6 CRITERIA FOR WRITING INSTRUCTION

Grabe and Kaplan (1996:237) suggest that a theory to practice of writing should be based on the research findings on writing as well as through analysis is the social contexts of writing instruction. They maintain that the research results influence the ways in which a curriculum should be designed. They propose that the social context analysis ensures an appropriate and systematic transition from theory to proactive. Grabe and Kaplan propose that the social context analysis should take into account the insights from written theory and writing teacher, the educational instruction, the role of instructional materials and instructional approaches.

3.6.1 INSIGHTS FROM WRITING THEORY AND WRITING RESEARCH

3.6.1.1 The Text Product

Grabe and Kaplan (1996:238) argue that the written product and formal aspects of written product and formal aspects of writing cannot be disregarded in instruction. They argue that there is difference between first language and students who write in second language. Students who write in their language have greater language proficiency that lead to better writing quality. Grabe and Kaplan argue that from a socio-cognitive perspective point of view there is a need for models of writing and the raising of student awareness with respect to the ways in which words, structures and genre forms all contribute to purposeful communication.

They argue that the use of sentence combining has been shown to improve students' abilities to write more complex and varied sentences.

According to Grabe and Kaplan (1996:238) the findings on how discourse is structured

have led to the stress of discourse features of writing. According to Kopple and Witte, as quoted by Grabe and Kaplan (1996:238) the general principle of given before new led to better writing and the main ideas are marked by topical chaining. Tannen, as quoted by Grabe and Kaplan, (1996) shares the same view with Koppe and Witte, when he emphasized the importance of coherence in written text. He argues that coherence assists the reader's interpretation that is critical in effective writing. Silva, as quoted by Grabe and Kaplan (1996:239) identifies six differences between the second language and the first language students. Firstly, Silva observes that first language and second language students organize their work differently. Secondly, they have different approaches to argument structuring. Thirdly, they have different approaches incorporating material from text into writing. Fourthly, they have different perspectives on reader orientation. Fifthly, they use cohesive markers differently. Lastly, Silva observes the differences in the ways overt linguistic features of the text are used.

3.6.1.2 THE WRITING PROCESS

Grabe and Kaplan (1996:240) argue that writing is a goal driven activity. They have identified seven areas in which good writers perform differently from poor writers. Firstly, good writers plan longer. Secondly they have more elaborate plans. Thirdly, Grabe and Kaplan observe that good writers have more solution to rhetorical problems in writing. Fourthly, they review and reassess plans on a regular basis. Fifthly, they take the reader's point of view into consideration. Sixth, they incorporate multiple perspectives into the drafting. Lastly, good writers have a wide range of writing and revising strategies.

3.6.1.3 The Social Context

According to Heth, as quoted by Grabe and Kaplan (1996:241) the social context includes the classroom, the other students, the interactions among the teacher and students and the larger world outside the classroom. He argues that these entire social contexts have a great impact on the development of writing ability. Collins and Williamson, as quoted by Grabe and Kaplan (1996:241) observe that better writers vary

their writing more in line with specific audience and genre constraints, they argue that skilled and less skilled writers view the importance of audience differently when they are involved in writing. Grabe and Kaplan suggest that the awareness of audience should not be emphasized until the students are able to handle the added planning complexity resulting from availability of such information.

Grabe and Kaplan (1996:242) argue that the emphasis on writing purpose has led to a reconsideration of the concept of genre in writing development. They define genre as conventionalized ways to achieve meaning and to solve rhetorical problems. They further observe that students vary their writing according to Grabe and Kaplan a number of researchers have founded the importance of genre in writing. They argue that empirical research has indicated that genre is a critical factor in shaping the written text. They further observe that Austrian approaches to writing development have investigated the role of genre in content-centred instruction. In their studies they propose that attention to genre structure is a critical component of which students need to be aware and with which they need to practice. They have based their research on Halliday's functional theory of language.

According to Grabe and Kaplan (1996:242) another socio-cognitive approach to writing development has evolved out of Vygotsky's theories of language and literacy development. According to this approach, students learn to write by working with a more knowledgeable person on the skill and knowledge needed to perform specific purposeful actions through a kind of apprenticeship. Grabe and Kaplan observe that students learn by appropriating the teacher's goal and purpose for writing, as well as the appropriate language forms, in the process of the writing activity and through feedback on the

Writing. Scardamalia and Bereiter, as quoted by Grabe and Kaplan (1996:243) in their Research argues that students often are capable of writing performance well beyond their normal writing output.

3.6.1.4 The Research on Instructional Techniques

According to Grabe and Kaplan (1996:243) the fourth general into writing is derived from studies testing the effectiveness of various instructional techniques. They argue that these techniques include direct instruction, types of group interaction among teacher and students, techniques for guiding the drafting and revising stages of writing and the techniques for providing effective feedback on writing. Flower and Hayes, as quoted by Grabe and Kaplan (1996:343) have pointed out the importance of multiple drafting, time for planning, the role of recursion among planning, drafting and revising and the essential problem solving nature of writing. Flower, as quoted by Grabe and Kaplan observes that skilled writers are good at presenting the problem. She observes that the task representation has a major impact on writing. She further suggests that students need to develop a strategic awareness for goal appropriately.

Bereiter and Scardamalia, as quoted by Grabe and Kaplan (1996:244) propose that for developing critical skills is to have the teacher modeling and thinking aloud while composing. They further suggest five ways that can improve students' writing. Firstly, they suggest that instruction should induce a simplified version of the complex strategies. Secondly, writing task should be developed to help students to transfer advanced skills to new domains. Thirdly, students need to have teacher modeling of problem solving composing processes. Fourthly, students need to be aware of the goals of writing and need to be given challenging task. Lastly, Bereiter and Scardamalia suggest that students should be shown how to provide support and assistance to others.

3.6.1.5 Research On Curriculum Design

Grabe and Kaplan (1996:246) suggest a number of issues and concerns that must be considered in developing curriculum design. They argue that the goal of research findings should not be interpreted as having one-to-one relationship with curriculum design. They suggest that the goal is to recognize that research occurs in context not topical equivalent to the language classroom. They further state that research also creates constraints and opportunities resources that are not typical of the language classroom.

3.6.2.1 First Language Versus Second Language Student Writers

Grabe and Kaplan (1996:247) observe that within the domain of first language literacy development lies variation created by their ages of the learners, the social and cultural group identities of the learners, the extent of access to educationally valued literacy practices, the extent to which the learners' dialects depart from the educationally valued dialect and the range of individual differences in terms of learning styles and strategies. Grabe and Kaplan observe that there are differences even among the second language learners. These differences are due to the fact that second language students are coming from different backgrounds. Grabe and Kaplan observe that second language learners will not only fit into context of second language use and the purposes for needing a second language. Grabe and Kaplan (1996:247) suggest six ways to be taken into consideration when planning writing instruction for first language and second language student writers. Firstly, is the extent of L1 literacy? Secondly, is the social practices and expectation in L1 literacy? Thirdly, is the L1 educational background? Fourthly, is the extent of previous and current contact with English speakers? Fifthly, is the social and cultural distance of the student from the dominant and educationally valued English-speaking group? Lastly, is the intended length of stay in an English speaking environment.

3.6.2.2 The International Student

Grabe and Kaplan (1996:248) observe that the international English Second Language student studying in an English-speaking country works within a very different set of constraints than do other students working at the same level. Leki, as quoted by Grabe and Kaplan (1996:248) observes that there are differences between international students and students and English-speaking basic writers. He observes that international student have linguistic, cultural and academic experiences that distinguish them from the English basic writers. He further observes that international student have composing and linguistic problems. Grabe and Kaplan (1996:249) observe that some of the differences between the international students and English-speaking basic writer include attitudinal and cultural differences. They observe that some English-speaking students develop

hostility towards international students. Grabe and Kaplan observe that the implication in such a situation is that the native L1 speakers do not know their own language. They further observe that some of the reasons for the differences between the international students and the native English speakers are that some of the international students are coming from economically privileged background. As a result of their background their life style is different from that of native English speakers.

Grabe and Kaplan (1996:250) distinguish many disadvantages that are experienced by the international students. Among these disadvantages Grabe and Kaplan observe that the international students lack the cultural experiences of the countries they are studying in. Sometimes political differences between the host country and the countries where these international students find it difficult to express an honest opinion that conflict with the view by the teacher. This is caused by the learning experiences these students have from their original countries. Grabe and Kaplan suggest that these disadvantages of international students should be taken into consideration when planning for a writing curriculum.

3.6.2.3 The Role of the Student

Hughes et. Al., as quoted by Grabe and Kaplan (1996:257) describe good learners as

students who take an active role in their learning. They observe that these students set Goals and take responsibility for their learning. Leki et.al as quoted by Grabe as Kaplan (1996:257) suggests that firstly, learners need to have a positive approach. Under positive approach Leki et. Al suggests four ways in which learners can be helped. Firstly, he suggests that learners need to believe that they will be successful in their writing. Secondly, learners need an open attitude in order to sort out the writing task they will be required to perform. Thirdly, they must be willing to pursue issues and into think that they have all the knowledge they might need. Lastly, Leki et.al suggest that learners must be willing to practice and revise their writing and realize that writing is a skill that needs to be developed over a period of time throughout hard work. Secondly he suggests

that learners need appropriate skills in order to carry out writing assignments. They argue that learners need a reasonable degree of control over the language and some ability to manipulate the language in response to varying needs. They further suggest that learners need appropriate reading skills. These readers' skill assists the learners with their reading and writing of other sources of information. Learners should be able to contrast views in viewing their writing.

Thirdly Leki et. Al., as quoted by Grabe and Kaplan (1996:251) suggest that learners need some set of workable learning strategies, which are applicable to the writing context. They maintain that learners need strategies for planning and setting appropriate goal. He further maintains that learners need strategies in working with words and language structures, for developing information and arguments, for attending to the rhetorical constraints of the task, for reading texts and revising effectively and for evaluating their writing and comparing it with other writing. Fourthly, Leki et.al suggests that learners need to be motivated. They argue that this motivation is when the learner wants to do well because she/he will get better communication skills or high self-esteem. Extrinsic motivations are economic opportunities that the students may get as result of his/her success.

3.6.3 The Writing Teacher

3.6.3.1 The Teacher Training

Grabe and Kaplan (1996:252) suggest a number of basic distinctions that are used to group teachers. They argue that one has to take into consideration whether or not teacher are themselves native speakers of English. Secondly, one has to take into consideration the question training in teaching writing. Thirdly, is the issue of how skilled and well-trained teachers are as teachers? Grabe and Kaplan also suggest that when planning a curriculum designs the strengths and weaknesses of teachers have to be taken into consideration. They observe that the knowledge of language and writing is another issue

that needs to be taken into consideration in grouping teachers. They argue that within the knowledge of language and writing one has to note the extent of creativity and innovation with language and writing, degree of skill in writing, knowledge of the pragmatics of the language being taught, interest in examining writing, writing habits and practices. Teachers need experience with specific genres and registers that are important in planning curriculum design. Grabe and Kaplan (1996:253) observe that there will be individual variables that occur among any group of teachers. These individual variables include age, general educational and social background, cultural training, professional affiliations, and years of teaching experience.

3.6.3.2 The Role of the Teacher

Grabe and Kaplan (1996:253) argue that it is also important to recognize the types of task the teacher must carry out in the course of writing instruction and the strengths that many teachers bring to the classroom. They suggest that in planning a writing curriculum, the teacher must be motivate, an interpreter of the task, a designer for information Grabe and Kaplan further suggest that teachers need to show a positive attitude. They should believe in students' capabilities in dealing with their prescribed work. Teachers need to be flexible in adapting their assignment when students are found to be struggling. They further maintain that teacher's flexibility ensures opportunities for success of learners.

They also suggest that teachers need to develop among students a sense of community and sharing so that writing can become a collaborative and cooperative endeavor.

3.6.4 The Educational Institution

Grabe and Kaplan (1996:255) argue that responsibility for what happens in the classroom must be shared with the institution within the teacher functions and with the system in which that institution is embedded. They observe that institutional norms of a country, a region, or a set of related bodies. They react to the requirement of an inspectorate. They

decide how much time in the curriculum institutional norms of a country, a region, or a set or related bodies. They react to the requirement of an inspectorate. They decide how much time in the curriculum to allocate to writing instruction and support systems.

Grabe and Kaplan (1996:255) suggest that institutions have an effect in the planning of a writing curriculum as they decide how much to per teacher, how many students should be taught in any class. They argue that the institutions have an influence in the support of teachers, relating importance of writing in relation to other components of the curriculum and they decide how to integrate writing with other components of the curriculum

3.6.5 The Role Of Instructional Material

According to Grabe Kaplan (1996:256) writing instruction makes use of a wide variety of information and resources. The resources include texts, libraries, media really, student-generated resources, activities and discussion. Texts include rhetoric, for writing, workbooks and usage, dictionaries, encyclopedias, atlases, novels and short stories, articles from magazines and journals, newspaper, nonfiction books and textbooks from subject from subject-area fields. Grabe and Kaplan (1996:256) maintain that the use of library allow students to browse though book topics. These topics may be new to the individual or the group. Grabe and Kaplan suggest that ignored to minimize the coast of the learning materials. Classes should generate their own activities, which are designed in such a way that stimulates students interests in writing. They further suggest that the use

Of student-generated material can ensure exploration of issues and topics that are both personal and academic.

3.6.7 Instructional Approaches

Grabe and Kaplan (1996:257) propose four contexts of instructional approaches. Firstly, is the elementary context that includes traditional language art approaches, whole

language approaches? According to Grabe and Kaplan the traditional language arts texts with basal readers. In such approach students are encouraged to express themselves in a form of narratives and reports in writing. They observe that this approach includes options for teaching grammar, spelling and vocabulary.

According to Edelsky et.al as quoted by Grabe and Kaplan (1996:258) the whole language approach was developed as a result of the frustration with traditional language arts. Grabe and Kaplan argue that this approach places the teacher and the students at the center of curriculum. They argue the limitation of the whole language approach is that it does not provide support for many students who need more structured learning environment. They further observe that such students may be in need of teacher modeling and assistance. The teacher's role will remain important for effective student learning.

3.6.7 A Generalized Approach To Writing Curricula

Grabe and Kaplan (1996:261) argue that it is important to compare the instructional approaches to writing and to determine to what extent their underlying philosophies overlap. How do their instructional methods match and their theoretical bases receive support from research.

3.6.7.1 An Idealized Writing Curriculum

Raimes, as quoted by Grabe and Kaplan (1996:261) suggest a combination of the emphasis from the writing product, the process, the social context and the subject-matter

Content. Bartholomae et.al as quoted by Grabe and Kaplan(1996:262) proposes a course Which would be content driven. He proposes a course that would include topical issues and writing task that would stimulate students' interest in engaging themselves in

challenges and providing opportunities for learning, Grabe and Kaplan observe teachers as model that are expertise of effective writing practices. They suggest that teachers should raise student awareness of relevant strategies. They further suggest that teachers should be able to guide students in development of the strategic skills and develop activities that allow the transfer of these skills to other contexts.

Grabe and Kaplan (1996:262) suggest a course that would engage students in the writing process, recognizing that writing is a recursive process. Writers should continue to plan, write, revise and refine. Multiple drafting, student selection of tasks, many opportunities for feedback reaction writing for the exploration of ideas and issues related to the writing tasks are the issues that need to be taken into consideration when planning. Grabe and Kaplan suggest that students should be able to generate plans, write fluently, to draft without expecting a final text, to revise and how to elaborate and refine. Stahl, as quoted by Grabe and Kaplan (1996:262) by activities for peer feedback, for exploration ideas, for interaction, which will enhance writing skills, and for opportunities to improve learning. He observes that students learn from each other. He suggests a group work that would be partly directivity. This would provide students with an effective feedback and they will be good audiences.

Grabe and Kaplan (1996:263) propose a course that would require integration of language skills. They further suggest that the course would attend to formal constraints of the language, which serve to signal writing purpose, the role genre for reader's expectation and flow of discourse information. They suggest that the course should Provide careful consideration of the audience as well as the influence of the social context on the writing task. They suggest that the course should provide ways to introduce early

Writing activities and encourage experimentation without harsh evaluation and promote a sense of language play.

Grabe and Kaplan (1996:264) propose a course that would practice a range of writing tasks and learn to work with a variety of genres and rhetorical issues. They encourage students to write extensively and practice writing constantly. They further propose that students should work together with teachers in choosing specific topics of interest within broader curricular themes. Grabe and Kaplan propose a course that would offer a variety of options for feedback. This feedback would be evaluative and non-evaluative. They further suggest that assessment of writing development should be carried out in a variety of ways. These ways include assessment in-class writing, out-of-class writing, journals, conferences, free writing and reflective writing portfolios, evaluation of final drafts of essays and projects. Grabe and Kaplan (1996:264) suggest that students should take an active role in assessment by participating in feedback, in developing content resources and in interaction and discussion.

3.6.7.2 The Realities of Curriculum Planning

Grabe and Kaplan (1996:265) observe that the idealized curriculum is not fully applicable to any single real context. The problem is that each context for writing instruction consists of a unique set of constraints. These constraints include different students, teachers, institutions, different resources, time allocation and access to information, different individual abilities, expectations, social and cultural backgrounds and linguistic backgrounds. Grabe and Kaplan (1996:265) maintain that the idealized writing curriculum synthesizes research and practices which appear to improve writing. They observe that the idealized writing curriculum represent guiding notions for planning, implementation and evaluation of a writing curriculum.

3.7 SUMMARY

This chapter has started by discussing the process approach that sees writing as process of several stages. In the discussion of the process approach it has been revealed that this

process has its limitations. It concerns itself with the writer, paying little or no attention to the reader. This can lead to the unsatisfactory of the reader to whom the text was intended, as he/she was not taken into consideration when it was created. Tribble (1996:41) argues that one of the problems of the process approach is how to strike a balance between what they feel is important for the development of their students as writer, and the potentially contradictory influence of teaching material they have to work with.

The models of the writing process were discussed. According to Cope and Kalantzis (1993:144), Flower and Hayes Model encourages others to do more research about the development of writing abilities. The main concern of Flower and Hayes was to show the problem encountered by writers during the composing process. This model also reveals how writers revise and why revision is difficult for some writers. This model has its limitations. One of limitations of this model is that it assumes that there is a single writing process is Bereiter and Scardamalia Model differs with Flower and Hayes Model. According to Bereiter and Scardamalia, as quoted by Grabe and Kaplan (1996:117) the writing process cannot assume single processing models. Bereiter and Scardamalia do not share the same view with Flower and Hayes idea that writing process of a skilled and less-skilled writer is the same. They have investigated the reason for the differences in the writing process of different writers. They used in the knowledge telling and the knowledge-transforming models.

The genre-based approach to writing is founded in the functional theory of languages. Grabe and Kaplan (1996:134) observe that children develop language abilities because they want to communicate, firstly with parents, then with the expanding world of human contacts. In this way children make use of language to make meaning of their surroundings. Texts that are produced by students should be arranged in such a way that They serve their communicative purpose. It is important for a writer to have a purpose before he/she can start writing. Preparation stage is important before writing can start.

The writer may start by writing down everything that comes to mind. At a later stage, the writer will know how what he/she wants to say. The second step is to organize content. Each genre has its own style of organization. Then the writer can prepare for his/her first draft. The writer should always take the audience into consideration when writing. The final stage of writing is the editing stage. This stage is important in that the writer has to revise, edit and check his/her work.

The ethnography of writing has also been discussed in this chapter. Grabe and Kaplan's model of writing, which is based on the '**who writes what, to whom, for what purpose, why, when, where and how**', parameters has been discussed. According to the '**who**' parameter, the question of knowing who the writer is, is an important one as writers write differently. According to the '**writes**' parameter, the linguistic nature of texts has been examined. The linguistic structure and lexical choices contribute to a good text. Coherence and cohesion in text have been discussed in terms of content, genre and register. People write more when they write about the information they are familiar with. The fact that register should be relevant to the type of genre that is being written about has been discussed.

Under '**to whom**' parameter, the importance of audience has been discussed since it is essential when a text is constructed. The relationship between the reader and the writer has an effect on the construction of a text. Under the '**for what purpose**' parameter, the purpose of writing and the importance of knowing the purpose of writing before the writer starts writing. Under the '**why**' parameter, the intentions or motives of the writer are important. The '**when** and '**where**' parameter plays less important role as people write under different circumstances. The '**how**' parameter has the limited implication in theory of writing.

Aspects of research that can have an effect on the planning of writing instruction have been discussed. The curriculum designers can be advised on issues that have to be

considered when planning a curriculum that will lead to the success of learners. The curriculum should be designed in such a way that it suits all kinds of writers. The role of

The student in writing instruction is also important. The type of student that is needed is the one who will have a good learning strategies, a positive attitude, and appropriate skills and highly motivated, if the writing instruction is to be successful. The kind of the material that is going to be used plays an important role in writing instruction. The role of the teacher who is going to be involved in the writing instruction has also been considered. The success of the program of teaching writing depends not only on the learner, but also on the teacher. The importance of considering the teacher training, the role of the teacher and the writing instruction has been considered. For the success of any teaching of writing all the important factors that will have an effect on the teaching of writing which have been discussed in this chapter have to be taken into consideration.

Lastly, a generalized approach to writing has been discussed. A course that is intended for students should include topical issues and writing task that would stimulate students' interest. It should engage students in challenges and provide them with learning opportunities. In this approach the role of the teacher has been taken into consideration. Teachers should guide students in developing the strategic skill and develop activities that allow the transfer of these skills to other contexts. Students should be given feedback that will improve their writing skills. Grabe and Kaplan (1996:265) observe that the idealized writing curriculum represents guiding notions for planning, implementation and evaluation of a writing curriculum.

CHAPTER FOUR

A GENRE-BASED ANALYSIS OF XHOSA MAGAZINE TEXTS ON SPORT CELEBRITIES

4.1 INTRODUCTION

In this chapter the framework of Grabe and Kaplan (1996) writing will be employed in the analysis of a range of XHOSA Magazine articles on sport. Particular attention will be given to the ethnography of writing entailing the **‘who writes what to whom, for what purpose, why, where, when and how’** parameter will form different work for the analysis of the seven **BONA Xhosa Magazine articles** on sport celebrities as examples of a particular genre in writing. Under the **writes** parameter the linguistic nature of texts will be examined including features such as lexical choices, coherence, cohesion and the cognitive move-structure of each sports article. Under the parameter **what**, reference will be made to the content of the sport articles. The information given in Bona Magazine article will be examined according to the properties these texts exhibit.

Under the parameter **‘for what purpose’**, the functional purpose of **the** sports for writing journalist for articles will be examined. Under the **‘why’** parameter the motive the journalist to write these sport articles will be taken into consideration. The parameters who, when and how will not discussed in such detail, since they are all common in the seven Bona Magazine sports articles. This chapter will invoke properties by Neeld (1990) as guiding principles on the writing of the information essays since the communicative purpose of these articles is to inform the reader about the sports celebrities. The seven sport articles analyzed appear as an appendix at the back of the

study. Lastly, the chapter will present a general overview of outcome-based language teaching, and language learning will be reflected upon as regards the kind of genre-analytic skill required for an understanding of the Bona magazine articles. The specific outcomes as discussed in Outcome-based education will be related to these Bona

Magazine articles.

4.2 Article NO1: **BAZIBALULE KWINTENETYA** (THEY HAVE EXCELLED IN TENNIS) from Bona Magazine JULY, p. 66)

4.2.1 The parameter 'Writes'

(a) The use of grammatical items

(I) The use of pronominals

The writer uses the subject pronominals **ba**-of the class 2 to refer to the two sisters of Williams family. This is illustrated in the following sentence: **Bazibalule kwintenetya** (They have excelled in Tennis). By using the subject pronominal **ba** class 2 in the heading of the article the writer persuades the reader to look for the identity of the people he is informing the readers about. In his introduction the writer uses the subject agreement pronominal of class 1 of the first person plural as in the example "**Silusapho!**" ('We are family'). Through the use of the first person pronominal the writer informs the reader to expect the surprising information about his celebrities.

The object pronominal **ba**- of class 2 occurs in various sentences such as in the following example. **Richard ubaqeqeshile...** (Richard has trained them...). Through the use of the object pronominal **ba** of class 2 the writer fulfills his communicative purpose of

informing the reader about the two sisters who have achievements in tennis. The writer manages to retain the attention of the reader on his sport article. The writer also uses the subject pronominal **zi-** of class 10 as illustrated in the following examples: **Wayengafuni zidlale...**(He did not want them to play...); **...akazivumeli zihlale...**(...she does not allow them to sit...); **...zikhwele inqwelo-moya...**(...to board the airplane...). Through the use

of the above subject pronominals **zi** of class 10 the writer refers to the noun **iintombi** (daughters) to keep the attention of the readers to the two celebrities he is informing the readers about.

(ii) The use of the tenses

The subject pronominal **ba-** is used repeatedly in the magazine sport article to refer to the two tennis players. This is illustrated in the following example: **bazalwa kunye...**(They are born together...). The writers also uses the subject pronominal **ba-** in past tense to inform the readers about the causes of the present events. This has been illustrated in the following clauses: **kwaye abazange...**(...and they did not...); **Bafunde ukudlala...**(They learned to play...). In these examples the writer supplies the reader with the background information of Serena Venus Williams which led to the to their achievements. Most of the verb tenses in this sport article are in the past tense.

This is illustrated in the following examples: **...wayelumkile.** (...he was careful.); **wayesiva...** (He'd heard...). These verbs are used in the past tense to inform the reader about the historical background of the two celebrities (Venus and Serena Williams). The writer also uses the future tense in his article to express the future prospects of the two sisters. This is conveyed in the following sentence: **...baza kubetha eyona ntshatsheli igqwesilieyo yaseSwitzerland** (...they will beat the earnest Swiss number 1). The tennis supporters know that Martina Hingis of Switzerland is the most awesome tennis world champion. Following this line of thinking anybody who can beat her would have achieved greatness n his/her life.

(b) Lexical choices as a reflection of communicative purpose

(i) The use of image-creating expressions

The magazine sports article contains words and clauses that evoke feeling of joy, frustration and excitement. This has been illustrated as following: **...yakhwaza imiboko...** (...rared the loudspeakers...); **...icula umhobe onamandla...** (singing the strong national anthem...). In the above clause the writer appeals to the readers' sense of hear in expressing the feeling of excitement that was at the stadium the day the two

sisters were competing against each other. Through the image-creating expression the Writer describes what happens to the other tennis champions as a result of the achievements of the two sisters (Venus an Serena Williams). This has been illustrated in the sentences as follows: **...umcaphukisa rhoqo uMartina Hingis...** (...she regularly angers Martina Hingis...). In the above example the writer expresses the feelings of anger for Martian Hingis due to the challenge she gets from the two sisters.

(c) Patterns of informational structure

The informative text has met the requirements based on its structure. The writer has a heading that interests the readers. This has been illustrated as following: **...Bazibalule kwintenetya** (They have excelled in Tennis). The writer has chosen a surprising story, which the reader may find to understand unless he/she gets additional information about the story. This is illustrated in the following examples: **...olu ayilo khuphiswan nje lwamanqam oluqhelekileyo kwitumente yaseUSA ...;... Intombi zakwaWilliams zazikhuphisana zodwa...**(The William's daughters were competing against each other). The reader retains the attention of his readers by keeping them in suspense of what will happen to Williams's family. The writer proceeds to introduce to his readers the two important Black figures in tennis. This is illustrate in the following sentence: **...uVenus one 18 leminyaka, nomsakwabo omncinci, uSerena, one 17 leminyaka.** (...Venus who is 18 years old, and her younger sister, Serena who is 17 years old. The writer then

gives the name of the tournaments in which these two sisters have participated. This is illustrated in the following sentences: **...kwiLipton Championship eFlorida...** (...at the Lipton Championships in Florida...); **...ufikelele kwifayinali yokhuphiswano leUS Open...** (she made it to the finals of the US Open...)

The writer informs the reader about something special about the two sisters. This is illustrated in the following example: **...koko basisibini esintsundu kumdlalo odlalwa**

ngabamhlophe ikakhulu... (...but also as two of the very few black faces in a white-dominated sport...). The above sentence is related to the heading of the article which supports the writer's view of the fact that he should have chosen the two sisters as role models to the black young tennis players.

The writer supplied the reader with the background information and provides facts about the individuals' life in tracing the achievements of Serena and Venus Williams. This is illustrated in the sentence as follows: **Bafunde ukudlala kwibala likamasipala eliqhekekileyo ematyotyombeni asemazantsi eLos Angeles apho bakhulele khona.** (They learned to play on a cracked municipal court in the South Los Angeles ghetto where they grew up). This is a short historical background of Venus and Serena Williams. The writer reveals that despite the poor background of the two sisters that could not prevent them from becoming the champions of tennis in the world. The writer wants to encourage the other black tennis players who may find themselves in the same poor backgrounds with the two sisters so that they should not give up.

The writer informs the reader about the Williams's reason for choosing instead of other sports. This is illustrated in the following sentence: **Wakhetha intenetya njengendlela**

yokuzenzela imali... (He had chosen tennis as a way of making money for himself...). The writer also informs the reader on how the father of Venus and Serena persuade his dream. This is illustrated in the sentence as follows: **...wazifundisa ukudlala lo mdlalo, wafundisa inkosikazi yakhe, wafundisa iintombi zakhe ezintathu ezindala...** (...he taught himself to play this sport, taught his wife, taught his three oldest girls...). As a result of the efforts of their father, Venus and Serena became the world champions. This is illustrated in the sentence as follows: **...kodwa yaba nguVenus noSerena abenza ukuba umnqweno wakhe azaliseke.** (...but it was only with Venus and Serena, that his determination suddenly paid off).

The writer informs the reader about one accomplishment in Serena and Venus lives. This is illustrated in the following sentences: **UVenus wonylwe kwiminyaka emibini edlulileyo kwimidlalo yabadlali abangamabhinqa abahlawwulwayo...** (Venus was really launched only two years ago on the professional women's circuit...); **...xa umdlalo phakathi kwakhe noVenus wamenza wanabalandeli abaninzi.** (...when the match between her and Venus became an instant crowd-puller). In the above examples the

writer narrates as follows: **Eseneminyaka eli-10 uVenus utata wakhe waqikelela ukuba ngenye imini uzakuba ngoyena mdlali ulibhinqa oqgqwesileyo-kwaye, uthe uSerena uza kuba ngoyena mdlali ungcono kunodadewabo omdala.** (Ever since Venus wa 10, her father has predicted that she would one day be the world's number 1 woman player-and, he said, Serena would eventually be an even better player than her older sister). In the above sentence the writer gives the information that supports the competitiveness that this two sisters had from their had from their early childhood. The writer also informs his readers as to how the words of the elders can motivate the youth. This sentence is linked to the heading of this sport article that is illustrated as follows: **Bazibalule kwintenetya** (They have excelled in tennis)

The writer reveals the sport rivalry between the two sisters. This is illustrated in the following sentence: **Ibiliwele lam elikhohlakeleyo uSerena.** (That was my evil twin Serena). The writer shows that despite the rivalry of the two sisters in field of play, their friendship is not lost. The writer also looks at the lives of the two sisters when they are not in the field of play. This is illustrated by the following example: **...baya ezivenkileni bayokuthenga bade bangabinayo nesenti...** (...they go to shops to buy till they have no cent). The writer illustrates that the two sisters have their own weaknesses just like anybody. In other words, they are not perfect, they are human beings. The writer strategically mentions the name of the two famous sport companies. This is illustrated in the following sentence: **...uVenus unesivumelwano se\$ 12 million nenkampani yakwa Reebok ukanti uSrena yea unesivumelwan nabakwa Puma.** (..Venus has a \$ 12-million contract with Reebok and Serena has a contract with Puma). Here the sentence reveals that the two sisters have made fortunes from their involvement in tennis. The writer ends his sport article by inviting the readers to pay more attention to the two sisters. This is illustrated in the sentence as follows:**...uze uzibukele iintombi zakwaWilliams xa zidlala!** (...you should watch those Williams sisters when they are playing!)

(d) The use of rhetorical pattern

(i) The use of comparison and contrast

The writer compares and contrasts the two talents to the two sisters. This is illustrated in the following sentences: **...uSerena uza kuba ngoyena mdlai ungcono kunodadewabo omdala.** (...Serena would eventually be an even better player than her older sister). The future of the two sisters has been predicted in their childhood. The writer also contrasts Serena and Venus achievements in tennis with other members of Williams' family. This is illustrated in the sentence as follows:**...kodwa yaba nguVenus abenza uiuba umnqweno wakhe uzaliseke** (...but it was only with his two youngest, Venus and Serena, that his determination paid off). The writer contrasts the two sisters in the field of play. The following example illustrates the point:**...Ibiliwele lam elikhohlakeleyo**

uSerena (That was my evil twin Serena). The above sentence illustrates that Serena is more aggressive than Venus in the field of play.

(ii) The use of cause and effect relationship

The writer informs his readers about the causes of the achievements of the two sisters in tennis. This is illustrated in the following sentence: **...kwaye umcaphukisa rhoqo uMartina Hingis ngokuthembisa ukuba yena no Serena baza kubetha eyona ntshatsheli igqwesileyo yaseSwitzerland.** (...and regularly taunts an infuriated Martina Hinges by promising that she and Serena are both destined to knock the earnest Swiss number 1 off her throne). The writer expresses the feeling at anger of Martina Hingis that is caused by the challenge she gets from the two sisters. The cause and effect relationship is also used in the following sentence: **...babengenaye umntu ohlala nabo waza wayeka umsebenzi wakhe...** (...they did not have a babysitter and she didn't go out to work...). In the above sentence the writer narrates an event that explains the historical background of the two sisters. The writer evokes the feeling of sympathy from his readers for two sisters

(d) The maintenance of cohesion

(i) The use of grammatical cohesive devices

The writer uses pronominals to create relationship between lexis and clauses that present main ideas of the event in the sport article. This is illustrated in the following examples: **Silusapho!** (We are family!). In the above sentence the subject agreement of class 2 has been used to refer to Serena and Venus Williams. The subject pronominal of /class 2 **ba** has also been used repeatedly in this sport article to refer to the two sisters. This is illustrated in the following examples: **...bafikelele...** (...they get...) **...bafunde...** (...they learned..).

(ii) The use of conjunctive cohesive devices

The sport article is characterized by a range of conjunctives to create cohesive

relationship between various sentences. The writer uses the conjunct **kodwa** to explain the cause and effect to the reader the achievements of Venus and Serena Williams. This is conveyed in the following sentence: **...kodwa yaba nguVenus noSerena abenza ukuba umnqweno wakhe azaliseke.** (...but it was only with Serena and Venus, that make his wishes to come true). The writer in his sport article uses the conjunctive to make correlation within the sentence. This is also illustrated in the sentence as follows: **...waza wayengafuni...**(...so he did not want...). The conjunct **waza** is used to elaborate the previous sentence that explains why Richard kept his girls away.

(iii) The use of demonstratives as cohesive devices

The writer used demonstratives to emphasize the point he is making. The writer uses the demonstrative **olu** to emphasize the fact that he informs the reader about the amazing two sisters. This is illustrated in the following sentence:**...olu ayilo khuphiswano nje**

lwamanqam oluqhelekileyo... (...this was no ordinary final to the top tournaments...).

The writer uses demonstrative **lo** to stress the fact that this game is about tennis. This is illustrated in the following examples: **...ukudlala lo mdlalo...** (...to play this game...);

...lo mdlalo... (...this game...). The writer also used the demonstrative **loo** to refer to the previous sentence. This is illustrated in the following example: **Uvenus wayibamba loo**

nto...(Venus has taken this...).

(iv) The use of repetition as cohesive devices

The writer is repeating the noun **iintombi** (daughters) in his sport article to refer to the two sisters, Venus and Serena Williams who were mentioned by the writer in his introduction. The writer also repeats the noun **iintombi** (daughters) to emphasize that she is praising the achievements of the two girls. The writer knows that it is not common in black society for women to make such achievement. This is illustrated in the following

examples: **...ehamba neentombi zakhe...**(...going with her daughters...); **...iintombi zakwaWilliams...** (daughters of Williams...).

(e) The maintenance of coherence

The information in the article is presented logically. The writer organizes his sentences into larger structures through the use of conjunctives. This is illustrated in the following example: **...kodwa yaba nguVenus noSerena abenza ukuba umnqweno wakhe azaliske.** (..but it was Venus and Serena which made his wish to come true). The writer has used the conjunct **kodwa** (but) to link the clause with the previous clause where the wishes of Mr Williams have been mentioned. The writer uses the heading to develop his argument throughout his article. This is illustrated in the following examples: **Intombi zakwaWilliams** (Daughters of Williams); **Banesiphiwo, banamandla, banesibindi** (They've got talent, they've got the energy, they've got the nerve...). All the above example are related to one theme of praising the two sisters for what they have achieved in tennis.

The writer uses the schematic pattern of situation-Solution-Result as used by Tribble (1996) to maintain coherence. This is illustrated in the sentence as follows: **Phofu xa babeselula abantwana bakhe babengenaye umntu ohlala nabo waza wayeka umsebenzi wakhe de uSerena wakwibakala lokuya esikolweni samabanga aphantsi.** (In fact when they were small she didn't even have a baby-sitter for them and didn't go out to work as nurse until Serena was well into primary school). The writer states the reason or the situation that forced the mother of the two sisters to abandon her work to find a solution to her problem of not having a baby-sitter for her kids. The result was that her child Serena managed to go to primary school. In this way the writer fulfills the expectations of the readers.

(g) The use of cognitive move-structure

In the first move the writer introduces the celebrities and their status in tennis. This is

illustrated in the following sentence: **...uVenus one-18 leminyaka, nomsakwabo omncinane, uSerena one 17 leminaka.** (...Venus, 18 and her younger sister Serena, 17).

In the second cognitive move structure the writer presents the overview of the sport achievements of the two sisters. This is illustrated in a sentence as follows: **uVenus wonylwe kwiminyaka emibini edlulileyo kwimidlalo yabadlali abangamabhinqa abahlawulwayo...** (Venus was really launched only two years ago on the professional women's circuit...; **...xa umdlalo phakathi kwakhe noVenus wamenza wanabalandeli abaninzi.** (...when the match between her and Venus became and instant crowd-puller).

In the third cognitive move structure the writer reviews the future ideals of the two celebrities. This is illustrated in the sentence as follows: **Uvenus unezifundo awazipasa ekholejini kwaye ufuna kuba ngumthungi xa engasayidlali intenetya.** (Venus has some college credits underwear belt already and wants to be a designer when her tennis career is over); **Userena uzimisele ukugqiba amabanga akhe aphakamileyo ukwaceba ukusebenza njengogqirha wezilwanyana.** (Serena is determined to finish high school and plans to qualify as a vet). The writer informs the reader about the future plans of Venus and Serena. He knows that the tendency of many sport celebrities is to forget about their education once they have achieved fame and fortune in sport. In the fourth move structure the writer conveys the message of rather achievement by encouraging the readers to pay more attention to the two sisters. This is illustrated as follows: **...uze uzibukele iintombi zakwaWilliams xa zidlala!** (...watch those Williams sisters when they play).

4.2.3 The parameter 'what'

(a) Genre type

This is an informative magazine article on sport celebrities. In his introduction the writer narrates what happened during the sport tournament that was held in USA. This is illustrated in the following example: **...yakhwaza imiboko icula umhobe onamandla ulumkisa bonke ababukeli...** (...roared the loudspeakers, the Sledge anthem warning all

the spectators to mark the action that follows the event for that day. The social function of the sport article is to promote the love of tennis among the black women. This is illustrated in the following example: **... Koko basisibini esintsundu kumdlalo odlalwa ngabamhlophe ikakhulu...** (but also as two of the very few black faces in a white-dominated sport...). The writer uses the persuasive argument to instill the love of tennis among his readers. This is illustrated in sentence as follows: **...uze uzibukele iintombi zakwaWilliams xa zidlala!** (...just watch those Williams sisters when they play!).

(b) The register

The writer uses the language register of sport. This is illustrated in the following examples: **...ababukeli...** (...the spectators...). The writer knows that there could be no match without the spectators in the stadium to support the participants. The writer uses the key words as reminder signs throughout his article. For instance the writer to keep the interest of the readers to what the communicative purpose of informing them is all about repeats the noun **iintombi** (daughters). The writer praises the two sisters for their achievements in tennis. This is illustrated in the sentence as follows: **Awunakutsho ukuba bazalwa kunye xa bekhuphisana kwibala lantenetya...** (You can not say that they are born together when they are competing against each other in the tennis court). This reveals how one can become rich through his/her involvement in tennis. This is also illustrated in the following sentence: **...kaloku uVenus unesivumelwano se\$12 million nenkampani yakwaReebok ukanti uSerena yena unesivumelwano nabakwaPuma).** (...just as well Venus has a \$12 million contract with Reebok and Serena's signed up with Puma).

4.2.4 The parameter 'why'

The writer has his own intentions and motives of selling his magazine to sport fans. By using a persuasive argument the writer has achieved his motive of selling the Bona Magazine to his readers. This is illustrated in the sentence as follows: **...uze uzibukele iintombi zakwaWilliams xa zidla!** (...just watch those Williams sisters when they are

playing!). The writer entertains his readers about what happens in stadiums during the tennis matches. This is illustrated as follows: **...icula umhobe namandla...** (...singing the powerful anthem...). The writer portrays the joy that goes with the singing of the anthem before the start of the match. The writer uses the verb **icula** out express the feeling of joy that makes the readers to be part of the tennis event. The writer also promotes the two companies the produce sport clothes. This is illustrated in the following example: **...nenkampani yakwaReebok ukanti uSerena yena unesivumelwano nabakwaPuma.** (...with Reebok company while Serena signed up with Puma).

4.2.2 ARTICLE NO 02: **IMBALEKI ESELULA IBEYITSHATSHELI AMATYELI AMABINI** (The young runner has been a champion for two times) from Bona Magazine; JULY 1999 p. 66

4.2.2.1 The parameter 'writes'

(a) The use of grammatical items

(I) The use of pronominals

The writer uses the subject pronominals **ndi** (I) of the class 1 of the first person in plural. By doing that the writer informs the readers about the sport celebrity Pooe. The subject pronominal **ndi** (I) refers to the noun Pooe. This is illustrated in the sentence as follows: **...ndingenele...** (I have entered); **...ndiza...** (I will....); **Ndithe...** (When I...); **...ndizibonakalise...**

(ii) The use of the tenses

The writer uses past tense to inform the reader about the time of the event. This is illustrated in the sentence as follows: **...uPooe uvuye kakhulu...** (Pooe was very happy...); **uPooe uvumile...** (Pooe agreed...); **...Ubaleke ngokungenalusini** (He ran mercilessly...). The writer informs the readers about the prospects of the sport celebrity Pooe. This is illustrated in the following examples: **...uza kulungelnela olu gqatso.** (...he will enter this competition); **...kukuba afumane isithuba...** (...is to get a place...)

(b) Lexical choices as a reflection of communicative purpose

(i) The use of image-creating expression

The sport article contains words and clauses that evoke the feeling of joy and excitement of the sport celebrity Pooe. This is illustrated in the sentence as follows: **uPooe uvuye kakhulu...** (Pooe was very happy...). The sentence expresses the feeling of joy and happiness because of the achievement of Pooe. Here the writer appeals to the sense of sight to inform the readers about what happened during the marathon. This is illustrated in the sentence as follows: **...onke amehlo aza kuthi tsho kum...** (...all eyes will look at me...). The writer informs the reader about the status of the runner. Through the image-

creating expressions the writer expresses how Pooe felt and what happened to him when he entered the marathon. This is illustrated in the sentence as follows: **...kwakhawuleza kwaphela ukoyika.** (...the feeling of joy and fear quickly disappeared). The writer expresses the feeling of fear to describe how difficult the marathon was to Pooe.

(c) The basic structure of the article

The informative sport article has met the requirements based on its structure. The writer in his introduction uses the adjectival clause **enesiqu esincinane** (with small body) to describe the physical appearance of Pooe which is usually underestimated by most of the runners. The information that the writer gives is surprising especially since no one expects the small runner to beat well built runners in the marathon. The writer proceeds to give the name of the runners in the marathon. This is illustrated in the sentence as follows: **...embaleki eziphambili ezinguZithulele Sinqe noWillie Mtolo.** (...of front runners who are Zithulele Sinqe and Willie Mtolo). The writer introduces the celebrity by comparing him with the well known runners of long distances. The writer uses the adverb **kakhulu** (too much) to describe the feeling of happiness the Pooe had as a result of his achievement. This is illustrated in the sentence as follows: **Op uvuye kakhulu...** (Pooe was very happy).

Accordingly the writer informs the readers about the achievements of Pooe in marathon. This is illustrated as follows: **...xa ejoyina iqela leembaleki ezingoompondo zihlanjiwe** (...when he joined the group of runners who are washed horns). He gives the reason for Pooe's happiness when he says: **...akhule ebabona njengamagorha.** (...that he grew up seeing them as heroes). The writer names the marathon that Pooe took part in. This is illustrated in the sentence as follows: **...kwiSecunda half-marathon...** (...in Secuanda half-marathon).

The writer mentions the name of other Black marathon runners who were also present in the marathon. This is illustrated in the sentence as follows: **...uJohn Manyatso, intshatsheli ekhonyayo yaseSoweto uJoshua Peterson nesibini esaziwayo kakhulu sasePitoli uNixon Nkidima noSam Molokomme.** (...John Manyatso, the champion of Soweto Joshua Peterson and two known people of People of Pretoria, Nixon Nkodiama and Sam Molokomme). The above sentence articulates the fact that the standard of the marathon was very high and challenging, The writer expresses the disappointment of Pooe. This is illustrated in the sentence as follows: **...ithemba lakhe lokuphula irekhodi lesizwe laphaphatheka nomoyo...** (...his hope of breaking the world record flew with the air...). The writer explains the reason for the disappointment of Pooe. The writer informs the reader about the other disappointment of Pooe. This is illustrated in the sentence as follows: **Woyiswe nakukufumana ixesha elimiselwe yiASA** (he also failed to get time that is set by ASA)

(d) The use of rhetorical pattern

(i) The use of comparison and contrast

The writer compared Pooe with the other runners who took part in the marathon. This is illustrated as follows: **...xa ejoyina iqela leembaleki ezingoompondo zihlanjiwe-uSinqe noMtolo** (...when he joins the group of runners who are washed horns-Sinqe and Mtolo). The writer illustrates the fact that Pooe's success was not easy for him. The writer compares Pooe with other well-known runners. This is illustrated in the sentence

as follows: **...uzifumene esemngceni wokuqala wogqatso neembaleki awayezoyia...**

(...he got himself in the first line of race with runners he feared). The writer also contrasts Pooe with other runners. This is illustrated in the sentence as follows:

...washiya imbaleki yeqela lakhe... (...he left the runners for his group). This shows that Pooe has more talent than other participants.

(ii) The use of cause and effect relationship

The writer explains the reason for the happiness of Pooe. This is illustrated in the sentence as follows: **...ngokuba yimbaleki yesithathu kwimbali yolu gqatso ukuluphumelela iminyaka ilandelelana...** (...to be the third runner to win the race in three years

succession). The writer uses the causes and effect relationship to explain the reason for the unhappiness of Pooe. This is illustrated in the sentence as follows: **Eyona nto**

ibindihlupha yindlela ebendibaleka ngayo kwezi half-marathon. (The thing that hurts me most was the way I ran in these half-marathons); **Oko kubangele ukuthandabuza kwezinye iimbaleki.** (That caused doubt on other runners). The writer explains why runners doubted the ability of Pooe in his success of the marathon.

(d) The maintainance of cohesion

(i) The use of grammatical cohesive devices

The writer uses the subject pronominals to create the relationship between lexis and clauses that present main ideas of events. This is illustrated in the following clauses that present main ideas of events. This is illustrated in the following example: **Ndithe ...**

(when I...); **...ndiza...** (...I will...). The above examples praise the runner Pooe and relate to the heading of the article.

(ii) The use of conjunctive cohesive devices

The writer uses conjunctives to create a relationship between various sentences. The

writer use the conjunctive **njengoko** (as) to explain the cause of the previous sentence. This is illustrated in the sentence as follows: **...njengoko ndingumkhuseli wentshinga...** (...as I am the defender of the title...). The writer uses the conjunctive **kwaye** (and) to develop his argument on the achievement of the sport celebrity Poee. This is illustrated in the sentence as follows: **...kwaye ebengenasuku lwakuphumla...** (...and he has no time to rest).

(iii) The use of demonstrative as cohesive devices

The writer uses demonstratives to emphasize the point he is making to the readers. Through the use of the demonstrative **olu** (this) the writer describes the importance and the high standard of the running event. This is illustrated in the sentence as follows: **...olu gqatso...** (...this race...). The writer uses the demonstrative **oko** (that) to refer to the previous situation. This is illustrated in the following example: **Oko kubangele...** (that caused...). The writer uses the demonstratives **kwalo** (this) to stress the time of the event. This is illustrated in the sentence as follows: **...ngesekupheleni kwalo nyaka.** (...at the end of the year).

(iv) The use of repetition as cohesive devices

The writer uses the noun **imbaleki** (the runner) in his sport article. This is done in order to remind the readers that theme of this sport article is ostensibly about running. This is illustrated in the following examples: **Imbaleki enesiqu esincinane...** (The runner who has a small body...); **...embaleki eziphambili...** (...of front runners...); **yimbaleki...** (...he is a runner...); **...lwezinye iimbaleki...** (...in other runners...); **...iqela leembaleki...** (...group of runners...). The writer is promoting the running of marathon by other black people. The writer repeats the noun Poee as he praises his achievements in running sport. This is illustrated in the following example: **...uPoee uvuye kakhulu...** (Poee was very happy...); **Ufrank Poee** (Frank Poee). The above examples help the writer in telling what the readers should expect from the sport article.

(e) The maintainance of coherence

The writer uses the schematic pattern of Situation-Problem-Solution-Result-Response as used by Tribble (1996). Take for example the following sentence: **Woyiswe nakukufumana ixesha elimisiweyo yiASA kika 2:11:00.** (He had also failed to achieve the ASA's standard of 2:11:00). The above sentences describe the situation that Pooe finds himself in. The writer informs the readers about the problem of Pooe. This is illustrated in the sentence as follows: **...akwazi ukungenela iWorld Athelitics Chamipinship eSpain...**(...to be able to enter World Athletics Championship in the sentence as follows: **...kufuneka abaleke iimathon...**(...he needs to run marathon...). The writer explains the result of the solution. This is illustrated in the sentence as follows: **...ukuze avale isikhewu.** (...to close the gap)

(f) The use of the cognitive move structure

The writer in the first move informs the readers about the status of the sport celebrity. This is illustrated in the sentence as follows: **Imbaleki enesiqu esincinane yaseVaal Triangle, uFrank Pooe, akakhange ashiye imbaleki eziphambili nje kuphela...**(Pocked-Sized Vaal Triangle runner Frank Pooe did not only outclass a star-studded field...). This is illustrated in the sentences as follows. **...yimbaleki yesithathu kwimbali yolu gqatso ukuluphumelea iminyak emibin ilandelana ...** (...he is the third runner in the history of this race to win three years in succession); **Ndithe ndakuphuma kwindawo yesibini kwiSecunda half-marathon kwiveki ezimbini...**(When I finished second in the Secunda half-marathon fortnight...); **Emva kweekhilomitha ezintlanu uPooe washiya imbaleki yeqela lahe uManyatso obesephelelwa ngamandla emgce ni ngexesha elingu 2:12:40.** (Five kilometres later Op grabbed the lead from team mate Manyatso who had run out of steam to cross the finishing line in a creditable time of 2:12:40).

In the third cognitive move, the writer informs the readers about the disappointments of the sport celebrity Pooe in failing to achieve his dreams. This is illustrated in the

sentence as follows: **...ithemba lakhe lokuphula irekhodi lesizwe laphatheka nomoya...**(...his hopes of breaking the nation record was shattered by strong wind...); **Woyiswe nakukufumana ixesha elimiselwe yiASA lika-2:11:00 ukuze akwazi ukungenela iWorld Athletics Championships eSpain...**(He had also failed to achieve the ASA's standard of 2:11:00 for qualifying for the World Athletics Championship in Spain later this year).

In the fourth move the writer informs the readers about the future prospects of the sport celebrity Pooe. This is illustrated in the sentences as follows: **Kodwa uPooe uthi uza kulungenela olu gqatso.** (But says Pooe, he is going to enter this race); **...umnqweno wakhe kukuba afumane isithuba kwiqela lesizwe esizakumela imidlalo yeOlympic eSydney eAustralia, kulo nyaka uzayo.** (...his ambition is to earn a berth in the national team that will represent South Africa in the Olympic Games in Sydney, Australia, next year).

4.2.2..2 The parameter 'What'

(a) Genre type

This is an informative magazine article. In the introduction the writer describes the physical appearance of the runner by using the adjective **enesiqu esincinane** (with a small body) to inform the readers to expect the information that is surprising. This is illustrated in the sentence as follows: **Imbaleki enesiqu esincinane...** (The runner with a small body...). Although the appearance of Pooe is underestimated by other runners his achievements surprises other athletes. The writer informs the readers about the achievements surprises other athletes. This is illustrated in the sentences as follows: **...ndingenele iihalf-marathon eziliqela.** (I competed in several half-marathons); **...ndagqiba ekubeni ndizibonakalise emva kweekhilomitha ezingama32.** (...I decided to make my presence felt after the 32 km mark).

(b) The register

The writer is using the direct speech to give the information of the way in which the athlete Pooe personally experiences the competition. This is illustrated in the sentences as follows: **Ndithe ndakduphuma kwindawo yesibini kwiSecunda half-marathon kwiveki ezimbin phambi kolu gqatso, ndaqonda ukuba ndiza kuphumelela** (When I finished second in the Secunda half-marathon a fortnight before the championships , however, I knew I was going to make it); **Ngethamsanza kwakhawuleza kwaphela ukoyika.** (Luckily I quickly got over my initial nervousness). The writer uses the adverbial clause **uvuye kakhulu** (he was very happy) repeatedly in sport article to describe the feelings of joy that Pooe had for his achievements in athletics. The writer uses the noun Pooe repeatedly as a reminder sign to keep the attention of the readers on Pooe's achievements. This is illustrated in the sentence as follows: **Upooe uvuye kakhulu...**(Pooe was very happy...); **Upooe uvumile...** (Pooe agreed...); **Nangona uPooe...** (Although Pooe).

(c) The content as background knowledge

The information structure of this sport article indicates that the writer uses general background knowledge in writing the content of the sport article on the schemata. In this instance he employs a form of the schematic pattern of Situation-Problem-Solution/Result as proposed by Tribble (1996). The writer describes the situation in the

sentence as follows: **Woyiswe nakukufumana ixesha elimiselwe yi ASA kika2:11:00...** (He had also failed to achieve the ASA's standard of 2:11:00...). The writer presents the problem that is caused by the situation which is expressed in the above sentence as follows: **...ukuze akwazi ukungenela iWorld Athletics Championship eSpain ngasekupheleni kwalo nyaka.** (...for qualifying for the World Athletics Championships in Spain later this year). The writer proceeds by giving the solution to the problem. This is illustrated in the sentence as follows: **...kufuneka abaleke iimathon ezimbini**

phesheya kolwandle kolwandle ukuze avale isikhewu. (...he has to run a marathon or two overseas to make the cut).

The writer uses his general knowledge of sport in concluding his sport article. This is illustrated in the sentence as follows: **...umnqweno wakhe kukuba afumane isithuba kwiqela lesizwe esizakumela imidlalo yeOlimpic eSydney, eAustralia kulonyaka uzayo.** (...his ambition is to earn a berth in the national team that will represent South Africa in the Olympic Games in Sydney, Australia, next year. All the sport loving people knows that there will be Olympic Games that will be held in Sydney, Australia, in year 2000 and in order to qualify for such games one has to set the world standard records. It is everybody's dream to represent his country in Olympic Games.

4.2.2.3 The parameter 'To whom'

The writer is writing for young running people of long distances. This is illustrated in the sentence as follows: **...igama lakhe libhalwa ecaleni kwamagama eembaleki eziphambili ezinguZithulele Sinqe noWillie Mtolo.** (...his name was written alongside those of athletic grates Zithulele Sinqi and Willie Mtolo); **Ndingenele iihalf marathon eziliqela** (I competed in several half marathons); **...ndagqiba ekubeni ndizibonakalise emva kweekhilometha ezingama-32.** (...I decided to make my presence felt after the 32 km mark). The writer is also writing for those people who are discouraged from participating in sport because of their body appearance. This is illustrated in the sentences as follows: **Imbaleki enesiqu esincinane...** (Pocket-size runner...); **...ungawudeli umnqulu wesilika iyadi ungazibalanga...**(...dynamite comes in small packages...).

4.2.2.4 The parameter 'For What Purpose'

The writer praises the achievements of Pooe in athletics. This is illustrated in sentence as follows: **...akakhange ashiye iimbaleki eziphambili nje kuphela kwiOld Mutual South African Marathon Championships ibiseKapa ngoFebruwari, uye waqinisekisa**

igama lakhe libhalwa ecaleni kwamagama eembaleki eziphambili ezinguZithulele Sinqe noWillie Mtolo.(...not only outclass star-studded field to win the Old Mutual South African Marathon Championship held in February in this year, he also made sure that his name was written along those of athletic great Zithulele Sinqe and Willie Mtolo).

The writer encourages the black runners to follow on the shoes of their heroes in long distances. This is illustrated in the sentences as follows:**...xa ejoyina iqela leembaleki ezingompondo zihlanjiwe-uSinqe noMtolo-akhule ebabona njengamagorha.** (...when he joined the elite league of the athletes -Sinqe and Mtolo-whom he had worshiped as young boy). Sinqe and Mtolo are regarded as role models to young Black runners marathon in South Africa. The writer encourages the young runners to aim at success in their participation in marathons. This is illustrated in the sentence as follows:**Ndiye eKoloni ndinenjongo yokuphumelela kuphela.** (I had gone to Cape with only one aim in mind and was to win).

The writer shares the experience and disappointments of Pooe with his readers. He encourages young sport people not to lose hope when they find themselves in similar situations. This is illustrated in the sentence as follows:**Woyiswe nakukufumana ixesha elimisiweyo yi-ASA lika-2:11:00 ukuze akwazi ukungenela iWorld Athletics Championships eSpain ngasekupheleni kwalo nyaka.** (He also failed to achieve the ASA's standard of 2:11:00 for qualifying for the World Athletics Championships in Spain later this year).

4.2.2.5 The parameter 'Why'

The writer wants to sell his magazine to the sport people. The presentation of the events convinces the readers to get a copy of Bona Magazine each month so that they can get more information athletes. This is done by mentioning names of well known athletes to Black communities. This is illustrated in the sentence as follows:**...uSinqe noMtolo-akhule ebabona njengamagorha.** (...Sinqe and Mtolo- whom he had worshiped as a

young boy). The writer uses his knowledge of sport in attracting more readers to pay attention in future of sport athletics. This is illustrated in the sentence as follows: **...umnqweno wakhe kukuba afumane isithuba kwiqela lesizwe elizakumela imidlalo yeOlympic eSydney, eAustralia, kulo nay uzayo.** (...his ambition is to earn a berth in the national team that will represent South Africa in the Olympic games in Sydney, Australia, next year).

The writer wants to entertain his readers by describing the event that evoke the feeling of joy in the day of the race. This is illustrated in the sentence as follows: **Ngemini yogqatso uPooe uzifumene esemgceeni wokuqala wogqotso neembaleki awayezoyika ukuba ziza kumshiya...**(On the day of the race Pooe found himself at the starting line with athletes whom he feared would outrun him).

4.2.3 Article NO 03: **IMBALASANE YANGOMSO KWIQAKAMBA**(The face of S.A.'s cricket future) from Bona Magazine JUNE 1999, p. 60

4.2.3.1 The parameter 'Writes'

(a) The use of grammatical items

(i) The use of pronominals

The writer uses the subject pronominal **u-**of class1 to refer to Thami Tsolekile in developing his argument. This is illustrated in the sentence as follows: **...uyilindele...**; (...should have known...) **...ubefunda...** (...he learned ...); **...ubeyikapteni...** (...he was a captain).

(ii) The use of the tenses

The writer uses past tenses to inform the readers about the sequences of events that made him popular. This is illustrated in the sentences as follows: **Iqela leUnder-19 labadlali abali-15 elikhenkethe ePakistan...** (The 15 man under-19 squad that toured Pakistan...);

...belinabadlali abathandathu ababengekho mhlophe... (...included six players who were not whites...). The writer uses the future tenses to inform the readers about the future prospects of the celebrity Thami. This is illustrated in the sentence as follows:

Yiloo nto kanye elizimisele ukuyenza eli tyendyana lakwaLanga. (And that is exactly what the young man from Langa had set out to do).

(b) Lexical choices as reflection of communicative purpose

(i) The use image-creating expression

The sport article contains words and clauses that evoke the feelings of joy, fear and excitement. This is illustrated in the sentence as follows:**...etsho ngoncumo olubonsa indawana yokothuka...** (...had a faint smile revealed shock...). The above sentence expresses the feeling of anxiety on Thami as he was not expecting the turning of the events. The writer expresses the feeling of joy that Thami had as the supporters wanted his signature. This is illustrated in these sentence as follows:**...kodwa lujike lwabonisa uvuyo...**(...but it changed to show happiness...).

The writer appeals to the sense of sight to inform the readers about what happened to Thami's supporters when they saw him. This is illustrated in the sentence as follows:**...xa ebona abalandeli beshiyana ngokufuna ukuba asayine izinto zabo.** (...when he saw supporters hunting for his autograph),

(c) The basic structure of the sport article

The writer in his introduction introduces the young cricket player. This is illustrated in the sentence as follows: **Uthami Tsolekile oyiWicket-keeper one-18 leminyaka...** (Thami Tsolekile who is the 18- year old wicket keeper...). The writer expresses the feeling of joy that Thami had as a result of his success in cricket. This is illustrated in the sentence as follows: **...etsho ngoncumo olubonisa indawana yokothuka, kodwa lujike lwabonisa uyuyo...** (...with the faint smile which shows shock, but changed to show happiness...).

The writer informs the reader about the achievements of Thami. This is illustrated in the sentence as follows: **...ukukhethwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni yeqela leUnited Cricket Board Of South Africa.** (...his appointment as the first black player under the United Cricket Board of South Africa to captain a team). The writer narrates the history of cricket in South Africa. In the new dispensation the cricket team is expected to include not only white players but from other races as well. This is

illustrated in the sentence as follows: **...belinabادلالي abathandathu abebengekho mhlophe...** (...included six who were not white...). The writer proceeds by providing facts about achievement of Thami. This helps the reader to understand why the writer praises Thami. This is illustrated in the sentence as follows: **...ukufumana kwakhe iiruns ezingama-50 kwifirst iinings zoMzantsi Africa nokukhuthaza kwakhe iqela leli lafumana iiruns ezingama-282...** (...scoring 50 runs in South Africa's first innings and motivating his team to a total of 282...)

This gives the explanation of the background items of persons, places and things that readers may not recognize. This is illustrated in the sentence as follows: **...ngumdlali wokuqala ontsundu oyikapteni leqela leUnited Cricket Board of South Africa...**(...to be first Black player to captain a team of a United Cricket Board of South Africa...). Later in his articles uses the abbreviation of the above organization. This is illustrated in the sentence as follows: **...we-UCBSA...**(...of UCBSA...) The writer informs the readers about the people who contributed in the development of Thami in cricket. This is illustrated in the sentence as follows: **Lusapho lwasekhay oluthanda iqakamba olwandenza nam ndawuwela lo mdlalo.** (It was family who loves cricket who made me to like this sport).

The writer informs the readers about the background of Thami. This is illustrated in the sentence as follows: **UThami ozimisele ekubeni yiwicket-keeper nokuba yibatsman uthi unqwenenla ukudlala nokuba yikapteni enjengoBrian Lara noRichie**

Richardson. (Thami who wishes to be a wicket-keeper and as boatsman says that he would love to play and being a captain like Brian Lara and Richie Richardson).

(d) The use of rhetorical patterns

(i) The use of cause and effect

The explains the cause of the feelings of happiness of Thami. This is illustrated in the sentence as follows: **...xa ebona abalandeli beshiyana ngokufuna ukuba asayine izinto zabo.**(...when he saw his supporters hunting for his autograph). The writer explains the

effect that has been caused by the selection of Thami in cricket. This is illustrated in the sentence as follows: **...ukukhethwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni yeqela leUnited Cricket Board of South Africa kumenza wangundabamlonyeni ngenxa yamagxeke nempikwiswano ngokukhethwa kwakhe.**(...his appointment as the first black under the Under Cricket Board of South Africa has made him to be popular because of the criticism and controversy for about his selection.). The writer also uses cause and effect in information the readers about the events in cricket.

This is illustrated in sentence as follows: **...Indlela aba abadlali abadlale ngayo kumdlalo wokuqala kwimidlalo emine yovavanyo eliyidlalileyo kubenze bapelelwa ngamazwi abagxeke...**(Their performance in the first of readers about the effect of Thami's success. This is illustrated in sentence as follows: **Ukufumana kwakhe iiruns ezingama-50 kwifirst innings zoMzantsi Africa nokukhuthaza kwakhe iqela leli lafumana iiruns ezingama-282...**(Scoring 50 runs in South Africa's first innings of motivating his team to a total of 282...)

The writer uses cause and effect relationship to explain the success of Thami. This is illustrated in the sentence as follows: **...ukuzimisela kwakhe kumenze wafikelela kwinqanaba akulo namhlanje.**(...his determination has made him to reach the ranks that he is in today). The writer uses the cause and effect to explain the talent that Thami has

in cricket. This is illustrated in the sentence as follows:**KuThami obizwa nangokuba nguMara ngabahlobo bakhe ngenxa yokudlala ibhola njengoMaradona waseArgentina...** (For Thami also known under his friends as Mara because of his style like Maradona of Argentina...)

(e) The maintainance of cohesion

(i) The of grammatical cohesive devices

The writer uses the subject pronominal **u-**of class 1 to refer to Thami in developing his presentation. This can be illustration in the following examples:**...ubefanele ukuba uyilindle loo nto.**(...he should have known that); **...ubefunda...** (...he was learning);

uzibalule... (...he excelled...)

(ii) The use of conjunctive cohesive devices

The writer uses the conjunctives to create relationship between various sentences. The writer uses the conjunctive **ngenxa** (because) to explain the cause of the criticism for Thami's selection. This is illustrated in the sentence as follows:**Kaloku ukukhethwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikaptein yeqela leUnited Cricket Board of South Africa kumenze wangundaba-mlonyeni ngenxa yamagxeke nempikiswano ngokukhethwa kwakhe.** (After all, his appointment as the first Black player under the United Cricket Board of South Africa has made him into the limelight because of the political criticism and controversy for his appointment. The writer uses the conjunctive **kwaye** ((and also) to explain to the readers the causes of the success of Thami in cricket. This is illustrated in the sentence as follows:**...kwaye ukuzimisela kwakhe kumenze wafikelela kwinqanaba akulo namhlanje.** (...and his sheer determination, discipline and hard work saw him claw his way through the ranks). The writer uses the conjunctive **kodwa** (but) to develop the argument about the historically disadvantaged school facilities of Blacks as a result of poor performance by

the Black cricket players. This is illustrated in the following example: **Usemkhulu umahluko phakathi kwezikolo ebezifudula ezezabeLungu nezikolo zabantsundu ngokwezinto zokudlala kodwa oko kufanele kungabatyhafisi abadlali abaselula.** (There is still a wide gap between the previously white only schools and township schools concerning facilities but that if should not discourage young players).

(iii) The use of demonstrative cohesive devices

The writer uses the demonstrative **loo** (that) as cohesive to the previous sentence. This is illustrated in the sentence as follows: **Phofu ke ubefanele abe uyilindele loo nto.** (But then he should have known that). The writer uses the demonstrative **eli** (this) to emphasize the fact he is referring to the national team of South Africa. This is illustrated in the sentence as follows: **...eli qela...** (...this team...). The writer informs the readers about the new developments that will change the image of the national team. This is illustrated in the sentence as follows: **...eli qela lingabi nabadlali abamhlophe kuphela...** (...this team not to have only white players...). The writer uses the demonstrative **aba** (these) to emphasize the importance of including the non white players in the national team of cricket. This is illustrated in the sentence as follows: **Aba badlali bakhethwa ngokufaneleka kwabo yaye bamele ingomso lomdlalo weqakamba eMzantsi Afrika.** (The team chosen on merit represents the face of the future of South African cricket).

The demonstrative **lo**(this) has been used in the sport to refer to Thami Tsolekile in the development of the argument as he was mentioned in the introduction. This is illustrated in the sentence as follows: **Lo mdlali...** (This player...). The writer uses the demonstrative **oko** (that) refer back to the previous sentence. This is illustrated in the sentence as follows: **...kodwa oko akufanele ukuba tyhafisa abadlali abaselula.** (...but that should not discourage young players). Through the use of the demonstrative **eli** (this) the writer refers to Thami to remind the readers that the main thing of this sport article is about Thami Tsolekile who has achieved success in cricket. This is illustrated in the sentence as follows: **...eli tyendyana lakwaLanga.** (...this young man from Langa).

(iv) The use of repetition as cohesive devices

The writer repeats the noun wicket keeper to inform the readers about the status of Thami. This is illustrated in the sentences as follows: **U-Thami Tsolekile oyiwicket-keeper...** (Thami Tsolekile who is a wicket keeper...); **U-Thami ozimisele ekubeni yiwicket-keeper...** (Thami who is determined to be a wicket keeper...). The above sentences prove that the selection of Thami is not the result of criticism but he was selected because of his talent. The writer repeats the surname Tsolekile to remind his readers that the sport celebrity he is talking about is coming from Black family who were disadvantaged in old South Africa. This is illustrated in the sentences as

follows: **UThami Tsolekile oyiwicket-keeper...** (Thami Tsolekile who is a wicket-keeper...); **U-Tsolekile akazange akhethwe...** (Tsolekile was not selected...); **U-Tsolekile uyazincoma iititshala...** (Tsolekile praises the teachers...)

Through the repeated use of the noun Pinelands High School, the writer is able to trace the background of Thami Tsolekile. This is illustrated in the sentences as follows: **Xa ubefunda ePinelands High School eKapa...** (When he was learning at Pinelands High School in Cape Town...); **...waya kufunda ePinelands High...** (...he went to attend at Pinelands High); **U-Tsolekile uyazincoma iititshala ezizimiseleyo zasePinelands.** (Tsolekile has high praises for the dedicated staff at Pinelands). The writer praises Pinelands High School for their role they played in molding Thami in cricket.

(v) The maintainance of coherence

The information in the sport article is presented logically. The writer organizes his sentences into a larger structure through the use of the conjunctivas. This is illustrated in the sentence as follows: **...kwaye kukho abagxedi...** (...and there are critics...). The writer uses the conjunctive **kwaye** (and) to relate the clause **kukho** (and) to relate the clause **kukho abagxeki abathi bebhethelwe** (there are some critics who said, they

were only chosen) with clause **Iqela le Under-19 labadlali abali-15 elikhenkethe ePakistan** (The 15-man under -19 squad that toured Pakistan). Through the use of the demonstratives the writer has been able to organize his sentences into a larger structures. This is also been illustrated in the sentence as follows: **Phofu ke ubefanele ukuba uyilindele loo nto.** (But then he should have known that). The demonstrative **loo** (that) has been used to relate to the previous sentence. This helps the writer in developing his argument.

The writer uses the schematic pattern of Reason-Result to develop his argument about the sport celebrity. This is illustrated in the sentence as follows: **Okwangoku ndiza kuthi xha ekuqhubeleni phambili imfundo yam ukuze ndizinikele ngokupheleleyo kwiqakamba.** (For time being I will have to delay studying further as I want to concentrate on cricket full time). The cricket celebrity Thami gives reasons for delaying his studies as he wants to concentrate fully in cricket.

The events in the sport article are presented logically. This is illustrated in the following examples: **...waqala ukudlala iqakamba kwiLanga Cricket Club Juniors ene-12 leminyaka...** (...he started playing cricket in Langa Cricket Club Juniors at age 12...); **...waya kufunda ePinelands High...** (...he went to attend at Pinelands High...). The above sentences help the writer to develop his argument about Thami logically. This helps the reader to follow the events in a more meaningful way. In this way the writer has achieved his communicative purpose.

(f) The use of cognitive move-structures

In the first move the writer introduces the sport celebrity and his status. This is illustrated in the sentence as follows: **UThami Tsolekile oyiwicket-keeper ene-18**

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leminyaka...(Thami Tsolekile who is a wicket-keeper who is 18 years old...). In the second move the writer presents an overview of the achievements of the sport celebrity

Thami. This is illustrated in the sentences as follows: **Ukufumana kwakhe iiruns ezinga-50 kwiifirst innings zoMzantsi Afrika nokukhuthaza kwakhe iqela leli**

lafumana iiruns ezingama-282... (Scoring 50 runs in South Africa's first innings and motivating his team to a total of 282); **Wake baba ngusekela -kapteni weqela le Under 18 lehockey, ukanti ubeyikapteni yeqela leqakamba lesikolo sakhe.** (He was once a vice-captain of the under -16 na-18 hockey teams, he was also captain of the school's cricket team); **...ngokukhethwa ukuba yikapteni yeqela leWestern Province, waza kamva wayikapteni yeqela lezikolo zaseMzantsi Afrika.**(...was chosen as the captain of the Western Province Schools team and then captain of the SA School team.

In the third cognitive move the writer informs the readers about the sacrifices that has to be made by the sport celebrity to achieve this dreams. This is illustrated in the following sentences: **Okwangoku ndiza kuthi xha ekuqhubeleni phambili imfundo yam ukuze ndiznikele ngokkupheleleyo kwiqakamba** (For the time being I will have to delay studying further as I want to concentrate on cricket full time); **Okunye ke ndiza kuba ndixakekile lukhenketho nakwiPlascon Cricket Academy eGauteng ukususela ngoJuni ukuya kuSeptemba** (And in any case, I will be too busy with the tour and the Plascon Cricket Academy from June to September in Gauteng).

In the fourth cognitive move, the writer reveals the prospects of the sport celebrity. This is illustrated in the sentence as follows: **U-Thami ozimisele ekubeni yiwicket-keeper nakuba yibatsman uthi unqwenela ukudlala nokuba yikapteni enjengoBrian Lara no Richie Richardson.** (Thami who is determined to be a wicket keeper and batsman says he wants to emulate heroes Brian Lara and Richie Richardson).

4.2.3.2 The parameter 'What'

(a) Genre type

This is an informative sport magazine article. The writer begins his discussion by

narrating what usually happens to sport celebrities. This is illustrated in the following sentence: **...xa ebona abalandeli beshiyana ngokufuna ukuba asayine izinto zabo.** (...when he saw supporters hunting for his autograph). The writer informs the readers about the background of the sport celebrity. This is illustrated in the sentence as follows: **Xa ebefunda ePinelands High School eKapa uzibalule kwiqakamba neHockey.** (When he was learning at Pinelands High School in Cape Town he excelled in both cricket and hockey).

The writer uses cause and effect relationship as a foundation for his explanatory writing. This is illustrated in the sentence as follows: **Ukufumana kwakhe iiruns ezingama-50 kwifirst innings zomZantsi Afrika nokukhuthaza kwakhe iqela leli lafumana iiruns ezingama-282 kubonisa ukuba kuTsolekile akazange akhethwe ngenxa yebala lakhe, wakhethwa ngenxa yamava nesiphiwo sakhe.** (Scoring 50 runs Tsolekile has not been chosen because of his colour, he was chosen because of his talent and experience).

(b) The register

The writer uses the direct speech to convey the message of encouragement to the black young cricket players. This is illustrated in the sentence as follows: **Ndafowunelwa ngumntu endandifunda naye...** (A former classmate of mine phoned me). The communicative purpose of this sport article is to praise the achievement of the sport celebrity Thami despite the political Problems that exist in South African sport. As a black person it is difficult for him to make it in the national team, but because of his determination and courage he has made it. This is illustrated in the sentence as follows: **...ukukhethelwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni yeqela le United Cricket Board of South Africa...** (...his appointment as the first black player under the United Cricket Board of South Africa to captain a team...). The writer uses the language of sport which is understandable to sport supporters. This is illustrated in the sentence as follows: **Ukufumana kwakhe iiruns ezingama-50 kwifirst innings...** (Scoring 50 runs in South Africa's first innings...).

The writer uses the active verbs to motivate other young black cricket players. This is illustrated in the sentence as follows: **Eyona nto ibalulekileyo xa uyikapteni kukukhuthaza abadlali, ukwakha umoya wemvisiswano nokukhokela ngokuba ngumzekelo.** (The essence of a captain is to motivate his players, to create a good relationship among the players and to lead from example). The writer uses active verbs **kukukhuthaza** (to motivate); **ukwakha** (to create) to display the charismatic leadership of Thami. The writer uses the noun UCBSA as a reminder sign throughout his sport article. This is illustrated in the following examples: **...yeqela le United Cricket Board of South Afrika...**(...of the United Cricket Board of South Africa...); **...amazwi omlawuli jikelele we UCBSA...** (...the words of UCBSA managing director...); **...akaveliswanga yinqubo ye UCBSA...** (...he is not the product of the UCBSA...). The above repetition of the name of the cricket organization, UCBSA, helps the writer to let the readers know that the writer is reporting about the progress of development in South African cricket.

(c) The content as background knowledge

The information structure of the sport article indicates that the writer is using his general background knowledge in writing the content of the informative sport articles. The writer employs a form of schematic pattern of Reason-Result as proposed by Tribble (1996).

This is illustrated in the sentence as follows: **Unethemba lokuba uza kudlala rhoqo kwiqela leWP ukuze afumane ithuba lokudlalela iProteas.** (He hopes to be a regular for WP Senior before tackling his dream to play for the Proteas). The writer states the reason for Thami's wishes. He also states the results of achieving his hopes.

The writer uses his political background knowledge of sport in presenting his argument.

This is illustrated in the sentence as follows: **Kaloku ukukhethelwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni yeqela le United Cricket Board of South Afrika kumenze wangundaba mlonyeni ngenxa yamagxeke nempikiswano ngokukhethwa kwakhe.** (After all, his appointment as the first black player under the United Cricket Board of South Africa to captain a team has made him popular because of the critics about his selection). The writer relates the new information with something

that the readers already know. Racism in cricket of South Africa has been known from the formation of the Cricket Board of South Africa.

The writer compares and contrasts the new information to what the readers know about the history of cricket in South Africa. This is illustrated in the sentence as

follows: **...belinabادلالي abathandathu abebengekho mhlophe, kwaye kukho abagxeke abathi bebhethelwe nje ukwenza uiuba eli qela lingabi nabadlali abamhlophe kuphela.** (...included six players of color, as some critics said, were only chosen to make up for the lack of non-whites faces). By comparing and contrasting what is happening in South African Cricket the writer helps the readers understand the significance of change in South African Cricket).

4.2.3.3 The parameter To Whom?

The register and the lexical choices of the sport article indicate that the writer assumes that Thami shares the same background knowledge with the readers. This is illustrated in

the sentence as follows: **...ukukhethelwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni yeqela le United Cricket Board of South Afrika...** (...his appointment as the first black player under the United Cricket Board of South Africa...(his appointment as the first black player under the United Cricket Board of South Africa to captain a team...)). The writer is writing for Black young players who find it difficult to proceed to the national senior teams in South Africa because of racism in sport.

The writer shares the cultural background of Thami with the readers. This is illustrated in

the sentences as follows: **Lusapho lwasekhaya oluthanda iqakamba olwandenza nam ndawuwela lo mdlalo.** (It was my cricket mad family that shaped me); **Uyisemkhulu wayeyidlala iqakamba kanti notat' omncinci wakhe wayedlalela...** (His grandfather was a cricket player and his uncle played for...). In the cultural context of the black

people it is believed that the child will be like his/her parents when she/he is old and they lived as extended family.

The writer knows that most of the Black young Sport people love soccer. This is illustrated in the sentence as follows: **KuThami obizwa ngokuba nguMara ngabahlobo bakhe ngenxa yokudlala kwakhe ibhola njengoMaradona wasArgentina...** (For Thami, also known under his friends as ‘Mará’ after Argentinian soccer ace, Maradona, for his ball skills). The writer knows that most of his readers are coming from disadvantage backgrounds. This is illustrated in the sentences: **...waya kufunda ePinelands Hgh esisikolo esohlukaniswe sisiporo sikaloliwe nelokishi yakwaLanga.** (...he attended at Pinelands High, just across the rails from Langa Township); **Usemkhuku umahluko phakathi kwezikolo ebezifudula izezabeLungu kunezikolo zabantsundu ngokwezinto zokudlala.** (There is still a wide gap between former white schools and township schools concerning facilities). The writer knows that some of his readers are single parents who are expected to raise children on their own. This is illustrated in sentence as follows: **UNontuthuzelo Tsolekile ongunina kaThami ongatshatanga...** (Nontuthuzelo Tsolekile, his single mother...).

4.2.3.4 The parameter ‘For What Purpose’

The information structure of this sport article indicates that the writer encourages young black cricket players not to lose hope in their dreams of playing for the national team.

This is illustrated in the sentences as follows: **...unethemba lokuba uza kudlala rhoqo kwiqela le WP ukuze afumane ithuba lkudlalela iProteas.** (...he hopes to be regular for WP Senior before tackling his dream to play for the Proteas); **...ukukhethwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni le United Cricket Board of South Afrika...** (...his appointment as the first black player under the United Cricket Board of South Africa...).

The writer praises Thami for his achievements in sport. This is illustrated in the sentence

as follows: **...uzibalule kwiqakamba nehockey.** (...he excelled in both cricket and hockey); **Wakhe waba ngusekela-kapteni weqela le Undr-16 nele Under 18 lehockey, ukanti ubeyikapteni yeqela leqakamba lesikolo sakhe.** (He was once Vice captain of the under 16 and -18 hockey teams, Tsolekile was also captain of the school's cricket team). In the above sentences the writer praises Thami for his success in sport. The writer also wants to promote the love of cricket among the young black players. This is illustrated in the sentence as follows: **...uTsolekile akagungqi kwelokuba akaveliswanga yinkqubo ye-UCBSA Yokuphucula umdlalo weqakamba.** (Tsolekile is adamant that he is not a product of the UCBSA development program)

4.2.3.5 The parameter 'Why'

The intentions of the writer is to sell his magazine to the readers. The writer mentions the well-known players of cricket in the world. This is illustrated in the sentence as follows: **...nokuba yikapteni enjengoBrian Lara noRichardson.** (...and to be a captain like Brian Lara and Richie Richardson). Black cricket players see Lara and Richardson as role models. The writer entertains his readers by informing them about what happens when one is participating in cricket. This is illustrated in the sentence as follows: **Ndavuya gqitha kukubona abantu befika ngobuninzi babo kwisikhululo seenqwelomoya beze kuthi ndlela ntle xa besisinga ePakistan.**(I was over the moon when people came to cheer us at the airport on our departure to Pakistan).

The writer wants to get a sponsor for black bound cricket players. This is illustrated in the sentence as follows: **...nakukufakwa kwiqela le MTN...** (...and included in the MTN WP...). MTN is a cellular company that supports the development of cricket in South Africa. The writer invites other big companies to take part in sport development programs. The writer wants to market the black players who are not known to the world of sport because of poor backgrounds. This is illustrated in the sentence as follows: **Njengoko sele ebonwa engumzekelo omhle kubantwna base lokishini...** (Already

views as a role model for township kids...).

4.2.4 Article No 04: **IINDADI EZINTSUNDU ZASELWANDLE** (Black Warriors of the Ocean) from Bona Magazine: JULY, 1999. P. 60

4.2.4.1 The parameter 'Writes'

(a) The use of the grammatical items

(i) The use of pronominals

The writer uses the subject pronominal **u-** of class 1 of the second person. By doing that the writer refers to Temba to inform the readers about his achievements. This is to prove that the assumption that black people's bodies are not suitable for swimming is not true. This is illustrated in the sentences as follows: **Udada kakuhle...** (He swims well...); **...uyimbaleki entle...** (...he is a good runner...).

(ii) The use of the tenses

The writer uses the future tense to prove that the repeated generalization about black people's bodies is incorrect. Through the use of the future tense the writer wants his readers to doubt this generalization. This is illustrated in the sentence as follows: **Olu khuphiswano luza kuba kulwandle lwaseDurban North...** (This competition will take place at Durban's North beach...); **...esi simemo siza kuba lugqatso oluthabatha olunemilenze emin...** (...this invitation is to be a race over four legs...). In the above sentences the writer informs the readers about the future prospects of the black swimmers.

(b) Lexical choices as a reflection of communicative purpose

(i) The use of image-creating expressions

The writer predisposes the reader to disbelief on the generalisation that black people's bodies are not suitable for swimming. This is illustrated in the sentence as follows: **Uqale ngokuhleka intsini yokungakholelwa...** (He initially responded by disbelieving

laugh...). The above image creating expression creates the impression to the readers of doubting the belief of poor performance by black swimmers as caused by the shape of their bodies. The writer employs the lexical choice to create images that appeal to the reader's sense of sight. This is illustrated in the sentence as follows: **Udada kakuhle lwaye uyimbaleki entle...** (He swims well and he is a good runner...). In the above example the readers can imagine the swimmers swimming in a race.

(c) The basic structure of the sport article

In the introduction the writer introduces two people who are helping other swimmers in running. This is illustrated in the sentence as follows: **uThembinkosi Mzombe noJulian Taylor bakwaZulu-Natal bazimisele ukuqesha amnyama...** (Thembinkosi Mzombe and Julian Taylor are determined to train blacks...). The writer gives a historical background of swimming in South Africa. This is illustrated in the sentence as follows: **...kumdlalo obukade ungowabamhlophe kuphela.** (...in previously all-white sport).

The writer goes directly to the point of addressing the assumption that he wants to prove incorrect. This is illustrated in the sentence as follows: **Ibubuvuvu intetho ethi, imizimba yabantu abamnyama ayifanelanga ukuqubha...** (It's a fallacy that claims, Black people's bodies aren't suitable for swimming...). The writer gives the information that is the cause of the assumption. This is illustrated in the sentence as follows: **...yiyo lo not ungaluboniyo uninzi lwabo luthabatha inxaxheba kwimidlalo yasemanzini.**

(...that is why you don't see many of them taking part in water sport).

The writer uses two characters to prove the assumption about black people's bodies to be incorrect. This is illustrated in the sentence as follows: **UThembinkosi noJulian bakhetha ukwenza kunokuthetha.** (Thembinkosi and Julian prefer to let action speak louder than words). The writer gives facts that are the evidence to prove the assumption to be incorrect. This is illustrated in the sentence as follows: **udada kakuhle kwaye uyimbaleki entle, zombini ezo zinto zibalulekile kumdlalo wasemanzini.** (He swims well and he is a good runner, those things are necessary attributes for water sport). The

writer gives the readers facts that prove the assumption to be incorrect. This is illustrated in the sentence as follows: **Xa enokukusenbenza nzima kwisurf ski nakwiknee board ixesha elingangonyaka angafikelela lula kwiqela leendadi zodidi oluphezulu ezili-10 zabahlanguli baseMzantsi Afrika.** (If he works hard on the surf ski and the kneeboard for at least a years, he can easily be in the top 10 of the best life savers in South Africa.

The writer breaks his evidence into parts. He again illustrate this by an example to disapprove the assumption. This is illustrated in the following example: **Kodwa ungumzekelo ophilayo wokuba naluphi na uhalnga xa linokunikwa ithuba nezixhobo, akukho nto ingaluthintela lungaphumeleli kuwo nakuwuphi na umdlalo.** (But he is the living proof that, given the opportunity and facilities, nothing will stop anyone from any race from reaching full potential in any chosen sport).

The writer establishes a relationship between each link in his chain of evidence. This is illustrated in the sentences as follows: **Phantse zonke iintsapho zabeLungu zinamachibi okuqubha.**(Virtually every white family has a pool); **Xa ungenalo ichibi lokuqubha ungathanda njani ukuqubha?** (If you don't have a pool how can you create a desire?); **Xa unokuthi kubantwana abantsundu mabayeke ukudlala ibhola baqubha baza kukubuzwa ukuba baqubhe phi?** (If you said to black kids leave soccer, go and swim, they'll ask you where?). In the above sentences the writer uses quotation facts to supply the readers with evidence that proves the assumption to be inaccurately presented.

The writer provide concrete evidence by giving the names of other black swimmers who are participating in various swimming events. This is illustrated in the sentence as follows: **Abagqiba izifundo zokuqala zabahlanguli baselwandle kwiOcean Warriors nguGcina Xulu, uSihle Xaba okwasuka eLamontville, uMonty Masinga waseTongaat, kumntla weTheku.** (Completing the pioneering black ocean brigade that is associated with the Ocean Warriors are Gcina Xulu, Sihle Xaba also from Lamontville,

Monty Masinga from Tongaat, north of Durban). The writer supplies the readers with characteristics that are needed in swimming to disapprove the assumption. This is illustrated in the sentence as follows: **Ukomelela olumandla nobuchule yimfihlo yempumelelo kumsitho onje ngalo...** (Superfitness and skill are the to success in an event like this...). The writer then goes on to supply the readers with facts that disapprove the opinion that black people's bodies are not suitable for swimming. He is illustrated in the sentence as following: **Ujulian uthi kucetywa inkqubo ebalulekileyo yophuculo eza kunqinisekisa ukuba abantwana baselokishini basiwa elwandle bayokuqhelaniswa namanzi.** (Julian says plans are afoot for a major development programme that will see hundreds of township children busses to the seaside and introduced to the water).

The writer gives the name of the company that has supported the development programme. This is illustrated in the sentence as follows: **AbakwaDurban Metro basixhasile kakhulu...** (Durban Metro has supported us in a big way...). In the conclusion the writer makes challenge to the scientist that comes with the assumption that black people's bodies are not suitable for swimming. This is illustrated in sentence as follows: **Ndigxamele ukuba ndide ndiyibone le nkqubo iqalisa kuba xa iphumelea difuna ukufowunela isazazinzulu obukhe wathetha ngaso ekuqaleni.** (I can't wait for this programme to take off cause once it's on stream, I want to telephone the scientist you spoke about earlier).

(d) The use of rhetorical patterns

(i) The use of comparison and contrast

The writer compares and contrasts whites and black's bodies to give the basics for the assumption that people have about black people. This is illustrated in the sentence as follows: **...izinto ezahlukileyo kwizihlunu zabantsundu nabamhlophe.** (...things that differ in muscle tissue make-up of blacks and whites). The writer contrasts the opinion of Thembinkosi and Julian with that of an overseas scientist. This is illustrated in the

sentences as follows: **Kodwa ungumzekelo ophilay wokuba naluphi na uhlanga xa lunokunikwa ithuba nezixhobo, akukho nto ingaluthintela lungaphumeleli kuwo nakuwuphi na umdlalo.** (But he is the living proof that, given the opportunity and facilities, nothing will stop anyone from any race from reaching full potential in any chosen sport); **Xa ndinokuba nezixhobo ezizizo, ubuchule nokuzimisela, akukho nto ingandithintela ukuba ndifikelele enkcochoyini.** (With the right facilities, techniques, tools and of course commitment, nothing can stop me from reaching the top). In the above sentences the writer gives facts which illustrate that the assumption about black people's bodies is incorrect. The writer compares and contrasts the children of whites and black who come from different backgrounds. This is illustrated in the sentence as follows: **Phantse zonke iintshapho zabeLungu zinamachibi okuqubha. Xa unokuthi kubantwana abantsundu mabayeke ukudlala ibhola baqubhe, baza kukubuza kuba baqubhe phi?** (Virtually every white family has a pool. If you said to black kids leave soccer, go and swim, they'll ask you where?).

(ii) The use of cause and effect relationship

The writer uses cause and effect relationship in his introduction. He introduces the opinion that causes other people to have the assumption about black people's bodies. This is illustrated in the sentence as follows: **Iimizimba yabantu abamnyama ayifanelanga ukuqubha, yiyo lo nto ungaluboniyo uninzi lwabo luthabatha inxasheba kwimidlao yasemanzini.** (Black people's bodies aren't suitable for swimming that's why you don't see many of them taking part in water sport). The writer also uses cause and effect relationship to give evidence about the qualities that one needs in order to be successful in swimming. This is illustrated in the following examples: **Ichibi likhona, ngoko ke bendiqubha bonke ubomi bam.** (The pool is there, so I have been swimming all my life); **Xa ndinokuba nezixhobo ezizizo, ubuchule nokuzimisela, akukho nto ingandithintela ukuba ndifikelele enkcochoyini.** (With the right facilities, techniques, tools and of course commitment, nothing can stop me from reaching the top). In the above sentences the writer states clearly the causes of the success of Theminkosi in swimming).

The writer uses cause and effect relationship as the evidence that the information that is given by an overseas scientist is inaccurate. This is illustrated in the sentence as follows: **Ukomelela okumandla nobuchule yimfihlo yempumelelo kumsitho onje ngalo, utsho uJulian-phofu ke xa ungenazo ezo zinto umhlanguli ngekhe abe lilungu le Ocean Warriors.** (Superfitness and skill are the key to success in an event like this, says Julian-but, of course, without these attributes a lifesaver couldn't be a member of the Ocean Warriors).

(d) The maintenance of cohesion

(i) The use of grammatical cohesive devices

The writer uses pronominals to create relationship between lexis and clauses that present main ideas and events. The writer uses the subject pronominal **u** of class 1 in second person. This is illustrated in the sentence as follows: **Udada kakuhle...** (He swims well...). The subject pronominal **u** of class 1 refers to the noun **U-Temba** who has been mentioned in the previous sentence. This is illustrated in the sentence as follows: **Thatha indoda enjengoTemba...** (Take a guy like Temba).

The writer presents the events logically through the use of the tenses. The writer uses the past tense to present the historical background of sport in South Africa. This is illustrated in the sentence as follows: **...kumdlalo obukade ungowabamhlope kuphela.** (... In a previously all-white sport arena). The writer uses the present tense to inform the readers about the changes that has taken place in swimming sport. This is illustrated in the sentence as follows: **Udada kakuhel kwaye uyimbaleki entle...** (He swims well and is good runner...). The writer also presents his argument in relation to the future to inform the readers about the future of prospects of black swimmers. This is illustrated in the sentence as follows: **uThembinkosi ulindelwe uiuba adlale indima ebalulekileyo kule nkqubo ecetywayo.** (Thembinkosi is expected to play a pivotal role in the planned programme).

(ii) The use conjunctive cohesive devices

The writer uses conjunctives to create a relationship between various sentences. These relationships contribute in serving the communicative purpose of the writer. The writer uses the conjunct **kwaye** (and) to create a relationship between the two clauses to prove that the assumption about black swimmers is not true. This is illustrated in the sentence as follows: **Udada kakuhle kwaye uyimbaleki entle...** (He swims well and is a good runner...). The writer uses the conjunct **ukuba** (and that) to explain the cause and effect relationship. This is illustrated in the sentence as follows: **Kwaye uJulian xa wenze kakuhle kule midlalo oko kuthetha ukuba womelele ngokwaneleyo ukumgangatho weOlympic.** (And to do well in these challenges, says Julian, means reaching fitness of near-Olympics as a swimmer you have to excel in local races). The writer uses the conjunctive **kuba** (because) to give a reason for the impatience of Thembinkosi. This is illustrated in the sentence as follows: **...kuba xa iphumelela ndifuna ukufowunela isazazinzulu...** (...because once it's on stream, I want to telephone the scientist...).

(iii) The use of demonstratives as cohesive devices

The writer uses the demonstrative **lo** (this) to refer to the assumption that has been mentioned in the previous sentence. This is illustrated in the sentence as follows: **...yiyo lo nto ungaluboniyo uninzi lwabo...** (...that is why you don't see many of them...). The demonstrative **olu** has been used to refer to the assumption that has been mentioned in the introduction. This is illustrated in the sentence as follows: **...xa ephendula olu luvo...** (...when he answered this assumption...). The writer uses the demonstrative **olu** (this) to refer to the competition that has been mentioned in the previous sentence. This is illustrated in the sentence as follows: **Olu khuphiswano...** (This competition).

(iv) The use of repetition as cohesive devices

The writer repeats the two nouns Thembinkosi and Julian as reminder signs throughout his sport article to remind the readers that the team of this sport article is about the two

(v) The maintenance of coherence

The information in the sport article is presented logically. The writer organizes his sentences into a larger structure through the use of cause and effect relationship. This is illustrated in the sentence as follows: **...imizimba yabantu abanyama ayifanelangau ukuqubha, yiyo lo nto ungaluboniyo uninzi lwabo luthabatha inxaxheba kwimidlalo yasemanzini.** (...Black people's bodies aren't suitable for swimming that is why you don't see many of them taking part in water sport). In the above sentence the writer states the effect that is caused by the shape of the black people's bodies which is according to the assumption causes the blacks not participate in swimming. The writer uses the schematic pattern of Situation- {Problem-Solution-Result maintain coherence in his sport article. This is illustrated in the sentences as follows: or **Ichibi likhona, ngoko ke bendiqubha bonke ubomi bam.** (The swimming pool is there so I've been swimming all my life); **Xa ndinokuba nezixhobo ezizizo, ubuchule nokuzimisela, akukho nto ingandithintela ukuba ndifikelele enkochoyini.** (With the right facilities, techniques, tools and of course commitment, nothing can stop me from reaching the top). The situation, that the black people are few in swimming and the problem is the lack of the facilities. The solution to the problem is to avail more swimming facilities to the black swimmers. As a result Thembinkosi was successful in swimming competition because he got facilities and opportunities in Lamontville Township swimming pool.

4.2.4.2 The parameter 'What'

(a) Genre type

This is an assertion-with evidence sport article. The communicative purpose of this sport article is to change the thinking and behavior of the readers towards the black swimmers. The writer intends providing to the readers that the assumption about the black people's bodies is wrong. This is illustrated in the sentence as follows: **Ibubuvuvu intetho ethi, imizimba yabantu abamnyama ayifanelanga ukuqubha, yiyo lo nto ungaluboniyo uninzi lwabo luthabatha inxaxheba kwimidlalo yasemanzini.** (Its fallacy that claims, Black people's bodies aren't suitable for swimming that's why you don't see many for

them taking part in water sport).

The writer provides clear evidence that support his assertion. This is illustrated in the sentence as follows: **Thatha indoda enjengo Temba** (Take a guy like Temba; ...**udada kakuhle kwaye uyimbaleki entle, zombini ezo zinto zibalulekile kumdlalo wasemanzini.** (...he swims well and is a good runner, both necessary attributes for water sport). The writer breaks the evidence into parts. He shows the relationship between each link of evidence. This is illustrated in the sentences as follows: **Kodwa ungumzekelo ophilayo wokuba naluphi na uhlanga xa lokunikwa ithuba nezixhobo, akukho nto ingaluthintela lungaphumeleli kuwo nakuwuphi umdlalo.** (But he's the living proof that, given the opportunity and facilities, nothing will stop anyone from an race from reaching full potential in any chose sport); **Ichibi likhona, ngoko ke bendiqubha bonke ubomi bam.** (The swimming pool is there, so I've been swimming all my life); **Xa ndinokuba nezixhobo ezizo ubuchule nokuzimisela, akukho nto ingandithintela ukuba ndifikelele enkochoyini.** (With the right facilities techniques and commitment, nothing can stop me from reaching the top); **Phantse zonke iintsapho zabeLungu zinamachibi okuqubha. Xa ungenalo ichibi lokuqubha ungakuthanda njani ukuqubha?** (Virtually every white family has a pool. If you don't have a pool how can you create a desire?). All the above sentences have linking evidence that proves that the poor facilities are the results of the few blacks participating in swimming sport.

(b) The Register

In this case the writer uses the direct speech to prove that the assumption that he believes to be incorrect. This is illustrated in the following examples: **OLu luvo aluyonyaniso.** (That assumption is not true); **Ngomnye weendadi ezithabathekisayo endakha ndazibona.** (He is one of the most impressive swimmers I've ever seen); **Yiloo nto endenze ndaphumelela.** (That is the explanation for my success). The writer uses the adverb of manner **kukuhle** (well) to describe the action that is involved in swimming

sport. This is illustrated in the sentence as follows: **Udada kakuhle...** (He swims well...). The writer uses the active verbs to demonstrate the action that is taking place in swimming sport article. The writer uses the language of sport to explain the facilities that are used in swimming sport. This is illustrated in the following example: **...swim in the surf, iknee board paddle, icanoe paddle nebeach sprints kwimilenze eyahlukileyo.** (...a swim in the surf, a knee board and beach sprints in between the different legs). This illustrates the fact that the black swimmers could perform well if they are given all the swimming facilities.

(c) The content as background knowledge

The information structure of the sport article indicates that the writer uses her background knowledge in writing the content of the assertion-with evidence article. The writer bases his content on the schemata. In this instance, he employs a form of the schematic pattern of Situation-Problem-Solution/Response-Evaluation/Result as proposed by Tribble (1996). This is illustrated in the sentences as follows: **Kodwa ungumzekelo ophilayo wokuba naluphi na uhlanga xa linokunikwa ithuba nezixhobo, akukho nto ingaluthintela lungaphumeleli kuwo nakuwuphi na umdlalo** (But he's the living proof that, given the opportunity and facilities, nothing will stop anyone from any race from reaching full potential in any chosen sport); **kuThembinkosi ithuba ulifumene kude kufuphi nasekhaya kwichibi lokuqubha laseLamontville.** (For Thembinkosi an opportunity and a facility existed just a few metres away from his home-in the form of the Lamantville township swimming poo.) In his presentation the writer states the situation as lack of facilities and opportunities and that the result is the participation of few blacks in swimming sport.

The writer uses his knowledge of the history of sport in South Africa in presenting his argument. This is illustrated in the sentence as follows: **...kumdlalo obukade**

ingowabamhlope kuphela. (...in a previously all-whites sports arena). The writer expect his readers to come from the same background with that of Thembinkosi and Julian where the blacks where excluded in participating in sport events which were regarded as whites sport only.

4.2.4.3 The parameter 'To Whom'

The register and the lexical choices of the sport article indicate that the writer is writing for black who have no sport facilities. This is illustrated in the sentences as follows:...**bazimisele ukuqeqesha abamnyama kumdlalo obukade ungowabamhlophe kuphela.** (...they are determined to train blacks in a previously all-white sport arena); ...**imizimba yabantu abamnyama ayfanelanga ukuqubha...** (Black people's bodies aren't suitable for swimming...). The writer assumes that the readers are coming from his background where there was racism.

The writer is writing for black young swimmers who find themselves with no facilities to train themselves. This is illustrated in the sentences as follows: **Phantse zonke iintsapho zabeLungu zinamachibi okuqubha.** (Virtually every white family has a pool); **Xa ungenalo ichibi lokuqubha ungakuthanda njani ukuqubha?** (If you don't have a pool how can you create a desire?); **Xa unokuthi kubantwana abantsundu mabayeke ukudlala ibhoal baqubhe bazakukubuza ukuba baqubhe phi?** (If you said to black kids leave soccer, go and swim, they will ask you where?).

4.2.4.4 The parameter 'For What Purpose'

The information structure of the sport article indicates that the writer indicates that the writer is proving that the generalisation about black people's bodies is wrong. This is illustrated in the sentences as follows: **Ibubuvuvu intetho ethi, imizimba yabantu abamnyama ayifanelanga ukuqubha...** (It's a fallacy that claims,Black people's bodies aren't suitable for swimming...);**Olu luvo aluyonyaniso** (That assumption to be incorrect. The writer gives the readers a clear evidence to prove the assumption to be incorrect.

This is illustrated in the sentence as follows: **Udada kakuhle kwaye uyimbaleki entle, zombini ezo zinto zibalulekile kumdlalo wasemanzini.** (He swims well and is good runner, both attributes for watersport). The writer encourages other black swimmers who have no swimming facilities. This is illustrated in the sentence as follows: **UJulian uthi kucetywa inkqubo ebalulekile yophuculo eza kuqinisekisa ukuba abantwana baselokishini basiwa elwandle bayokuqhelaniswa namanzi.** (Julian says plans are afoot for a major development programme plans that will see township children bussed to the seaside and introduced to the water).

4.2.4.5 The parameter “Why”

The writer wants to promote the two celebrities Thembinkosi Mzombe and Julian Taylor. This is illustrated in the sentence as follows: **...uThembinkosi Mzombe noJulian Taylor baKwaZulu-Natal bazimisele ukuqeqesha abamnyama...** (KwaZulu-Natal’s Thembinkosi noJulian abafuni... (But Thembinkosi and Julian don’t want to...); **UJulian uwangqinile amazwi kaThembinkosi.** (Julian echoed Thembinkosi’s words); **U-Thembinkosi ulindelwe ukuba adlale indima ebalulekileyo...** (Thembinkosi is expected to play a pivotal role...) The writer wants to entertain his readers. This is illustrated in the sentence as follows: **Uqale ngokuhleka intsini yokungakholelwa...** (A disbelieving laugh was his initial response). The writer recruits more black people to join the Ocean Warriors. This is illustrated in the sentences as follows: **...behlangu amawaka ngamawaka abantu abasengozini yokutshona.** (...saving thousands of people in danger of drowning); **...amandla abo nobuchule baselizweni abagqwesileyo.** (...the supreme power and expert skills of the world’s best lifeguards). The writer praises the company that supported the swimming event and invites other companies to support black Ocean Warriors. This is illustrated in the sentence as follows: **AbakwaDurban Metro basixhasile kakhulu...** (Durban Metro has supported us in a big way...). The writer informs the readers about the new programme that will expose black people in swimming. This is illustrated in the sentence as follows: **uJulian uthi kucetywa**

inkqubo ebalulekileyo yophuculo eza kuqinisekisa ukuba abantwana baselokishini basiwa elwandle bayokuqhelaniswa namanzi. (Julian says plans are afoot for a major development programme that will see hundreds of township children bussed to these areas and introduced to the water).

4.2.5 Article No 05: **ANGABUYELA NJE AMAZULU KWINQANABA**

AYEKULO? (Can AmaZulu Bounce Back?) From Bona Magazine JULY 1999, p. 62

4.2.5.1 The parameter 'Writes'

(a) The use of grammatical items

(i) The use of pronominals

The writer uses the subject pronominal **ba-** of class 2 to refer to the directors of AmaZulu Club. This is illustrated in the sentences as follows: **Abakhange beze entlanganisweni bazokusichazela...** (They did not come to the meeting to tell us); **Bavalele abanye abantu...** (They did not come to the meeting to tell us); **Bavalele abanye abantu..** (They are blocking the way for people...); **...bayishiye iklabhu...** (...they should leave the club...). The writer also uses the subject pronominal of class 1 of the first person to refer to Dan Naidoo who was mentioned in the previous sentence. This is illustrated in the sentences as follows: **Ndiyakholwa...** (I believe...); **Ndisebenzisa imali yam andincediswa...** (I am using my money without help...); **Ndithethana nenkampani...** (I am currently negotiating with a company...).

(ii) The use of the tenses

The writer uses the past tense to trace the success of the AmaZulu Club. This is illustrated in the sentences as follows: **Babedla ngokuqubula batsho abalandeli...** (The spectators used to say...); **Lagqibela ukuzua indebe ngo-1992...** (The team last tasted glory in 1992...); **Ngalo minyaka istediyam sasizala sime ngeembambo...** (Those days stadium was full to its capacity). The writer uses the present tense to present the current

problem of the AmaZulu Club. This is illustrated in the sentence as follows: **Kodwa namhlanje ukungabi namali kweli qela...** (Today, however, financial problems of this team...); **Siyazi kuba iklabhu isengxakini...**(We know that the club is in crisis...); **AmaZulu ngoku nabalandeli bawo baxhomekeke kuDan Naidoo...** (The AmaZulu Team and the hopes of its supporters now rest with Dan Naidoo...). The writer uses the future tense to offer the solution to the problems of the AmaZulu Club. This is illustrated in the sentence as follows:**Ndiceba ukwenza indibano endiza kumema iiPRO zamaqela kuyo ukuze siqwalasele umcimbi wokufumanela amaqela imali.** (I am planning a workshop where I will invite teams' PROs to look at revamping club revenues to generate funds.

(b) Lexical choices as a reflection of communicative purpose

The sport article is characterised by image - creating expressions that contribute to create various effects and images.

(i) The use of image creating expressions

The sport article contains words and clauses that evoke the feeling of sympathy and admiration. This is illustrated in the sentence as follows: **HEBE USUTHU! HEBE USUTHU!** (HEBE USUTHU! HEBE USUTHU!). The writer expresses the feelings of exhortation by the supporters of the AmaZulu Club for their club. This is illustrated in the sentence as follows: **Usuthu Olumabheshw' ankone.** (Usuthu Olumabheshw' ankone). The writer expresses the feelings of sympathy for the players of the AmaZulu Club. This is illustrated in the following clause:**...nezokungahlawulwa kwabadlali** (...and not paying players).

The writer expresses the feelings of dissatisfaction and despair to illustrate the implication of the problem of the AmaZulu Club. This is illustrated in the sentence as follows: **Asinakuba sayinyamezela ngoku.** (We cannot compromise anymore).

The writer employs the lexical choices to create images that appeal to the readers' senses of hear. This is illustrated in the sentences as follows: **HEBE USUTHU! HEBE USUTHU!** (HEBE USUTHU! HEBE USUTHU!). This image creating expression creates some impressions to the readers on how the team used to success. This brings unforgettable memories to the supporters of the AmaZulu Club. Through the use of the image-creating expressions the writer expresses how the situation at the club has changed. This is illustrated in the sentences as follows: **...Ngoku sekubakho nje igcuntswana labalandeli xa lidla.** (Now only few people present when the club is playing). The writer illustrates the implications of the problems of the AmaZulu Club.

(c) The basic structure of the sport article

The sport article has a heading in a form of question. This is illustrated as follows:

Angabuyela nje AmaZulu kwinqanaba ayekulo? (Can AmaZulu Bounce Back). The writer's aims are to attract the attention of the readers to the problems of the AmaZulu Club. In his introduction the writer takes the readers to the glory days of the AmaZulu Club. He portrays the events that took place when the team was successful. This is illustrated in the sentences as follows: **HEBE USUTHU! HEBE USUTHU! Babedla ngoqubula batsho abalandeli beqela laMaZulu xa lidla nelinye iqela.** (HEBE USUTHU! HEBE USUTHU! The spectators cry would echo whenever their team played against any other team). The writer uses the nickname of the AmaZulu Club to remind their supporters of the glory days. The writer wants to address the supporters of the AmaZulu Club for the poor performance of their team. He uses another nickname of the team to appeal to the team's supporters to intervene in the crisis of the club. This is illustrated in the sentence as follows: **Usuthu Olumabheshw' ankone njengoko eli qela libizwa kanjalo ngabalandeli balo luhlaselwa zingxaki ezininzi.** (Usuthu Olumagheshw' ankone as it's fondly known by this supporters is fallen prey to many problems). In his introduction the writer gets to the root of the problem of the team. This

is illustrated in the sentence as follows: **Kodwa namhlanje ukungabi namali kweli qeal nokuxhwithana kwabaphathi balo maxa wambi kusithobile isidima seli qela.**

(Today, however, financial problems and sometimes management squabbles have replaced that enthusiasm). The writer explains the causes of the poor performance of the AmaZulu team as financial problems and management squabbles. The writer gives the historical background knowledge of the success of the club. This is illustrated in the sentence as follows: **Lagqibela ukuzuza indebe ngo-1992 ngeCoca Cola Cup elayizuza emva kokubetha iKaizer Chiefs ngo 3-1 kwifayinali** (They lasted winning the trophy in 1992 with Coca Cola Cup after beating Kaizer Chiefs by 3-1 in final). The writer appeals to the supporters of the AmaZulu Club to do something about the problems that face their club. He gives the implications of the problems that face the club. This is illustrated in the sentences as follows: **Ngaloo minyaka istediyum saszala sime ngeembambo xa kudlala AmaZulu.** (During those glory years, stadiums were full to the capacity whenever AmaZulu played); **Ngoku sekubakho nje ingcuntswana labalandeli xa edlala.** (Now only few supporters attended the match when the team is playing). In the above sentences the writer compares and contrasts the support that the team used to get in the past and the support it gets today. The writer illustrates the serious implications of the problems to the AmaZulu Club.

The writer gives the description of the problem that the AmaZulu Club experiences. This is illustrated in the sentence as follows: **Abaphathi beli qela bayaxhwithana ngezikhundla zolawulo.** (The club directors have engaged themselves in a power struggle). The writer proceeds to give examples of the problems at the AmaZulu Club. This is illustrated in the sentence as follows: **Kukhe kwabakho ixesha apho umqeqeshi walo uClive Barker benegosa lonxibelelwano uDumisano Shandu bekufunea bahambe becela amalizo ukuze lingafi eli qela.** (At one stage coach Clive Barker and public relations officer Dumisani Shandu had to go around raising funds for the teams' survival).

By way of illustration the writer refers to incidents that were the result of problem at the AmaZulu Club. This is illustrated in the sentence as follows: **Abadlali bafumene isiqingatha semivuzo yabo ngoFebruawari, ukanti elinye igosa leqela licele umhlobo walo ongugqirha ukuba enze utyando kuErnest “Rambo” ngaphandle kwentlawulo kuba ikabhu ingenay imali yokuhlawula.** (Players received only half of their salaries at the end of February while a club official had to ask his friend, a doctor, to operate without charge on injured player Ernest “Ernest “Rambo” Marumo because the club could not afford hospital fees); **Kukaninzi abadlali bayo nomqeqeshi bengaziqeqeshi kuba bekhalezela ukungamkeli kwabo.** (On numerous occasions players and the coach had to boycott training sessions disputing their unpaid salaries). In the above sentences the writer clearly narrates the events that took place as result of the problems of the AmaZulu Club.

The writes informs the readers about who is involved in the problems of the Club. This is illustrated in the sentence as follows: **Ingxaki zaMaZulu zikubaphathi...**(The problems at AmaZulu are in administration...). The writer informs the readers about the serious consequences of the problems at AmaZulu Football Club. This is illustrated in the sentence as follows: **Abadlali balile ukuziqeqesha iintsuku ezimbine bagrogrisa nokungayi emdlalweni weklabhu.** (Players went on strike for two training sessions and threatened a match as well). The writer narrates how situation came about and why it came. This is illustrated in the sentences as follows: **Ekuqaleni kwalo nyaka uthe yena nabanye abalawuli bekhlabhu- uDavid Dlamini, uDan Naidoo noAlbert Des Nerves bavumelana ukuba uNaidoo noDes Nerves ngabo abaza kujongana nokulawulwa kweklabhu.** (At the beginning of the year, he explains he and other club directors - David Dlamini, Dan Naidoo and Albert Des Nerves agreed that Naidoo and Des Nerves would be directly involved with the daily management of the team); **Kodwa kuthe emva kweenyanga ezimbalwa uDludla, uDes Nerves noDlamini bazifumana sele bebekwe bucala nguDan Naidoo onguyena onezabelo ezinkulu kweli qela** (But a few months

later Dlodla, Des Nerves and Dlamini found themselves sidelined by the new major shareholder Dan Naidoo); **Emva koko kwabanzima ukwenza imisebenzi yethu njengabalawuli kuba sasingabinazo iintlanganiso ezazibakho qho ngenyanga nemali yeklabhu yasetyenziswa yaphela yangabikho ke imali yokwamkelisa abadlali.** (After that, we couldn't do our duties, as a director because there're no monthly meetings and the club budget was exhausted, so there was no money to pay the players).

The writer elucidates the extent to which the problem he is presenting affects the supporters of the AmaZulu Club. The concerns of the writer serve the readers of sport article. This is illustrated in the sentences as follows: **...abona bantu beva ubuhlungu kakhulu ngabalandeli balo.** (...the people who feel they've suffered most are the supporters); **Kubuhlungu kubalandeli ukuva ukuba abadlali abamkeliswanga imivuzo yabo.** (It really humiliates supporters to hear that players haven't been paid their salaries. The writer involves the supporters to immediate action that will be the solution to the problems of their team. This is illustrated in the sentence as follows: **Kufuneka iklabhu yethu ifumane inkxaso-mali ukuze iphume kule ngxaki-kanti enye into kufuneka sibasuse aba balawuli bathathu bangafuniyo ukusondela kwimicimbi yeklabhu.** (To solve this financial problem, we need sponsors -but I believe we must also get rid of those useless three directors who don't want to contribute to the team).

The writer offers solutions to some of the problem. The problem means something to the supporters of the AmaZulu Club. That is why the writers wants to involve them in coming with solutions to the problems of the club. The writer illustrates what action the supporters have to take to solve the problems of the AmaZulu team. This is illustrated in the sentence as follows: **Sifuna bagxothwe aba balawuli kuba ukungawenzi kwabo umsebenzi wabo kwenza nabadlali bangadlali kakuhle.** (Infact, we want these directors to leave the team because their incompetence has affected players' performance on the field). **Asinakunyamezela ukuba nabantu abangawenziyo umsebenzi wabo.**

(We can't afford to have unreliable directors). **Mabathengise izabelo zabo bayishiye iklabhu;** (They must sell their shares and leave the team). The writer explains the limitations in the solution that has been proposed by the supporters and directors of the AmaZulu Club. This is illustrated in the sentence as follows: **Kodwa ngokutsho kukaDumisani Shandu oyiPRO le mali incinane kwiklabhu enkulu njengaMaZulu engenayo nesenti ebhankini.** (But according to the Club's PRO Dumisani Shandu, this amount is still "too little" for a club like AmaZulu, which doesn't have a cent in the bank.

The writer explores other alternative solutions to the problem of the Amazulu Club.

This is illustrated in the sentence as follows. **SinoDavid Dlamini sithetha neenkampani enkulu eza kutyikitya isivumelwano seminyaka emihlanu.** (David Dlamini and myself are negotiating with a major sponsor who is going to be with the team for the next five years); **...Ndiqhagamshelene namanye amaqela aseYurophu ukuze sakhe ubudlelwane nawo.** (I've also been in touch with a number of European teams in my attempts to have foreign links). After the writer has defined the problem for the AmaZulu Club, he concludes his sport article by proposing an approach to the problem that will be the lasting solution. The writer comes with a programme of action. This is illustrated in the sentences as follows: **Ndiceba ukwenza indibano endiza kubiza iiPRO zamaqela kuyo ukuze siqwalasele umcimbi wokufumanela amaqela imali** (I am planning a workshop where I will invite team's PROs and marketing managers to look at revamping club revenues to generate funds); **Ndifuna onke amaqela aseMzantsi Afrika ukuba aphathwe ngolo hlobo kuba oko kuya kwenza kungabikho mfuneko yokuba iligi iboleke imali amaqela atsala nzima.** (I want all South African teams to have such structures and the league will not have to loan money to help struggling team survive).

(d) The maintenance of cohesion

(i) The use of grammatical cohesive devices

The writer uses pronominals to create relationships between lexis and clauses that present

main ideas, which are events, experiences and feelings which are part of the AmaZulu Team. The writer uses the subject pronominal **ba-** of class 2 to refer to the directors of the AmaZulu Club. This is illustrated in the following examples: **Abazange beze entlanganisweni...**(They did not come to the meeting...); **...bazokusichazela...**(...to tell us...); **bavalela...**(They have blocked...). The writer also uses the subject pronominal **ndi-** of class 1 of the first person to refer to Premier Soccer League chief executive officer Joe Ndlela. This is illustrated in the following examples: **Ndiceba ukwenza indibano endizakumema...**(I am planning a workshop where I will invite...); **Ndifuna...**(I want...) The writer involves Joe Ndlela in drafting a programme of action in solving the problems of the AmaZulu Club.

(ii) The use of conjunctive cohesive devices

The article is characterised by a range of conjunctives to create cohesive relationship between various sentences. The writer uses the conjunctive **kuba** (because) to explain the implication of the financial problem of the AmaZulu Club. This is illustrated in the sentence as follows: **...enze utyando kuErnest Rambo” Marumo ngaphandle kwentlawulo.** (to operate Erneste “Rambo” Marumo because the club could not afford hospital fees). The writer uses the conjunctive **ngoko** (therefore) as a conditional clause to relate to events that took place in the AmaZulu Team. This is illustrated in the sentence as follows: **...abadlale baphila ngemivuzo yabo ngoko xa singamdeli sifanele singavumi ukudlala.** (...players depend upon wages for their livelihood and when we are not paid we are supposed not to play). The writer uses the conjunctive **kuba** (cause) to explain the cause of the poor administration. This is illustrated in the sentence as follows: **Emva koko kwabanzima ukwenza imisebenzi yethu njengabalawuli kuba sasingabinazo iintlanganiso...**(After that, we couldn't do our duties as directors because there were no meetings...). The writer uses the conjunctive **yaza** (therefore) to explain the situation that led to the financial problems of the AmaZulu Club. This is illustrated in the sentence as follows: **UNaidoo akazange asixelele ukuba isetyenziswa kanjani imali**

yeklabhu yaza loo nto yabangela iingxaki. (Naidoo never told us how the club spent its money and that created a crisis). The writer uses the conjunctive **yaye** (and) to relate to the previous clause. This illustrated in the sentence as follows: **...ukulandela elo siko aze alingcine liKwaZulu-Natal.**

The writer uses the conjunctive **ukuze** (so that) to explain for the action that has to be taken. This is illustrated in the sentence as follows: **Kufuneka iklabhu yethu ifumane inkxasi-mali ukuze iphume kule ngxaki...** (Our club must get sponsors to get out of this problem...). The writer uses the conjunctive **yaye** (and therefore) to express the hopes of the supporters of the AmaZulu Club to solve the problems of the club. This is illustrated in the sentence as follows: **...yaye sinethemba lokuba kwisizini ezayo sizakufumana abaxhasi ngemali...**(...and we hope that next season we will have good sponsors...).

(iii) The use of substitution cohesive devices

In other instances the writer uses the nickname of AmaZulu Club to refer to the club.

This is illustrated in the sentences as follows: **HEBE USUTHU! HEBE**

USUTHU!(HEBE USUTHU!HEBE USUTHU!); Usuthu

Olumabheshw'ankone(Usuthu Olumabheshw'ankone). The nickname of the team is used to remind the AmaZulu Club that it belongs to the people. The writer substitutes the names of the three directors. This is illustrated in the sentence as follows: **...kufuneka sibasuse aba balawuli bathathu bangafuniyo ukusondela kwimicimbi yeklabhu.**

(...we must also get rid of those useless three directors who don't want to contribute to the team). The writer substitutes the name of the sponsors with the noun **abaxhasi** (the sponsors) to avoid disclosing their name before the final agreement. This is illustrated in the sentence as follows: **Aba baxhasi lingekathiwa pahaha igama labo...** (The anonymous sponsors...).

(iv) The use of demonstrative as cohesive devices

The demonstrative **eli** (this) is used to refer to the AmaZulu Club. This is illustrated in the sentence as follows: **...njengoko eli qela libizwa kanjalo ngabalandeli balo...**(...as this team is called by it's supporters...);**...ukuze lingafi eli qela...**(...so that the team does not collapse...). The writer uses the demonstrative **le** (this) to stress the problem at the AmaZulu Club. This is illustrated in the sentence as follows: **Kudala le klabhu inengxaki yemali...** (The club's financial problem has been going on for a long time...). The writer uses the demonstrative **loo** (that) to refer to the cause of the financial problems of the AmaZulu Club which was mentioned in the previous sentence. This is illustrated in the sentence as follows: **...yaza loo nto yabangela iingxaki...** (...and that create crisis...).

The writer uses the demonstrative **aba** (these) to refer to the directors of the AmaZulu Club, as part of the problem of the club. This is illustrated in the sentences as follows:**...aba balawuli bathathu...** (...these three directors to be suspended...). The writer uses the demonstrative **lo** (this) to refer to Premier Soccer League. This is illustrated in the following example: **...lo mbutho webhola.** (...this soccer organisation). The writer uses the demonstrative **oko** (that) to relate to the previous clause. This is illustrated in the following examples: **...abolekwe imali yiPSL kodwa oko kufuneka kuphele.** (...PSL has offered loans to certain teams but that must come to an end).

(v) The use of repetition as cohesive devices

The noun **iqela** (the team) has been repeated throughout the article to draw the attention of the readers to the problem of the AmaZulu Club. The writer identifies the problem with the AmaZulu as an example of the team's poor performance. This is illustrated in the sentence as follows: **...njengoko eli qela...** (...as this team...);**Abaphathi beli qela...** (The directors of this team...);**...ukuze lingafi eli qela...** (...so that this team does not collapse); **...sisindise eli qela...** (...to save this team...);**...eqela labo...** (...their team...).

The writer the noun AmaZulu as a reminder sign to help him in keeping the attention of the reader on the problem of the AmaZulu Team. This is illustrated in the sentence as follows: **...xa kudlala AmaZulu.** (...when AmaZulu played); **Ingxaki zaMaZulu...** (The problems of AmaZulu Team).

(e) The maintainance of coherence

The information in the sport article is presented logically. The writer contrasts the two situations at the AmaZulu Club. This is illustrated in the sentences as follows: **Ngalo minyaka istediyam sasizala sime ngeembambo xa kudlala AmaZulu.** (During those glory years, stadiums were full to the capacity whenever AmaZulu played); **Ngoku sekubakho je igcuntsana labalandeli xa edlala.** (But now only few supporters attend the matches when the team plays). The writer illustrates the implications of the problems by contrasting what happened to the past when AmaZulu played and to what happens presently.

The writer presents the events at the AmaZulu Team logically. These events led to the poor performance of team. This is illustrated in the sentences as follows: **Kukhe kwabakho exesha apho umqeqeshi walo uClive Barker negosa lonxibelelwano uDumisani Shandu bekufuneka bahambe becela amalizo ukuze lingafi eli qela.**

Through the use of conjunctives the writer develops his argument into a larger structures. This is illustrated in the following examples: **Kuyo nayiphi na iklabhu abadlali baphila ngemivuzo yabo ngoko xa singamkeli sifanele singavumi ukudlala.** (In any team players depend upon wages for their livelihood and when wages are not forthcoming, we are not supposed to play).; **uNaidoo akazange asixelele ukuba isetyenziswa kanjani imali yeklabhu yaza loo nto yabangela iingxaki.** (Naidoo never told us how the club spent its money and that created a crisis).

The writer employs the schematic pattern of Situation-Problem-Solution-Result pattern to maintain coherence in his sport article. This is illustrated in the sentences as follows: **Kodwa namhlanje ukungabi namali kweli qela nokuxhwithana kwabaphathi balo maxa wambi kusithobile isidima seli qela.** (Today, however, financial problems and

[sometimes management squabbles have replaced that enthusiasm); **Ingxaki zamaZulu zikubaphati, yaye eyona ngxaki inkulu kukungabikho kwemali.** (The major problems at AmaZulu are administrative, with finances being the key issue); **kufuneka iklabhu yethu ifumane inkxaso-mali ukuze iphume kule ngxaki, kanti enye into kufuneka sibasuse aba balawuli bathathu...** (To solve this financial problem, we need to get sponsors but I believe we must also get rid of those useless three directors...); **...luza kuvuka Usuthu..** (...the Usuthu will rise...). In the above sentences the writer states the situation at the club as the poor performance of the team. He explores the nature of the problem, which is administration, and the lack of funds. The writer offers the solution as to get the sponsors for the team and get rid of useless directors. Lastly the writer expresses the hope of the supporters that the team is going to survive after solutions have been implemented.

(f) The use of rhetorical patterns

(i) The use of comparison and contrast

The writer compares and contrasts the past and the present events at the AmaZulu team to indicate that there is a problem, which exists in the team. This is illustrated in the sentences as follows:**Lagqibela ukuzuzwa indebe ngo-1992...**(They last got the trophy in 1992...); **Ngaloo minyaka istediyam sasizala sime ngeembambo xa kudlala Amazulu.**(During those glory years, stadiums were full to the capacity whenever AmaZulu played.); **Ngoku sekubakho nje igcuntswana labalandeli xa edlala.**(Now only few supporters attend the match when the team plays.). The writer compares what is happening to other teams in PSL. This is illustrated in the sentence as follows:**Kuyo nayiphi na iklabhu abadlali baphila ngemivuzo yabo...**(In any team, players depend upon wages for their livelihood...). The writer compares and contrasts the English teams with the South African teams. This is illustrated in the sentences as follows:**Uninzi lwamaqela alunawo loo msebenzi yaye yiloo nto ewenza abenengxaki.**(Most of our teams don't have those structures that's why they're having these problems.); **Amaqela**

amakhulu anjenge Liverpool neManchester United akwinqanaba akulo ngenxa yokuphathwa kwawo ngendlela.(Clubs like Liverpool and Manchester United in England are big today because they are well organised.); **Ndifuna onke amaqela aseMzantsi Afrika ukuba aphathwe ngoloo hlobo...**(I want all South African teams to be managed in that way...).

(ii) The use of cause and effect relationship

The writer informs the readers about the poor performance of the AmaZulu team as the poor administration and lack of funds. This is illustrated in the sentence as follows:

Kodwa namhlanje ukungabi namali kweli qela nokuxhwithana kwabaphathi balo maxa wambi kusithobile isidima seli qela. (Today, however financial problems and sometimes management squabbles have dropped the dignity this team.). The writer uses cause and effect relationship to address the concerns of the soccer supporters to the problems of the AmaZulu team. This is illustrated in the sentence as follows:**Ukunwenwa kweendaba zokuba Usuthu alunamali nezokungahlawulwa kwabadlali imivuzo yabo kwenza abantu abaninzi bazibuze ukuba ngaba Usuthu luyawa na.** (The world publicised financial crisis and player's salary has made everybody asking the same question, is the Usuthu site on the verge of collapse?).

Through the use of cause and effect relationships the writer has been able to illustrate the implications of the problems the Amazulu team experiences. This is illustrated in the sentence as follows:**enze utyando ku Ernest "Rambo" Marumo ngaphandle kwentlawulo kuba iklabhu ingenayo imali yokuhlawula.** (... To operate without charge on injured Enerst "Rambo" Marumo because the club could not afford hospital fees). (Naidoo never told us how the club spent its money and that created a crisis). Of late they haven't been able to keep quiet when players threatened to strike because they weren't paid on time. Through the use of cause and effect relationship, the writer is able to illustrate the future implication of the problems of the Amazulu team to the country. This is illustrated in the sentences as follows:**... Iwuhlazisile lo mbutho webhola yaye ungaphazamisa neenzame zokuba imidlalo yeWorld Cup iqhutyelwe kweli ngo-**

2006. (...has humiliated this soccer organisation and poses serious repercussions on the 2006 World Cup Bid).

4.2.5.2 The parameter 'what'

(a) Genre type

This is a problem-solution sport article. In his introduction the writer explores the nature of the problem that faces the AmaZulu Club. This is illustrated in the sentences as follows: **...ukungabi namali kweli qela nokuxhwithana kwabaphathi balo maxa wambi kusithobile isidima seli qela.** (...financial problems and sometimes management squabbles have replaced that enthusiasm). The writer illustrates the incidents and implications that are caused by the problem of the AmaZulu Club. This is illustrated in the sentences as follows: **Kukhe kwabakho exesha apho umqeqeshi walo uClive Barker negosa lonxibelelwano uDumisani Shadu bekufuneka bahambe becela amalizo ukuze lingafi eli qela.** (At one stage coach Clive Barker and public relations officer Dumisani Shandu had to go around raising funds for the team's survival); **Kukaninzi abadlali bayo nomqeqeshi bengaziqeqeshi kuba bekhalezela ukungamkeleki kwabo.** (On numerous occasions players and the coach had boycott training sessions disputing their unpaid salaries).

The writer proceeds in getting to the root of the problems and explaining who is involved in it. This is illustrated in the sentence as follows: **Iingxaki zaMaZulu zikubaphathi yaye eyona ngxaki inkulu kukungabikho kwemali.** (The problems at the AmaZulu are administrative with finances being the key issue). The writer gives full description of the AmaZulu Team. This is illustrated in the sentence as follows: **...uNaidoo akazange asixelele ukuba isetyenziswa kanjani imali yeklabhu yaza loo nto yabangela iingxaki.** (Naidoo never told us how the club spent its money and that created a crisis). The writer explains why readers should care about its money and that created a crisis). The writer explains why readers should care about the problem of the

AmaZulu Club. This is illustrated in the sentence as follows: **...abona bantu beva ubuhlungu kakhulu ngabalandeli balo.** (...the people who feel they have suffered most are the supporters); **Kubuhlungu kubalandeli ukuya ukuba abadlali abamkeliswanga imivuzo yabo.** (It is really painful to the supporters to hear that players haven't been paid their salaries).

The writer explores the solution of the problem of the AmaZulu Club. This is illustrated in the following sentence as follows: **Kufuneka iklabhu yethu ifumane inkxaso mali ukuze iphume kule ngxaki, kanti enye into kufuneka sibasuse aba balawuli bathathu...** (The club must get sponsors but I believe we must get rid of those useless three directors who don't want to contribute to the team). The writer offers a programme of action to solve the problems of the AmaZulu Club. This is illustrated in the sentence as follows: **Ndiceba ukwenza indibano ezakumema iiPRO zamaqela kuyo kukuze siqwalasele umcimbi wokufumanela amaqela imali.** (I am planning a workshop where I will invite team PROs to look at revamping club revenues to generate funds); **...ifanele ibe nawo onke amasebe ukususela kwawokuphatha ukuya kwawezentengiso.** (...it must have all the departments from marketing to administration).

(b) The register

The writer uses the language of sport. The writer uses the nickname of the AmaZulu Club that is popular known by the football supporters. This is illustrated in the following example: **Usuthu Olumabheshw' ankone.** (Usuthu Olumabheshw' ankone). The writer uses the clause **sasizala sime ngeembambo** (were full to the capacity) to describe how the big number of the supporters of the AmaZulu Club. **Ukunwenwa kweendaba...**(The spreading of the news). The writer uses the passive voice instead of the active voice to illustrate the seriousness of the problems facing the AmaZulu Club. This is illustrated in the sentence as follows: **...nezokungahlawulwa kwabadlali...** (...and players not paid...). The writer uses the adverb of manner **kubuhlungu** (it is painful) to describe the feeling

of pain that is experienced by the supporters of the AmaZulu Club. This is illustrated in the sentence as follows: **Kubuhlungu kubalandeli...** (It's painful to the supporters)

The writer uses direct speech to stress the implications of the problems to the AmaZulu Club. This is illustrated in the sentences as follows: **Ingxaki zamaZulu zikubaphathi...** (The problems of AmaZulu Club are in the directors...); **...sifuna bagxothwe aba balawuli...** (We want to get rid of these directors...); **Kubuhlungu kubalandeli ukuva ukuba abadlali abamkeliswanga...** (It's painful to the supporters to hear that the players have not been paid...); **Iyandikhathaza imeko yamaqela athile kwiligi aquka namaZulu.** (It hurts me the situation of some of the teams in the league including AmaZulu Club).

(c) The content as background knowledge

The information structure of the sport article indicates that the writer uses his general background knowledge of football in South Africa in writing the content of sport article. He uses the nickname of the team in his introduction to appeal to the supporters of the AmaZulu Club to look at the problems of the club. This is illustrated in the sentence as follows: **HEBE USUTHU! HEBE USUTHU!** (HEBE USUTHU! HEBE USUTHU!). In his presentation of the argument the writer employs a form of the schematic pattern Situation-Problem-Solution/Response-Evaluation/Result as proposed by Tribble (1996). This is illustrated in the sentence as follows: **Kodwa namhlanje ukungabi namali kweli qela nokuxhwithana kwabaphathi balo maxa wambi kusithobile isidima seli qela.** (Today, however, financial problems and sometimes management squabbles have dropped the dignity of this club); **Kufuneka iklabhu yethu ifumane inkxaso-mali ukuze iphume kule ngxaki, kanti enye into kufuneka sibasuse aba balawuli bathathu...** (We need sponsors but we must also get rid of those useless three directors...). The writer uses his knowledge of the AmaZulu culture to address the supporters of the team. This is illustrated in the sentences as follows: **...AmaZulu lelinye lamaqela amadala ebhola neliliqhayiya kuhlanga lwaMaZulu.** (...AmaZulu is one of

the oldest teams and pride of the Zulu nation); **Le klabhu inesiko yaye nabani na ofuna ukuphatha eli qela kufuneka azimisele ukulandela elo siko yaye aligcine likwaZulu-Natal.** (The team has a tradition and keep the team in KwaZulu Natal-based Club). The writer uses his knowledge of events in football of South Africa in presentation of his argument. This is illustrated in the sentence as follows: **Lagqibela ukuzuza indebe ngo-1992 ngeCoca Cola Cup elayizuza emva kokubetha iKaizer Chiefs ngo 3-1 kwifayinali.** (The team last won the trophy in 1992 of Coca Cola Cup after beating Kaizer Chiefs by 3-1 in final); **...kungaphazamisa neenzame zokuba imidlalo yeWorld iqhutyelwe kweli ngo-2006.** (...and can disturb the World Cup Bid). The above sentence illustrate clearly that the writer of the sport article knows the history of football in South Africa. He mentions the defeat of Kaizer Chiefs which is one of the big clubs in South Africa by AmaZulu Club. This illustrates the popularity of AmaZulu Team in the past few years. He still knows the final core of the Coca-Coal Cup Final. He also mentions the attempts of South Africa to hold the 2006 World Cup.

4.2.5.3 The parameter 'To Whom'

The register and the lexical choices of the sport article indicates that the writer appeals to the supporters of football in South Africa to be involved in the solution of the problem that faces AmaZulu Club. This is illustrated in sentence as follows: **Ngoku sekubakho nje igcuntswana labalandeli xa edlala.** (Now there are only few supporters when the club plays); **...abona bantu beva ubuhlung kakhulu ngabalandeli balo** (the people who feel they have suffered most are the supporters); **Abalandeli bethu bafuna iklabhu iphumelele.** (Our supporters want the team to win); **uDludla yena uthembisa abalandeli baMaZulu nabathandi bebhola baseMzantsi Afrika...** (...Dludla promised AmaZulu supporters and South African soccer fans...). The writer also appeals to the directors of the professional clubs in South Africa to have effective administrative in controlling their teams. This is illustrated in the following sentences: **Asinakunyamezela ukuba nabantu abangawenziyo umsebenzi wabo.** (We can't

afford to have unreliable directors). **Bavalela abanye abantu abakufunayo ukuba ngabaphathi beklabhu.** (They're blocking the way for people who are keen to join the team); **Indlela aphethwe ngayo nezibhengeza ngayo ayiginyisi mathe.** (The managerial structure and lack of marketing strategy leaves much to be desired).

4.2.5.4 The parameter 'For What Purpose'

The information structure of the sport article indicates that the main purpose for this sport article is to address the problems that are affecting the performance of the AmaZulu Team. This is illustrated in the sentence as follows: **Ukunwenwa kweendaba zokuba Usuthu alunamali nezokungahlawulwa kwabadlali imivuzo yabo kwenze abantu abaninzi bazibuza ukuba ingaba Usuthu luyawa na.** (The well-publicised financial crisis and players salary saga has everybody asking the same question, is the Usuthu side on the verge of collapse?) The writer wants to offer the solution to these problems that hinder the success of the AmaZulu team. This is illustrated in the sentence as follows: **Sifuna bagxothwe aba balawuli...**(We want to get rid of these directors...); **Mabathengise izabelo zabo bayishiye iklabhu.**(They must sell their shares and leave the club.).

At this point, the writer illustrates the implications of the problems that are facing the AmaZulu team to its supporters. This is illustrated in the sentence as follows: **Kukaninzi abadlali bayo nomqeqeshi bengaziqeqeshi kuba bekhalezela ukungamkeli kwabo.**(On numerous occasions players and the coach had to boycott training sessions disputing their unpaid salaries.); **Abadlali bafumene isiqingatha semivuzo yabo ngoFebruari...**(Players got half of their salaries in February...). The writer wants to explore an alternative solution to the problems of the AmaZulu team. This is illustrated in the sentence as follows: **Ndiqhagamshelene namanye amaqela aseYurophu ukuze sakhe ubudlelwane nawo.**(I have also been in touch with a number of European teams in my attempts to have foreign links.); **Ndiceba ukwenza indibano endizakumema**

iiPRO zamaqela kuyo ukuze siqwalasele umcimbi wokufumanela amaqela imali.(I am planning a workshop where I will team's PROs and marketing managers to look at revamping club revenues to generate funds.); **Iklabhu yebhola ifana nenkamani yaye ifanele ibe nawo onke amasebe ukususela kwawokuphatha ukuya kwawezentengiso.**(A soccer team is like a company and must have all the departments from marketing to administration.). The writer emphasises on both problem and solution.

4.2.5.5 The parameter 'why'

The register and the information structure of the sport article indicate that the writer wants to entertain the soccer fans particularly the supporters of AmaZulu team. This is illustrated in the sentence as follows:**HEBE USUTHU! HEBE USUTHU!**(HEBE USUTHU! HEBE USUTHU!). The writer reminds the memories of the supporters of AmaZulu about the glory days and the support the club used to get when it was successful. The writer wants to expose the weak administration of the AmaZulu team that has resulted in poor performance of the team. This is illustrated in the sentence as follows:**Abaphathi beli qela bayaxhwithana ngezikhundla zolawulo.**(The club directors have engaged themselves in a power struggle.); **Kodwa kuthe emva kweenyanga ezimbalwa uDludla, uDes Nerves noDlamini bazifumana sele bebekwe bucala nguDan Naidoo onguyena unezabelo ezinkulu kweli qela.**(But a few months later Dludla, Des Nerves and Dlamini found themselves sidelined by the new major shareholder Dan Naidoo.); **UNaidoo akazange asixelele ukuba isetyenziswa kanjani imali yeklabhu yaza loo nto yabangela iingxaki.**(Naidoo decided not to tell us how the club spent its money and that created a crisis.). The writer wants to look for sponsors that will assist the AmaZulu team. This is illustrated in the sentence as follows:**"Siseza kuqhubeka nokuhamba sicela ezinkampanini ukuba zisixhase..."**(We will continue knocking at other companies doors for sponsorship...); **SinoDavid Dlamini sithetha neenkampani ezinkulu ezizakutyikitya isivumelwano seminyaka emihlanu.**(David Dlamini and myself are negotiating with a major sponsor who is going to be with the team for the next five years.). The writer wants to appeal to the administrators of the

soccer body of South Africa to address the financial problems of the South African teams. This is illustrated in the sentences as follows: **Iyandikhathaza imeko yamaqela athile kwiligi aquka namaZulu.** (I've been concerned about the status of certain teams in the league.); **Kukho amaqela abolekwa imali yiPSL kodwa oko kufuneka kuphele.** (There are certain teams who are offered loans by PSL that must come into an end.). The writer wants South Africans to support the 2006 World Cup Bid. This is illustrated in the sentence as follows: **...yaye ungaphazamisa neenzame zokuba imidlalo yeWorld Cup iqhutyelwe kweli ngo 2006.** (...and poles serious repercussions on the 2006 World Cup Bid.).

4.2.6 Article No 06: **UMAMBUSH UBUYE NGAMANDLA EKUFAKENI**

AMANQAKU (Mambush is back on strike again!) From Bona Magazine: May 1999; p61

4.2.6.1 The parameter 'Writes'

(a) The use of grammatical items

(i) The of pronominals

The writer uses the subject pronominal **ndi-** (I) of class 1 the first person in plural. By doing this, the writer refers to Mud whom he mentioned in the introduction. This is illustrated in the following examples: **Ndandiphelelwe lithemba...** (...I was demoralised...), **...ndikuluhlu lwabadlali abathengisayo...** (...I had been put on transfer...); **Eyona nto ndiazimisele ngayo** (What I am interested in...).

(ii) The use of the tenses

The writer uses the past tenses to inform the readers about the past experience of Mudau. This is illustrated in the sentence as follows: **Kwiminyaka emibini edlulileyo wawuhlile umdlalo ka-"Mambush" Mudau...** (In past three years the performance of Mambush was below standard...); **Wayengasayifumani inkuthazo yabalandeli neyabadlali adlala nabo.** (He lost his motivation and the support of the fans and his team mates); **Zandothusa ezo ndaba...** (I was shocked by those news). The writer uses the future

references to inform the readers about the future prospects of Mudau in soccer. This is illustrated in the sentence as follows: **yeligi Eyona nto ndisazimisele ngayo okwangoku kukunceda iSundowns ikhusele indebe** (My main focus is to help Sundowns defend their league title).

(b) Lexical choices as a reflection of communicative purpose

(i) The use of image-creating expressions

The article contains words and clauses that evoke feelings of sympathy and sadness towards Mud. This is illustrated in the sentence as follows: **...nto leyo idla ngokukhathaza abadlali abaninzi...**(...that used to hurt most of the players...); **Wayengasayifumani inkuthazo nenkxaso yabalandeli nabadlali adlala nabo.** (He lost his motivation and the support of the fans and his team-mates). The writer evokes feelings of unhappiness, which is the result of the poor performance by Mud. This is illustrated in the sentence as follows: **Kuba kubi kumdlali ukuhlelwa ngumdlalo wakhe.** (It is bad for player to loose his form). The writer expresses feelings of shock that Mud experiences when he was out of form. This is illustrated in the sentence as follows: **Zandothusa ezo ndaba** (Those news shocked me). The writer employs the lexical choices that create images that appear to the readers' sense of sight. This is illustrated in the sentence as follows: **U-Mudau wadlala kakuhle gqitha kuloo mdlalo kangangokuba wancedisa nasekwakhiweni kwenqaku...** (Mudau played very well in that match to the extent that he played a role in the goal...). The writer appeals to the reader's sense of hear to illustrate the flexibility of Mudau. This is illustrated in the sentence as follows: **Kutsha nje ukhuphe icwecwe elithi Gaz La Gong...** (Recently he released an album called Gaz La Gong).

(c) The basic structure of the sport article

In the introduction the writer narrates the events that happened in the life of Mudau when he was out of form. This is illustrated in the sentence as follows: **Kwiminyaka emibini**

edlulileyo wawuhlile umdlao kaMambush Mud ongumdlali weSundowns... (In past two years the performance of “Mambush” Mudau who plays for Sundowns was below standard. The writer expresses the experience of Mudau as a result of his poor performance. This is illustrated in the sentence as follows: **Wayengasayifumani inkuthazo nenkxaso yabalandeli neyabادلالي ادلالا نابو.** (He no longer enjoyed the motivation and support of his fans and team-mates). The writer informs the readers that despite the poor performance of Mudau, he never loses hope in himself. This is illustrated in the sentence as follows: **...wayenaso isibindi sokuthi akukho mntu ufanele acinge ukuba ndiphelelwe.** (...he still found the courage to declare that no body should write me off). The writer narrates how Mudau felt as a result of his poor performance. This is illustrated in the sentence as follows: **Umdlali kusoloko afanele afumane inkxaso epheleleyo.** (The player is always expected to perform well however when he does not play well it is when he needs the full support).

The writer explores the basic problem and its results of the players who lose their form. This is illustrated in the sentence as follows: **Ingxaki kukuba nguwe wedwa ojongana noxanduva lokuzama ukubuyela emdlalweni wakho yaye abanye abadlali bagqibela boyisiwe kukubuyela kwinqanaba labo lokudlala.** (The basic problem is that you have to struggle through it on your own and consequently most players find it difficult to regain their form). The writer informs the readers on how the problem of Mudau was solved. This is illustrated in the sentence as follows: **...uThixo wandithumelela umsindisi onguTed.** (God sent me a saviour, Ted). The results of the trust that Ted has on Mudau, had a positive response. This is illustrated in sentence as follows: **Ukubonisa ukundithemba kwakhe kwandenza nam ndazithemba ndaqala nokuzinikela ekuziqeqesheni.** (That he believes in me, greatly boosted my own confidence and I started to give my own during training). The writer analyses the outcome of Ted’s trust in Mudau. This is illustrated in the sentence as follows: **U-Mudau wadlala kakuhle gqitha kuloo mdlalo kangangokuba wancedisa nasekwakhiweni kwenqaku...**(Mudau played

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very well to extent that he played the role in scoring a goal...). The writer informs the readers about Mudau's achievements in the South African national soccer team. This is illustrated in the sentence as follows: **U-Mudau okhe wadlalela iBafana Bafana kwimidlalo eli-11 ukususela kumdlalo wokuqala xa ayequbisene neMexico...** (Mudau who also played for Bafana Bafana in 11 matches from the first match against Mexico...). The writer informs the readers about the future prospects of Mudau. This is illustrated in the sentence as follows: **Eyona nto ndisazimisele ngayo okwangoku kukunceda iSundowns ikhusele indebe yeligi...** (My main concern is to help Sundowns in defending the league title...); **...ndisazimisele ukuba kuphele isizini ndingoyena mdlali ufake amanqaku amaninzi kwiPremier Soccer League (PSL).** (...I am aiming to finish the season as the top goal scorer in the Premier Soccer League (PSL)).

The writer expresses the disappointment that Mudau experiences in football that may have a negative outcome on his aims. This is illustrated in the following sentence as follows: **Eyona nto ibonakala inokumbuyisela umva kukuba afumane ikhadi elibomvu...** (The only drawback being that he was recently red-carded...). The receiving of the red card by Mudau means that he would not play for three games. That may result in Mudau's failure in becoming the top goal scorer in PSL. The writer informs the reader about the achievements of Mudau in other career. This is illustrated in the sentence as follows: **Ukulunga naphi na kukuMudau kumenze wangenela umculo.** (The flexibility of Mudau has enabled him to enter music). Mudau has a successful career in music. This is illustrated in the sentence as follows: **Kutshanje ukhuphe icwecwe elithi Gaz La Gong kunye neqela lekwaito laseMamelodi.** (Recently he has released an album called Gaz La Gong and the group of Kwaito of Mamelodi). The writer expresses the feelings of Mud at his achievements in music industry. This is illustrated in the sentence as follows: **Kumnandi ukujongana nocelo- mngeni lokwenza into ongazange wayenza ngaphambili, utshilo ehleka.** (It is nice to face the challenge of something that you have never done before, he said laughing).

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In his conclusion the writer informs the readers about how Mudau copes with the challenge he tot from music and soccer. He informs the readers about the sacrifices that has to be done by Mudau in order to achieve his dreams. This is illustrated in the sentence as follows: **Bekufuneka ndiye estudiyo emva kolkuziqeqeshela ibhola kwaye ngamanye amaxesha bendide ndibuyele ekhaya ngeyesine kusasa.** (I had to go to the studio after soccer training and sometimes only came back home at four the next morning). Despite the success of Mudau in music he is still committed to football. This is illustrated in the following sentence: **Bekumnandi ukucula kweli qela, kodwa ibhola yeyona ndiyithandayo.** (It was thrilling to sing in this group, but soccer is still my first choice). In his last words the writer expresses words of thanks to the supporters who gave support to Mudau. This is illustrated in the sentence as follows: **...utshilo uMudau eqinisekisa abalandeli abaya ebaleni kuba befuna ukukhuthaza yena.** (Reassures Mud the fans who go to the field to motivate him).

(d) The use of rhetorical patterns

(i) The use of comparison and contrast

The writer compares and contrasts the performance of Mudau in past two years and recently. This is illustrated in the sentence as follows: **Wayengasahlali njenganxa wafaka amanqaku angama-26 amenza ukuba abe ngoyena mdlali ufake amanqaku amaninzi kwiNational Soccer League ngo-1993.** (He was no longer playing like when he scored 26 goal that made him to be the top goal scorer in National Soccer League in 1993). The writer contrast the support that Mud used to get from the supporters and playmates in his glory days and when he was out of form. This is illustrated in the sentence as follows: **Wayengasayifumani inkuthazo nenkxaso yabalandeli neyabahlali adlala nabo.** (He no longer got the support from the supporters and his teammates).

The writer compares Mudau with the other players who had found themselves in the

same situation with that of Mudau. This is illustrated in the sentence as follows: **Baninzi abadlali abahlelwa ngumdlalo wabo baze bagqibele sele bedlalela amaqela amancinane, ingakumbi abadlali abaphambili.** (There are many players who lose form and end up playing for small teams especially the strikers); **uMudau yena ngaba ubuyelel njani emdlalweni wakhe?** (How did Mudau manage to find his form?).

(ii) The use of cause and effect relationship

The writer employs cause and effect relationship in explaining the result of the lack of moral support to the players who are out of form. This is illustrated in the sentence as follows: **Ingxaki kukuba nguwe wedwa ojongana noxanduva lokuzama ukubuyela emdlalweni wakho yaye abanye abadlali bagqibela boyisiwe kukubuyeela kwinqanaba labo lokudlala.** (The sad thing is that you have to struggle through it on your own and consequently most players find it difficult to regain their form). The writer uses the cause and effect relationship in expressing the feeling of Mudau after coach Ted told him that he was in transfer list. This is illustrated in the sentence as follows: **Ndeva ngoTed ukuba ndikuluhlu lwabadlali abathengisayo.** (I heard from Ted that I am in the transfer list); **Zandothusa ezo ndaba.** (Those news shocked me).

Through the use of cause and effect relationship the writer informs the readers about the results of Ted's trust in Mudau's performance. This is illustrated in the sentence as follows: **uMudau wadlala kaluhle gqitha kuloo mdlalo kangokokuba wancedisa nasekwakhiweni kwenqaku kuloo mdlalo...** (Mudau played very well in that match to the extent that he assisted in creating the winning goal...). The writer uses cause and effect relationship to express the disappointments of Mudau in football. This is illustrated in the sentence as follows: **Eyona nto ibonakala inokumbuyisela umva kukuba ufumene ikhadi elibomvu..** (The only draw back being that he got red card....). Through the use of cause and effect relationship the writer is able to explain the success of mudau in music industry. This is illustrated in the sentence as follows: **Ukulunga naphi na**

kukaMudau kumenze wangenela umculo. (Mudau's ability to adapt has also led him to try his hand at music).

(d) The maintainance of cohesion

(i) The use of grammatical cohesive devices

The writer uses subject pronominals to create the relationships between lexis and clauses to present main ideas. For example the writer uses the subject pronominal **ndi** (I) of class 1 of the first person to refer to Mud. This is illustrated in the following example:

...ndisazimisele... (I am still determined...); **Ndiyayithanda...**(I like it...); **Ndisebenze nzima...** (I worked hard....).

(ii) The use of conjunctive cohesive devices

The writer uses conjunctive to create relationship between various sentences. The writer uses the conjunctive **aze** (and) to explain the result of gaining form of Mud in football.

This is illustrated in the sentence as follows: **uMudau wayesazi ukuba uza kubuyela emdlalweni wakhe aze afake amanqaku njengangaphambili.** (Mud knew that he will regain his form and score goals just like before). The writer uses the conjunctive **kanti**

(however) to compare and contrast the two happenings in the life of Mud. This is

illustrated in the sentence as follows: **Umdlali kusoloko elindelwe ukuba adlale**

kakuhle kanti xa engadlali kakuhle kulapho afanele afumane inkxaso epheleleyo.

(The player is always expected to play well however it is when he needs their support the most). The writer uses the conjunctive **yaye** (and) to explain the result of the lack of

support to the off form player. This is illustrated in the sentence as follows: **...yaye**

abanye abadlali bagqibela boyisiwe kukubuyela kwinqanaba labo lokudlala. (...and other players find it difficult to regain their form).

The writer uses the conjunctive **kodwa** (but) to create relationship between two

clauses. One clause expresses the feeling of sadness and the other clause expresses a positive response of Mudau. This is illustrated in the sentence as follows: **Zandothusa ezo ndaba, kodwa wathi usakholwa ukuba ndisengayidlala ibhola.** (I was shocked by those news but he said that he believed that I can still play soccer). The writer uses the conjunctive **yaye** (and) to express the feeling of satisfactory of Mudau to his exclusion in the national team. This is illustrated in the sentence as follows: **...yaye ndiyaqonda nokuba iminyaka yam ayisandivumeli...** (...and also I understand that my age is against me...). The writer uses the conjunctive **kwaye** (and therefore) to explain the effect that Mudau's involvement in two careers had on him. This is illustrated in the sentence as follows: **...kwaye ngamanye amaxesha bendide ndibuyele ekhaya ngeyesine kusasa.** (...and sometimes I only came back home at four the next morning).

(iii) The use of demonstratives as cohesive devices

The writer uses demonstrative to emphasize his point of argument. For example the writer uses demonstrative **ezo** (those) to create the relationship between the event expressed in the first clause and that of the second clause. This is illustrated in the sentence as follows: **Zandothusa ezo ndaba...** (I was shocked by the news). The demonstrative **ezo** (those) refers to the phrase **ndikuluhlu lwabadlali abathengisayo** (I am in the transfer list). The writer uses the demonstrative **eli** (this) to refer to the sport article. This is illustrated in the sentence as follows: **Xa besibhala eli nqaku...** (When we were writing this article). The writer uses the demonstrative **eli** (this) to refer to the kwaito music group of Mamelodi as mentioned in the previous sentence. This is illustrated in the sentence as follows: **...amalungu eli qela...** (...members of this group).

(iv) The use of repetition as cohesive devices

The writer repeats the noun Mudau throughout the sport article. This helps the writer to emphasise that he is praising Mudau as the sport celebrity. This is illustrated in the

following examples: **uMudau wayesazi...** (Mudau knew...); **uMudau uthi...** (Mudau says); **...uMambush Mud...** (...Mambush Mudau...); **uMudau wadlala kakuhle...** (Mudau played well); **uMudau okhe wadlalela...** (Mudau who once played...).

(v) The maintenance of coherence

The information in this sport article is presented logically. The events are arranged in a chronological order. The writer traces the experiences of Mudau in the past. This is illustrated in the sentence as follows: **Wayengasadlali njengaxa wafaka amanqaku angama-26...** (he no longer play like when he scored 26 goals...); **Namhlanje slele ebonwa njengomdlali ophambili kulo nyaka...** (Today he is seen as the best player of this year...). Through the use of the conjunctivas the writer organises his sentences into a larger sentences. This is illustrated in the sentences as follows: **Ndandipelelwe lithemba ngomdlalo wam ndifuna ngamandla umntu onokuyiqonda imeko yam...** (I lost hope in my form, I wanted somebody who would understand my situation...); **uThixo wandithumelela umsindisi onguTed** (God send a saviour in Ted...); **Ukubonisa ukundithemba kwakhe kwandenza nam ndazithemba ndaqala nokuzinikela ekuziqeqesheni.** (That he believed in me greatly boosted my own confidence and I started to give my all during training); **uMudau wadlala kakuhle gqitha kuloo mdlalo...** (Mudau played very well in that game...). The writer portrays the situation of Mudau as the problem of losing hope and he needed somebody to help him. The problem was solved by appointment of Ted as a coach of Sundowns Football Club. Ted gave Mudau a chance to play and as a result of that Mudau regained his form.

4.2.6.2 The parameter 'What'

(a) The Genre Type

This is an informative sport about an individual soccer star. In his introduction the writer informs the readers about the problem that Mudau experienced in hi life. This is illustrated in the sentence as follows: **Kwiminyaka emibini edlulileyo wawuhlile umdlalo ka"Mambush" Mud ongumdlali weSundowns...** (Two years ago "Mambush"

Mudau who is a Sundowns player was out of form...). The writer informs the readers about the success of Mudau in his career of music. This is illustrated in the sentence as follows: **Kutshanje ukuphe icwecwe elithi Gaz La Gong kunye neqela lekwaito laseMamelodi.** (Recently together with kwaito music group of Mamelodi released the album called Gaz La Gong). The writer informs readers about the success of Mudau in his career of music. This is illustrated in the sentence as follows: **Kutshanje ukuphe icwecwe ilithi Gaz La Gong kunye neqela lekwaito laseMamelodi.** (Recently together with kwaito group of Mamelodi released the album called Gaz La Gong). The writer informs music) the readers about the disappointment of Mud in football. This is illustrated in the sentence as follows: **Eyona nto ibonakala inokumbuyisela umva kukuba ufumene ikhadi elibomvu...** (The only drawback being that he was recently red-carded...). The writer informs the readers about the future prospects of Mud. This is illustrated in the sentence as follows: **Eyona nto ndisazimisele ngayo okwangoku kukunceda iSundowns ikhusele indebe yeligi.** My main focus is to help Sundowns defend their league title).

(b) The register

The writer uses the language of sport in presenting his argument. The writer uses the nickname of Mudau “Mambush” which he is popular known by the Sundowns followers. This is illustrated in the sentence as follows: **...umdlalo ka-”Mambush” Mud ongumdlali weSundowns...** (...the form of “Mambush” Mudau who is a Sundowns player...). The writer uses the lexical phrases that are known to the sport people. This is illustrated in the sentence as follows: **Abalandeli, abadlali okala nabo nabalawuli beqela...** (The supporters, your teammates and the directors...). The writer uses direct speech to express the feelings of despair when Mudau was out of form. This is illustrated in the sentence as follows: **Zandothusa ezo ndaba...** (I was shocked by those news...). The writer uses direct speech to emphasise how the negative experiences of Mudau changed to be positive. This is illustrated in the sentence as follows: **Kumnandi**

ukujongana noce lomngeni lokwenza into ongazange wayenza ngaphambili. (I found the challenge of doing something completely different very exciting). Through the use of the direct speech the writer is able to express the feelings of hope in Mudau despite his problem. This is illustrated in the sentence as follows: **...akukho mntu ufanele acinge ukuba ndiphelelwe.**(...nobody is supposed to think that its over with me.). The writer uses the noun Mudau as a reminder sign throughout his sport article. This helps the writer in keeping the attention of his readers on Mudau. This is illustrated in the sentences as follows: **uMudau wayesazi...** (Mudau knew...); **uMudau okhe wadlalela iBafana Bafana...** (Mud who once played for Bafana Bafana...).

(c) The content as background knowledge

The information structure of the sport article indicates that the writer uses his background knowledge in writing the content of the sport article. The writer uses his knowledge of what is happening in the PSL organisation to present his views about Mudau. This is illustrated in the sentence as follows: **...ubenkqenkqeza phambili kubadlali abafake amanqaku amaninzi kwi-PSL...** (...he was the top goal scorer in the PSL...). The writer uses his knowledge of sport to express the disappointment of Mudau in football. This is illustrated in the sentence as follows: **Eyona nto ibonakala inokumbuyisela umfva kukuba ufumene ikhadi elibomvu...** (The only drawback being that he was recently red-carded...). The rules of football stipulate that if the player gets a red card he should not play for three matches and that may have a negative effect on the performance of Mudau.

The writer employs a form of schematic pattern of Situation-Problem-Solution/Response- Evaluation /Result as proposed by Tribble (1996) when he writes: **Ndandiphelelwe lithemba ngomdlalo wam ndifuna ngamandla umntu onokuyiqonda imeko yam.** (I lost hope in my form, I was desperate in need of somebody who would understand my situation); **uThixo wandithumelela umsindisi**

onguTed. (God sent the saviour who is Ted). **UMudau wadlala kakuhle gqitha kuloo mdlalo...**(Mudau played very well in that match...). The writer describe the situation as the demoralisation of Mudau. The problem was that nobody understood his problem. The solution came after the appointment of Ted as Sundowns' coach. The result was that Mudau regained his form and he played very well again.

4.2.6.3 The parameter 'To Whom'

The register and the lexical choices of the sport article indicate that the writer directs the article to the supporters of football and its directors. The writer appeals to the supporters to help the player when he is out of form. This is illustrated in the sentence as follows:

Wayengasayifumani inkuthazo nenkxaso yabalandeli neyabidlali adlala nabo. (He no longer enjoyed the support of supporters and his teammates). The writer directs the

sport article to the directors of the teams. This is illustrated in the sentence as follows:

...nabalawuli beqela lakho balindele lukhulu kuwe. (...and the directors of your club expect too much from you). The writer writes for other players who find themselves in

the same situation as that of Mudau. This is illustrated in the sentence as follows:

Baninzi abidlali abahelwa ngumdlalo wabo baze bagqibele sele bedlalela amaqela amancinane, ingakumbi abidlali baphambili. (The list of top players, especially strikers who lose form and end up settling in lower divisions is endless).

4.2.6.4 The parameter 'For What Purpose'

The information structure of the sport article indicates that main purpose of this article is to encourage other players who are off form. This is illustrated in the sentence as

follows: **Baninzi abidlali abahelwa ngumdlalo wabo baze bagqibele sele bedlalela amaqela amancinane, ingakumbi abidlali baphambili.** (The list of top players,

especially strikers who lose form end up settling in lower divisions is endless). The

writer wants to motivate other soccer strikers not to lose hope in football. This is

illustrated in the sentence as follows: **Namhlanje sele ebonwa njengomdlali ophambili...** (Today he is seen as the best player...).

The writer informs other young football players to expect downs and ups in their careers.

This is illustrated in the sentence as follows: **...abanye abadlali bagqibelaboyisiwe kukubuyela kwinqanaba labo lokudlala** (...other players end up being giving up in regaining their form). The writer wants to encourage the youth to explore other careers.

This is illustrated in the sentence as follows: **Ukulunga naphi na kukaMudau kumenze wangenela umculo** (Mudau's ability to adapt has also led him to enter music).

4.2.6.5 The parameter 'Why'

The register and lexical choices of the sport article indicates that the writer wants to share the experiences of Mudau in football with his readers. In his introduction the writer

informs the readers about the problem of Mudau in the past years. This is illustrated in the sentence as follows: **Kwiminyaka emibini edlulileyo wawuhlile umdlalo ka**

“Mambush” Mudau... (Two years ago “Mambush” Mudau was out of form...). The

writer wants the readers to sympathise with the players who are out of form due to

different reasons. This is illustrated in the sentences as follows: **Ingxaki kukuba nguwe wedwa ojonga noxanduva lokuzama ukubuyela emdlalweni wakho...** (The problem is that you are alone in trying to regain your form).

The writer praises Mudau for his achievements. This is illustrated in the sentence as follows: **Ukulunga naphi na kukaMudau kumenze wangenela umculo.** (Mudau's

ability to adapt has also led him try his hand at music). The writer wants to promote

Sundowns Football Club. This is illustrated in the sentence as follows: **...kwilinge**

leSundowns lokuththa indebe yeligi iminya emibin ilandelelana. (...in Sundowns'

machine speeding towards a second successive league championship). The writer wants

the supporters of football to buy his magazine. He supplies his readers with the current

information in football. This is illustrated in the sentence as follows: **...ubenkqenkqeza**

phambili kubadlali abafake amanqaku amaninzi kwiPSL njengoko ubesafake amanqaku ali-19 kwimidlalo yeligi efake amabini kwimidlalo yendebe. (...he was comfortably at the top of thePSL goal-scoring chart with 19 league and two cup competition goals to his credit). The writer wants the supporters of football to support the programmes of the national coach of Bafana Bafana Trott Moloto. This is illustrated in the sentence as follows: **Ndiyayithanda inkqubo kaTrott Moloto yokuzama ukukhulisa abadlali abaselula...** (I commend Trott Moloto for his policy of grooming the youngsters...).

4.3 HOW THE BONA MAGAZINE SPORT ARTICLES RELATE TO OUTCOME-BASED EDUCATION (OBE) IN THE LEARNING FIELD 'LANGUAGES'

Grabe and Kaplan (1996) have proposed a framework for teaching written. This framework has been used to analyse the six Bona Magazine sport articles. The use of Grabe and Kaplan's framework for writing will make sure that the outcomes that are specified in the OBE document are achieved. It is important to assess these sport articles in relation to the outcome-Based Education.

According to **SO1**, learners make and negotiate meaning and understanding. These sport articles have achieved meaning through the use of the correct words that help the writers of these sport articles to make communication meaningful. The sentences and paragraphs of these sport articles are arranged in a logic way. For an example, if one takes article NO4, the writer has chosen appropriate words and accurate facts. In his introduction the writer has disputed the assumption that says, "Black people's bodies aren't suitable for swimming that's why you don't see many of taking part in water sport." In paragraph 2 the writer comes with evidence that will prove the assumption to be incorrect. This is illustrated in the sentence as follows: **Ngomnye weendadi ezithabathekisayo endakha**

ndazibona. (He is one of the most impressive swimmers I've seen). In paragraph 4 the writer come with the facts that has led to the assumption. This is illustrated in the sentence as follows: **...naluphi na uhalnga xa linokunikwa ithuba nezixhobo akukhonto ingaluthintela lungaphumeleli kuwo nakuwuphi umdlalo.** (...give the opportunity and facilities, nothing will stop anyone from any race from reaching full potential in any chose sport). The key message is identified and clarified.

According to **SO2** learners show critical awareness of language usage, and according to the assessment criteria purpose, audience and source of texts are identified and analyzed. Grabe and Kaplan (1996) maintain that audience is important in the creation of texts. For example, in sport article NO5, the writer appeals to the supporters of the AmaZulu Club to come up with solution to the problems that affect their team. This is illustrated in the sentence as follows: **...abona bantu beva ubuhlungu kakhulu ngabalandeli balo.** (...the people who feel they've suffered most are the supporters). According to **SO2**, language is used as a powerful instrument to reflect, shape and manipulate people's beliefs, actions and relationships. The writer of the sport article NO5 has achieved that. He uses the appropriate words to get the response of the supporters of AmaZulu Club. This is illustrated in the sentence as follows: **....kufuneka sibasuse aba balawuli bathathu bangafuniyo ukusondela kwimicimbi yethu.** (..we must also get rid of those useless three directors who don't want to contribute to team). The supporters of the AmaZulu Club will feel obliged to intervene to the problems of their team in order to save their team from collapsing. The writer's purpose of writing has been achieved. According to assessment criteria in **SO1**, biased attitudes towards language varieties are explained, challenged and responded to. This is evident in article NO5, because the writer has shown both sides of the story in presenting the problems of the AmaZulu Football Club. He has interviewed the supporter, players and the directors of the team.

According to **SO3**, learners respond to the aesthetic, effective cultural and social values

in texts. For example this is evident in article NO5. The writer has used the Zulu language to show the values of the Zulu nation. This is illustrated in the sentence as follows: **...Usuthu Olumabheshw' ankone.** According to the assessment criteria in **SO3**. Learners' respond to text linked personal life and the lives of other. The writer of the sport article NO5 has taken this into consideration. This is illustrated in the sentences as follows: **AmaZulu lelinye lamaqela amadala ebhola neliliqhayiya kuhlanga IwaMaZulu.** (AmaZulu is one of the oldest teams in the South African soccer and pride of the Zulu nation); **Le klabhu inesiko yaye nabani na ofuna ukuphatha eli qela kufuneka azimisele ukulandela elo siko yaye aligcine likwaZulu-Natal.** (The team has a traditional and whoever wants to be involved with the team must be prepared to keep the tradition and keep the team a KwaZulu Natal based Club).

According to **SO4**, learners access, process and use information from a variety of sources and situations. This is evident in sport articles NO4. According to the assessment criteria in **SO4**, the information search. This is illustrated in the sentence as follows: **Ibubuvuvu intetho ethi imizimba yabantu abamnyama ayifanelanga ukuqubha...** (It's a fallacy that claims Black people's bodies aren't suitable for swimming...). The writer develops his presentation by coming up with the evidence that will prove the assumption about black people's bodies to be incorrect.

According to **SO5**, learners understand, know and apply language structures and conventions in context. According to the OBE document on page 36, this specific outcome aims to develop a language user's understanding and knowledge of grammar. The development of this grammatical competence empowers the learners to communicate clearly and confidently by using grammatical structures like word order, correctly. This is evident in the grammatical of all the sport articles. The writer has been able to use the grammatical aspects like tenses, nouns verbs, pronouns, adverbs, adjectives, etc. This is illustrated in article No2 in sentence as follows: **Imbaleki enesiqu esincinane...**

(Pocket-Sized runner...). The writer has used the adjective appropriately to describe for his readers the appearance of the runner. This is illustrated in the sentence as follows: **uPooe uvuye kakhulu...** (Pooe was very happy...). The writers of these sport articles have shown good writing skills. According to assessment criteria on page 36 of the OBE document, incorrect and, or inappropriate language usage by self and others is edited. The writers of these sport articles have been able to use correct paragraphing, logical opening and concluding sentences in order to make effective communication.

According to **SO7** on page 40 of the OBE document, 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 skill and strategies appropriately to a specific situation. The writers of these sport articles have shown structural organization, originality of ideas, and appropriate use of language, clarity of expression and have shown care and attention to the quality of presentation. According to the assessment criteria of the OBE document, register, tone and body language are adopted for audience and situation. Writers of these sport articles have used register and tone that is appropriately for the correct audience in the proper situation in the texts produced. They have used the language that is easily understood by the supporters of sport. This is illustrated in the sentence as follows: **HEBE USUTHU! HEBE USUTHU!** The writer of the sport article NO5 has used register for specific purpose. This is illustrated in the sentences as follows: **...ngalo minyaka istedium sasizala sime ngeembambo xa kudlala AmaZulu.** (During those glory years, stadiums were full to the capacity whenever AmaZulu played); **Ngoku sele kubakho ingcunswana labalandeli xa lidlala.** (Now only few supporters attend the match when the team is playing). In the above sentences the writer compares and contrasts to phrase **sasizala sime ngeembambo** instead of using the phrase like **sasizala kakhulu** and the phrase **ingcunswana** in the place of **abambalwa..** This proves the fact that sport article NO5 words that will illustrate the implication of the problems that are facing the

AmaZulu Football Club. The appropriate use of language, such as vocabulary, register, grammar, spelling and punctuation has contributed to the topic of the sport article, which is illustrated in the sentence as follows: **Angabuyela nje AmaZulu kwinqanaba ayekulo?** (Can AmaZulu bounce back).

4.4 SUMMARY

The way in which these six articles are organized one, can say they have managed to achieve their communicative purposes. The writer of these sport articles has taken their readers into consideration when their texts were constructed. The register that has been used in these sport articles relates clearly to the followers of sport. Concerning the content of the sport articles the writers have shown relevance to their topics. The sport articles showed critical understanding of the events that are taking place in sport. The texts show cohesion, coherence and logical arrangement of ideas. They have presented their ideas in an appropriate way. The use of paragraphs, choice of words, correct use of verbs, tenses, punctuation and spelling have contributed to a meaningful construction of each sport article.

Concerning the OBE document one can conclude that it can make learners to be creative in their creation of texts. Students need to be creative and be encouraged in their independent thinking. They should be encouraged to write different texts with different purposes in mind. They have to take their audience into consideration when they are involved in writing. The outcomes of learning and teaching whole are realized after the learners have created meaningful text. Teachers should teach students the correct use of grammar as the genre approach to writing encourages the teaching of grammar in context not in isolation. Teachers should use a number of texts to learners so that they can develop a critical analysis of texts they learn at school. All the stakeholders in our education should be equally committed to the implementation of OBE in our schools.

CHAPTER FIVE

CONCLUSION

In the previous chapters, foundations of the genre approach to writing have been discussed. The main focus was on the effective teaching of curriculum genres, which would enable learners to become good writer. This study illustrates how learners can acquire writing skills to produce different texts. Teachers should be trained in such a way that they can assist learners when constructing different texts. This study perceives the text as a product, which is produced through various stages. Texts are analyzed as whole rather than isolated words and sentences.

The process approach does not include the social context therefore it fail to contribute to a meaningful writing. The shows that if the curriculum at school is different to what students learn at home, there would be higher failure rate. It is important that curriculum planners have to take into consideration the learner's cultural background when they design school curriculum. This is when the genre approach to writing becomes useful. Grabe and Kaplan's model of writing has been used in the study. According to Flower and Hayes model composing is a goal directed activity whose processes is interactive and occur simultaneous. One can observe that experienced writers compose differently from inexperienced writers. According to Flower and Hayes there are three major components of the composing process. These components are planning, translating and reviewing. Students should be taught how to plan, translate their ideas and write and later review their purpose of writing whether it was achieved or not.

The genre-based approach to write has been discussed. Learners should into consideration the importance of audience when they construct their texts. Learners should be taught different types of genres. This would enable them to use correct genre

Conventions when they are asked to write for different purposes. Scholars have identified various fields of genre. In each field genre is important, for example, according to Swales, genres are composed to serve social and spiritual needs, which are important for the survival of the communities.

In this study the framework by Grabe and Kaplan has been adopted to analyze a range of Xhosa Bona Magazine sport articles. These sport articles have been related to Outcome-based education (**OBE**). Curriculum 2005 emphasizes outcomes and that is why it is called Outcome Based Education. By this, the approach shifts from the teacher being the dominant element in education while the learner is a receiver on the other hand.

Outcome Based Education puts the learner at the forefront and the teacher's role is that of a facilitator. According to the discussion document on curriculum 2005 (1997, p.25) language is means to acting the world in order to establish relationships, to engage with others in reciprocal exchange, integrate new knowledge to obtain and convey ideas and information. Language, Literacy and communication tries to emphasis this on those learners will be a better citizen who will not only think independently but also appreciate others.

According to SO1, learners make and negotiate meaning and understanding. This, in the real world, is what each person is confronted with on a daily basis. We are always faced with new concepts. Which we have to find meaning and in the process we get meaning. This is evident in the quality of writing of the six Bona Magazine sport articles. The journalists of these sport articles used synonyms and antonyms properly to prove that they understand the importance of the correct use of such words, since meaning is central to communication, according to SO1.

The language will only be able to consciously apply correct and awareness of the

language if they have been exposed to such elements. Language exists in a society and This is what SO2 is trying to achieve. According to SO2 learners show critical awareness of language usage. As language exists in a society, the society is part of the entire nation and the country. There are values, customs and traditions governing these communities. According to SO3, learners respond to the aesthetic, effective cultural and social values in texts. This encourages teachers to look at learners as a whole; curriculum planners should take their uniqueness and values into account.

Language, Literacy and Communication (LLC) encourage not only independent learning but also easy access to a wide variety of information. We are living in an information age and it is therefore important that learners get as many information as possible in their quest to improve their language and literacy usage. This is what SO4 is trying to accomplish. According to SO5 learners access, process and use information from a variety of sources and situation. According to SO4 learners access, process and use information from a variety of sources and situations. According to SO5 learners understand, know and apply language structures and conventions in context. Being a good communicator is what SO5 is based on. Learners should know the purpose of writing before they can engage themselves in writing. Grammar should be taught within the context. Grammar must give meaning to the text so that learners understand the how it makes meaning in a text. Language is complex and dynamic. It requires the learners' knowledge of the correct way of using it. Language is flexible in that it is used differently in different situations. According to SO7, learners use appropriate communication strategies for specific purposes and situations. This means that language learners should always be on the alert and be flexible to change with times. In order to assist teachers of writing, some of the basic creating techniques to be aware of, have been discussed. Curriculum designers should make a point of it that views of writing instructions are reflected in the curriculum, in an integrated form.

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Amantombazana 149
akwaWilliams azintandane
ezintsha zentenetya
kazwelonke yamabhinqa –
kodwa la mantombazana
adlalela nje ukuzonwabisa.

kubalisa uPATRICK McCRACKEN

◀ Oodade abadlala kakhulu, okanye oodade baseBeverly Hills, njengoko bebabiza abantu kwibala lantenetya — uVenus noSerena bakwaWilliams bazimisele ukoyisa lula bonke abadlala nabo. kufote uJACK ATLEY/TOUCHLINE

abakulo kuba bewufunde kakuhle lo mdlalo.

Bafunde ukudlala kwibala likamasipala eliqhekekileyo ematyotyombeni asemazantsi eLos Angeles apho bakhulela khona. Uyise wabo wakhetha intenetya njengendlela yokuzenzela imali kwiminyaka engaphambili xa wabona umdlalo onebhaso eliyi-\$8 000 kumabonakude. Wazifundisa ukudlala lo mdlalo, wafundisa inkosikazi yakhe, wafundisa iintombi zakhe ezintathu ezindala, kodwa yaba nguVenus noSerena abenza ukuba umnqweno wakhe azaliseke.

Nangona kunjalo wayelumkile. Wayesiva amabali abantwana abaninzi abangabadlali abaphumeleleyo abafekethwa kumabala entenetya olutsha, waza wayengafuni zidlale kulo mabala iintombi zakhe. UVenus wonyulwe kwiminyaka emibini edlulileyo kwimidlalo yabadlali abangamabhinqa abahlawulwayo, kodwa kunyaka wakhe wokuqala ufikelele kwifayinali yokhuphiswano leUS Open. USerena zange adlale kwimidlalo ebalulekileyo yeentshatsheli phambi kokuba angenele kwiAustralian Open ngoJanuwari kunyaka ophelileyo — xa umdlalo phakathi kwakhe noVenus wamenza wanabalandeli abaninzi.

Eseneminyaka eli-10 uVenus, utata wakhe waqikelela ukuba ngenye imini uza kuba ngoyena mdlali ulibhinqa ogqwesileyo — kwaye, uthe, uSerena uza kuba nguyena mdlali ungcono kunodadewabo omdala.

UVenus wayibamba loo nto — unenecklace eyenziwe ngedayisi elibhalwe "Venus #1" kwaye umcaphukisa rhoqo uMartina Hingis ngokuthembisa ukuba yena noSerena baza kubetha eyona ntshatsheli igqwesileyo yaseSwitzerland.

Nangona ingazukubathandisa kwabanye abadlali abakhuphisana nabo loo nto — njengoko esitsho



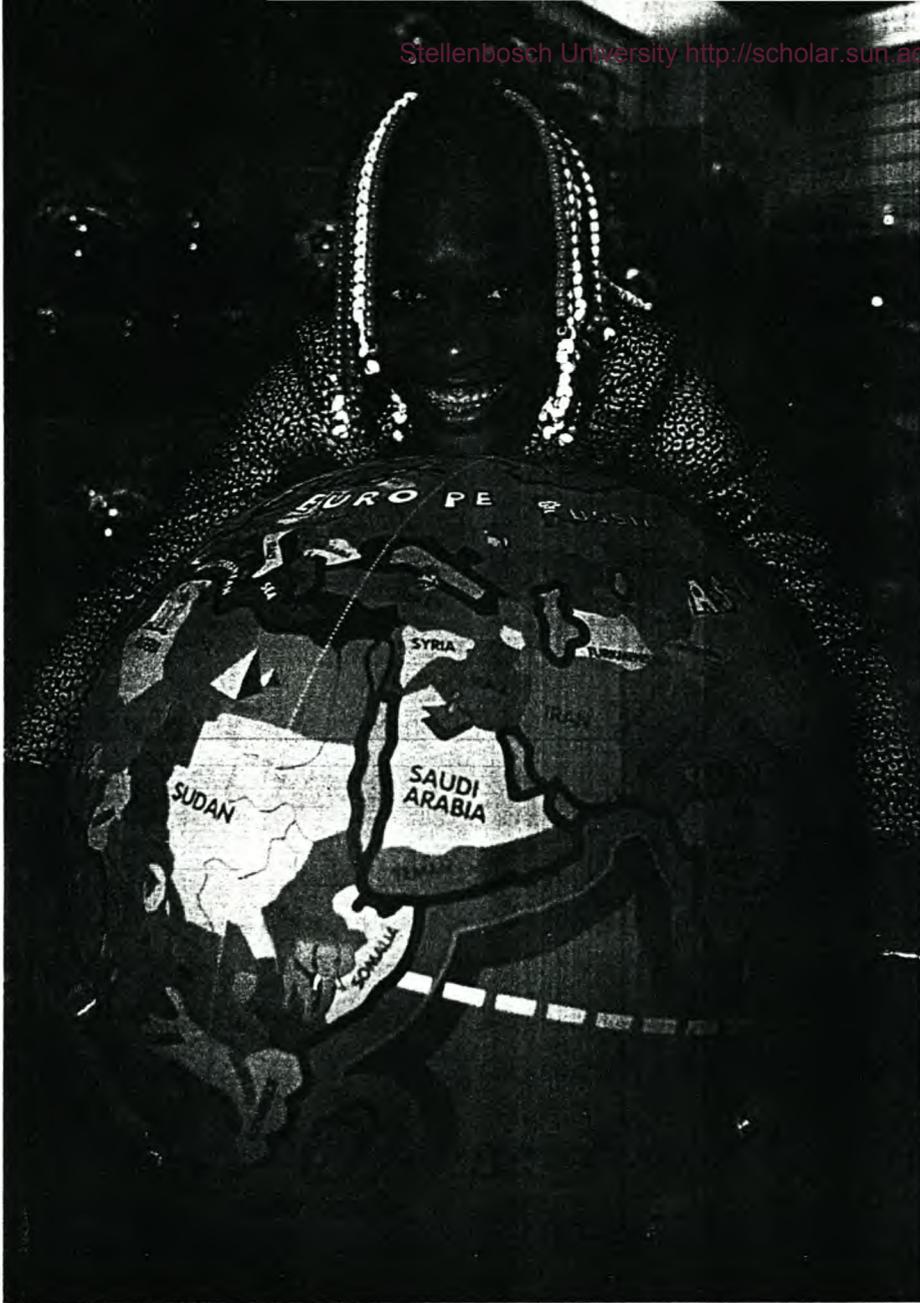
B AZIBALULE KWINTENETYA

'Silusapho!' yakhwaza imiboko sicula umhobe onamandla ulumkisa bonke ababukeli kukhuphiswano kwiLipton Championships eFlorida ukuba olu ayilo khuphiswano nje lwamanqam oluqhelekileyo kwitumente yaseUSA. Intombi zakwaWilliams zazikhuphisana zodwa, uVenus one-18 leminyaka, nomsakwabo

omncinane, uSerena, one-17 leminyaka.

Awunakutsho ukuba bazalwa kunye xa bekhuphisana kwibala lantenetya, khuphiswano olo luya kwiWimbledon Lawn Tennis Championships eLondon kule nyanga, koko basisibini esintsundu kumdlalo odlalwa ngabamhlophe ikakhulu — kwaye abazange bafikele kwinqanaba

U**Venus Williams** ubetha ibhola iikhilomitha ezingama-137 ngeyure ngokuqinisekileyo uza kuphumelela nguCLIVE BRUNSKILL/TOUCHLINE



BAZIBALULE KWINTENETYA

uVenus, kwitumente badlalela ukuwina hayi ukufumana abahlobo — zonke ezi zinto zenza ezi ntombi zithandwe kakhulu ngabalandeli. Nkqu nakwiinkomfa noonondaba ezibakho emva komdlalo abazithathi ngendlela endilisekileyo ebekelwa imicimbi efana nale. Iinzululwazi zentenetya bezingalindelanga ingcaciso kaSerena ngomdlalo olula wokuqala awuphumelelayo. “Ibiliwele lam elikhohlakeleyo uSerena”.

Xa bengekho semsebenzi, ixesha elininzi badlala ngeekamera zabo ezincinane. Okanye baya ezivenkileni bayokuthenga bade bangabinayo nesenti — bethenga iimpahla zakwaDiesel neshades zakwaGucci, ookhwel 'eqongeni bezihlangu zeli xesha neebhutsi, igolide neebhengile zedayimani, iibhulukhwe ezilubhelu zekhamafalaji, ukuya ezikipeni neebharethi (kaloku uVenus unesivumelwano se-\$12 million nenkampani yakwaReebok ukanti uSerena yena unesivumelwano nabakwaPuma). Elona xesha limnandi ebebenalo ibingekokuphumelela umdlalo wentenetya koko ibikukungenela umsitho wophuhliso obusenziwa njengomdlalo kamabonakude othandwayo — wokuzula-zula esuphamakethi ubone ukuba ungayilayisha kangakanani itroli

yakho ngomzuzu omnye okanye emibini.

Umama wabo uOracene, owaziwa ngokuba nguBrandi, usabona kufanelekile ukugcina imali angayidyakazi kwizinto zamaxabiso aphezulu eFlorida. Nangona zikhalaza iintombi zakhe akazivumeli zikhwele inqwelo-moya zihlale kwindawo yeengcungcu kuhambo olude lokusuka eMelika lusingise eYurophu okanye eAustralia.

Loo nto ayithethi ukuba iintombi zakhe azinalo ixesha lokuzimisela. UVenus unezifundo awazipasa ekholejini kwaye ufuna ukuba ngumthungi xa engasayidlali intenetya. USerena uzimisele ukugqiba amabanga akhe aphakamileyo ukwaceba ukusebenza njengogqirha wezilwanyana.

Okanye ngutata wabo, uRichard, obafundise ukuba baligcine ixesha. Uphendula ifowuni yakhe athi, “NguVenus? NguSerena? Ngubani othethayo?” kwaye uhla enyuka xa befika kade ngemizuzu emihlanu kwidinga labo.

“Ixesha libalulekile kum. Ukuba uthi ngentsimbi ye-7:30, thetha oko. Kufana nabantu basematyotyombeni — yiyo le nto balapho. Ngendisenza enye into, ngendisenza imali.”

Ngoko rhoqo xa enakho, usoloko ephethe ibhodi ezinephosta yakhe emidlalweni ebhalwe ukuba “Wamkelekile kumdlalo wakwaWilliams”. Kwaye umxholo kulo mdlalo ungosapho ikakhulu — uBrandi usoloko ehamba neentombi zakhe kuyo yonke imidlalo. Phofu xa babeselula abantwana bakhe bebengenaye umntu ohlala nabo waza wayeka umsebenzi wakhe wokuba ngumongikazi de uSerena wakwibakala lokuya esikolweni samabanga aphantsi.

Ngoku usebenza njengomlungisi weenwele athabathe indawo yomqeqeshi uRichard xa engekho, nto leyo isoloko isenzeka njengoko engathandi ukuhamba ngenqwelo-moya. URichard ubaqeqeshile phantse ngokwahlukileyo kwasekuqaleni kwaye uhlala egxeka ngexesha lokuprekthiza — kodwa ugqibela egonwa enconywa jikelele. Xa kufika ixesha lemidlalo. Nangona ubakhuthaza ngamazwi anjengala athi “Dlala, Serena, dlala!” abhalwe kwibhodi yakhe yemiyalezo.

Banesiphiwo, banamandla, banesibindi — uze uzibukele iintombi zakwaWilliams xa zidlala! ■

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◀ UPooe nomhlobo wakhe noJames Moloi ababaleka kwiqela elinye



Imbaleki eselula ibe yintshatsheli amatyeli AMABINI

Kubalisa kukwafote uBONGANI KA LUKHELE

UFrank Pooe oselula uyimbaleki ekrelekrele yaseSebokeng ezenzel' igama ngokuba yimbaleki yesithathu ukugqwesa kwiSouth African Marathon Championships iminyaka emibini elandelanayo.

IMBALEKI enesiqu esincinane yaseVaal Triangle, uFrank Pooe, akakhange ashiye imbaleki eziphambili nje kuphela kwiOld Mutual South African Marathon Championships ebiseKapa ngoFebruwari, uye waqinisekisa nokuba igama lakhe libhalwa ecaleni kwamagama eembaleki eziphambili ezinguZithulele Sinqe noWillie Mtolo.

UPooe uvuye kakhulu ngokuba yimbaleki yesithathu kwimbali yolu gqatso ukuluphumelela iminyaka emibini ilandelelana, uPooe uvuye kakhulu xa ejoyine iqela leembaleki ezingoompondo zihlanjwe, — uSinqe noMtolo — akhule ebabona njengamaqorha.

UPooe uvumile ukuba amehlo abantu abaninzi ejoyine kuye ngaphambi kolu gqatso. "Bendisazi ukuba onke amehlo aza kuthi ntsho kum njengoko ndingumkhusele wentshinga ngoko ke ndiye ndaqinisekisa ukuba ndizifungiselela kakuhle." Ubaleke.

Ngokungena usini, kwaye ebengenasuku lwakuphumla ngexesha lekrisimesi emva kokuba eqale iphulo lokuzilolonga ekuqaleni kukaNovemba wonyaka ophelileyo.

Uthe: "Ngexesha lokuzilolonga olu gqatso, ndingenele i-half-marathon eziliqela. Eyona nto ibingqongile yindlela ebendibaleka ngayo kwezi half-marathon. Oko kubangele ukuthanda ubuza kweziyinye iimbaleki ukuba noza kukwazi ukukhuselela intshinga yam.

"Ndithe ndakuphuma kwindawo yesibini kwiSecunda half-marathon kwiveki ezimbini phambi kolu gqatso, ndaqonda ukuba ndiza kuphumelela."

Ngemini yogqatso uPooe uzifumanise esemgweni wokuqala wogqatso neembaleki awayezoyika ukuba ziza kumshiya: uJohn Manyatso (owaphuma kwindawo yesibini), intshatsheli ekhonyayo yaseSoweto uJoshua Peterson nesibini esaziwa kakhulu sasePitoli uNixon Nkondima noSam Molokomme.

"Ngethamsanqa kwakhawuleza kwaphela ukoyika. Ndiye eKoloni ndinjenjongo yokuphumelela kuphela. Yonke into yenzeke njengoko libicetyiwe, ndabaleka neqela leembaleki eboziphambili de ndaqamba ekubeni ndizibonakalise emva kweekhilomitha



▲ UFrank Pooe oneminyaka engama-24 uqhayisa ngeembasa zakhe

◀ Umntu osebenza nzima. UPooe ngexesha azilolonga ngalo

ezingama-32." Emva kweekhilomitha ezintlanu uPooe washiya imbaleki yeqela lakhe uManyatso obeseqhelwe ngamandla waphuma emgweni ngexesha elingu-2:12:40.

Nangona uPooe efumene intywenka yeR25 000 ngokuphumelela kwakhe wanciphisa nexesha awubaleke ngalo lo mgama kunyaka ophelileyo ngomzuzu, ithemba lakhe lokuphula irekhodi lesizwe laphapheteka nomoya owawubhudla ngamandla nqale mini.

wvoyisiwe naku kutumana ixesha elimiselwe yiASA lika-2:11:00 ukuze akwazi ukungenela iWorld Athletics Championships eSpain ngasekupheleni kwalo

nyaka.

Kodwa uPooe uthi uza kulungenela olu gqatso. Nangona kufuneka abaleke i-marathon ezimbini phesheya kolwandle ukuze avale isikhewu.

UFrank Pooe oneminyaka yakhe ababaleka ngayo inika amanqaku kwiqhalo elithi unyawudali umqulu wasilika liyadi unqazibalanga liza kancinane, uyavuma ukuba umnqwano wakhe kukuba afumane isithuba kwiqela lesizwe seqela lesizwe esizakumela imidlalo yeOlympic eSydney, eAustralia, kulo nyaka uzayo. ■

Sekubakho igcutswana labalandeli emidlalweni yaMaZulu, yaye asoloko esinda cebetshu ezembeni.

HEBE USUTHU! HEBE USUTHU! Babedla ngokuqubula batsho abalandeli beqela laMaZulu xa lidlala nelinye iqela. Kodwa namhlanje ukungabi namali kweli qela nokuxhwithana kwabaphathi balo maxa wambi kusithobile isidima seli qela. Ngaba kwenzeka ntoni?

“Usuthu Olumabheshw’ ankone” njengoko eli qela libiza kanjalo ngabalandeli balo luhlaselwe ziingxaki ezininzi. Lagqibela ukuzuza indebe ngo-1992 ngeCoca Cola Cup elayizuzwa emva kokubetha iKaizer Chiefs ngo-3-1 kwifayinali. Ngaloo minyaka istediyam sazizala sime ngeembambo xa kudlala AmaZulu. Ngoku sekubakho nje igcutswana labalandeli xa edlala. Abaphathi beli qela bayaxhwithana ngezikhundla zolawulo.

Kukhe kwabakho ixesha apho umqeqeshi walo uClive Barker negosa lonxibelelwano uDumisani Shandu bekufuneka bahambe becela amalizo ukuze lingafi eli qela. Ukunwenwa kweendaba zokuba Usuthu alunamali nezokungahlawulwa kwabadlali imivuzo yabo kwenze abantu abaninzi bazibuza ukuba — ngaba Usuthu luyawa na?

Abadlali bafumene isiqingatha semivuzo yabo ngoFebruwari, ukanti elinye igosa leqela licela umhlobo walo ongugqirha ukuba enze utyando kuEnerst “Rambo” Marumo ngaphandle kwentlawulo kuba iklabhu ingenayo imali yokuhlalula. Kukaninzi

AmaZulu abetha iKaizer Chiefs kwifayinali yeCoca-Cola Cup ngo-1992 aba agqibele ukuzuza indebe.



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Angabuyela nje Amazulu kwingqanaba ayekulo?

Ngaba iqela laMaZulu elalifudula lilelinye lamaqela amakhulu ebhola lingalisebenzisa ikhefu eliphakathi kokuqalisa kwesizini entsha ekuzameni ukulungisa imeko yalo? ULINDA MANYONI uyaphanda.

abadlali bayo nomqeqeshi bengaziqeqeshi kuba bekhalezela ukungamkeli kwabo.

“Siyazi ukuba iklabhu isengxakini, qha nathi sineentsapho ekufuneka sizondle namatyala ekufuneka siwahlawule,” utshilo omnye umdlali waMaZulu omdala ongafunanga ukuba silikhankanye igama lakhe. “Kudala le klabhu inengxaki yemali, siyinyamezele. Asinakuba sayinyamezela ngoku. Ukudlal’ ibhola yeyona misebenzi siphila ngayo.

“Iingxaki zaMaZulu zikubaphathi, yaye eyona ngxaki inkulu kukungabikho kwemali. Kuyo nayiphi na iklabhu abadlali baphila ngemivuzo yabo ngoko xa singamkeli sifanele singavumi ukudlala.” Abadlali balile ukuziqeqesha iintsuku ezimbini bagrogrisa nangokungayi emdlalweni weklabhu.

Omnye wabalawuli wabadlali baMaZulu, uPrince Dlodla, uyaphika ukuba bayazibaleka iingxaki zeklabhu nabanye abalawuli. Ekuqaleni kwalo nyaka uthe yena nabanye abalawuli

yeKlabhu — uDavid Dlamini, uDan Naidoo noAlbert Des Nerves avumelana ukuba uNaidoo noDes Nerves ngabo abaza kujongana okulawulwa kweKlabhu. Kodwa uthe emva kweenyanga ezimbalwa uDludla, uDes Nerves noDlamini azazibakho sele bebekwe bucala nguDan Naidoo onguyena onezabelo ezikhulu kweli qela.

"Emva koko kwabanzima ukwenza misebenzi yethu njengabalawuli kuba asingasabinazo iintlanganiso azazibakho qho ngenyanga nemali yeKlabhu yasetyenziswa yaphela kangabikho ke imali yokwamkelisa abadlali. UNaidoo akazange asixelele



Ngaba uyawasindisa AmaZulu nokuba uyawabulala? Ziyabethana izimvo ngale mlawuli waMaZulu unezabelo ezininzi, uDan Naidoo. Kodwa yena uthi uzimisele ukuwasindisa AmaZulu.

iphume kule ngxaki — kanti enye into kufuneka sibasuse aba balawuli bathathu bangafuniyo ukusondela kwimicimbi yeKlabhu.

Omnye umlandeli woSuthu nongusihlalo wekomiti yabalandeli, uGeorge Hlongwa uyakungqina okutshiwo ngabalawuli ekungekho nto yabo.

"Abalandeli bethu bafuna iKlabhu iphumelele. Izityholo zokuba kukho abalawuli abangasondeliyo eKlabhini ziyabacaphukisa abalandeli abaninzi.

"Sifuna bagxothwe aba balawuli kuba ukungawenzi kwabo umsebenzi wabo kwenza nabadlali bangadlali kakuhle. Siyavuya njengokuba iKlabhu yethu isindlele nje ezembeni yaye sinethemba lokuba kwisizini ezayo siza kufumana abaxhasi ngemali nabantu abaza kuyiphatha ngendlela iKlabhu."

Usihlalo wabalandeli baseMtubatuba nabaseThekwini, uSipho Mbuyisa noThemba Fakazi nabo banoluvo lokuba mabagxothwe abalawuli abangawenziyo umsebenzi wabo.



ukuba isetyenziswa kanjani imali yeKlabhu yaza loo nto yabangela ingxaki," utsho uDludla. "SinoDavid sazama ukuthetha noNaidoo ngezi ngxaki ukuze sisindise eli qela kodwa akazange asihoye uDan Naidoo. Wafuna ukuzenzela yonk' into ayedwa.

"Iyasixaka ke into yokuba abantu namajelo eendaba athi siyazibaleka iingxaki zeKlabhu. Sizama kangangoko sinako ukusebenzisa igunya lethu njengabalawuli. AmaZulu lelinye lamaqela amadala ebhola nelilinqhayiya kuhlangu lwamaZulu. Le Klabhu inesiko yaye nabani na ofuna ukuphatha eli qela kufuneka azimisele ukulandela elo siko yaye aligcine iKwaZulu-Natal."

Ngeminyaka yempumelelo — abadlali baMaZulu bebhiyozela indebe abayizuza kwiminyaka esixhenxe edlulileyo.

Kuzo zonke iingxaki ezixake iqela laMaZulu, abona bantu beva ubuhlungu kakhulu ngabalandeli balo. Kule minyaka mithandathu idlulileyo iqela labo belisoloko lisinda ngokulambisa ezembeni. Mva nje kuye kwanzima kubo ukuhlala babukele xa bebona ukuba abadlali bathi abanakudlala kuba bengamkeliswanga imivuzo yabo.

"Kubuhlungu kubalandeli ukuva ukuba abadlali abamkeliswanga imivuzo yabo," utsho usihlalo wabalandeli baseHammersdale, uSeth Makhathini. "Kufuneka iKlabhu yethu ifumane inkxaso-mali ukuze

"Asinakunyamezela ukuba nabantu abangawenziyo umsebenzi wabo. Abakhange beze entlanganisweni bazosichazela ukuba kutheni bengawenzi nje umsebenzi wabo wokuba ngabaphathi," utsho uThemba.

"Bavalele abanye abantu abakufunayo ukuba ngabaphathi beKlabhu. Mabathengise izabelo zabo bayishiye iKlabhu," utsho uSipho nonqwenela ukuba uClive Barker abe ngumphathi-jikelele waMaZulu kwisizini ezayo.

AmaZulu ngoku nabalandeli bawo baxhomekeke kuDan Naidoo owathengisa ezinye iimoto zakhe ukuze asindide eli qela. Abanye abalandeli bathi iKlabhu isindiswe

Imbalasane ¹⁵⁵ Yangomso Kwiqakamba

kubalisa kukwafote uSANDILE MGIDLANA

Abantu badla ngokuba neembono ezahlukeneyo ngokukhethwa kwabadlali abangemhlophe kumaqela esizwe, kodwa ukufakwa kukaThami Tsolekile kwiqela leqakamba leUnder-19 laseMzantsi Afrika ebelikhenketha ePakistan ebutsheni balo nyaka kubonisile ukuba ibala lomdlali alibalulekanga, into ebalulekileyo kukuba nesiphiwo nokuzimisela.

UTHAMI Tsolekile oyiwicket-keeper ene-18 leminyaka uphume kumagumbi okunxibela etsho ngoncumo olubonisa indawana yokothuka, kodwa lujike lwabonisa uvuyo xa ebona abalandeli beshiyana ngokufuna ukuba asayine izinto zabo.

Phofu ke ubefanele abe uyilindele loo nto. Kaloku ukukhethelwa kwakhe ukuba ngumdlali wokuqala ontsundu oyikapteni yeqela leUnited Cricket Board of South Africa kumenze wangundaba-mlonjeni ngenxa yamagxeke nempikiswano ngokukhethwa kwakhe.

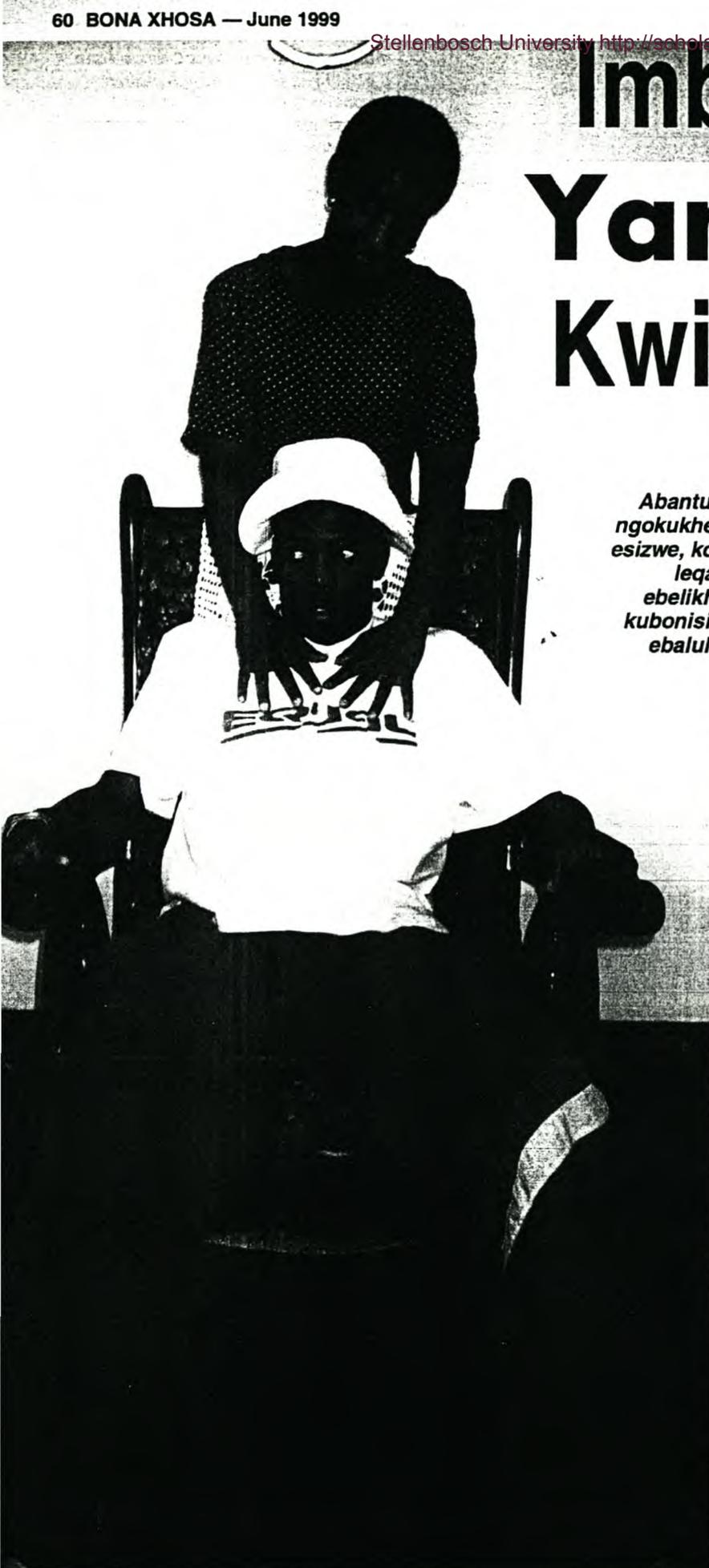
Iqela leUnder-19 labadlali abali-15 elikhenketha ePakistan ngasekupheleni kukaJanuwari ukuya ekupheleni kukaFebruary belinabadlali abathandathu abebengekho mhlophe, kwaye kukho abagxeke abathi bebhethelwe nje ukwenza ukuba eli qela lingabi nabadlali abamhlophe kuphela.

Indlela aba badlali abadlale ngayo kumdlalo wokuqala kwimidlalo emine yovavanyo eliyidlalileyo kubenze baphelelwa ngamazwi abagxekei yaye yangqina amazwi oMlawuli Jikelele weUCBSA uAli Bacher athi: "...aba badlali bakhethwe ngokufaneleka kwabo yaye bamele ingomso lomdlalo weqakamba eMzantsi Afrika."

Ukufumana kwakhe iiruns ezingama-50 kwiifirst innings zoMzantsi Afrika nokukhuthaza kwakhe iqela leli lafumana iiruns ezingama-282 kuyabonisa ukuba uTsolekile akazange akhethwe ngenxa yebala lakhe, wakhethwa ngenxa yamava nesiphiwo sakhe.

Xa ubefunda ePinelands High School eKapa uzibalule kwiqakamba nehockey. Wakhe waba nguSekela-kapteni weqela leUnder-16 neleUnder-18 lehockey, ukanti ubeyikapteni yeqela leqakamba lesikolo sakhe. Umvuzo ngesiphiwo sakhe uwufumene ngokukhethelwa ukuba yikapteni yeqela leWestern Province Schools (bazuze indebe kwiCoca Cola Week kuDisemba

◀ **UNontuthuzelo Tsolekile uneqhayiya ngonyana wakhe uThami.**



vanyakenye), waza kamva wayikapteni yeqela ezikolo zaseMzantsi Afrika.

Ukususela engudlaleni kwakhe okokuqala kwiWestern Province nokufakwa kwiqela leMTN WP Invitation XI elidlale neWest Indies kwilokishi rakowabo yakwaLanga, uTsolekile akagungqi welokuba akaveliswanga yinkqubo yeUCBSA rokuphucula umdlalo weqakamba.

"Ndaqal' ukudlal' iqakamba kungekacingwa nokucingwa ngale nkqubo. Lusapho lwasekhaya oluthanda iqakamba olwandenza nam ndawuwela o mdlalo." Uyisemkhulu wayeyidlala iqakamba kanti notat' omncinci wakhe wayedlale iPassmore XI, ngoko uTsolekile wayifunda eselula iqakamba.

Lo mdlali uyiwicket-keeper waqal' ukudlal' iqakamba kwiLanga Cricket Club Juniors ene-12 eminyaka kwaye ukuzimisela kwakhe kumenze vafikelela kwinqanaba akulo namhlanje.

Ukufumana kwakhe ibhasari yeUCBSA wamenza waya kufunda ePinelands High esisikolo sohlukaniswe sisiporo sikaloliwe nelokishi akwaLanga. Kwiminyaka emihlanu ayifunde kweso sikolo imenze wazenzell' igama kwiqakamba.

UTsolekile uyazincoma iititshala ezizimiseleyo asePinelands. Uthi: "usemkhulu umahluko hakathi kwezikolo ebezifudula izezabelungu unezikolo zabantsundu ngokwezinto zokudlala" odwa oko kufanele kungabatyhafisi abadlali baselula. "Xa bezimisele yaye besebenza nzima aya kuphumelela."

Njengoko sele ebonwa engumzekelo omhle ubantwana baselokishini, unethemba lokuba uza udlala rhoqo kwiqela leWP ukuze afumane ithuba kudelalela iProteas. Ekunye nomhlobo wakhe Albert Nkomo balindeleke ukuba badlale rhoqo wiqela leWP kwisizini ezayo.

Nangona eqonda ukuba unako ukumelana eemfuno zokuba yikapteni, uyavuma ukuba sazama ukumelana nokuba ngumdlali ophambili wakhe.

Uthe: "Ndavuya gqitha kukubona abantu befika gobuninzi babo kwisikhululo seenqwelo-moya eze kuthi ndlela-ntle xa besisinga ePakistan. Idifumana neminxeba evela kubantu ngabantu evuyisana nam!"

UNontuthuzelo Tsolekile ongunina kaThami ngatshatanga nofundisa kwisikolo samabanga phantsi uneqhayiyo ngokuphonyezwe gunyana wakhe. "Ndafowunelwa ngumntu ndandifunda naye nendineminyaka emininzi damgqibelayo esithi ndiyavuya ngokuba onyana onguThami."

KuThami obizwa nangokuba nguMara gabahlo bakhe ngenxa yakudlala kwakhe hola njengoMaradona waseArgentina, khenketho lwasePakistan kube sisiqalo esihle kudlaleni kwakhe iqakamba.

"Okwangoku ndiza kuthi xha ekuqhubeleni rambili imfundo yam ukuze ndizinikele zokupheleleyo kwiqakamba. Okunye ke ndiza jiba ndixakekile lunkeketho nakwiPlascon ricket Academy eGauteng ukususela ngoJuni cuya kuSeptemba."

UThami ozimisele ekubeni yiwicket-keeper akuba yibatsman uthi unqwenela ukudlala ukuba yikapteni enjengoBrian Lara noRichie Richardson.

"Eyona nto ibalulekileyo xa uyikapteni ukukhuthaza abadlali, ukwakha umoya emvisiswano nokukhokela ngokuba jumzekelo," utsho uThami.

Yiloo nto kanye elizimisele ukuyenza eli endyana lakwaLanga. ■



UThami useyintwana esalifumanayo ixesha lokuhlamba imoto kanina.



UThami Tsolekile osazama ukumelana nodumo lwakhe nokuba yikapteni yeqela loMzantsi Afrika leUnder-19 utyikitya izinto azinikwa ngabalandell bakhe.



UThami (ekhohlo) nomhlobo wakhe uAlbert Nkomo ngexesha lesidlo sasemini xa iqela leMTN WP Invitation XI laliqubisene neWest Indies.

"Kusandimangalisa ukubona igama lam libhalwe ephepheni," utsho uThami.



Uyabonaka ukuba izmisele uThembinkosi njengoko sqala i*beach sprint* byi-100m emva kokuba egqibe umlenze wokuqubha.

UThembinkosi Mzobe eprekhiuze ngakno board kumlenze wokuqala ngokuphiswano olwaziwa ngengamalibu board.

Kubalisa uFRASER MTSHALI Kufote uFRASER MTSHALI neOCEAN WARRIORS



UJulian Taylor ucaba ukwazisa abantu ngokuphuculo lwemidlalo yamanzi kwilokishi zaseThekwini.



IINDADI EZINTSUNDU

ZASELWANDLE

Uninzi lwabahlanguli abantsundu bephondo lakwaZulu-Natal baphume iphulo emva kokuba ngamalungu eklabhu eOcean Warriors abomeleleyo neendadi ezinesiphiwo.

KUKHO uluvo lokuba uThembinkosi Mzobe noJulian Taylor baKwaZulu-Natal bazimisele ukuqeqesha abamnyama kumdlalo obukade ungowabamhlophe kuphela. Ibubuvuvu intetho ethi "imizimba yabantu abamnyama ayifanelanga ukuqubha, yiyo lo nto ungaluboniyo uninzi lwabo luthabatha inxaxheba kwimidlalo yasemanzini."

Kodwa uThembinkosi noJulian abafuni ukumosh' ixesha bephikisa le ntetho eyaba ebiyindumasi kule minyaka idlulileyo xa isazinzulu saphesheya sizame ukuyingqina ngokuchaza izinto

ezahlukileyo kwizihlunu zabantsundu nabamhlophe.

UThembinkosi noJulian bakhetha ukwenza kunokuthetha.

"Olo luvo aluyonyaniso. Thatha indoda enjengoTemba," utsho uJulian, obefudula engukapteni weqela labahlanguli baseIwandle baseMzantsi Afrika noMphathi weOcean Warriors



◀ Esenza iPaddle-skiing ngomnye wezihlandlo ezine iWarriors ezikhuphisana ngawo.

Lo mdlalo lokuqubha yizulu-ski

Stalochus okuZimisiya <http://www.solar.sun.ac.za>

ingandithintela ukuba ndifikelele enkochoyini."

UJulian uwangqinile amazwi kaThembinkosi: Phantse zonke iintsapho zabelungu zinamachibi okuqubha. Xa ungenalo ichibi lokuqubha ungakuthanda njani ukuqubha? Xa unokuthi kubantwana abantsundu mabayeke ukudlal' ibhola baqubhe, baza kukubuzwa ukuba baqubhe phi?"

Abagqiba izifundo zokuqala zabahlanguli baselwandle kwiOcean Warriors nguGcina Xulu, uSihle Xaba okwasuka eLamontville, uMonty Masinga waseTongaat, kumntla

weTheku. Ababini kwaba bafana, uThembinkosi engomnye wabo, baza kubaphakathi kwabahlanguli baseMelika, eNgilane, eJamani naseSweeden abaza kukhuphisana njengoko bezama impumelelo kukhuphiswano lweOcean Warrior Invitation. Olu khuphiswano luza kuba kulandle lweDurban North iintsuku ezimbini ngomhla we-17 nowe-18 kuJulayi.

Njengeminye imisitho yeOcean Warrior, esi simemo siza kuba luguqatso olithabatha olunemilenze emine — iswim in the surf, iknee board paddle, icanoe paddle nebeach sprints kwimilenze eyahlukileyo. Ukomelela okumandla nobuchule yimfihlo yempumelelo kumsitho onje ngalo, utsho uJulian

— phofu ke xa ungenazo

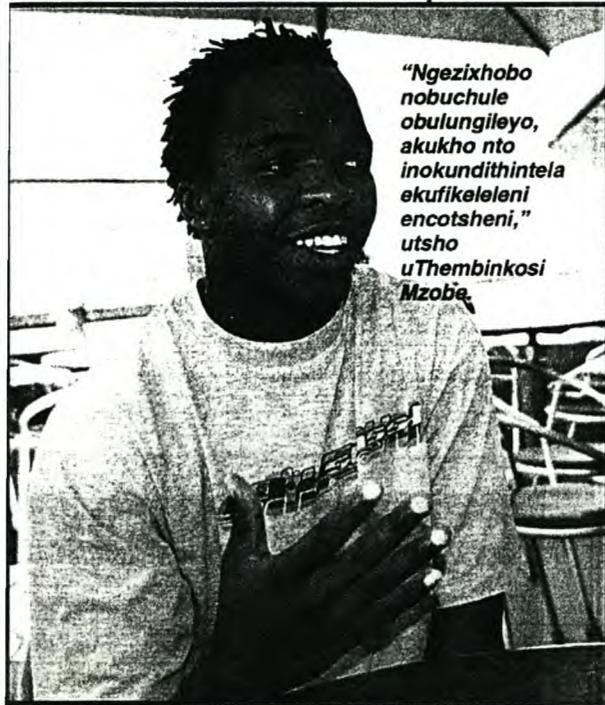
ezo zinto umhlanguli ngekhe abe lilungu leOcean Warriors.

Ukuqinisekisa ukuba ubuchule

okuqubha beli qela likhethiweyo buhlala bukwinqanaba eliphezulu, 158 bathabatha inxaxheba kukhuphiswano lwemidlalo ngemidlalo yasemanzini phakathi enyakeni, enjengeOcean Warrior Challenge ebakho minyaka yonke ngoDisemba eThekwini. Kwaye uJulian uthi xa wenze kakuhle kule midlalo oko kuthetha ukuba womelele ngokwaneleyo ukumgangatho weOlympic". Ukwenza amalungiselelo okufikelela kulo mgangatho wokomelela kuthetha ukuba uza kuziqeqesha ngaphezulu kweeyure ezintlanu ngemini, iinyanga ezilishumi nesiqingatha ngonyaka. UThembinkosi Mzobe nabahlobo bakhe bakwelo nqanaba. Kodwa xa bengakhuphisani, abahlanguli baselwandle bangabonwa kumanxweme aziwayo aseMzantsi Afrika apho baneminyaka engaphezulu kwemihlanu behlangula amawaka ngamawaka abantu abasengozini yokutshona. Ngaphandle kokuqhubeka nomsebenzi wabo omhle — "amandla abo nobuchule babahlanguli baselizweni abagqwesileyo" — iOcean Warriors iza kuba sisiseko sophuculo lomdlalo wamanzi neenkqubo zophuhliso loluntu eMzantsi Afrika. UJulian uthi kucetywa inkqubo ebalulekileyo yophuculo eza kuqinisekisa ukuba abantwana baselokishini basiwa elwandle bayokuqhelaniswa namanzi.

"AbakwaDurban Metro basixhasile kakhulu, kwaye ndiyabona ukuba inkqubo yophuculo ineziqhamo ezihle kungekudala," utsho.

UThembinkosi ulindelwe ukuba adlale indima ebalulekileyo kule nkqubo icetywayo. Ngoncumo oluncinane, uThembinkosi uthi: "Ndigxamele ukuba ndide ndiyibone le nkqubo iqalisa kuba xa iphumelela ndifuna ukufowunela isazazinzulu obukhe wathetha ngaso ekuqaleni." ■



"Ngezixhobo nobuchule obulungileyo, akukho nto inokundithintela ekufikeleleni encotsheni," utsho uThembinkosi Mzobe.

zaseThekwini. "Ngomnye weendadi ezithabathekisayo endakha ndazibona. Udada kakuhle kwaye uyimbaleki entle, zombini ezo zinto zibalulekile kumdlalo wasemanzini. Xa enokusebenza nzima kwisurf ski nakwiknee board ixesha elingangonyaka, angafikelela lula kwiqela leendadi zodidi oluphezulu ezili-10 zabahlanguli baseMzantsi Afrika."

Uqale ngokuhleka intsini yokungakholelwa xa ebephendula olu luvu uThembinkosi onama-23 eminyaka owazalelwa wakhulela eLamontville, eThekwini. Kodwa ungumzekelo ophilayo wokuba naluphi na uhlanga xa lukunikwa ithuba nezixhobo, akukho nto ingaluthintela lungaphumeleli kuwo nakuwuphi na umdlalo. KuThembinkosi ithuba ithuba ulufumene kude kufuphi nasekhaya — kwichibi lokuqubha laseLamontville.

"Yiloo nto endenze ndaphumelela," utsho uThembinkosi. "Ichibi likhona, ngoko ke bendiqubha bonke ubomi bam. Xa ndinokuba nzixhobo ezizizo,

Nanga amalungu eklabhu iOcean Warriors: Matt Gibbs, Thembinkosi Mzobe, Deon Coetzee, Matt Bowman, Chris Bird noMonty Masinga.



Stellenbosch University <http://solar.sun.ac.za>

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ezo zinto umhlanguli ngekhe abe lilungu leOcean Warriors.

Ukuqinisekisa ukuba ubuchule

ukuqubha beli qela likhethiweyo buhlala bukwinqanaba eliphezulu, 159 bathabatha inxaxhab kukhuphiswano lwemidlalo ngemidlalo yasemanzini phakathi enyakeni, enjengeOcean Warrior Challenge ebakho minyaka yonke ngoDisemba eThekwini. Kwaye uJulian uthi xa wenze kakuhle kule midlalo oko kuthetha ukuba womelele ngokwaneleyo ukumgangatho weOlympic". Ukwenza amalungiselelo okufikelela kulo mgangatho wokomelela kuthetha ukuba uza kuziqeqesha ngaphezulu kweeyure ezintlanu ngemini, iinyanga ezilishumi nesiqingatha ngonyaka. UThembinkosi Mzobe nabahlobo bakhe bakwelo nqanaba. Kodwa xa bengakhuphisani, abahlanguli baselwandle bangabonwa kumanxweme aziwayo aseMzantsi Afrika apho baneminyaka engaphezulu kwemihlanu behlangula amawaka ngamawaka abantu abasengozini yokutshona. Ngaphandle kokuqhubeka nomsebenzi wabo omhle — "amandla abo nobuchule babahlanguli baselizweni abagqwesileyo" — iOcean Warriors iza kuba sisiseko sophuculo lomdlalo wamanzi neenkqubo zophuhliso loluntu eMzantsi Afrika. UJulian uthi kucetywa inkqubo ebalulekileyo yophuculo eza kuqinisekisa ukuba abantwana baselokishini basiwa elwandle bayokuqhelaniswa namanzi.

"AbakwaDurban Metro basixhasile kakhulu, kwaye ndiyabona ukuba inkqubo yophuculo ineziqhamo ezihle kungekudala," utsho.

UThembinkosi ulindelwe ukuba adlale indima ebalulekileyo kule nkqubo icetywayo. Ngoncumo oluncinane, uThembinkosi uthi: "Ndigxamele ukuba ndide ndiyibone le nkqubo iqalisa kuba xa iphumelela ndifuna ukufowunela isazazinzulu obukhe wathetha ngaso ekuqaleni." ■



"Ngezixhobo nobuchule obulungileyo, akukho nto inokundithintela ekufikeleleni encotsheni," utsho uThembinkosi Mzobe.

zaseThekwini. "Ngomnye weendadi ezithabathekisayo endakha ndazibona. Udada kakuhle kwaye uyimbaleki entle, zombini ezo zinto zibalulekile kumdlalo wasemanzini. Xa enokusebenza nzima kwisurf ski nakwiknee board ixesha elingangonyaka, angafikelela lula kwiqela leendadi zodidi oluphezulu ezili-10 zabahlanguli baseMzantsi Afrika."

Uqale ngokuhleka intsini yokungakholelwa xa ebephendula olu luvo uThembinkosi onama-23 eminyaka owazalelwa wakhulela eLamontville, eThekwini. Kodwa ungumzekelo ophilayo wokuba naluphi na uhlanga xa lukunikwa ithuba nezixhobo, akukho nto ingaluthintela lungaphumeleli kuwo nakuwuphi na umdlalo. KuThembinkosi ithuba ithuba ulifumene kude kufuphi nasekhaya — kwichibi lokuqubha laseLamontville.

"Yiloo nto endenze ndaphumelela," utsho uThembinkosi. "Ichibi likhona, ngoko ke bendiqubha bonke ubomi bam. Xa ndinokuba nzixhobo ezizizo,

Nanga amalungu eklabhu iOcean Warriors: Matt Gibbs, Thembinkosi Mzobe, Deon Coetzee, Matt Bowman, Chris Bird noMonty Masinga.



LANGUAGE, LITERACY AND COMMUNICATION

SENIOR PHASE

LLC - 1

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.

LLC - 2

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.

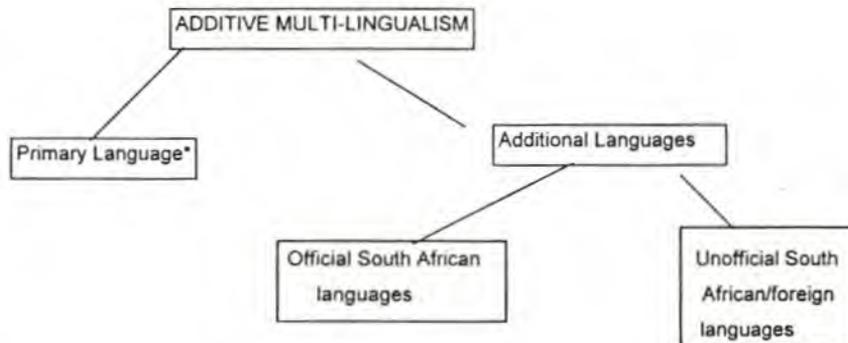
Outcome 7: Learners use appropriate communication strategies for specific purposes and situations.

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.

LLC - 3



*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),

LLC - 4

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.

LLC - 5

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).

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
- Continuum
- Continuous Assessment
- Fixed Assessment Points
- Formative Assessment
- Summative Assessment
- Direct Assessment
- Indirect Assessment
- Performance Assessment
- Subjective Assessment
- Objective Assessment
- Checklist Rating
- Impression
- Guided Judgement
- Holistic Assessment
- Analytic Assessment
- Series Assessment
- Category Assessment
- Assessment by Others
- 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

<p>2+3. A key message is identified and clarified. Meaning is created through reading and inferences are made from texts.</p> <p>PI Creating meaning through reading will be evident when learners can</p> <ul style="list-style-type: none"> 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 <p>4. Meaning is constructed through interaction with other language users.</p>	<ul style="list-style-type: none"> paragraphs compositions etc. <ul style="list-style-type: none"> 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 	<p>synonyms/ antonyms / metaphors</p> <ul style="list-style-type: none"> Assess relevance to themselves and others
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<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>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>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>Present and explain your own point of view and respond to that of others</p> <p>Discuss personal, social and cultural similarities and differences, for example with reference to birth, death, marriage, family</p> <p>Text out of context placed in context</p>	<p>Identify and explain the point of view of others</p> <p>Research items of similarities and difference, e.g. lobola/ funerals/ weddings</p> <ul style="list-style-type: none"> Interview Read etc. <p>Analyse how the lack of understanding / knowledge of context gives rise to a variety of misinterpretations</p>	<p>Synthesise own points of view with that of others</p> <p>Make comparative conclusions on the effects of these differences and similarities on the making of meaning</p>
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<p>PI This be evident when interpretations and/ or points of view can be critically reflected on by means of reasoned arguments</p> <p>8+9. Reasoned arguments about interpretation and meaning are developed. Discourse is sustained.</p> <p>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</p>	<ul style="list-style-type: none"> • Discuss and compare points of view in a variety of texts • Create/construct book reviews, film reviews, letters to the press <p>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</p>	<ul style="list-style-type: none"> • Objective written reaction to editorials, magazine articles • Debates / discussions <p>Ask questions Make suggestions to continue discussions</p>	<p>Chairing skills</p>
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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> <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"> • 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 <ul style="list-style-type: none"> • Comparison and analysis of texts in terms of purpose, audience and source <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
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<p>3+8. Awareness of the power relations between different languages and between varieties of the same language is demonstrated by suitable responses.</p> <p>Biased attitudes towards languages and language varieties are explored, responded to and challenged.</p> <p>PI</p> <p>Critical awareness will be evident when learners can recognise, challenge and respond to</p> <ul style="list-style-type: none"> ⇒ power relations ⇒ biased attitudes towards and between different languages and varieties of the same language 	<ul style="list-style-type: none"> • This will involve <ul style="list-style-type: none"> ⇒ spoken responses ⇒ discussion ⇒ debates ⇒ written responses <p><u>Power relations</u></p> <ul style="list-style-type: none"> • Decode (examine and respond to) the language of different age groups which is used to establish power relations and group coherence (slang/ accents) <p><u>Biased attitudes and power relations</u></p> <ul style="list-style-type: none"> • Discuss and research some of the effects of colonialism and apartheid on South African languages • Challenge racist and sexist language <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Own suggestions for solving problems and changing attitudes are proposed and substantiated
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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
- 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?

This will involve

- Spoken, written or alternative responses, discussions, pair

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

work, group work

- 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.

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.

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

LLC - 25

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

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)

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

headings) / paragraphs / graphic material]

- 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.

<p>PI</p> <p>This will be evident when learners can present the information obtained in a variety of appropriate formats</p> <p>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.</p> <p>PI</p> <p>These will be evident when learners can evaluate the results of the search and apply new information to real life situations</p>	<ul style="list-style-type: none"> • In presentation of completed assignment, learners should conform to the identified criteria <ul style="list-style-type: none"> ⇒ sense of target audience ⇒ nature of information needed ⇒ clarity ⇒ coherence ⇒ cohesion etc. • 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.
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	<ul style="list-style-type: none"> ⇒ 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?
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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

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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

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:

- 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
- 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.

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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

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- 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 form to mind maps • Combine short points/ sentences • Combine major/ significant points • 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 	<ul style="list-style-type: none"> • Rewrite new text with different register/ audience intention in mind
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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

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.

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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

<p>3. Purpose of the interaction is identified and achieved.</p> <p>PI</p> <ul style="list-style-type: none"> This will be evident when learners demonstrate a successful conclusion to the following interactions: <ul style="list-style-type: none"> This will be evident when learners understand and employ different communication strategies 	<p>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)</p> <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"> Support argument by using examples from own lived-in world Use devices like emotive language effectively 	<p>⇒ committee meetings</p> <ul style="list-style-type: none"> ⇒ interviews ⇒ formal speeches, etc. using a variety of tones, e.g. persuasive (insistent), humorous with appropriate body language, e.g. use of gestures <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"> Discussion and analysis of the activities in the previous columns 	<p>up project/ meeting; market research, etc.)</p> <ul style="list-style-type: none"> ⇒ addressing gathering of school or strangers ⇒ telephoning/ writing to an unknown person <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
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<p>4. Evidence of planning, drafting and checking is produced.</p> <p>5. Evidence of the following is shown:</p> <ul style="list-style-type: none"> structural organisation clarity of expression originality of ideas appropriate use of language (e.g. vocabulary, register, grammar, spelling, syntax, punctuation etc.) care and attention to the quality of presentation <p>PI</p> <p>Planning, drafting and checking will be evident when learners can produce draft and final copies of the following examples of written work:</p>	<ul style="list-style-type: none"> Posters completed forms postcards greeting cards telegrams letters(all types) curriculum vitae reports (objective and subjective) speeches/ dialogues 	<ul style="list-style-type: none"> memoranda minutes of meeting editorials and newspaper columns book and film reviews 	<ul style="list-style-type: none"> submissions business plans transcripts short stories plays poetry mini-theses
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