A GENRE-BASED APPROACH TO WRITING ACROSS THE CURRICULUM IN ISIXHOSA IN THE CAPE PENINSULA SCHOOLS

by

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Dissertation presented for the Degree of Doctor of Literature at the Universitry of Stellenbosch

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December 2007

DECLARATION

I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it a any university for a degree.

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Signature Date

ABSTRACT

This study aims to investigate properties of writing relating to genre-based literacy in isiXhosa as a first language (that is, as home language) for Grade eleven learners. The research investigates the problem of writing in isiXhosa at secondary school level, and the associated instruction, to grade eleven learners, whose first (home) language is isiXhosa. The educational context of these learners is such that the language of instruction in content subjects is English, which is as an additional language to these learners. Furthermore, they take English as a language subject. The learners' home language is, however, only taught as a subject in this context. The language of instruction officially is English in all the content subjects, hence language proficiency problems in English are often encountered not only by the learners, but by educators as well.

The genre-based theoretical framework and associated methodology is explored and employed in this study to establish the extent to which the isiXhosa first language learners are able to transfer the skills they have acquired in their first language, isiXhosa, to writing in the content subjects. Thus, the study has the following five main aims:

(i)   The study investigates the question of the extent to which high school learners can use their isiXhosa as their home language for the purpose of writing in their content subjects in a bilingual education system, where English as their second or additional language is the prescribed medium of instruction for content subjects;

(ii) The study addresses the questions of how genre-based writing skills of learners with isiXhosa as home language are realized in their writing in the home language, isiXhosa as subject, assuming a genre-based approach to language learning and teaching;

(iii) This study examines the writing of learners whose first (home) language is isiXhosa with regards to the extent to which they can transfer the genre-based writing skills they have acquired in writing in isiXhosa as language subject to writing in their content subjects;

(iv) This study aims to determine the textlinguistic properties of writing in isiXhosa. Thus, the study will investigate genre-related concerns about the extent to which explicit genre-based instruction in isiXhosa will result in improving genre-based writing across the curriculum while enhancing the educational performance and achievement of learners;

(v) This study explores the gap in knowledge and insights as regard the role of writing across the curriculum in isiXhosa as home language (first language), providing theoretically-motivated arguments for the importance of a strong focus on genre-pedagogy for African languages as language subjects, more generally.Therefore, this study aims to address the question of the role of writing in isiXhosa, as learners' home language in a bilingual education in the learning and teaching context, a central point of concern in the South African education system.

The methodology of this study entails the examination of three stages of the learners' writing in isiXhosa, in both the biographical recount and the expository genres. The three stages are termed stage one, stage two and stage three, respectively, of the learners' writing. For the purpose of data collection the writing in isiXhosa, two secondary schools in the Cape Peninsula, Bulumko Secondary School in Khayelitsha and Kayamandi Secondary School in Stellenbosch have been examined, focusing on the writing of the grade eleven learners. For all the three stages of writing in each secondary school a class of fourty grade 11 learners was instructed to write essays in isiXhosa on both the biographical recount genre and the expository genre. After the learners had written their essays the effectiveness of the essays was classified according to the levels of learners' performance, for the purpose of analysis.

In stage one, learners write the essay without being taught the genre-based properties of writing. In the stage two essay writing, the learners wrote the biographical recount and the expository essays after they have been taught the genre-based properties of writing. In the stage three essay writing, the learners applied the skills they have been taught in stage two regarding genre-based properties of writing. The teacher and learners brainstormed, discussed and exchanged views with each other on genre-based properties before the learners engaged in the writing in the third stage. As mentioned above, the stage one, two and three essays were categorised according to the learners' performance, that is the good essays, the middle standard essays and the less or lower performance essays were classified for the purpose of the analysis.

This study explores the genre-specific writing in isiXhosa by grade 11 learners with isiXhosa as first language, assuming as framework the genre properties by Feez and Joyce (1998), Grabe and Kaplan (1996), and Hyland (2005), the latter concerning metadiscourse. These models are discussed in chapter two and employed in chapter three for the analysis of both the biographical recount and the expository genres of grade eleven

learners. Grabe and Kaplan's (1996) linguistic and ethnographic construction of texts, the overall structure of texts and the generic move structures were examined in the content of the isiXhosa text. The parameters of the ethnography of writing, **"Who writes what to whom, for what purpose, why, when, where and when and how?"** posited by Grabe and Kaplan are also employed in this study in the analysis of the essays written in isiXhosa. In addition, the isiXhosa essays have been analysed with respect to Grabe and Kaplan's (1996) components of information structuring under the writes parameter; topic sentence structure, topic continuity, topic structure analysis, topic-comment analysis, given-new relations, theme-rheme relations and focus-presupposition.

In addition to the textlinguistic components of the write parameter, the writing in isiXhosa was analysed as regard the elements of text structure, which form part of the textuality and the structuralism of a text, as well as text cohesion, text coherence and the lexicon. In addition, the writing in isiXhosa was examined as regard Feez and Joyce's (1998) overall design and language components of a biographical recount, including the three stages that reflect the rhetorical structure. The analysis of the isiXhosa essays has taken into account Hyland's (2005) classification of metadiscourse according to two dimensions of interaction: the interactive dimension and the interactional dimension.

The evaluative discussion invoked evidence from the analysis of the isiXhosa essays conducted in chapter three to demonstrate the view that, despite the variations in the three stages of both the learner's expository and biographical recount essays, a steady progress and improvement from the stage 1 to the stage 2, and from the stage 2 to the stage 3 was evidenced. The findings of this study confirmed the effective realization and effective transfer of genre-based skills across the curriculum, in accordance with the objectives and aims stated for the study.

OPSOMMING

Hierdie studie het ten doel om die eienskappe van skryfvaardigheid te ondersoek soos dit verband hou met genre-gebaseerde geletterdheid vir isiXhosa as eerste taal (dit is, huistaal) vir Graad 11 leerders. Die studie ondersoek die vraagstuk van skryfvaardigheid in isiXhosa in sekondêre skool-vlak, en die verwante onderrig aan Graad 11 leerders, wie se eerste (huis-)taal isiXhosa is. Die onderrig-konteks van hierdie leerders is sodanig dat die onderrigtaal in inhoudvakke Engels is, wat 'n bykomende taal vir hierdie leerders is. Voorts neem hulle Engels as 'n taalvak. Die leerders se eie huistaal, isiXhosa, word egter ook slegs as 'n taalvak onderrig in hierdie konteks. Die onderrigtaal in al die inhoudsvakke is amptelik Engels, en gevolglik word taalvaardigheidsprobleme dikwels ondervind, nie slegs deur die leerders nie, maar ook deur die onderwysers.

Hierdie studie aanvaar die teoretiese raamwerk en geassosieerde metodologie ten einde die mate te bepaal waartoe isiXhosa eerstetaalleerders in staat is om die skryfvaardighede wat hulle verwerf het in hulle eerste taal, oor te dra na skryfopdragte in hulle inhoudsvakke. Hiervolgens het hierdie studie die volgende vyf hoofdoelstellings:

(i)   Die studie ondersoek die vraag oor die mate waartoe Graad 11 leerders hulle huistaal, isiXhosa, kan gebruik vir die doel van skryf in hulle inhoudsvakke, in 'n tweetalige onderwysstelsel waar Engels as hulle tweede (addisionele) taal, die voorgeskrewe medium van onderrig vir inhoudsvakke is;

(ii)   Hierdie studie ondersoek die vraagstuk oor hoe genre-gebaseerde skryfvaardighede van leerders met isiXhosa as huistaal gerealiseer word in hulle skryfopdragte in isiXhosa as taalvak, binne die raamwerk van genre-gebaseerde leer en onderrig;

(iii)   Die studie ondersoek die skryfwerk van leerders wie se eerste (huis-)taal isiXhosa is met betrekking tot die mate wat hulle die genre-gebaseerde vaardighede wat hulle verwerf het in die skryfwerk in isiXhosa as taalvak kan oordra na skryfwerk in hulle inhoudsvakke;

(iv)   Die studie het ten doel om die tekslinguistiese eienskappe van skryfwerk in isiXhosa te ondersoek. Die studie ondersoek dus die genre-verwante oorwegings rakende die mate waartoe eksplisiete genre-gebaseerde onderrig in isiXhosa aanleiding gee

tot doeltreffende genre-gebaseerde skryfwerk oor die kurrikulum heen, terwyl dit die prestasie van leerders verhoog;

(v)   Die studie ondersoek die gaping in kennis en insigte rakende die rol van skryfvaardigheid in isiXhosa eerste taal oor die Kurrikulum heen, en bied teoreties-gemotiveerde argumente ter ondersteuning van die belang van 'n sterk fokus op genre-onderrig vir Afrikatale as taalvakke in die algemeen. Die studie het dus as doel die aanspreek van die vraagstuk oor die rol van skryfwerk in isiXhosa as huistaal van leerders in 'n tweetalige leer- en onderrigkonteks, 'n sentrale aspek van belang in die Suid-Afrikaanse onderwysstelsel.

Die metodologie van die studie behels die ondersoek van skryfwerk van die leerders in isiXhosa in drie fases in sowel die biografiese verslag as die argumenterende genres. Hierdie drie fases word respektiewelik genoem fase een, fase twee en fase drie. Vir die doeleindes van dataversameling van skryfwerk in isiXhosa, is twee sekondêre skole, Bulumko Sekondêre skool in Khayelitsha en Kayamandi Sekondêre skool in Kayamandi ondersoek, met fokus op die skryfwerk van Graad 11 leerders. Vir al drie die fases van skryf, in elk van die sekondêre skole, is 'n klas van veertig leerders onderrig om essays in isiXhosa te skryf in beide die biografiese verslag en die argumenterende genre. Nadat die leerders hulle essays geskryf het, is die genre-gebaseerde doeltreffendheid daarvan geklassifiseer, volgens die vlakke van die leerders se prestasie, vir die doeleindes van ontleding.

In fase een het leerders die essay geskryf sonder dat hulle onderrig gekry het in genre-gebaseerde eienskappe van skryfwerk. In die fase twee essay, het leerders die biografiese verslag in argumenterende essays geskryf nadat hulle genre-gebaseerde onderrig ontvang het. In die fase drie essay, kon leerders die genre-gebaseerde vaardighede toepas wat hulle in fase twee ontwikkel het. Die onderwyser en leerders het die skryfwerk bespreek en menings daaroor gewissel voordat die leerders die fase drie skryfwerk gedoen het.

Hierdie studie ondersoek die genre-spesifieke skryfwerk in isiXhosa van Graad 11 leerders met isiXhosa as eerste taal binne die raamwerk van Grabe en Kaplan (1996), Feez en Joyce (1998), en Hyland (2005), laasgenoemde met 'n fokus op metadiskoers. Hierdie modelle word bespreek in hoofstuk twee en aangewend in hoofstuk drie in analise van biede die biografiese verslag en die argumenterende essays van graad 11 leerders. Grabe en Kaplan (1996) se meganismes rakende die tekslinguistiese en etnografiese konstruksie

van tekste, die oorkoepelende struktuur van tekste en die generiese (d.i. retoriese of kognitiewe) skuifstruktuur word ondersoek in die isiXhosa essays. Die parameters van die etnografie van skryfwerk, **"Wie skryf wat aan wie, vir watter doel, hoekom, wanneer, wanneer en hoe?"** word ook aangewend in die analise van die isiXhosa essays. Voorts word die essays ontleed in terme van Grabe en Kaplan se tekslinguistiese model van tekskonstruksie, insluitende informasie-strukturering met verwysing na onderwerp ('topic') en fokus en veronderstelling.

Die evaluerende bespreking van die studie betrek evidensie van die analise van die isiXhosa essays rakende 'n reëlmatige progressie van leerders se skryfvaardighede in Xhosa ter ondersteuning dat doeltreffende oordrag van genre-gebaseerde vaardighede oor die kurrikulum plaasvind en bevestig dus die belang van hierdie benadering tot skryfonderrig.

ISICATSHULWA

Esi sifundo sijolise ekuphandeni imiba yobhalo ngokubhekiselele kufundo nobhalo ngesiXhosa ngokusekwe kwigenre njengolwimi lokuqala (oko kukuthi ulwimi lweenkobe) lwabafundi abakwibanga lethoba/ umgangatho weshumi elinanye. Uphando luphicotha ingxaki yokubhala ngesiXhosa kumabanga aphakamileyo, kwakunye nokunikwa kwemiyalelo ehambelana noko, kubafundi bomgangatho weshumi elinanye, abantetho yabo yenkobe neyeyokuqala isisiXhosa. Umxholo wemfundo waba bafundi uyilwe ngohlobo lokuba ulwimi lwabo lokufundiswa kwi-content subject/kwizifundo ezinomongo ibe sisiNgesi, siNgesi eso esilulwimi olongeelelweyo kwaba bafundi. Ngaphezu koko, isiNgesi bakwasifunda njengesifundo solwimi. Ulwimi lwenkobe lwabafundi, kunjalo, lufundiswa kuphela njengesifundo kule meko. Ulwimi lokunika imiyalelo olusemthethweni sisiNgesi kuzo zonke izifundo ezinomongo, kungoko kukho iingxaki ezifumanekayo ekusetyenzisweni kwesiNgesi ngabafundi, nangootitshala ngokunjalo.

Izakhelo zethiyori esekwe kwi-genre kwakunye nezikhokelo ezayamene nayo ziphononongwe zasetyenziswa kolu fundo ukuqonda izinga lokuba abafundi abantetho isisiXhosa njengolwimi lokuqala bayakwazi na ukusebenzisa izakhono abazifumene ngolwimi lwabo lokuqala, olusisiXhosa, ekubhaleni izifundo ezinomongo. Ngoko, olu phando lunezi njongo zingundoqo zintlanu:

(i)   Esi sifundo siphanda ngombuzo ngombuzo omalunga nezinga labafundi abakumabanga aphakamileyo ukuba bangakwazi na ukusebenzisa ulwimi lwabo lwenkobe ukufezekisa injongo yokubhala izifundo ezinomongo kwimeko apho imfundo yenziwa ngeelwimi ezimbini, apho isiNgesi njengolwimi lwabo lwesibini okanye ulwimi olongezelelweyo silulwimi olumiselweyo olusetyenziselwa ukunika imiyalelo yezifundo ezinomongo;

(ii)   Esi sifundo siphendula imibuzo yokuba ingaba izakhono zokubhala zabafundi abantetho yenkobe isisiXhosa zilandelwa njani ekubhaleni kwabo ngolwimi lwabo, isiXhosa, njengesifundo, besebenzisa isikhokelo okanye idlela esekwe kwi-genre yofundo nokufundisa kolwimi;

(iii) Esi sifundo sivavanya ubhalo lwabafundi abalwimi lwabo lokuqala (lwenkobe) isisiXhosa ngokubhekiselele kwizinga lokusebenzisa izakhono ezisekwe kwisikhokelo se-genre abazifunde kubhalo lwesifundo sesiXhosa abasibhalileyo baze ezo zakhono bazisebenzise kubhalo lwezifundo ezinomongo.

(iv) Esi sifundo sijonge ekuphononongeni imiba yelinguistiki yesicatshulwa/ i-textlinguistic properties kubhalo ngesiXhosa. Ngoko ke, esi sifundo siza kuphanda imiceli mngeni ebhekiselele kwi-genre ngokumalunga nokuba ingalandelwa ngokupheleleyo kangakanani na imiyalelo esekwe kwi-genre kubhalo ngesiXhosa ekuphuculeni ukubhala kwe-genre kwikharityhulam iphela, kwengeli xesha, iphuhlisa/iphakamisa impumelelo nezinga lemfundo yabafundi.

(v) Olu fundo lukhangela umsantsa kulwazi nenjongo ngokubhekiselele kwindima yokubhala kwikharityhulam iphela ngesiXhosa njengolwimi lwenkobe nolwimi lokuqala, ngokuthi luvelisse iingxoxo esikhuthaza ithiyori yokubaluleka kwemfundo ngeelwimi zaseAfrika, ngokubanzi. Ngoko, olu fundo luza kuphendula umbuzo wendima yokubhala ngesiXhosa, kwabafundi abantetho yabo yenkobe isisiXhosa kwimeko yemfundo yeelwimi ezimbini kwimo yokufunda nokufundisa, nto leyo engundoqo kwinkqubo yemfundo yaseMzantsi Afrika.

Imethodi/ isikhokelo sesi sifundo siquka ukuvavanywa kwamanqanaba amathathu okubhala kwabafundi abantetho yenkobe isisiXhosa, kubhalo lwembali kunye nolokubhala ngenjongo yokutyhila okuthile. La manqanaba mathathu abizwa ngokuba linqanaba lokuqala, inqanaba lesibini kunye nenqanaba lesithathu ngokulandelelana kwawo ngokokubhala kwabafundi. Ngenxa yenjongo yokuqokelela ulwazi lohlalutyo izikolo zamabanga aphakamileyo ezibini ezikwiPeninsula yeKapa, iBulumko Secondary School eKhayelitsha kunye neKayamandi Secondary School eStellenbosch zivavanyiwe, kuqwalaselwe ekubhaleni kwabafundi bomngangatho weshumi elinanye. Kuwo amathathu la manqanaba okubhala kwisikolo ngasinye samabanga aphakamileyo kwezi zibini abafundi abangamashumi amane kumngangatho weshumi elinanye abafundi bayalelwe ukuba babhale izincoko ngesiXhosa esingembali kunye nesityhila okuthile. Emva kokuba abafundi bezibhalile izincoko zabo ukusebenza ngokukuko kwezi zincoko kuhlelwe ngokwemingangatho yempumelelo yokubhala kwabafundi, ngenjongo yokuhlalutya.

Kwinqanaba lokuqala, abafundi babhala isincoko bengakhange bafundiswe imiba esekwe kwi-genre yokubhala. Kwinqanaba lesibini lokubhala abafundi babhala isincoko esingembali nesityhila okuthile emva kokuba befundisiwe imiba yokubhala esekwe kwi-genre. Kwinqanaba lesithathu lokubhala isincoko, abafundi bebefundisiwe kwinqanaba lesibini imiba yokubhala esekwe kwi-genre. Utitshala kunye nabafundi bakhumbuzana, baxoxe, batshintshiselana ngezimvo ngokubhekiselele kubhalo ngemiba ye-genre

ngaphambi kokuba abafundi baqalise ukubhala kweli nqanaba lesithathu. Njengoko sekukhankanyiwe ngaphambili, amanqanaba 1, 2 nele-3 okubhala izincoko ahlelwa ngokuxhomekeke kwimpumelelo yokubhala yomfundi , oko kuthetha ukuba izincoko ezibhalwe kakuhle zibekwa zodwa, eziphakathi zodwa ize kulandele ezingeneno okanye eziphantsi zodwa ukufezekisa injongo yohlalutyo.

Olu fundo lukhangela imiba yobhalo oluchanekileyo lwe-genre kwisiXhosa ngabafundi bomgangatho weshumi elinambini abalwimi lwabo lwenkobe isisiXhosa, belandela isikhokelo semiba ye-genre ngokukaFeez noJoyce (1998), uGrabe noKaplan (1996), kunye noHyland (2005), ngokubhekiselele kwi-metadiscourse, ekuxoxwe ngayo kwisahluko sesibini yaza yahlalutywa kwisahluko sesithathu kwi-genre zombini zembali nezokutyhila okuthile ezibhalwe ngabafundi bomgangatho weshumi elinanye. Izikhokelo zelinguistiki nolwakhiwo lwezicatshulwa ngokuka-Grabe noKaplan (1996), nesimo ngokuzeleyo sezicatshulwa kunye noyilo lwe-generic move zivavanyiwe kumxholo wesicatshulwa sesiXhosa. Izixhobo zoyilo lokubhala, **"ngubani obhalela bani, nganjongo ithini, kutheni, nini, phi, nanjani?"** eziveliswa nguGrabe noKaplana zikhona kolu fundo kuhlalutyo lwezincoko ezibhalwe ngesiXhosa. Ukongeza, izincoko zesiXhosa zihlalutywe ngokubhekiselele nemiba yendlela yokwakhiwa/yokuyilwa kolwazi ngokwezixhobo zika-Grabe noKaplana (1996) kuquka; ulwakhiwo lwesihloko sesivakalisi, ukuqhubeleka kwesihloko, uhlalutyo lolwakhiwo lwesihloko, uhlalutyo lwembono yesihloko, unxulumano lokunikiweyo-nokutsha, unxulumano lokuqhubeka-komxholo kunye nokujongiweyo nokwaziwayo.

Ukongeza kwimiba yelinguistiki yesicatshulwa/textlinguistic properties, ukubhala ngesiXhosa kuhlalutywe ngokubhekiselele kwimiba yokwakhiwa kwesicatshulwa, oko okuthi kube yinxalenye yobucatshulwa kunye nokwakheka kwesicatshulwa, kwakunye nokudibana kwesicatshulwa, ukulandelelana ngendlela kwesicatshulwa nesigama. Ukongeza apho, ukubhala ngesiXhosa kuvavanyiwe ngokubhekiselele kuyilo ngokuzeleyo lwemiba yolwimi ngokuka-Feez noJoyce (1998) kubhalo lwesincoko esingembali, kuquka amanqanaba amathathu abonisa ubugcisa bendlela yokwakha. Uhlalutyo lwezincoko zesiXhosa kuthathele ingqalelo ukuhlelwa kwe-metadiscourse ngu-Hyland (2005) ngokokuhlela ngendlela ezimbini: i-intraction ne-interactive dimensions.

Ingxoxo ephandayo ivumbulule inyaniso kuhlalutyo lwezincoko zesiXhosa olwenziwe kwisahluko sesithathu ebonisa umbono wokuba, nangaphandle nje kweyentlukwano

kumanqanaba amathathu obhalo lwabafundi kwizincoko zombini esembali nesityhila okuthile, ikhona/iyabonakala inkqubela phambili nokuphucuka ukusuka kwinqanaba lokuqala ukuya kwelesibini, nokusuka kwelwsibini ukuya kwelesithathu. Okufunyenweyo kolu fundo kuqinisekise ukusebenza ngempumelelo nokusetyenziswa kwezakhono ezisekwe kwi-genre ngempumelelo kwikharityhulam iphela, ngokuhambiselana neenjongo ezikhankanyiweyo zolu phando/fundo.

ACKNOWLEDGEMENTS

I would like to extend my sincere gratitude to the following people:

- ❖ Prof MW Visser, my superviser and my mentor: "Where would I be without your guidance, support and the intellectual capital you impacted on me?"

- ❖ Prof Chris Brink, Former Vice Chancellor and Rector of the University of Stellenbosch and the Rector of the New Castle, London, Prof Botman, the Rector and Vice Chancellor of the University of Stellenbosch, and to Dr Edna Van Harte, the former Dean of Students, University of Stellenbosch, "You ploughed a seed that will never parish – Thank you for the prestigious award."

- ❖ I would like to acknowledge the positive contribution from the Head and my colleagues of the Department of African Languages.

- ❖ To Dr Ansie Loots, for Mentoring program, "The small path we walked together – RIVAS is a milestone to me".

- ❖ My sincere gratitude to Kayamandi SSS in Stellenbosch and Bulumko SSS in Khayelitsha.

- ❖ I would like to acknowledge the financial support of:

  - ▪ The Vice Chancellor's Award for succeeding against the odds;
  - ▪ The University of Stellenbosch Postgraduate merit bursary;
  - ▪ The Ernest Ethel Erikson Trust,
  - ▪ The Western Cape Language Committee bursary

- ❖ I feel I should conclude by thanking my ancestors and the Almighty for my family:

  - ▪ My husband, Lindile Mali, for your patience and understanding
  - ▪ My two boys, Siba and Mlibo Mali, "You are a wonderful blessing"

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CHAPTER ONE
INTRODUCTION

1.1   PURPOSE AND OBJECTIVES OF STUDY

This study aims to investigate properties of academic writing in isiXhosa relating to genre-based literacy in isiXhosa as a first language (that is, home-language) for Grade eleven learners. The genre-based theoretical framework and methodology will be explored and employed in this study in order to establish the extent to which isiXhosa first language learners can be able to transfer the writing skills they have acquired in the first language to the writing into their content subjects. In this context, this study has the following five main aims:

(i)   to investigate the question of the extent to which high school learners can use their home language for the purpose of writing in their content subjects in a bilingual education system, where English as their second or additional language is the prescribed medium of instruction for content subjects;

(ii)   to address the questions of how genre-based writing skills of learners with isiXhosa as home language are realized in their writing in the home language isiXhosa as language subject, assuming a genre-based approach to language learning and teaching;

(iii)   to examine the writing of learners whose first (home) language is isiXhosa with regards to the extent to which they can transfer the genre-based writing skills they have acquired in writing in isiXhosa as language subject to writing in isiXhosa in their content subjects;

(iv)   to determine the textlinguistic properties of academic writing in isiXhosa. Thus, the study will investigate genre-related concerns about the extent to which explicit genre-based instruction in isiXhosa will result in improving genre-based writing across the curriculum, facilitating the educational performance and achievement of learners;

(v)   to contribute to filling the gap in knowledge and insights as regard the role of writing across the curriculum in isiXhosa as home (first) language, hence providing theoretically-motivated arguments for the importance of a strong focus on genre-

based pedagogy for writing in African languages in language subjects, as well as in content subjects, more generally.

With regards to objective (i) of 1.1 the research undertaken in this study investigates the problem of writing instruction for writing at secondary school level to learners, specifically, grade eleven learners, whose first (home) language is isiXhosa. The language of instruction in their content subjects is English, which is as an additional language for these learners. Furthermore, English is taught in these schools as a language subject. However, the learners' home language, isiXhosa, is only taught as a language subject in this context. The language of instruction is officially English in all the content subjects. Language proficiency problems are often encountered, not only by the learners, but by educators as well. Content subject teachers whose first language is isiXhosa in secondary school, where the learners' home language is also isiXhosa, regularly teach the content subjects bilingually in both isiXhosa and English by means of switching from English to isiXhosa in an attempt to explain, elaborate and to enhance the learners' understanding. Given this context, this study aims to address the question of the role of writing in isiXhosa, as learners' home language, in a bilingual education in the learning and teaching context, currently a central point of concern in the South African education system.

With regard to objectives (ii) and (iii) of 1.1, the rationale of this study is to examine the teaching of different types of genres in terms of writing skills required across the curriculum. The study will examine learners' genre-based writing skills in isiXhosa, with regard to their transfer of the skills they have acquired in their first (home) language to the writing of content subjects in isiXhosa.The prevailing view adopted is that skills developed in the home language are transferred also to the additional language, which is English. Given that skills in the genre texts of writing to persuade, argue (exposition), challenge, the discussion, biographical recount, historical recount, historical account, descriptive and classification explanation are required for writing across the curriculum, not only for writing in the language subjects such as English and isiXhosa the study aims to provide support for writing in the home language, specifically isiXhosa, across the curriculum..

With regard to objective (iv) of 1.1, the research in this study takes into account the bilingual teaching context of grade eleven learners who are first language isiXhosa speakers, where English is used as the main medium for teaching the content subjects, and isiXhosa is only taught as a language subject. It is against this bilingual background that this study investigates the question of the extent to which the explicit genre-based

instruction in isiXhosa, as a language subject will result in improved genre-based writing across the curriculum. The two genres that will be examined in the writing of grade eleven learners are (i) the biographical recount and, (ii) the expository writing in both isiXhosa as their language subject, and in content subjects like history and biology.

The study will examine the properties of the writing of grade eleven learners, in particular the generic structure of writing, as regards the effectiveness of textlinguistic and metadiscourse properties, information structuring and the overall design of both the biographical recount and the expository essays.

With regard to objective (v) of 1.1 the research undertaken in this study, makes contribution in filling the knowledge gap concerning the education system in relation to writing in isiXhosa, as home language, across the curriculum. The current language policy in South African schools in teaching and learning situation is detrimental to home language speakers of African languages, including isiXhosa in terms of their educational development. Learning materials and textbooks are English, examinations and tests in content subjects are required to be written in English. It is against this background, that this study explores the rationale for teaching different genres of writing in isiXhosa as a home language. This study will advance the view that the genres, which include writing to persuade, which comprises the expository genre, writing for challenge and discussion, recount genres, which include the biographical recount, historical recount and historical account genres, explanatory genres and reports should be written in isiXhosa in addition to the teaching of isiXhosa as a language subject.

1.2   THEORETICAL APPROACH AND METHODOLOGY

1.2.1 Theoretical Framework

This study adopts a qualitative approach as it involves the collection and qualitative analysis of data. Sharan et al (2002) define qualitative research by postulating that there are a number of strategies that qualitative researchers can employ to the internal validity of a study. Sharan et al (2002) propose a triangulation strategy according to which researcher collects data through a combination of interviews, observations, and documents analysis which strengthens the internal validity of a study. Sharan et al (2002) further define the role played by the researcher by arguing that, since qualitative researchers are primary instruments for data collection and analysis, interpretations of reality are accessed directly through observations and interviews.

This research in this study is based on the genre-based approach to writing of grade eleven learners whose first language is isiXhosa. Therefore, this study will explore the main characteristics of the genre-based approach with regard to writing in isiXhosa according to properties such as the author's overall design, or the overall design of the biographical recount and the expository genres. The characteristics of the selected genre-based texts as postulated by Feez and Joyce (1998), Grabe and Kaplan (1996), and Hyland (2005) in metadiscourse will be explored in the writing in isiXhosa of grade eleven learners.

Grabe and Kaplan (1996) focus on the linguistic and ethnographic construction of texts, the overall structure of texts and the move structures that are conveyed by the content of the text. Thus, the genre-based approach as presented in the work of Grabe and Kaplan (1996) addresses the functional role of written texts, which is the social and communicative purpose or the intentions behind the written text. This means that the text has to reflect cultural and social activities. Their framework examines to a larger extent the ethnography of writing, and the teaching of written texts applied in this study, to both the recount and the expository genre. Grabe and Kaplan's (1996) approach to textlinguistic analysis and text construction is an attempt to give a broader view and elaboration about the basic question, **"Who writes what to whom, for what purpose, why, when, where and when and how?"** These parameters are briefly characterised as follows:

- The **who** parameter: The **who** parameter refers to the type of writer involved in the process of writing.
- The **writes** parameter: The **writes** parameter refers to the process of writing.
- The **what** parameter: The **what** parameter refers to what is written, which means that it is about the type of content of the genre and register.
- The **to whom** parameter: The **to whom** parameter refers to the development of a theory of the audience parameter which plays an important role in the construction of a text, interpretation of meaning and textual generation.
- The **for what purpose** parameter: The **for what purpose** parameter is an attempt to communicate with the reader. The writer's purpose is to convey specific information or content to the readers.
- The **why** parameter: The **why** parameter refers to the intentions or motives that may or may not be revealed by the functional purpose.

- The **when** and **where** parameter: The **when** and the **where** parameters is produced in the context of the text that reflects the here and now phenomenon.
- The **how** parameter: The **how** parameter is also referred to as the theory of writing process because the writer to produce a text on the methods and process uses its focus.

Grabe and Kaplan (1996) further explore the properties of the **writes** parameter, in terms of a model of text construction arguing that the following components comprise of the information structuring component, in the **writes** parameter: Topic sentence structure; Topic continuity; Topic structure analysis; Topic comment analysis; Given-new relations; Theme-rheme relations, and Focus-presupposition.

In addition to the above components of the **write** parameter, Grabe and Kaplan (1996) identify and examine the elements of text structure. These elements form part of the textuality and the structuralism of a text:

- **Text cohesion**: Text cohesion entails the means to signal relationships that exist between sentences or clausal units in a text. Grabe and Kaplan (1996: 56) refer to the work of Halliday and Hassen (1976, 1989) who define cohesion as "focusing on comprehensive examination of systematic device used to connect the surface of texts."
- **Text coherence**: Text coherence relates to the notion of how readers interpret a text as coherent whole, how they interpret control language structure that convey a sense of coherence and the relation of the writer to the text. According to Grabe and Kaplan (1996), a coherent text is constructed by the reader's interpretative system by making a number of bridging inferences, which are linguistic in nature.
- **The lexicon**: Grabe and Kaplan (1996:64) define the lexicon as the "mental word list", given that it provides lexical entries used in text construction. It provides the basic meaning (that is, the semantic sense) and inference signals which realize the syntactic elements such as prepositions, articles, existential, 'there', and the ideational content of the text. According to Grabe and Kaplan (1996), the lexicon is characterized by the choice of verbs, such as: mental verbs, verbs of perception, psychological verbs, infinitives, verbs of notion, verbs of manner, location, time, and evaluation and so forth.

Overall, the generic design of a written text, as a generic property, is a key facet in the learning and teaching of writing. This study will explore the written genres in isiXhosa of grade eleven learners as regard the extent to which these texts comply with the appropriate genre-based overall design of written texts.

According to Feez and Joyce (1998) a recount comprises of three categories:

- Biographical recounts are about writing about what happened in the past focussing on one individual's life;
- Historical recounts are about what happened in the past focussing on a group of people who lived through a historical period;
- Historical accounts show and evaluate reason why things happened in the past.

For the purpose of this study, the main focus concerning 'writing about the past' will be on the analysis of the biographical recount written by grade eleven learners in isiXhosa. According to Feez and Joyce (1998) the overall design of a biographical recount has the following three stages that are a reflection of the rhetorical structure:

(i)   Stages in the rhetorical structure of a biographical recount:

- **The orientation stage**: the writer orients the reader about the events in the recount, about whom the recount is about, where and when the events took place.
- **The record of events**: the events are sequenced in an ordered manner according to the time they took place in the person's life history. The following elements are examined under this stage of a biographical recount:
  o The selection of important events (events that have an impact about the person whom the recount is about).
  o The use of events as evidence to support the judgment of the biographer or the writer about the life history on the biographical recount. This means that the events selected must be a proof that the person's life is worth writing about.
- **Evaluation of person**: the biographer or the writer of the recount is examined, that is, the stage where the reader evaluates the choice of words used by the writer that wrote the biography to be a reflection of the communicative purpose. The evaluation also encompasses the authority of the expert, which entails the reference, or support material where the opinions are based on. It should encompass **evidence** that supports the judgment (for example, Mandela wanted freedom and **now South Africa is a free country.** The underlined phrase reflects evidence.

Feez and Joyce (1998) state that the following language components have to be employed and be examined in the analysis of a biographical recount:

Language Components of a Biographical Recount

- The use of past tense (this is the main component of biographical recount)
- The use of the third person narration (for example, uNelson, uMakhulu : he, him, she, her)
- The use of time phases that reflect:
  - The beginning of the life history (for example; He **started joining** political movements)
  - The middle or the continuity of the life history (for example; He **continued** to fight for freedom.)
  - The end of the life history
- The use of present tense (this can be emphasized in the evaluation stage) in order to link the past events with evidence and judgment in the present. To give attribute to the person the biography is about. The attribute can be positive, negative, strong, and mild but must reflect what the person achieved or the importance of the events that their importance is also evident even in the present.

This study will examine the biographical recount as written genre-text in isiXhosa in the essays of grade eleven learners. Language components appropriate to this genre will be analysed in the essays written for isiXhosa as language subject, and in subject content writing in isiXhosa of grade eleven learners who have isiXhosa a their first (home) language.

Feez and Joyce (1998) define writing to persuade as a form of writing that intends to influence or to manipulate the reader towards the selected or chosen subject matter, information or a particular point of view.

Feez and Joyce (1998) state that there are three types of genre in writing to persuade:

(i)   **Exposition**: This genre entails writing to persuade for a particular point of view. The exposition is referred to as writing to persuade, therefore, it is writing that reflects both the skill of writing and the subject matter that a student is writing about. In school it is used to show that students have acquired and absorbed all the relevant

information, can interpret the information, and can use the information as a basis for arguments

Feez and Joyce point out that argument can be used to support a point of view, for or against both sides of an issue or debate, and to challenge a point of view.

(ii)   **Discussion,** which is writing to discuss both sides of an argument

(iii)   **Challenge,** which is a writing to challenge another person's point of view?

Feez and Joyce (1998) point out that the overall design of exposition has the following stages:

- **Thesis**: It introduces the issue and the writer's point of view
- **Arguments**: A series of arguments are tabled in order to support the thesis.
- **Restatement of the thesis**: This is a stronger and a more direct statement of the thesis introduced in the first stage.

Feez and Joyce (1998) argue that exposition can begin with background stage at times in order to provide any information that the reader can need to follow the argument.

Metadiscourse in written genres

This study will also investigate the isiXhosa genre-texts, specifically the biographical recount and the exposition, written by grade eleven learners in both isiXhosa as a language subject and in their content subjects with regards to properties of metadiscourse. The linguistic elements that can be employed to effectively express metadiscourse in isiXhosa will be identified in the analyses of the genres written by grade eleven learners who have isiXhosa as first (home) language. Thus, metadiscourse properties, in addition to properties of the overall design of the genre, genre-specific language components, and properties of text-construction including information structuring, coherence and cohesion, constitute the three broad areas of the examination of the isiXhosa genre-texts of grade eleven learners presented in this study. Hyland (2005) presents a genre-based approach to text properties at the level of metadiscourse in terms of defining it as a new approach used to conceptualise the interaction between text producers and their texts, and between the text producers and users/recipients or readers. Metadiscourse is used in different ways to refer to different aspects of language use. Hyland (2005) points out that in order to accomplish the purpose of writing to influence or to persuade the audience, the following

parameters of audience proposed by Grabe and Kaplan's (1996) have to be taken into account:

- **The number of readers** the text must clearly take into account the number of readers expected to read, therefore the rhetoric choices and impact of linguistic choices must be clearly defined to reflect this properly.
- **Whether readers are known or unknown** the closeness of the writer to the reader will have an impact on the interactional and involvement features in the text.
- **The status of participants** refers to whether the writer has an equal, higher or lower status than the reader. It is stated in Hyland's reference to Wolfson (1989) that equal status creates an equal platform for interactional negotiation.
- **The extent of shared background knowledge** indicates that writers have to be more explicit in their use of metadiscourse when readers lack cultural, institutional or social familiarity with issues.
- **The extent to which specific topic knowledge is shared** refers to whether readers have background knowledge of the topic, which will influence the amount of detail, elaboration and assumption of ideas by the writer for readers.

Thus, Grabe and Kaplan's (1996) main audience parameter refers to the writer's relationship with the readers, hence writers conduct evaluation of their readers in terms of distance between them.

Furthermore, as metadiscourse is a device for successful communication, Hyland (2005) establishes a way of distinguishing between interpersonal and textual metadiscourse by identifying textual markers realized in metadiscourse that are as follows:

- **Conjunctions** (also referred to as text connectives or logical connectives): so *(ngoko)*, because (*kuba*), and (*kunye*)
- **Adverbials**: subsequently, first, therefore
- **Metaphorical or paraphrasing expressions**: as a result, on the other hand, needless to say

Hyland emphasises the point that conjunction markers can be either identified in textual or interpersonal, propositional or interactional meanings. Their (conjunct) functions can be identified as textual devices that work to cement the text together, function to extend, elaborate or enhance propositional meanings. In other words, conjunctions can function in the following ways:

- **Ideationally**: by connecting propositions through establishing the writer's understanding of relations between ideas, by creating links with statements about the world. Conjunctions such as *but, then, first* are used to refer to what the statement is about.

- **Conjunctions** can function **interactionally**: by engaging the readers as participants in the discourse by signalling the links in the argument. For instance *"the city is a best place to visit, <u>but</u> would you want to bank there?"*

- **Interpersonal use of conjunctions**: functions in the anticipation by the writer for or about the reader's response to the discourse. For instance (*even if, admittedly, but, of course, however*)

The textual function of metadiscourse is engrossed to language and to coherence of the text rather than propositional or interpersonal meanings that are non-linguistic oriented.

Hyland classifies metadiscourse according to two dimensions of interaction, namely the Interactive Dimension and the interactional dimension

The Interactive Dimension and interactive resources

According to Hyland (2005), the interactive dimension of metadiscourse comprises of interactive resources, which are used to organize propositional information in a coherent and convincing way for the intended audience. He states that the interactive resources consist of the following sub-categories:

- **Transition markers** constitute conjunctions and adverbial phrases, which help readers to interpret pragmatic connections between steps in an argument. Transitional markers function to signal additive, causative and contrastive relations. Addition adds elements to argument consists of items such as; *and, furthermore, more over, by the way*. Comparison, on the other hand, marks argument and consists of items such as; *similarly, likewise, equally, in the same way, correspondingly.* Consequence-relations tell readers about the conclusion and consist of items such as; *thus, therefore, consequently, in conclusion, admittedly, anyway, nevertheless* and these items are used to show that the argument is being countered.

- **Frame markers** signal schematic text structure, and functions to sequence, label, predict and to shift arguments or to sequence parts of text, such as; *in the first, then, ½, a/b, at the same time, next.* These markers can be used to label text stages such as; *to summarize, in sum, by way of introduction*; at the same time they announce discourse

goals as in examples such as; *I argue here, my purpose is, the paper proposes, I hope to persuade;* they also indicate topic shift such as in these examples: *well, now, let us return to.*

- **Endophoric markers** are expressions that refer to other parts of the text such: *see fig 1, refer to section 2, as noted above.* These markers guide readers through discussion.

- **Evidentials** are metalinguistic representations of idea or ideas from another source that is hearsay or attribution, or from community-based literature. Evidentials distinguish who is responsible for a position and can also show the writer's stance.

- **Code glosses** provide additional information by rephrasing, explaining or elaborating what has been said. These markers reflect the writer's predictions about the reader's knowledge and phrases such as: *this is called, in other words, that is; e.g., etc* are few examples of these markers.

Interactional Dimension and interactional resources

Interactional resources are, according to Hyland, resources that show reader's involvement in the discourse. These resources are a reflection of the writer's acknowledgement of the reader's interpretation. Hyland (2005) proposes that interaction resources consist of five categories:

- **Hedges** reflect the writer's decision to recognise or to withhold complete commitment to a proposition. Hedges allow subjectivity in the sense that they allow information to be presented as opinions not facts and to be negotiated. Devices such as: *possible, might, and perhaps* are used.

- **Boosters** are devices that allow writer to close down alternatives and to express their certainty by using words such as: *clearly, obviously, demonstrate.* Boosters and hedges convey commitment of the writer to the content of the text.

- **Attitude markers** convey the writer's affective mode. They convey surprise, agreement, importance, obligation, frustration rather than attitude to proposition or commenting on the status of information, or the reliability and relevance of information. Attitude markers include the use of subordination, comparatives, progressive particles, punctuation and text location. Attitude verbs such as: *I agree, prefer*, as well as sentence adverbs such as: *unfortunately, hopefully* and adjectives such as: *appropriate, logical, and remarkable.*

- **Self-mention** refers to explicit presence or personal projection of the author in the text. The presence of the writer is measured by the use of first person pronouns and

possessive adjectives such as: *I, me, mine, exclusive we, our, ours.* The projection of the writer shows the stance of the writer in the argument, in the community as well as with the readers. It is up to the writer's stance to project his or her presence or identity or not to in the text.

- **Engagement markers** are devices that project the involvement of readers to manipulate their attention or to include them (readers) in the discourse. Terms or pronouns such as: *you, your, inclusive we, you may notice* refer to the readers' expectations.

In the light of the above properties, Hyland (2005) postulates that metadiscourse plays a vital role in the writer-reader interaction in discourse. The stance of the author is clearly defined while the acknowledgement of the role played by the reader is taken into account.

1.2.2 Methodology

The methodology adopted for this study entails the examination of three stages of the learner's writing, in both the biographical recount and the expository genres. The three stages are termed stage one, stage two and stage three, respectively, of the learners' writing. For the purpose of data collection, writing from two secondary schools in the Cape Peninsula, Bulumko Secondary School in Khayelitsha and Kayamandi Secondary School in Stellenbosch have been included, focussing on the writing in isiXhosa of the grade eleven learners. In all the three stages in each secondary school a class of forty grade 11 learners has been instructed to write essays on both the biographical recount genre and the expository genre. After the learners have written their essays, the effectiveness of the essays have been classified according to the levels of learners' performance, for the purpose of establishing their writing skills. The essays selected have been categorised according to the good, the middle and the less, or lower, performance in all the three stages of writing of the biographical recount genre and the expository genre, for the essays selected from the three categories. In the stage one writing, the learners wrote about any person they consider to have played a significant role in their lives, or in the community at large. In the stage one writing, learners wrote the biographical recount essay without being taught the genre-based properties of writing. Therefore, in chapter four, where the writing is analysed, these essays are reproduced in their original form.

In the stage two writing, the same grade 11 learners in each high secondary school were instructed to write a biographical recount essay of a person following the same instruction in the stage one. In other words, the grade 11 learners wrote a biographical recount essay

about a person whom they consider being important, or who played a significant role in their lives, or in the community in general. However, in the stage two writing, the learners wrote the biographical recount essay after they have been taught the genre-based properties of writing. The learners were given a choice to write about the same person they chose for the stage one writing, or to choose another person in their biographical recount essays in the stage two writing. Similarly, to the stage one writing, the essays have been categorised according to the learners' performance for the purpose of the analysis, that is the good, the middle and the less or lower performance respectively.

In the stage three writing, the learners have already been taught in stage two the genre-based properties of writing. On the other hand, the teacher with learners brainstorm, discuss and exchange with each other their views on genre-based properties before the learners engage in the writing in the third stage. All the learners wrote in isiXhosa a biographical recount essay from a grade eleven prescribed textbook about the life history of Steve Bantu Biko employing the genre-based properties of writing. Similarly, to the stages one and two writing, the learners' written essays will be categorised according to their performance and for the purpose of analysis a random selection of essays will be done in all the three categories of the learners' written texts.

In the writing of stage one essays of expository genre-texts, the same grade 11 learners who were involved in the writing of the biographical recount writing wrote the expository essay without being taught the genre-based properties of writing. They (learners) wrote an expository essay about the importance of the isiXhosa idiom, "Izandla ziyahlambana" (Each one needs the help of the other). In this stage, the learners wrote the expository essay, invoking their socio-cultural knowledge about idioms as background. In the stage two writing, the learner wrote an expository essay about the concept of "Ubuntu" (Humanity or compassion) as a Xhosa culture concept, invoking their socio-cultural knowledge. In this stage, the learner wrote the essays after they have been taught the genre-based properties for writing an expository essay.

In the stage three writing, the learners already have been taught, in the stage two, the genre-based properties of writing an expository genre. On the other hand, the teacher together with learners brainstormed, discussed and exchanged with each other views on genre-based properties of writing an expository essay before the learners engage in the writing in the third stage. All the learners wrote in isiXhosa an expository essay from a grade eleven prescribed biology textbook on a topic on, "Ukuhla nokunyuka kobuninzi

bendalo" (Some aspects of population dynamics) employing the genre-based properties of writing. Similarly, to the stages one and two, the learners' written essays will be categorised according to their performance and for the purpose of analysis a random selection of essays will be done in all the three categories of the learners' written texts. As stated above, all the learners' essays will be given as written in their original form in chapter 3, however, in the process of analysis some correction will be made.

1.3 ORGANIZATION OF STUDY

In Chapter 1, the purpose and objectives of the study are set out in section 1.1, the theoretical approach and methodology are discussed in 1.2, and the organization of the study in 1.3. In 1.4, the language in education context addresses sub-topics on education language policy in schools. Section 1.4.1, discusses isiXhosa in a biliteracy system, section 1.4.2, and the current views on biliteracy. In section 1.4.3, the additive and subtractive contexts are explored, and section 1.4.3.1 and 1.4.3.2 addresse the continua of biliteracy. Section 1.5 presents the summary and considers general views on the syllabus for language learning in isiXhosa.

In Chapter 2 of this study, the issues and trends of the genre approach to literacy in the classroom are investigated. The main focal point of this chapter is the investigation of views of prominent scholars concerning the application of the genre-based approach across the curriculum. Arguments, frameworks and implications relating to genre analyses with reference to the work of various authors are explored. Johns' (2002) argument that the term 'genre' needs reconceptualization is examined. According to Johns, there are two levels of the social context, the register and genre, which will be taken into account. Furthermore, the views of Patridge (2002) on the relationship between genre and text type in the classroom are examined.

Chapter 2 presents a review of influential theoretical research on the genre-based approach to literacy and writing. This chapter also presents an overview of Flowerdew's (1993) arguments for genre in the classroom by considering two approaches, the linguistic and the non-linguistic approach to genre analysis, which will be explored. The argument presented by Flowerdew reveals that the two approaches share a common feature, which is the social context. In addition, Pang (2002), reviewed in chapter 2, presents an argument about textual analysis and contextual awareness building based on the impact of two approaches, the textual and contextual approach in the teaching of genre. Pang argues for the different elements between the two approaches. Chapter 2 further reviews

Samraj's (2002) study based on the argument on the relationship between the text and the context basing the argument on the texts and contextual layers and academic writing in content courses. The view that there is a relationship between the purpose and the text structure and between the rhetorical and the linguistic features in the academic writing in conjunction with various linguistic and non-linguistic dimensions will be established.

Chapter 2 further reviews the research of Adams and Artemeva (2002) who explore the implications of the first language writing. Their argument addresses the issue of the construction of language instructions, which have to be carefully constructed in order to allow a conducive learning environment for learners. Chapter 2 also considers the views of Guleff (2002), who introduces views concerning the process approach used in the writing of composition. The negative and the positive implications of the process approach referred to by Guleff (2002) are explored in chapter 2. The argument that is presented is that the shortfalls of the process approach cannot be attributed to teachers, but on contrary there are factors that can be employed to overcome them. Guleff further explores the strategies to overcome the shortcomings of the process approach, from which he claims that they (strategies) have a contributing element to writing tasks of learners.

In chapter 2, an overview of Evans' (2002) mathematical point of view approach for genre analysis is given. Evans' argument is based on the problems and challenges of developing a genre approach to teaching classroom genres. The discussion in chapter 2 considers the views of Grabe (2002), who explores the validity of the implications of narrative and expository genres as a way of constructing texts. Bhatia's (2002) concern that genre research has left behind some important notions concerning the two macro-genres, the narrative and expository is examined. In addition, a comparative approach analysis of the two macro-genres is explored. Lastly, Berkenkotter (2002) will reflect the responses to the discussion presented by Grabe. A reflection and deliberation of the strengths and problems of Grabe's approach will be outlined.

Chapter 3 considers the analysis of selected genres of writing, that is, the recount, explanation, report and writing to persuade, that is, the exposition. In addition, an overall design of writing for each genre type will be discussed, and its components will be analysed in order to examine the functional purpose of that particular written text. In other words, the functional purpose of each genre type will be defined in such a way that it reflects the definition of that particular genre type. In order to achieve this exercise the definition and the classification of each genre will be presented in chapter 3 as follows:

(i) **The recount**: According to Feez and Joyce (1998), writing about the past can be classified under three categories:

- The biographical recounts, that are about writing about what happened in the pasting focussing on one individual's life;
- Historical recounts, that are about what happened in the past focussing on a group of people who lived through a historical period;
- Historical accounts, that shows and evaluates reason why things happened in the past.

(ii) **Explanation**: According to Feez and Joyce (1998), the explanation genre explains how or why things occur. With explanation genre events are bundled up to form phases. Feez and Joyce categorize two types of texts under the explanation genre, and they are:

- Sequence explanations: Their function is to sequence the phases of a process. They are often used to explain how things change from one state to another, for example, with "Cell division".
- The second text type is the explanation of reasons or consequences: their function is to explain reasons or consequences relating to an outcome of event. For instance," The causes of the Great Trek" or "The consequences of soil erosion". It also explains the consequences of an occurrence.

(iii) **Report**: A report is used to organize and to store information and knowledge. This means that writing is used to demonstrate and to organise what one has learnt. The report also gives information about object, people and systems in general.

Feez and Joyce (1998) state that there are two types of reports:

- The descriptive report, which identifies a set of features of some object or process/ phenomenon and describe each of these features in turn.

- Taxonomic report, which describes the parts of a group or system.

(iv) **Writing to persuade** – exposition: Writing to persuade is a form of writing that intends to influence or to manipulate the reader towards the selected or chosen subject matter, information or a particular point of view. Feez and Joyce propose that there are three types of writing to persuade:

- Exposition: This is a text regarding writing to persuade for a particular point of view. The exposition is referred to as the writing to persuade, therefore, it is writing that reflects both the mastery of the craft of writing and the subject matter that a student is writing about. In school it is used to show that students have acquired and absorbed all the relevant information, can interpret the information, and can use the information as a basis for arguments

  Feez and Joyce point out that argument can be used to support a point of view, for or against both sides of an issue or debate, and to challenge a point of view.
- Discussion, which is writing to discuss both sides of an argument
- Challenge, which is a writing to challenge another person's point of view?

Chapter 3 gives an overview of Grabe and Kaplan's (1996) textlinguistic roperties of writing, that is, the parameters of writing theory for the purpose of the writing analysis, which will be further explored in chapter 3. The questions addressed by the parameters relate to **"Who writes what to whom, for what purpose, why, when, where and when and how?"** will be examined for each of the four selected genres. The discussion will also focus on metadiscourse as discussed by Hyland. Therefore, the definitions, issues of meaning, classification and principles of metadiscourse will be discussed, invoking on Hyland's point of view.

As regards Chapter 3 of this study, the methodology, linguistic approaches, and theoretical elements addressed in Chapter 2 are utilised for analyses with reference to the three stages of writing of the grade eleven learners who have isiXhosa as first language. The overall design, the language components of both the biographical recount essays and the expository essays proposed by Feez and Joyce (1998) are explored. Furthermore, the model of text construction postulated by Grabe and Kaplan (1996), "Who writes what to whom, for what purpose, why, when, where and when?" is examined in chapter 3.

Chapter 4 presents the conclusion of this study, it encompasses the findings and discussions about the findings. In other words, the final findings and recommendations for further research study are reflected in chapter 4. This chapter explores the relevance of the genre-based theories with specific reference to isiXhosa, in the previous chapters of this study.

1.4 LANGUAGE IN EDUCATION CONTEXT

1.4.1 Educational language policy in schools

The educational language policies for schools, that is, the Department of Education Language in Education Policy, and the Western Cape Education Department (WCED) Language in education policy highlight the importance and the relevance of bilingual education and first language education in the South African educational context. Hence, the definition of first (home) language education in the WCED language in education policy that, "Mother-tongue-based bilingual education (MTBBE) refers to an educational system in which the mother tongue (or the language/s of primary socialisation of the child) is used as the language of teaching as far as possible and, if it is either replaced or complemented by a language of wider, or of international, communication, is never abandoned but rather sustained as a complementary language of teaching, or as a subject, taught by well-qualified first language (L1) or proficient second language (L2) language teachers. Mastery of the first (home) language is consolidated while simultaneously fostering the adoption of a first additional language." This definition expresses the view of sustaining the L1, as expressed in the Western Cape Education Department Language in education policy preamble, that learner achieve considerable benefit academically if they learn in the language in which they are best able to function. Furthermore, the major findings expressed in the Western Cape Education Department Language in education policy explicitly express the advantages of first (home) language and bilingual education in the South African context, as demonstrated in the expressions that:

I   On both a priori and empirical grounds, all researchers agree that mother-tongue education (MTE) (=L1 – medium = MTE) results in cognitive advantages for school learners…At worst, there is no evidence to indicate that children in bilingual (= MT + L2) programmes are in any way damaged, cognitively disadvantaged or placed at risk academically, when compared with children in monolingual L1 programmes.

II Some of the researchers state explicitly…that MTE affirms children in their self-worth and in their identity. Children exhibit increased and more lively participation in the classroom process. Their levels of self-assurance are raised, as is their critical engagement with the teacher. Conversely, children, all over the world who are

submerged in an education system through the L2, demonstrate loss of self-confidence and low-self esteem.

III Most modern research confirms the proposition that a sound foundation in the mother-tongue facilitates learning of additional languages

VI   Research provides evidence that literacy transfers across languages. Learning to read in the mother-tongue makes learning to read (and write) in an additional language easier (successive biliteracy). However, learning to read and write in two languages at the same time (simultaneous biliteracy) is perfectly feasible in certain contexts.

Lastly, the Western Cape Education Department Language in education policy depicts the current context in the South African education system in the classroom as follows: "In theory, the official approach is one of 'subtraction' (a diminishing role for the MT as language of learning and teaching (LoLT), yet in practice, schools are characterised by in-official (oral) use of the home language for teaching and learning purpose.

In addition, the role played by the language in education is clearly stated in the preamble of the National language in education policy of the 14 of July 1997 and some of the following issues are outlined in the education system:

- The inherited language-in-education policy in South Africa has been fraught with tensions, contradictions and sensitivities, and underpinned by racial and linguistic discrimination. A number of these discriminatory policies have affected either the access of the learners to the education system or their success within it.

- This approach is in line with the fact that both societal and individual multilingualism are the global norm today, especially on the African continent. As such, it assumes that the learning of more than one language should be general practice and principle in our society. That is to say, being multilingual should be a defining characteristic of being South African. It is constructed also to counter any particularistic ethnic chauvinism or separatism through mutual understanding.

- A wide spectrum of opinions exists as to the locally viable approaches towards multilingual education, ranging from arguments in favour of the cognitive benefits and cost-effectiveness of teaching through one medium (home language) and learning additional language(s) as subjects, to those drawing on comparative international experience demonstrating that, under appropriate conditions, most learners benefit cognitively and emotionally from the type of structured bilingual education found in

dual-medium (also known as two-way immersion) programmes. Whichever route is followed, the underlying principle is to maintain home language(s) while providing access to and the effective acquisition of additional language(s). Hence, the Department's position that an additive approach to bilingualism is to be seen as the normal orientation of our language-in-education policy. With regard to the delivery system, policy will progressively be guided by the results of comparative research, both locally and internationally.

- The right to choose the language of learning and teaching is vested in the individual. This right has, however, to be exercised within the overall framework of the obligation on the education system to promote multilingualism.

It is, however, clear that the Western Cape Education Language Policy in Education is part of the National Language in Education Policy, as the primary objective is to enhance effective teaching and learning, while at the same time ensuring the equity of all the official South African languages in the education system.

1.4.2 IsiXhosa in a biliteracy system

This study assumes the view of the beneficial use of isiXhosa and English as languages or as mediums of instruction. The current language in education context is designed in such a way that the language of instruction in content subjects or throughout the curriculum is English, which is as an additional language to learners whose home language is isiXhosa. In addition, the English language is also taught in schools as a subject itself. However, the learners' home language, isiXhosa, is only taught as a language subject in this context. The language of instruction is the main concern of this research, as the problem is not only encountered by the learners but by educators as well. Content subject teachers whose home language is isiXhosa in secondary level, where the learners' home language is also isiXhosa generally teach the content subjects in both isiXhosa and English by means of switching from English to isiXhosa in an attempt to explain, elaborate and to enhance the learners' understanding. Therefore, this study aims to address the question of the role of isiXhosa in a bilingual education in the learning and teaching context, a point of concern in the current South African education system.

1.4.3 Current views on biliteracy

The term biliteracy is defined as follows, according to Wikipedia, "Biliteracy is the state of being literate in two or more languages." In addition, according to Hornberger's (2003),

reference to Hornberger (1990:213), biliteracy is defined as, 'any and all instances in which communication occurs in two (or more) languages in or around writing. However, current views on biliteracy by reference to Baker (2006) and by various authors are expressed by Baker (2006). According to Baker (2006) biliteracy is "advantageous at individual and society levels". Baker postulates that for individuals, biliteracy reinforces and develops both oral languages in vocabulary, automatic decoding, fluency and positive attitude. Baker states, concerning biliteracy in the society that a minority language has a great chance of survival if it becomes standardized, used in to write books, newspapers, magazines, adverts, signposts, as well as for literacy purposes alongside or in par with the majority language. In other words, the second language has to be used in an additive not in a subtractive context.

Baker (2006) refers to Wells (1986), who claims that literacy enables access to language minority practices that help make sense of the world and hence affect the structure of human cognition. According to Baker, in order to develop biliteracy, most students from a minority language need to function pragmatically in the minority and the majority society, hence biliteracy, rather than literacy, in one language is required. Baker demonstrates the advantage of biliteracy in his reference work to Bialystock (1997, 2001a, 2001) who claims that children who learn to read in two languages early on have an initial advantage over their monolingual peers. Bialystock justifies the fact by claiming that when bilingual children are shown a picture accompanied by a word, they understand early on that the word contains the meaning as well as the picture.

Baker points out that research show that academic and linguistic skills in a minority language transfer relatively easily to the second language. Therefore, Baker's argument postulates that when biliteracy is encouraged in minority language children, literacy skills and strategies from the first language appear to transfer to the second language (if using a similar writing system). Baker refers to Calero-Breckheimer & Goetz (1993), who point out that concepts and strategies easily transfer from first to second language literacy (e.g. scanning, skimming, contextual guessing of words, skipping unknown words, tolerating ambiguity, reading for meaning, making inferences, monitoring, recognizing the structure of text, using previous learning, using background knowledge about the text) self confidence as being literate. A similar context holds for isiXhosa, as the minority language, as the genre-based skills acquired are transferred to English as the second language and to content subjects.

Baker also refers to Ovando et al (2003) who points out that, when two languages have different writing systems (e.g. English, Chinese) general strategies, habits and attitudes, knowledge of text structure, rhetorical devices, sensori-motor skills, visual-perceptual training, cognitive functions, and many readiness skills transfer from L1 to L2 reading. Baker refers to Krashen (2002), who argues for two view points of developing biliteracy, the separation view which proposes that reading in the second language depends on the level of proficiency in the second language not the first language reading ability. The separation view holds that students should be swiftly moved to education through the second language, maximal exposure to literacy is needed in the second or majority language. The separation view claims that the time spent reading in the L1 is time lost in learning in the L2. Contrary to the separation view, is the transfer viewpoint, which argues for initial mastery of literacy in the minority language so that the cognitive skills and strategies needed for reading can be fully developed. The transfer view proposes that once the cognitive skills and strategies are fully developed they are transferred easily and readily to the second language. The transfer viewpoint emphasizes on avoiding repetition of the same concepts while allowing coordination, integration and synchronization, which are needed to ensure that learning is cumulative, not repetitive.

1.4.3.1   Additive and Subtractive contexts

This study emphasizes the application of the genre-based approach in an additive context, as opposed to subtractive context. The study is based on the additive context in the sense that according to Baker's (2006) view in language literacy strategies and advice for developing biliteracy are not universal but are context bound. The context of biliteracy can either be additive, which means the home language or the second language acquired, are both maintained, as an additive language does not replace the minority language. On the other hand, the context can be subtractive in the sense that the transfer of literacy skills can be impeded as learning may only be acquired through the mother tongue. According to Baker's (2006) reference to Krashen (2002), in the subtractive context minority language literacy may quickly become neglected, as the majority language literacy in transitional bilingual education is promoted at the cost of the minority language literacy. Baker refers to Lambert (1980) who proposes that the additive and the subtractive contexts are highlighted in a situation where two languages refer to the first language or minority language and the second or majority language. According to Baker's reference to Lambert (1980) an additive bilingual situation is where the addition of the second language and culture is unlikely to replace or displace the first language and culture. Baker's

reference to Lambert (1980) postulates that the value-added benefits may not only be linguistic and cultural, but social and economic as well.

This study demonstrates the current situation in the South African education system, which is monolingual in nature. IsiXhosa is perceived as the minority language and is only taught as a language subject to mother tongue speaker of isiXhosa. By contrast, English as a second or a majority language is used as a medium of instruction for content subject and an English subject on its own. In other words, the current South African education system does not subscribe to the additive system or context. Baker (2006) defines a subtractive context as one in which the second language and culture are acquired with pressure to replace or demote the first language. Baker claims that the subtractive context relate to a less positive self-concept, loss of cultural or ethnic identity, with possible alienation or marginalization and feeling of embarrassment in using the home language. According to Baker (2006), the second language is considered prestigious and powerful because it is used in mainstream education and in the jobs market while on the other hand, the first language is perceived as of low status and value. Furthermore, Baker (2006) refers to Laundry et al (1991), who present a further distinction between the two contexts, namely that the subtractive is too narrow, while additive is wide and more appropriate. Moreover, the use of the subtractive context relates to loss of minority language, culture, ethnolinguistic identity at societal level and lack of proficiency. In addition, Baker refers to Laundry (1991) who postulates that the use of additive context relates to the enrichment, proficiency in both languages and a gain of positive attitudes to the first and second language.

1.4.3.2 Continua of Biliteracy

Baker (2006) refers to Hornberger (2003, 2004) and Hornberger and Skilton-Sylvester (2003), who provide a comprehensive set of dimensions that elaborate and explain the nature of biliteracy in the classroom. According to Baker, biliteracy has the following four components and each component has sub-dimensions;

- The contexts: the contexts range from micro to macro, oral to literate, bilingual or multilingual to monolingual
- The development of biliteracy: It ranges from reception to production, oral to written, from first language to second language
- The content of biliteracy: It ranges from minority to majority language, from vernacular to literary, from contextualized to decontextualized.

- The media of biliteracy: It ranges from simultaneous to successive exposure, dissimilar to similar structures, from divergent to convergent scripts

Baker (2006) argues that the first language of the learner has to be retained in biliteracy especially if a language delay is identified. The reason behind the retention of the first language is that the first language is defined and perceived to be the best vehicle known by the learners. In other words, Baker's (2006) argument is for the retention of the home language in a biliteracy context. To sum up, Baker proposes the development of effective instruction strategies and appropriate curriculum in both languages.

1.4.4   The monolingual teaching and bilingual learning of English

In this section, the position of isiXhosa in schools that predominantly have learners whose first language is isiXhosa, is considered in the light of current research perspectives on a policy of monolingual teaching and bilingual learning of English. Schools that have predominantly learners with isiXhosa as first (home) language are taught in English, which is their second, or additional language. These language learners with isiXhosa as first (home) are taught isiXhosa as a language subject only. English is learned as a subject, and English is the medium of instruction in content subjects. Therefore, these learners adopt bilingualization (isiXhosa and English) in a monolingual English teaching context in that they generally transfer the English learning content into isiXhosa, and then back to English before they respond to the learning activity in content subjects.

Widdowson (2002) argues against Spolsky's definition concerning bilingualism. Spolsky defines bilingualism as the contact of two languages whereby one of the languages must be affected, so the resulting bilingualism must be of a compound and not co-ordinate kind. Widdowson (2000) postulates concerning Spolsky's argument that it would appear paradoxical that conventional language teaching procedures are designed to stifle bilingualism rather than promote it, if it is to be defined as two languages in contact of an individual. Widdowson (2000) suggests that teachers may strive or resist implementing co-ordinate bilingualism (which disadvantages the learners), but that learners adopt compound bilingualization through interlanguage stages.

Widdowson (2000) points out that monolingual teaching was sustained by the behaviorist notion which considered learning as an essential matter of regulating responses by controlled exposure to the target language. This was supposed to have the effect of establishing habits which would override interference from the learner's first (home

language) and so counteract bilingual compounding. The contrastive analysis, as referred to by Widdowson, was a device meant to prevent teaching and learning of the first (home) language. Widdowson (2000) outlines the features of monolingual second language teaching, which is detrimental to the learner's first (home) language. He suggests that the second language teaching takes no principled account whatever of a major factor in second language learning. He postulates the first language resources that learners draw on so extensively are almost entirely ignored. Widdowson argues that it could be pretended as if second language teaching is about one language, the L2, whereas in the actual sense two languages are involved. Widdowson argues in favour of this view by stating that while teachers are busy trying to focus attention on the L2 as distinct from the L1, thereby striving to replicate conditions of co-ordinate bilingualism, the learners are busy on their own agenda of bridging the two languages together in the process of compound bilingualization.

Widdowson states that the second language is a foreign language to first language speakers of another language. He elaborates the foreignness of the second language by referring to the L2 as meaning that there is L1 for those particular learners or in that context. Widdowson postulates that, as soon as it is accepted that the English subject which is taught is a foreign language, then at least one other familiar language (typically L1) is necessarily implicated. He argues that English, as the second language is bilingual as it cannot be recognized or understood until it can be related to a familiar language (the L1). Hence, Widdowson (2000) raises the question, how then can you teach a bilingual subject by means of a monolingual pedagogy?

Widdowson (2000) states that the notion of grammar teaching has been transformed, therefore, it plays a big role as a necessary resource in the achievement of pragmatic meaning and takes a more communicative character. He emphasizes the relevance of bilingual teaching by pointing that a bilingual approach to teaching is practically essential as it goes with the grain of the learner's experience, whereas monolingual teaching goes against it. He refers to Joseph and Ramani's (1998) innovative ideas to promote indigenous languages in multilingual societies like India and South Africa.

Widdowson refers to Joseph and Ramani (1998) whose redefinition of English as a foreign language is recommended in order to bring back the recognition and prominence of the indigenous languages. The fact that English as the second language is taught and learnt in reference to the first (home) language, therefore the process of bilingualism has to

recognized and implanted inclusively. Widdowson (2000) concludes his argument by emphasizing the importance of multilingualism by referring to Joseph and Ramani (1998:222) who argue that that ELT (English Language Teaching) specialists need to radically reconceptualize their role in language education. The ELT professionals should openly support multilingualism in education, and problematize the current role as English language teachers. In addition, they need to identify and create opportunities within the educational institutions for the fullest development of multilingualism.

The current position of isiXhosa as first (home) language in secondary schools with predominantly isiXhosa language learners shows a very limited extent of learning and teaching in isiXhosa. Learners are taught isiXhosa as a language subject only, however, throughout the curriculum English is used as a language of instruction and as a language subject to first language speakers of isiXhosa. The performance of these learners in secondary schools is generally below their potential. Their textbooks, examinations and other support material for content subjects are all written in English, which is their second language. This study aims to demonstrate that there is a high need and a necessity for isiXhosa to be used more extensively in conjunction with English, in order to accomplish and to fulfill the purpose of learning and teaching in secondary school.

1.5 SUMMARY: GENERAL COMMENT ON THE SYLLABUS FOR LANGUAGE LEARNING

As demonstrated in the above discussion, the research in this study aims to provide a relevant and an effective approach to language teaching and learning of IsiXhosa as first language subject as well as the transfer of the genre-based properties for writing in isiXhosa across the curriculum. This objective is in par with the objectives and aims of both the National and the provincial language in education policy, as demonstrated above. It is against this background that I believe that this study will be beneficiary not only to the learners but also to the government across the board, as well as to other countries with a similar educational system as in South Africa.

CHAPTER 2
THE GENRE APPROACH TO LITERACY: ISSUES AND TRENDS

2.1   INTRODUCTION

The main focal point of this chapter is the investigation of the research of prominent scholars concerning the genre-based approach to writing across the curriculum. Arguments, approaches, trends, frameworks and implications towards genre analyses will be explored. The work of various authors will be discussed and explored. Johns (2002) presents the argument that the term 'genre' has existed a long time ago, therefore there is a need for its (genre) reconceptualization to be explored. According to Johns, there are two levels of the social context, the register and genre, which will be examined. The argument posited by Johns, based on the type of genre and the approach or approaches to be used and to be taught in the classroom, will be discussed in depth in conjunction with related views of various researchers. Johns (2002) points out that since the term 'genre' has existed a long time ago, there is a need for genre reconceptualization. Therefore, Johns then defines the term genre as a term that refers to complex oral and written responses by speakers or writers to the demands of social context. Johns refers to the social context as operating at two levels, the register and the genre. The argument based on these two levels will be discussed in depth.

In addition to the above propositions, Johns (2002) raises another argument concerning the types of macro-genre or sub-genres that should be taught in the classroom, that is, whether to teach macro-genres or sub-genres. Johns also presents an argument based on relevant approaches to be used in teaching genres invoking the systemic functional approach to teaching genre in secondary school. Johns further elaborates on the discussion on the approaches for teaching genre by proposing the contextual framework for teaching literacy across the curriculum. Johns further presents a general framework for teaching literacy across the curriculum. In order to deal with Johns' arguments the following discussion will present more detail on these issues, including views from other authors referred to by Johns.

John's (2002) argument relates to the contradictions in view among researchers on the nature of genre and everyday requirements for teaching in the classroom.

Paltridge (2002) considers the nature of genre, text type and English for Academic Purposes (EAP) in the classroom and states that the relationship between genre and text

type has to be outlined. In order to support this view that the genre application has been a basic source for language development and language teaching is examined. The implication of the above views will be discussed and the integration of the both genre and text type will be explored.

Flowerdew (1993) argues for teaching genre in the classroom, invoking two approaches, namely the linguistic and the non-linguistic for genre analysis, which will be explored below. The argument presented by Flowerdew that the two approaches share a common feature, namely the social context. Despite the fact that these approaches share this feature, the functional purpose of this feature differs and the reason for this difference is that they employ the feature in a vice versa manner, which will be explained in the discussion below.

Flowerdew further argues that second language learners can easily adapt the skills they acquired, in terms of the linguistic approach and non-linguistic approach, in technical genres to other disciplines, and more elaboration on this will be examined. Furthermore, Flowerdew's concern about the genre relevant for the development of writing skills that could be used to improve writing across the curriculum is explored by introducing the patterns of analysis, the purpose, the context and the analysis, which will be discussed in depth.

Pang (2002) presents an argument in support of teaching textual analysis and contextual awareness building, based on the impact of two approaches, the textual and contextual approach, in the teaching of genre. Pang examines the different elements between the two approaches. Samraj (2002) presents an argument based on the relationship between the text and the context, invoking the argument of the texts and contextual layers, and academic writing in content courses. The view that there is a relationship between the purpose and the text structure, and between the rhetorical and the linguistic features in the academic writing, in conjunction with various linguistic and non-linguistic dimensions will be established. On the other hand, the social context in the writing process will be taken into consideration. Problems encountered by learners in the writing process are identified by Samraj.

Adams and Artemeva (2002) explore the implications of the first language writing. Their argument will be addressing the issue of the construction of language instructions, which have to be carefully constructed in order to allow conducive learning environment for learners. The incorporation of the two approaches by Adams will be examined. These

approaches or theories are the writing and the research theories. Adams will further discusses the implication encompassed by the theories of genre, situated learning which reflects the element of genre as a social activity, as well as the implications for EAP writing instruction.

Guleff (2002) presents a discussion about the positive and negative implications of the process approach in the writing of composition. The argument advanced, is that the shortfalls of the process approach cannot be attributed to teachers, but on the contrary, there are factors that can be employed to overcome them. Guleff further explores the strategies to overcome the shortcomings of the process approach, from which he claims that strategies have a contributing element to the writing of tasks by learners. Attention will also be given to the mathematical point of view approach for genre analysis, employed by Evans (2002). Evans' argument is based on the problems and challenges of developing a genre approach to teaching classroom genres.

The discussion will explore the views of Grabe (2002), who explores the validity of the implications of narrative and expository genres as a way of constructing texts. Furthermore, the discussion below refers to Martin's (2002) argument, based on the definition of what the genre approach entails. His argument invokes two concepts of defining text, that is, classification and family resemblance, as examined in the discussion below.

Bhatia's (2002) concern that genre research has left behind some important notions concerning the two macro-genres, the narrative and expository, will be examined. A comparative approach analysis of the two macro-genres will be explored. Lastly, the discussion includes a review of Berkenkotter (2002) reflecting on the responses to the discussion presented by Grabe. A reflection on the strengths and problems of Grabe's approach will be outlined.

2.2   DEFINING THE TERM 'GENRE'

The argument presented by Johns (2002: 3ff) is that genre is a term that has been known and used long ago. 'Genre' is a term that has been traditionally defined as "…written texts that are primarily literate, entirely defined by textual regularities, inform and content, fixed and immutable, and classified into neat mutually exclusive categories and subcategories," according to Johns' (2002) reference to Freedman and Medway (1994b). The above definition is evidence that the term genre has existed long. Johns' argument advances the

need for the reconceptualization of genre that defines genre as a term that refers to complex oral and written responses by speakers or writers to the demands of a social context.

Johns (2002) further elaborates on the reconceptualization of genre by referring to the work of Christie (1991) who defines genre in terms of referring to a text which has to be understood as "…functioning in a context, where context is said to operate at two levels: ". These levels are the register, which is three-folded, referring to the field (which refers to the social activity), the tenor (which refers to the participants in the social activity), and the mode (which refers to role played by language in the channelling of communication). Johns postulates that the second level is the level of genre, whereby for any given instance of language use, a genre relevant to that instance, is selected a report, a narrative, or a procedure. Johns points out that genre has social purposes and functions, whether in oral or written form and these purposes have to reflect attitudes, beliefs, values, and behaviours of the communities from which it is based or produced from.

Johns (2002) raised various questions and arguments. One of the challenging questions concerns the level of genre specificity and description of genre in the classroom situation. This refers to the types of genres that should be taught, that is, whether to teach macro genres in the form of narratives, expository texts, explanatory texts, or to teach sub-genres such as the literature review, procedures and other similar sub-genres. These questions are addressed by various researchers, invoking various approaches that are relevant to genre literacy in the classroom. One of the approaches prescribed for the teaching of genre is the instructional approach referred to as the teaching/learning cycle. Johns claims that this approach encompasses three stages:

- The modelling stage: where the teacher first model texts from a genre and discusses the text features.
- The joint negotiation: is the process where the teacher together with the students explores the genre' s social purposes
- The third stage is the stage in which the students work as individuals as they become comfortable with particular text types, they are a given an increasing amount of independence and encouraged to negotiate texts structure and content.

Despite the fact that this instructional approach is prescribed for teaching in the classroom, the genre approach is proved to be having a profound impact in the literacy education. This approach has also proved to be relevant and functional, as it has been used in

teaching English for Academic Purposes (EAP) classes and played a big role in improving the students' performance as genre awareness was heightened.

2.3 A SYSTEMIC FUNCTIONAL APPROACH TO TEACHING GENRE IN SECONDARY SCHOOL

Johns (2002) has proposed, and analysed thoroughly, two frameworks or approaches. These approaches, which can be used in teaching genre in secondary school, are the contextual framework and the general framework. This means that learners have to be explicitly inducted into genres of power so that they can be well equipped and skilled for future. Johns maintains that these two frameworks have been proved to be of great assistance, especially to those learners that have a non-English speaking background.

2.3.1 The contextual framework for teaching literacy across the curriculum

The general assumption of the contextual framework according to Johns (2002) is that there is a principled and a mutually determining relationship between language use and its social environment. This view takes us back to the reconceptualized meaning of genre, as it also referred to the social context of genre, and this implies that there is a connection between the social context or the environment and the text meaning or language use. It is because of the above phenomenon that Halliday and Hasan (1985), as quoted by Johns (2002), term this relationship as "the context of situation". Johns further emphasizes the importance of the three contextual variables of register, that is, the field, tenor, and mode as determiners of the text meaning and its context.

Johns postulates that the contextual framework introduces a schematic structure, which forms guidance in the teaching of written genres across the secondary curriculum. Some of the stages or elements presented in this structure are obligatory while other stages are optional:

2.3.1.1 The recount

The social purpose: The recount retells events for the purpose of informing or entertaining.
The social location: Personal letters, and History
Description of stages: Orientation, Record of events, Re-orientation (optional)

2.3.1.2 The explanation

The social purpose: Accounts for why things are. It also gives an explanation or logic steps

in a process.

Social location: Textbooks, nature and environmental sources

Description of stages:

- General statement (information about the phenomena to be explained)
- Implication sequence (steps and logical sequence of the phenomena)

2.3.1.3   The exposition

The social purpose: Argues and gives reasons for a particular point of view on an issue.

Social location: School essays, History, English, Political debates

Description of stages:

- Thesis (proposes a view point on a topic)
- Position/Preview (position or argument is stated)
- Arguments (elaboration and assertion of argument)
- Reiteration (conclusion)

2.3.1.4   The discussion

The social purpose: Discusses an issue and provides more than one point of view.

Social location: Essays, panel discussions, research summaries

Description of stages:

- Issues (information about issues)
- Argument for and against (similarities, differences or advantages and disadvantages)
- Conclusion (final position on the issue)

2.3.1.5   The Narrative

Social purpose: Entertains, instructs via reflection on experience. It also deals with individual problems by resolving them for better or worse.

Social location: Literature-languages

Description of stages, this description reflects Labov's framework of narrative analysis:

- Orientation (information about character's situation)
- Complication (introduction of character's problems to solve)
- Evaluation (highlights the significance of the events for characters)
- Resolution (the sorting out of problems)

- Coda (optional)

The above framework of various genres can also be supplemented with the model explanation framework, which has three stages:

- General statement (Information about the phenomenon)
- Implication sequence (Logic sequence of steps)
- State (Conclusion)

Johns emphasizes that all these stages enable the teachers to be explicit about the semantic requirements and demands of any writing tasks given.

2.3.2 The general framework for teaching literacy across curriculum

The general framework posited by Johns has four variables or stages and is referred to as "critical aspects of context". Each stage of the text is said to be achieving towards the overall social purpose of the participants.

- The first stage is genre (why?): At this stage different genres are used in order to get things done through the language use.
- The second stage is the field (What?): It reflects the social activity or what is going on in the society.
- The third stage is the tenor (Who?): It refers to the participants in the communication activity/event.
- The fourth stage is the mode (How?): It refers to the way the language is used, that is, whether it is used orally or in a written.

By following the above variables teachers or assessors will be able to assess the products of the learner's learning by controlling the structure of the genre, their knowledge of the field of study, the adoption of the appropriate tenor, and their command of the language in both the written and oral form.

Johns claims that the other proposed framework of teaching genre is a three-fold teaching learning cycle. The basic assumption of this approach is that language is learnt through guidance and interaction. There is no right way of teaching-learning activities and as a result it is recommended that teachers have to provide their utmost assistance to the learners at their early stages and gradually shift responsibility.

Johns posits the three stages of the learning cycle:

- Modelling: the teacher provides learners at this stage with models, context, social purpose, and distinctive features of the text.

- Joint Negotiation: at this stage the teacher and the learners work jointly in the composition the text and its structure.

- Independent Construction of Text: at this stage learners are working on their own using process as such drafting, conferencing, editing, and publishing.

In conclusion the above discussion of genre frameworks and the work of one researcher, Margaret, has explored approaches to the teaching of genre. In her case study Margaret presented her piloting research from the point of view of the planning, teaching, reflection, and assessment strategies. She emphasized the four stages of the general framework, the genre, the field, tenor, and the mode. She clearly stated the objectives that she wanted to achieve, namely after she has taught the explanatory genre that the students should be able to:

- Use the explanation genre effectively.
- Explain the key terms related to the explanatory genre.

These objectives indicate the importance of the role of the teacher in guiding and in equipping the learners with analytic and critical skills acquired in the process of the application of the genre approach.

2.4   GENRE, TEXT TYPE, AND ACADEMIC WRITING

It is evident that genre application has been a basic source for both the teaching learning of the second language and the development of professional second language teachers. Paltridge (1999) postulates that it is of great importance that the relationship between genre and text type be outlined. The relationship plays a vital role in the teaching and learning of language and especially a second language or a language learnt for academic purposes. The reason for this view is that, it is genre that characterizes texts according to their properties that enable them to be identified. This means that properties such as the audience intended to be reached by the text, the context, the purpose, and the discourse community where the text has been produced will be identified in Paltridge's discussion. On the other hand, the text type will be working towards the same goal by representing the rhetorical modes such as macro-genres, that is, expositions, argumentative or problem solution texts. This process is called the "rhetorical-functional" perspective of textual patterning. Paltridge (1999) referred to the work of Trimble (1985) who also presents a

similar perspective by stating other text types that are commonly studied: expositions, descriptions, narration, argument, and persuasion. Paltridge refers to the combination of these texts is referred to as macro-genres or complex texts. This implies that both the genre and text type complement each other according to his views. According to Paltridge, the above observation summarize the notion that each text type has to follow or is assigned its own generic structure for that particular genre. And in the case of an argument text type four stages have to be followed: The thesis statement, the argument, the evidence (with its three or more stages), and the summary.

Another argument that is presented by Paltridge that also reflects on the distinction of the text type and the genre. According to Paltridge, this distinction is identified particularly in the translation genres whereby texts reflect the communicative of the social context whereas on the other hand the text types reflect the rhetorical expressions such as information text, instructional, persuasive and descriptive text types. The above-described distinction is referred to as patterns of semantic organization as it encompasses different types of elementary, macro and linguistic genres. Despite the above conceptualities of genre, another perspective is introduced by Paltridge and the above-mentioned macro genres are referred to as language styles as Paltridge (1999) refers to the views presented by Swales (1990). Paltridge posits the basic text types as description, narration, exposition, argumentation, and instruction. It is also evident that the organization of the content in levels of context has a role in the distinction of genres.

2.4.1 In the Classroom Situation

Paltridge's (1999) discussion has shown that any language study has to take into consideration the importance, relevance, and the integration of both the text type and genre. This implies to identify the text type by looking at its requirements in terms of an evaluation text type. Paltridge claims that in order to examine an evaluation text type a consideration of the following properties is required:

- Descriptive: Describes what is meant by a certain concept.
- Summaries: Require the main points.
- Compare and contrast: Requires an argument that states both differences and similarities.
- Explanation: Discusses factors that contribute to that particular phenomenon.
- Report: Provides the reasons and opinions to the study engaged in.

Other requirements for an evaluative text type according to Paltridge (1999) include recommendations, predictions, and instructions.

All these requirements require students to be knowledgeable about different genres and to be well versed about the range of text types that are useful for their writing tasks. The importance of the integration of genre and text type cannot be over-emphasized in genre-based teaching. It is for this reason that Partridge proposed a program that focuses on both text type and genre within a broader context of academic language and skills development. This program integrates process and product oriented approaches to language program design.

Furthermore, it is the integrated program that pays more attention to the form, content, and reader expectations. Paltridge states that the thematic approach has an effect on the subject-matter knowledge and has an impact on the writing performance, which means that academic skills are taught best in connection with authentic content material. The thematic approach enables learners to master the transfer of the modes of one language to another language. Paltridge (1999) further postulates that this program also includes an assessment of all the genres that have been illustrated above, which means that students have to be engaged in different types of questions, that is, long or short question types while at the same time they have to draw from the analysing and critical skills they have acquired. Paltridge gives the following example of evaluative text type of writing, in the form of an essay writing exercise, students have to take into account the following aspects:

- Setting of the genre (which level of education is it is based from);
- The purpose of the genre (what knowledge, skills, and understanding is intended to be acquired);
- The content of the genre (that is the claims that are accepted and those that are not accepted in particular areas of study);
- The writer of the genre (who is the writer and what are his or her intentions in the writing of the text);
- The intended audience for that particular genre, their role, their purpose, their reaction towards the text, and their way or criteria for assessing the text);
- The relationship between the writer and the readers of the text and the impact to the way the content is written and read;
- The general discourse community expectations, conventions, and requirements of the genre or that particular area of study;

- The text type requirements for the instance of the particular genre and how this is signalled or not to the writer;
- The background knowledge, values, and understandings assumed to be shared by the writers and the readers of that particular genre and the aspects that are intended to be considered important by the intended audience;
- The relationship the genre has with other genres (that is whether a narrative is related to an explanation texts or a discussion is related to a recount or explanation and the vice versa.)

The above conventions enable students to be able to discuss how a text on the same topic and in a similar context might be presented in their own language and culture. Paltridge (1999) also presents another perspective for the above-mentioned conventions of the analysis of an essay that has a profound ability for the learners in any type of essay writing to use it. She argues that students have to discuss how the texts they have examined can change if one of the contextual features of the text were changed, such as the author, audience, setting, purpose, or subject matter. Paltridge proposes the following analysis framework for any written essay exercise, which she refers to as 'A Context or Genre Analysis Worksheet':

- What is the text about?
- What is the purpose of the text?
- What is the setting of the text? (Whether it is taken or based from a textbook, a newspaper, a magazine or any other source)
- What is the tone of the text? (Whether it is formal or informal)
- Who is the author of the text? (His or her academic qualifications, his educational background, and his social status)
- What is his or her purpose in writing the text?
- Who is the intended audience of the text?
- What is the relationship between the author and the intended audience of the text?
- What rules or expectations limit how the text might be written?
- What shared cultural knowledge is assumed by the text?
- What shared values and understandings are implied in the text?
- What text types seem to be mostly represented in the text?
- What other texts does this text assume you have knowledge of?
- How is the language of the text influenced by each of these factors?

In summary, it is clear that some of these conventions require the students to be familiar with the particular genre than others, as the shared cultural background reflects. It is then important for the teacher to be constant in guiding, supporting and assisting students. It is also important for the teacher to allow the students to come up with similar examples of exercises and at the same time they must outline the reasons why they have chosen those particular texts.

Paltridge suggests that students can be asked to write an essay that reflects a problem-solution rhetorical pattern. In order to write this particular text type in a more authentic manner learners have to attend to the following constituent components of problem-solution texts in a very detailed manner. Paltridge proposes the following text framework for problem solution essays is a representation of the structural organization of their texts that they have to use when writing their individual essays or assignments but keeping in mind that it is not a universal structure. This means that it can be changed, reproduced or readapted for that particular genre it is used for.

The problem-solution has four conventions:

- Situation (it also reveals the time and the place of the essay)
- Problem (it also reveals the causes of the problem in the essay)
- Responses
- The evaluation

2.5   GENRE IN THE CLASSROOM A LINGUISTIC APPROACH

The discussion below presents Flowerdew's (1993) approach towards genre analysis. Flowerdew draws a distinction between two approaches; the linguistic and the non-linguistic approach. Flowerdew makes this distinction clear by identifying the functions performed by each approach. According to Flowerdew, the linguistic approach is basically concerned with functional grammar, the lexico-grammmatical and rhetorical realization of the communicative purpose of any genre. The non-linguistic approach is concerned with the situational context, that is, it focuses more on the purposes, the functions of the genre, the attitudes, beliefs, values, and behaviours of the discourse communities within which genres are situated. The linguistic approach, on the other hand, emphasizes the situational context to interpret the linguistic and discourse structures, as opposed to the former approach, which aims to interpret the text in the situational context. According to Flowerdew, the two approaches seem to differ in their functional purpose, and he further

outlines more differences between the two approaches. The linguistic approach is defined to be concerned with teaching students the formal, staged qualities of genre. The intention is that the learners be able to recognise or identify these qualities in texts that they read, and at a later stage be in a position to apply and to reproduce these qualities in the texts that they will write.

Flowerdew points out that the non-linguistic approach presents an opposing view, namely that the intentions or goals of any genre analysis must be to enable students to be aware of the situational characteristics and social functions of genres they engage in. This implies that the goal of writing instruction should not be just to give student, "the format trappings of genres they need to work in", but to provide an awareness that they must understand the fundamental instructions, values, and assumptions of their communities as they will help them to evaluate the (in) appropriateness and the (in) effectiveness of the rhetorical behaviours in their tasks on writing genres. Flowerdew (1999) has, nevertheless, used both these approaches, but he suggests that the linguistic approach is the most relevant approach. He points out that the choice of the relevance of any approach depends on the purpose of the genre analysis. Flowerdew makes the suggestion concerning the research he conducted in various academic institutions that, in the case of non mother-tongue speakers engaged in studies in a foreign language for academic purposes, it is the duty and the responsibility of the teachers to design the material and to present it in an appropriate manner. Thus, students are helped to understand their role better and the teacher adapts his or her teaching approach in such a way that it comes closer to the students' expectations. Students (or learners) can adapt the skills and the linguistic approach they have acquired in technical genres to other disciplines. Flowerdew (1999) introduces three patterns of analysis, namely the purpose, the context, and the analysis.

2.5.1 Purpose

Three purposes have been outlined by Flowerdew, the last two of which are emphasized. Flowerdew (1999) states his purpose of demonstrating the extent to which genre theory in the linguistic tradition is able to produce meaningful descriptions that can be applied, and suitably adapted, to help non-native speakers of English express themselves in the technical genres they encounter in the course of their study. The second purpose introduced by Flowerdew (1999) concerns the way in which the sort of descriptions that can now be made, due to the advances achieved in both grammar and discourse.

According to Flowerdew the third purpose is to show how such text analysis can then be applied to the development of pedagogical materials or sources designed to lead to the communicative competence.

2.5.2 Context

Flowerdew states that the context focuses on the writing skills of students that are non-native or second language speakers. The main concern addressed in this discussion, is the genre or genres relevant for developing the student's ability to write appropriately. Flowerdew postulates that the proposed types of genres relevant to the development of writing skills can be used to improve writing across the curriculum, which means that these skills cannot be used for languages alone, but also for other content disciplines.

Furthermore, Flowerdew (1999) also points out that if these writing skills are taught at all levels of learning including at tertiary institutions as more writing tasks are done at these levels, learners' proficiency will improve. Flowerdew asserts that one other important aspect that can alleviate the deficiency of the writing skill is the collaboration of content teachers with language teachers. This collaboration will serve the intention of developing writing tasks that are appropriate and that have relevant content or subject matter for that proficiency of learners. This implies that content teachers will apply writing skills in teaching content subjects with the assistance from language teachers. Thus, the above effort will serve the communicative purpose of various genres.

2.5.3 Analysis

This section presents Flowerdew's (1999) stages of genre analysis. The genre approach is employed in the analysis of the content or subject matter of the content text types. Flowerdew's analysis considers three stages of analysing texts types or genres, the schematic structure analysis, the lexico-grammatical analysis, and the analysis of a more complex authentic text are considered.

2.5.3.1 The schematic structure

Flowerdew (1999) postulates that the schematic structure is applicable to made-up or to simple texts and are mostly used for illustration. The analysis of text types exhibits various ways of structuring the content or information. This means that in order to analyse a text type, the content must be structured or organized in slots, and the organization of the content or information into slots is termed the schematic structure of information. The

schematic structure of Flowerdew is associated with Swales's (1990) information structure that is referred to as the move structure according to Flowerdew. The reason for this information examination is that the information is structured as slots called the moves that are conceptual in their nature. The correspondence of these two structures represents the relationship between the form or structure and the meaning or move.

Flowerdew (1999) also highlights the fact that, despite the schematic structure considered to be the first stage of genre analysis, there are other levels that can also be identified as first stages of genre analysis such as, the communicative purpose, grammatical features, lexical items and many more structures related to the schematic structures. Flowerdew suggests that the schematic structure can mostly be applied in topic types that describe phenomena or processes. This means that it is mostly relevant to genres such as the exposition and explanation, which implies that content subjects such as biology, agricultural science or even geography can apply this structure analysis of genre.

2.5.3.2   Lexico-grammatical analysis

The lexico-grammatical analysis represents the second stage of genre analysis introduced by Flowerdew. It has two categories of analysis, that is, the grammatical analysis and the lexical analysis. The grammatical analysis is considered to be a linguistic description of the key functional or grammatical categories. Flowerdew points out that the following features outlines and identifies the grammatical analysis:

a.   Stative relations: states a fact or facts, for example the ear has two parts.
b.   Process relations: states the processes or functions involved, for example the process of collecting and converting sound waves.
c.   Location: for example the external, and the internal
d.   Non-specific and specific reference: for example; outer layer, layer, external, internal part (This stage outlines terms that are defined or not defined)

The lexical analysis involves the consideration of technical terms or lexicons specified to that particular study for an ear. At the same time it could be general terms that are used to describe the physical structures such as internal, external, collects, and converts.

2.5.3.3   Analysis of a more complex authentic text

Authentic texts are analysed by applying the three context of situation also referred to as register variables. Flowerdew (1999) refers to Halliday (1994), who postulates that the

variables or contextual parameters are associated or related to three macro-functionals of meaning, ideational, interpersonal, and textual meaning. The following variables that are used for analysis of complex authentic text are associated with these macro-functions of meaning:

- **Field:** The field corresponds to the subject matter and the social activity addressed by the text.

- **Tenor:** The tenor refers to the relation between the participants in the text. Here are the properties of the tenor that are described as the interpersonal style that expresses objectivity through the use of the:

    (1)   Agent-less passive: for example the neck is embedded in..., the ear is covered with

    (2)   Existential verbs: such as; is, has

    (3)   Universal present tense, which suggests that states, actions, events, are eternal or happen at all, times and these existential verbs are associated with this tense; is, has, contains, helps, collects, converts

- **Mode:** The mode refers to the channelling of information that is, the rhetorical channel and function of the discourse.

To summarize the above discussion, the three ways or categories presented by Flowerdew for analysis are not fixed into one types of genres or texts but on the contrary, if they are used in a range text types their functional variation can be developed. The purpose of the analysis is to enable second language learners to identify structures of the context in order to assign and to associate meaning. The application of these categories of analysis enables students to develop an awareness of the extent to which linguistic appropriateness and accuracy are important in satisfying the demand of the content teachers.

2.6   TEXTUAL ANALYSIS AND CONTEXTUAL AWARENESS

The following discussion investigates two approaches of teaching genre analysis, the textual and the contextual analysis, as advanced by Pang (2002).

2.6.1 The Textual Analysis

The concept 'totality' is defined by Pang (2002) as mode-oriented, and stresses the

language-specific. The following grammatical structures are identified: theme, reference, lexical cohesion, and conjunction. The textual analysis is considered to be a traditional approach as it focuses on language features and textual organization. According to Pang, this means that the textual approach recognises and employs the lexico-grammatical features and discourse structures with the intention of outlining the major grammatical points and errors in student texts. Pang suggests that the textual analysis focuses on the text, rather than the context, and the social action that result from an awareness of the context. He maintains that this approach is based on the belief that a genre is produced as a result of rhetorical functions such as description, exposition, narration, and argumentation. All these functions are mode and text-oriented rather than being communicatively intent or instead of being field and tenor-based. As opposed to the textual analysis, Pang (2002) also introduces the contextual analysis.

2.6.2 Contextual Analysis

Pang (2002) defines the concept 'context' as referring to all non-linguistic and non-textual elements that contribute to the situation in which reading and writing are accomplished. This term is defined by Pang to function well in a genre-analysis that is situated or to be based on genre knowledge. Pang suggests that the genre knowledge has to be grounded in both the activities and the situation in which the text is produced. The knowledge activity referred to above includes the knowledge of the tools, methods, and interpretative framework used in a subject or workplace. The knowledge of situation refers to familiarity with the rhetorical and conceptual context. Pang proposes that the contextual analysis is directly opposed to the textual analysis. The distinction between the two is that the contextual analysis begins with the analysis of the topic outside the text itself. This implies that the analysis of the topic enables the students to identify the communicative intent or the speakers' motive and other factors. Pang defines this way of analysis basing from the definition by Johns (1997) that the context is the sphere of human activities, and it allows both writers and readers to identify texts by name and their purpose and the reader and writer roles.

Pang refers to two researchers that present the use of the above two approaches of analysis in different perspectives. Holborow's (1991) approach invokes the relevant and appropriate order of teaching that enables the learners to write in an appropriate register. Three elements have been incorporated in his program:

- The first element is analysing the situation from the text by referring the situation to

other different but related situations.

- The second element is predicting language from the situation.
- The third element is rewriting a text for a slightly different situation demanding a change in register.

Holborow's proposed approach, according to Pang (2002), is explicitly based on the textual approach. This implies that the students have to infer the context from the text, as opposed to the contextual approach, that predicts textual features from the context. The context encourages students to write a new text based on different situation variables, instead of rewriting a text from a slightly different situation that requires a change in register.

The second author referred to by Pang (2002) is Ventola (1994), who supports the contextual analysis that emphasize the speakers' intent. Pang claims that Ventola argues that a genre is a product of an interaction in a context. A genre is also established by the move structures that reinforce the intent of the writer. These move structures are the basic structural constituents of genre. Pang further defines genre as a dynamic event with interactants continuously engaged in negotiation of meaning through the use of register variables and moves. This approach does not ignore cultural differences; a film review is an example of a contextual genre. The reason for the choice of a film review is that it encompasses several modes of discourse, that is, it involves several text types such as:

- Narrative (that are found in the summary of the plot)
- Description (that is found in the orientation stage of the narrative)
- Factual Exposition (that is found in the background of the production and in the discussion of the director and actors.)
- Persuasion (that is found in the evaluation and coda of a narrative)
- Evaluation

Accompanying these text types is a general method of analyses, which is proposed to allow learners to write in an authentic manner. The proposed method has three stages or activities that provide a guideline for the learners and they are as follows:

Activity 1: Learners have to write the chosen text without instruction.
Activity 2: Learners have to discuss different genres related to the one they have written.

Activity 3: An example of a genre is given to the learners. They have to retell the chosen genre and at the same time jotting down the main points. They have to discuss whether they like or not the genre, the characters, the meaning, the plot, the social and the cultural background of the narrative and discuss about the type of genre it belongs to.

In conclusion, all the above activities can be applied to other genre types of writing although there will be some variations. Pang's two approaches, that is the textual and the contextual, can be integrated in order to draw valuable knowledge from both theories for the teaching of genre in the classroom.

2.7   TEXTS AND CONTEXTUAL LAYERS: ACADEMIC WRITING IN CONTENT COURSES

Samraj (1995) explores the relationship between the text and the context. He suggests that there is a profound relationship between the purpose and the text structure, as well as a close relationship between the rhetorical and linguistic features that has been established in various types of academic writing. It is then relevant to pay more attention to the complex interplay between texts and their social contexts with the intention to show that genres are characterised by typical rhetorical engagements with recurring situations in that particular context. Samraj argues that it is not only the social context that influences the structure of a text, but even the text has a bearing on social contexts. This implies that the text can also be influenced by the values and traditions within that context it is produced. Samraj classifies the context into two perspectives, that is, the rhetorical situation and the context of situation. The rhetorical situation is characterised by the purpose, audience, and occasions, whereas the context of situation is characterized by the socio-cultural context. In addition to the above classification of context, Samraj's definition also includes the social, cultural, political, ideological, and discursive dimensions and that it refers beyond the physical place. It is an important notion to identify and to outline how the context shapes the text in order to prove that both these aspects have a profound relationship.

Samraj suggests that a needs analysis of academic writing is required, as well as the textual features and the context beyond the physical context. He states that the context has to be analysed according to levels of academic writing, which is both the specific and general levels of writing. In edition, Samraj postulates that taxonomy of contextual layers constructed by the author has to be used in order to explore more fully the relationship

among various contextual features in academic writing. The contextual layers are presented in levels that depict the manner in which various elements may be related to one another. This taxonomy is used to explain how the whole context interacts with the text and the following layers are presented in their chronological order:

- The **academic institution** it is the highest level of context that influences text writing **(a high school);**
- The academic **discipline** is the second contextual level **(isiXhosa, biology, history, agricultural science, geography)**
- The context of the **course**, is also considered to be independent and does not completely overlap with the discipline in terms of its values; (for example in Biology it could be Human anatomy, History-South African history, Agricultural science-Animals, Geography-Soil erosion)
- The **task** is considered to be the more specific context within the course (for example in Biology it could be a specific topic in human anatomy such as the respiratory system and it is where the students will be writing all the five different essays or tasks narrative, expository, recount, explanation, and discussion in this field.)
- The final contextual level is the context of each individual **student**, and this level involves aspects such as the student's background and the choices that influence his or her text production. (All the information, experiences of the student that they can relate and associate their tasks to.)

Samraj argues that the textual feature that must also be taken into consideration includes the organization, grammatical and lexical features, and the intertextual links. Access to oral discussions of the task to be written is recommended beforehand in order to enhance better understanding of the context in which the text is produced and assigned to.

Samraj (2002) identifies varying contextual influences for academic writing. Some of these influences are the world of work that forms the context of the student's written texts, which has an influence indirectly. The curriculum has an influence in the context as it is designed in such a way that it meets the needs of both the students and the society. The writing task as viewed by Samraj is also influenced by the context of the school as the school has its values, and traditions. In other words, the values of a discipline or a text forms another contextual layer around the texts produced. According to Samraj, the context of the course, recommendations and justifications, the context of the task that carries the communicative purpose of the text, the role of students, and the role of

audience are considered to be influencing the production of texts.

In conclusion, it is clear that the failures or problems encountered by students in their writing can also be attributed to the failure to consider the importance of certain layers of context which have a profound bearing in writing. This means that the failure to assign or to associate values in the context attributes to unsuccessful writing. Another option to alleviate the problem of unsuccessful writing suggested by Samraj, is to address the following questions:

- Should there be separate instruction for writing in the discipline?
- And if it is so, how should the instruction be carried out?

In order to address the above question he recommends that:

- Students be given explicit genre instruction in the composition courses;
- The teaching of genres within composition classrooms must be explicit in order to lead to learning that will be followed by assessment.
- Students must be usefully made aware of the structures of genres;
- There is a need for teachers to provide contextual information when discussing different genres with the students;
- Teachers have to use the available information to discuss the ways in which writing vary across contexts;
- Teachers have to help students understand the multiplicity of the contextual layers surrounding texts produced in content classes or professional contexts.
- It is the responsibility of teachers to pay considerable attention to the ways in which contextual dimensions or layers of context can be brought together to give rise to various kinds of texts. This suggests that they have to modify the teaching process of genre production to focus more on the role of context.
- Students have to learn to "meta-communicate" about both text and context.

In summary, the above discussion proposes a taxonomy of context layering which explains the textual differences in terms of contexts that surround the texts.

2.8   WRITING INSTRUCTION IN ENGLISH FOR ACADEMIC PURPOSES (EAP) CLASSES: INTRODUCING SECOND LANGUAGE LEARNERS TO ACADEMIC WRITING

Adams and Artemeva (2002) explore the implications of first language writing. The

discussion will further illustrate how carefully constructed language instructions and the use of group discussions allows students to learn both content and appropriate response to the rhetorical situations they will encounter in various classroom disciplines. Adams and Artemeva suggest that if learners learn in EAP in multilingual settings it would be appropriate to narrow the range of other language until it is considered teachable. This implies that teachers have something to learn from the broader range of other language (English) use considered in composition research and literacy studies.

In the process of teaching and learning writing Adams and Artemeva postulate that two theories have to be incorporated; the writing and research theory as they are drawn from various disciplines such as literacy, linguistics and so forth. This implies that the two theories of writing are enriched with diversity of research settings.

2.8.1 Theories of Genre

Adams and Artemeva (2002) argue that genre is perceived to be an important catalyst of the academic field. This is evidenced by the definitions of genre that explain how genre has been redefined and re-conceptualised in order to suit any rhetorical contexts it becomes part of. Adams and Artemeva postulate that genre has been defined as away of categorizing literary text types on the basis of recognizable surface features. Despite the latter definition, genre is defined as types of responses to situations that are socially constructed or recognise as recurrent. Genre according to Adams and Artemeva, encompasses a multitude of activities such as:

- The causes or factors that influence the need for a form of discourse.
- The way in which that genre or discourse is composed
- Whether there is collaboration in the production of that genre
- When, why, how, and where that genre is to be read.

Adams and Artemeva present another perspective for the definition of genre on the basis of the teacher's perspective. In this instance, genre is defined as a class of communicative purpose. The above definition locates genre to a discourse community that share certain language practises according to Adams and Artemeva. These practises enhance the development, and modification of written genres in response to rhetorical situations. Therefore, the location of genre provides a useful means for looking at how they work in educational settings. Furthermore, Adams and Artemeva point out that the concept of redefinition of genre outlines the plasticity and flexibility of texts and the

writer's ability to shape and to manipulate genres in order to suit certain rhetorical situations.

2.8.2 Situated learning

Adams and Artemeva hold the view that situated learning means that genres are situated and learnt through social processes. The above statement can be explained in three ways that:

(1)   Learning is understood to take place through performance or engagement.
(2)   Learning is viewed as social in the sense that it involves collaboration of social practices both old guides and newcomers or learners.
(3)   Learners obtain the guide and modelling of tasks through their participation in community practices.

The above points emphasize on the importance of transferability of skills from one learning situation to the other. It is important to know how genres are learned and taught. In order to address this issue Adams and Artemeva state that the following areas are key factors in determining successful genre learning: the goals, authenticity, attenuation of the writing task, the roles assumed by guides and learners, the nature of evaluation, and the sites of learning.

2.8.3 Implications for EAP writing instruction

Adams and Artemeva (2002) argue that the various factors show the implications that impede the second language speakers in writing instruction of another academic setting or in a new situation. One factor that tempers learners is awareness that there are important cultural, linguistic, and social factors that have a bearing on a writer's movement into any community. The second factor is that students often face totally different relationship between themselves and others than the ones they were used to in their own cultures. The reason for this statement is that they go through process of negotiating and acquiring new social identities and appropriating the objects and goals of a new community.

Adams and Artemeva state that the nature of content used in EAP classrooms, the content used in language learning is examined by the content-based language instruction, and that will be revealed in the following discussion. Adams proposed that a language instructor has a responsibility of teaching both content and language. The

choice of theme lies with the needs and interests of learners. Adams and Artemeva propose that the content does not need to be simplified when it is taught in a language context, which means that the content's authenticity, meaning and value must remain the same. On the other hand, more questions are raised by Adams and Artemeva that concern the teaching of content discipline in language context:

- How can teachers assist students in developing English language skills while working towards their mastery of pedagogical genres?
- What can be the subject matter in an EAP course that is taught to students who come from a variety of disciplines?

Adams and Artemeva responds to the above questions that it is advised that students should engage in the study of English, learn the language, and use or develop classroom genres to reach to the end. The following three questions are addressed and here are they:

2.8.3.1 How Do we Determine "Authenticity" in the EAP classroom?

Adams and Artemeva emphasize authenticity is an important aspect of addressing a successful language acquisition. Authenticity takes place through genuine communication need. An authentic environment is enhanced by the input from language teachers that they (teachers) understand and respond to student writing. This means that an authentic environment is the one that acknowledges the following factors:

- Who the students are?
- Why they are there?
- What the teacher's role is?
- Where the classroom is situated within the context of an academic institution.

At the same time this calls for the need to see students more active in the practice of linguistic, rhetorical, cultural, and historical activities. Adams and Artemeva (2002) refer to the work of Hunt (1993), who supports this view as he wrote that, "the way to create a context in which students are writing and reading for meaning is to put the writing and reading into situations where they serve purposes which the students can see as real and which they can adopt as their own. The next question is:

2.8.3.2   The focus of EAP (English for Academic Purposes)

Adams and Artemeva point out that teachers often treat content as a vehicle for teaching language by focussing on the features of written discourse. Therefore, Adams and Artemeva argue that, in order to enhance the focus on both the features and the content the following three pedagogical approaches to content have to be considered in the classroom instruction on general writing skills:

(a)   Student-centred expressive (What the students need to know)

(b)   Teacher-mandate (What the teacher has to teach, for example thematic units)

(c)   Blended compromise (That is where students write on a specific topic but draw on their own personal experiences in order to respond to the topic

2.8.3.3   Theory in Practice: What can be taught in EAP classes?

Adams and Artemeva (2002) propose that language skills are to be taught in conjunction with important factual data and theories about language learning that students can benefit from. Hence, they suggest that a course can be designed by applying principles of theories of genre and situated learning for teaching. The intention of designing a course could be to engage students in a series of logically connected writing activities.

In conclusion, the above discussion gives evidence that learning can be perceived as a collective exercise that takes place in a participatory framework, not in an individual mind. This is reflected by the factors that teachers and students engagement in collaboration with learning and social contexts in which learning occurs. Arguments and questions pointed out by Adams and Artemeva (2002) form a guideline and implication for the teaching of genre in the classroom.

2.9   APPROACHING GENRE: PRE-WRITING   AS   APPRENTICESHIP   TO COMMUNITIES OF PRACTICE

Guleff (2002) maintains that there has been a shift from traditional approaches of composition writing to the process approach. The process approach encourages learners to follow obligatory steps of pre-writing, drafting, and revision. According to Guleff, it also encourages learners to use free writing, brainstorming or clustering. Before they engage in the actual exercise of writing they can also complete bubble charts or graphics and to stimulate their ideas and creativity. The process approach allows learners more multiple

opportunities of invention and has created a rich environment for students to develop as writers.

Guleff (2002) observes that the process approach has its own shortcomings as stated below:

- The process approach encourages students to use the same pre-writing technique for every writing assignment, and the most commonly used writing task is an essay.
- Most writing strategies focus on an individual writer and not on the social context in which the text is produced.
- The process approach has a weakness of codification, which implies that there is only one process to follow when students write. This problem can cause students to be concerned and to abandon strategies that were useful to them in the past. They may also become unwilling to accept variations in writing, and thus leading them to be inflexible writers in other contexts.
- A rigid adherence to specific steps in writing process makes it difficult for students to see the connection between the writing they do in their composition classes (language classes) and the writing they do in other classes (that is writing across the curriculum or writing in content subjects). As a result, the writing process becomes an isolated technique for their composition classes.

According to Guleff (2002) the problems cannot be attributed to teachers for the following reasons:

- Teachers are operating under a prescribed curriculum and institutional constraints that administer them.
- At the same time textbooks often present obstacles for teachers as they may be heavily based on one approach.
- Teacher may have a very limited time, means, or opportunity to supplement their texts with material based on other approaches.

This implies that to introduce students to a narrow view of pre-writing whereas they will need a much broader notion to be successful writers, both academically and professionally is a futile exercise. Therefore, Guleff claims that there is a need to develop a repertoire of teaching techniques of pre-writing strategies that will include consideration of both individual invention and social context and those will help them to cope with the various complex writing tasks they encounter.

Guleff (2002) suggests that the following suggestions contribute towards the strategies for pre-writing that will equip students in their writing tasks.

- Consideration of both individual and shared genre knowledge by communities of practice (the professional world, that is where students will be working after they have achieved professionally and academically) as central to the understanding of text processing and production has not been fully realized and integrated into what is known about the writing process.
- There should be a consideration of socio-literate view where traditional and process approaches are developed further to include issues from the genre approach.

Guleff postulates that writing has to be considered as to serve a purpose instead of being a set of formal facts. In addition, literacy has to be seen as a social construct that is, issues of roles, purposes, topics, conventions and histories of readers and writers are all taken into consideration. It is therefore important for teachers to accomplish this task by engaging students into writing texts from different genres, different contexts and various purposes such as to complain, request, or to compliment.

In conclusion, all these considerations help students to draw knowledge of genres and apply this knowledge to analysis and critique of known and new texts to perpetually revise theories of genre. Guleff's refers to Coe (1994) view that, "we should teach genre as a social process, archeologically and ecologically. Archeologically in the sense that students observe structures in texts and ecologically in the sense that students explore how genres fit into the context in which they are situated. These two concepts refer to genre analysis as a whole. This implies that if learners acknowledge these social elements in composition classes they are preparing themselves for communities of practice and their professional world.

2.10   A GENRE-APPROACH TO THE ACADEMIC ESSAY

Dudley-Evans (2002) addresses problems and challenges of developing a genre approach to teaching of classroom genres that does not follow move analysis of promotional and academic article. In doing so, Dudley-Evans presents an approach of teaching an essay based on Financial Management (MBA) course. Courses based on this field are very much geared towards the needs of international students and they blend elements of training with traditional academic requirements. According to Dudley-Evans, the type of activities students do are the type of professional activities that they will engage in once they have

obtained their academic or professional qualification, and more emphasis is on references to appropriate sources.

Dudley-Evans (2002) suggests that among activities that students are required to write are dissertations (that follow the IMRAD-introduction, method, results, and discussion), examination papers (where both content and language teachers get together to discuss revision strategies), and essays or assignments (which are described to be trickier because of the following reasons:

- Essay varies quite considerable in what they expect students to do, for example, expository differs from recount text type.
- They vary in the amount of knowledge-telling or knowledge transformation expected, for example literature review mostly involves knowledge telling, but case study and professional documents combine both as they draw from the relevant sources.
- They do not allow themselves (essay) to a straightforward move analysis. The reason for this is attributed to the fact that they do not usually have a number of delineated sections such as introduction and conclusion in the way that a dissertation or essay will normally have.
- The writer may adopt a number of strategies in introduction and conclusion of the essay and that make the relevant move for writing to be of limited value).

2.10.1 Research into essays

Dudley-Evans postulates that the following study skills are required for essay writing:

- Planning, writing drafts, revising
- Summarizing, paraphrasing and synthesizing
- Continuous writing in an academic style organized appropriately using quotations, footnotes, bibliography
- Finding and analyzing evidence, using data appropriately

Dudley-Evans (2002) suggests that these skills should be taught as part of process approach to teaching of writing. Evans refers to a number of specific academic functions that are outlined by Jordan (1997), which form the basis of English for Academic Purpose Textbooks and which help students to establish what is particular to essay writing. These functions are to: describe, define, exemplify, classify, assume, hypothesize, compare, express, and caution.

In this case an argumentative essay is illustrated as an example for the process approach application with three phases (moves), where these moves reflect the development of an argument in an essay:

- Thesis
- Argument
- And conclusion

These phases are defined as strands of discourse that recur discontinuously throughout a particular language event and are taken together to structure that event.

Dudley-Evans (2002) points out that the process model has its weakness that fails to account for the variations among essays required by different disciplines. This implies a failure in introducing students to the academic stance expected by their departments. Therefore, in order for students to be aware of the style of writing expected in essays they have to take into consideration these features:

- They should use more formal verbs (-investigate instead of look into)
- They should avoid colloquial expressions (-pretty good)
- They need to avoid contracted forms (-can' t) and expressions such etc, so forth
- They have to carefully select use of personal forms (-I, we, one)

According to Dudley-Evans, all these features can be taught through short exercises by comparing formal and informal language. At the same time tutorials can be used to assist students with the structure of the essay.

In conclusion, pre-writing is an important part of writing process and plays a vital role of creating opportunities for students to be apprenticeship into particular community of practice. This implies that if that particular student has studied biology she or he will be an expert as a biologist or in any other related field. Pre-writing has the implication of genre pedagogy, that is, teachers have to take into consideration the fact that the process of writing is social in nature as it is a reflection of community practices.

Dudley-Evans suggests that the focus in literature where the text is produced should be expanded to include processes that occur before the production of the text. This means that pre-writing locates genre knowledge not only within the text but also within the activities that lead to a text, that is, both the inter-textual and process knowledge are reflected in the text. The ideas presented in this discussion have to be imparted to the

learners in order to help them face the challenges they face in their academic and professional lives.

2.11   NOVICE STUDENTS' GENRE THEORIES

The following discussion reviews Johns' (2002) ideas about the reasons why some researchers and theoreticians turn to avoid discussions about the pedagogical implications of genre approach. Johns postulates that there are contradictions between researchers on the nature of genre and the everyday requirements of the classroom. These contradictions are traced from the way in which genre is defined. According to Johns this implies that the fact that genres are defined as complex mental abstractions, perpetually subject to change, socially situated, and revised to respond to varied audiences or purposes therefore that means that a genre theory based on individual experiences can only present the possibilities and invitations but not absolutes or templates for text production.

The above observation relates to the notion suggested by Johns (2002) that genres are both repeated and constantly revised. This implies that even teachers have to constantly simplify and make these changes accessible instead of providing templates for teaching and assessing the students. They (teacher) have to avoid concentrating and emphasizing the importance of writing narratives and expository essays that define, explain, inform or analyse while excluding many other features of texts and contexts that had influenced the processing and production of that particular genre.

The second contradiction presented by Johns (2002) is that there is a contradiction between theory and pedagogical practice as related to the rhetorical situations. It is identified that a number of genres do mention the relationship between genre and its discourse community or communities of practice. Johns claims that this implies that these genres take into consideration the individuals who determine their community membership and text ownership as well as how important the genre will evolve. It is for the above notion that Johns refers to the work of Miller (1984) who also claims that, "…producing an example of a genre is a matter not just of generating a text with certain formal characteristics but of using generic resources to act effectively in a situation through a text…. achieving an effective text involves innumerable local decisions." This also means that features of the situation have to be attended to including elements such pervasive values, priorities, and expectations of a large community of practice. Johns refers to the work of Swales (1998) who suggests that there should be a re-evaluation of

the teaching of composition and the following points have to be kept in mind:

- Genres evolve and change to meet the growing and changing socio-cognitive needs of discourse communities;
- Genre evolve and develop to meet the needs of changing technology;
- Genre evolves to adapt to changes in ideology and world-view in discourse communities.
- Genre changes as individuals take liberties with textual conventions.

Johns (2002) argues that there is a common dilemma experienced by teachers with students that are beginners (novices). These students view the texts they read (textbooks) as autonomous, uncontested, un-negotiated, unencumbered by values and oppositions that they may freely recognise in their experiences and in their out of school lives.

Johns introduces an alternative method to the teaching of content subjects such as history for novices. Johns, together with the teachers that he had conducted his research with developed jointly goals for students that:

- The content has to evoke students' interest in the sense that it has to be in a context that the students are familiar with.
- The content has to draw from students' own life histories.
- It has to provide 'empowering' experiences
- It has to destabilize student's theories of content disciplines and their theories of genre.
- It has to provide sufficient scaffolds or assisted performance that will enhance students to be supported, critiqued, and encouraged as their theories were destabilized. Assisted performance refers to the following categories:
- Modelling an activity
- Contingency management (refers to the rewards and punishment.)
- Feeding back is where the instructor critiques evaluates, questions with the intention of guiding the students towards their goals.
- Cognitive structuring reflects the structure of explanation, cognitive activities and instructing by giving directives.

The above factors aim to help students to understand that all written texts are socially constructed and are often sites of negotiation and controversy.

2.11.1 Destabilizing Students' Genre Theories

The following discussion suggests what should be done in order to destabilize genre theories so as to broaden the students' concept of genre and genre repertoire. Johns (2002) makes reference to Swales (1988, 1990), who postulates that the features that distinguish one discipline from the other reflects the specific rhetorical situation that genre is produced. The kind of questions, or hypothesis posed reflects the type of genre collected, how the data is displayed in the text, and as well as the organization of the text. Johns suggests that this leads to the notion that students' genre theories have to be destabilised and enriched, which means that they need assisted performance in order to succeed. She points out that, in order to alleviate the failure rate in content subjects it has to be taken into consideration that teacher do not have to expect implicit performance from students whereas they do not provide assistance in completing their literacy tasks.

In conclusion, Johns emphasizes the nature of genre theories that the students bring in the classroom within themselves. That is, the theories that are based on their experiences, their background, and their culture and from their families can assist them in applying the social context of the academic genres. On the other hand, theories that they have acquired in their previous schools, which are very limited, need to be destabilised, enriched and expanded. These changes will enhance their performance and understanding of theories about texts and they will become more aware of the interaction between process, intertextuality, products, and variation among texts.

2.12   NARRATIVE AND EXPOSITORY MACRO-GENRES

Grabe (2002) explores the question of how valid it is that narrative and expository macro genres are a way of talking about and constructing texts. He explores the Implications of the above statement to the theory of genre. Grabe's (2002) discussion presents the ways of constructing and interpreting a text or knowledge. In order to explore the issues and views about the genre theory are given by various researchers. Grabe refers to researchers who argue for the significant advances made by genre theory which made possible the purpose and use of language effectively for learning and teaching. This implication has resulted in the fact that it is now possible to see genre as a central concept which determines how discourse is organised and used for various purposes. It is also possible to see how genre constitutes and is constituted by recurring social situations.

According to Grabe (2002), the concept of genre expresses the genre theory in ways that reflect real uses of written discourse among cultures, social groups, and communities of users. However, Grabe refers to a disparity for genre theory, whereby he argues that despite the advances of the genre theory some important notions that need to be given their place within the broader conceptualisation of genre have been left out. According to Grabe, this notion refers to the consideration of both the narrative and the expository forms as macro-genres with distinct purposes, uses, and demands on writers. Each type of genre has its own formal features and conventions that make it identified by the social groups that use and share knowledge about it.

Grabe also introduces a formalist perspective of genre theory, as opposed to the functionalist approach, that introduced the two macro-genres. With the formalist perspective Grabe postulates that a range of instruction genres to elementary school literacy instruction are outlined and they are; recounts, procedures, descriptions, reports, explanations, and expositions. The above instructional genres are viewed as sources that serve to teach a metalinguistic awareness for students since students have a responsibility to learn how to negotiate the expectations of these curriculum genres with teachers.

Apart from the instructional genres, Grabe suggests that students have to recognise and explore ways that narrative and expository texts can be used to construct knowledge and serve important communicative purposes. This notion leads to the definition and the structure of narratives and expository macro-genres.

According to Grabe, the structure of narratives is episodic in nature and has a set of identifying criteria that bear family resemblances to one another. This means that all the text types under narrative discourse share certain characteristics such as:

- Narratives address the question 'what happened?'
- Narratives have a protagonist perspective
- They involve sequences of events and some events are abstract, extra-ordinary and require explanation.

The following text types are examples of narrative texts; recount, historical events, autobiographies), tales and fictions. Narratives are analysed and defined in terms of settings, characters, initiating events, episodes, conflicts, emotional feelings, outcomes, resolutions, and evaluation. Grabe suggests that expository discourse introduces new information or knowledge in logic by definition, explanation, and description. It represents

text types that express conceptualisation of knowledge or ways to build knowledge. According to Grabe, this means that it provides ways of framing the world knowledge using diverse sources of knowledge, classifying and categorising knowledge in various hierarchical forms. With expository genres the reflection to knowledge differs from the ways of reflection from narratives. This means that there are distinct differences between narratives and expository genres, such as:

- Summarizing main ideas in expository task is different from summarizing a plot sequence.
- Synthesizing information to create new knowledge relations is different from evaluating aspects of narratives or drawing inferences.

Grabe (2002) states that the format of these genres reflects patterns of arrangement such as comparison and contrast, cause and effect, classification, definition, and other aspects. It is therefore important to note that both expository and narrative discourse do share certain features such as the notion of problem solution texts which are found in both macro genres

2.12.1 The two-part distinction: Cultural Psychology

Grabe (2002) argues that the there are two fundamental ways to learn to understand the world. These fundamental ways are the narratives thought and the expository thought. Grabe presents arguments by researchers such as Bruner (1986), who postulates that the narrative thought depends on the strength of the narrative, which is in turn determined by drama, believability, and goodness of a story. In addition, Grabe argues that it can be determined by its sequentially, its factual indifferences, its unique way of departing and transforming from the traditional style (canonical), its dramatism, and its dual control of a putative real world alongside the mental events of a protagonist.

According to Grabe, narratives are identified by the plot, character, and perspective and they deal with human potential, human action, and human intentionality by telling a particular story or a person's story relating to other peoples' stories. This implies that a narrative encompasses or embraces the interpretation of the story rather than asking logically what a story means. This allows students to consider other versions of the story and to explore possible explanations and phenomena of concepts. Grabe (2002) indicates four essential features of narratives that are proposed by Labov (1967) that enhances an understanding of narrative structure and early language acquisition as well as the

development of 'self'. These features are; agentivity, sequential order, sensitivity to the canonical event structuring, and a narrator's perspective (a voice).

On the other hand, Grabe (2002) states that expository texts are assumed to draw on a frame of logic that is not readily open to a range of interpretations but follows a logic that is played by the expository text itself. Expository texts are characterised by frames of categorization and conceptualisation that encourages a way of relating each part to others. Grabe claims that (expository texts) are characterised by their goals of consistency, systematicity and non-contradiction as the text is intended to transcend that particular knowledge or instance.

Therefore, Grabe (2002) suggests, that these expository texts can be backgrounded from human experiences of the world although they do not necessarily follow the formulation that guides written discourse types. It is acquired at early stages of development by problem-solving mode of understanding the reality. According to Grabe, expository genres allow writers and readers to reconsider human naïve theories of the world and to restructure them in more refined ways. In other words this addresses the question-why students have greater difficulties working with expository tasks than narrative. The response for the above concern is that students turn to be inconsistent, unsystematic, and contradictory.

2.12.2 Macro- Genres and Learning Theory

Learning theory research presents a different approach to textual discourse, which provides an argument for teaching expository macro-genre. Various arguments are raised by Grabe, based on the view that students are expected to learn new information from text resources such as textbooks, of which they have limited or no prior topic knowledge, and yet they are expected to increase this knowledge as a result of encounters with these expository texts. Grabe states that there is a concern that information knowledge will not motivate students when it is presented as text resources if students do not see its immediate interest. There is a concern that expository texts assume a transmission of knowledge, rather than a joint construction of knowledge through social interaction. Grabe argues that information from expository resources is often inappropriate for learning, and teachers do not know how to use the resources in a more effective way in order to promote, to motivate, and to cultivate the culture of learning.

Despite the above concerns, Grabe (2002) points out that there are students and teachers who are able to access and learn information from these expository sources or texts. It is, therefore, appropriate to establish a clear sense of knowledge presentation or structures that underlie information texts, and to be knowledgeable about how these knowledge structures get translated into text structuring. According to Grabe, this implies that, the curriculum genres noted in the above discussion have to represent underlying knowledge structures to the extent that:

(a)   They are open to investigation and verification

(b)   They are generalizable

(c)   They can be used by students to enhance learning

(d)   Students are able to use such structuring in order to construct their own knowledge.

In addition to the above issues, Mosenthal (1985), as referred to by Grabe, has proposed a definition for expository texts, "…as a set of structures that build on each other to create more complex ways of presenting knowledge. Expository prose represents a break from narrative prose, not in terms of structure but also in educational uses and its primary purpose is to update knowledge." This definition has been revised from the definition of expository prose as a process of partial, descriptive, and operational specification. It implies that partial descriptive features and operation of actions and events build a text representation. Grabe (2002) refers to Mosenthal (1985), who proposes that the writer must create a specific hierarchy in order to organize the structure and presentation of the content and the building blocks such as features, examples, procedures, and criteria be organized into simple units.

The above organization of content for expository texts can be executed in various types of expository texts; including records, reports, generalized reports or records, loose classification, strong classification, speculative and theoretical. According to Grabe (2002), it is evident that expository text as macro-genre provides resources to explain how certain learning theories can be operationalized. In other words, with expository genres the content is not searched but is organized through hierarchical presentation of information. Grabe argues that this hierarchical presentation of information prepares student to become more aware of the ways texts are structured, organised and that enhances them (students) to recall information better and perform tasks using that information better.

Grabe refers to the approach of construction-integration model proposed by Kintsch and Van Dijk (1978). This model is based on the discourse or text comprehension and the

emphasis is on the prepositional encoding of language. The model of Kintsch postulates that comprehension text has three levels, namely the surface structure of language, the text based level, and the situation model.

The surface structure refers to the structural representation of the content of the comprehension text. The text base level represents the reader's activity of reconstructing close the information provided by a text along with organizing instructions provided by the author. At this level a close summary of the actual information provided with elaboration of the background knowledge, the reader's purpose, and the reader's attitude are represented. The situation model represents a second version of text comprehension together with interpretation from prior knowledge, reader purpose, and reader attitude as opposed to the second level.

In other words, the text base is equivalent to the memory structure of a text, and the situation model represents information learned from the text processing and encompasses the reader's prior knowledge. According to Grabe's (2002) observation these levels allow students to develop a personal interpretation of what it means for her or him as a reader and to anticipate the author's intentions. It is evident that students perform better in expository tasks that require text base knowledge and less on tasks that emphasize situation model knowledge as it is related to narrative texts.

2.12.3   Educational Literacy and Writing Development

The argument presented by Grabe (2002) concerns the distinction between narrative and expository macro-genres in the reading of elementary students. The first observation about these macro-genres by Kucan and Beck (1996), as quoted by Grabe, shows that students read expository and narrative texts in different ways. Grabe claims that the reason for this distinction is that with narrative genre more emphasis is on hypothesis statements, inferences, predictions, and interpretations. The other observation made by Grabe states that students turn to read expository texts by generating connections to personal experiences in effort to make the information more familiar to their own knowledge base, although this can lead to misinterpretations of the text. Grabe concludes that both expository and narrative macro-genres operate interdependently, but each has its own functions, purposes, formal constraints and literate social context. At the same time, each offers a unique way and approach to the writing and learning instruction of a text.

2.13   MEANING AND PRACTICE: MARTINS (2002)

Martins (2002) defines genre as a term used to name configurations of meaning that are recurrently phased together to enact social practices. He suggests that there are two large families of macro-genres, namely narrative and expository. Martins further postulates that genre is a term for grouping texts together. Concerning the notion of grouping text together, Martin claims that there are two ways of grouping; namely classification and family resemblances. Classification is defined as typological, as it consists of taxonomies on the basis of criteria differentiating one grouping from another.

Family resemblance is defined by Martins (2002) as topological in the sense that it encompasses development of parameters that position groups along a scale of similarity and difference. This means that the expository and narrative macro-genres can be positioned under the latter (topological family). Martins argues that the family of narrative discourse structures represent text types that are typically episodic in nature and include a set of identifying criteria that bear family resemblances with one another. This statement relates to Grabe' s characteristic definition of narratives as involving sequences of events, some events being out of the ordinary and requiring explanation (that is, suspension or evaluation device in narratives as Labov (1972) suggested, according to Martins' reference). Narratives are typically presented as causal chaining of events. In addition to the topological nature of narratives, there are some genres considered to be falling closer to the borders of macro-genres, such as:

- Personal recounts (as they deal with ordinary experiences that do not require explanation)
- Western news stories (as they deal with extra-ordinary experience without chronological sequence.)
- Observation and gossip (which refers to events in general terms without observing any sequence.)

Martins (2002) states that the main element that binds genres to narrative macro-genre is that they all make their point by evaluating experiences and the sequence is not the issue. In other words, the issue presented about the narrative macro-genres as topological, reflects the criticality and sensitivity of family resemblance. Martins further claims that for the topological perspective a shared criterion for narrative macro-genre has to be established, that considers aspects of time, ordinary and remarkable events. A further

concern emanating from the concept of elasticity of narrative that to what extent or level of elasticity is the distinction between narratives and expository macro-genres. In order to address this concern Martins refers to the work of Halliday (1994) and his own work, Martins (1992), in illustrating the concept of history genres in secondary schools. The illustration has a learner-oriented pathway, which highlights the main steps in learning. According to Martins the illustration below demonstrates bridging up of the ignorant common sense experience apprentices to mature construals of history informed by contemporary critical theory. Martins provides the following presentation to show how each genre type is defined and identified according to its informal description and with the key linguistic features:

Personal recounts:

- Comes from story genres (what happened to me)
- Present sequence in time; first person; and specific participants.

Autobiographical recounts:

- Agnate to story and factual genres; story of my life (oral history).
- Present setting in time; first person; specific participants

Biographical recount:

- Present the story of someone else's life
- Present setting in time; third person specific; other specific and generic participants

Historical recount:

- Establish the time line of the grand narrative
- Present setting in time; third person; mainly generic participants but specific great men

Historical account:

- Naturalizing linearization rendering the grand narrative inevitable
- Incongruent external causal unfolding; third person; mainly generic participants; prosodic judgement.

Factorial explanation:

- Complexifying notion of what leads on to / from what

- Internal organization of factors; factors externally linked to outcome; third person; mainly generic participants.

Consequential explanation:

- Complexifying notion of what leads on to / from what; hypothetical variant –if x, then these (or y)
- Internal organization of factors; consequences externally linked to input; third person; mainly generic outcomes participants.

Exposition -one- sided; promote:

- Problematic interpretation that needs justifying
- Internal conjunction keying of thesis

Challenge -one- sided; rebut:

- Someone else's problematic interpretation that needs demolishing
- Internal conjunction keying of thesis

Discussion -multi- sided; adjudicate:

- More than one interpretation considered
- Internal conjunction keying of thesis; and internal organization of points of view

Deconstruction:

- Avoiding reductive temporal and causal linearization into grand narrative, effective, effacing voices of the other…
- Replace naturalizing time/cause explanation with spatial discursive formation realizing episteme

Martins (2002) emphasizes that the main or key genres in the above

illustrations are:

- Historical recount (which unfolds chronologically, enacting grand narratives;
- Historical accounts (which unfolds casually, explaining how one event leads to another, that is, cause and effect explanation)

- Factorial explanation (which deals with a complex of factors simultaneously affecting outcomes.)

2.13.1 Additional macro-genres to Narrative and Expository macro-genres

Martins mentions another concern about the consideration of other macro-genres which Grabe did not mention in his discussion of macro-genres; namely expository and narrative. Martins proposes three types of macro genres, namely:

- Service encounter family (where goods and services are exchanged such as door to door sales, auctions, mail orders, shopping on Internet, and small shop transactions)
- Appointment family (has variations as it includes family invitations, leave application, medium and long term planning)
- Interviewing (includes interrogation, cross examination, talk-back radio, student consultations, oral examinations, thesis supervision, and job or promotion interviews)

The other class or family of macro-genre presented by Martins deals with control in the work place and are framed according to the manufacturing technology and the roles of workers. These genres are also termed the ***duty statements***.

The main focus reflected by Martins reveals the fact that there are a number of macro-genres that have not been mentioned by Grabe's discussion. According to Martins the above concern, Martins suggests that it is clear that Grabe could have intentionally omitted these macro-genres since his focus was on the academic genres.

2.13.2 Genre Relations

Martins also introduces a new concept of two galaxies when comparing the two-macro genres. He considers this comparison by referring to it as, "universe of meaning which sparsely populated – how many stars can be found, arranged into how many galaxies, using what technology, from whose point of view? How many genres, arranged in how many macro-genres, using what criteria, from whose reading position?"

Nevertheless, Martins agrees with Grabe's interest on macro-genres as they address educational concerns. In addition, Martins further considers the main intentions or the role played by these macro-genres. The first intention is to make a place for exposition in the primary school curriculum. Secondly, it has to promote writing across the curriculum in secondary schools.

Martin argues that the intention for grouping genres is to realign genres with disciplines such as languages, history, agricultural science, geography, biology, and science in accordance with the pathways that form the basis for a spiral curriculum. This form of curriculum will start with what is known by students and provide guidance to specialized discourse, and at the same time it will help students to understand both the recontextualized schoolwork and the work done apprenticing students into discourse. The importance of the two macro-genres cannot be over emphasized from an educational perspective, as they are largely written and are considered to be the heart of evaluation.

2.14 APPLIED GENRE ANALYSIS: ANALYTICAL ADVANCES AND PEDAGOGICAL PROCEDURES

Bhatia (2002) acknowledges that the use of genre theory in language use and language pedagogy has been prominent. He identifies this prominence in various levels of learning and teaching contexts, from elementary and secondary school levels, tertiary and university levels, and the work place and professional contexts. Bhatia (2002) postulates that variations of interpretation, use, values emanates from such diverse contexts of application. It is for this reason Bhatia notes that, "…genre research has left behind some important notions that need to be given their place within the broader conceptualisation of genre-in particular the notions of narrative and expository forms of macro genres with distinct purposes, uses, and demands on writers."

Bhatia acknowledges the extent of direction and application through which the genre theory has undergone the past decade. The distinction of both the narrative and expository macro-genres based on external evidence to genre theory is identified. Bhatia does, nevertheless, point out the shortfalls of Grabe' presentation of these macro-genres. Bhatia states that the boundaries of these macro-genres are flexible and fluid rather than distinct and clear. Bhatia (2002) concedes that a person can legitimately expect elements of narratives in expository writing and vice versa.

Bhatia postulates that there are other macro genres that are left out by Grabe which have as well fluid boundaries in nature. These macro genres are: descriptive and argumentative discourse, promotional, evaluative, reporting, and introductory macro-genres. Bhatia further questions the extent classification of the above macro-genres as he expresses the extent to which they share their typicalities, that is, whether they share qualities of conceptuality, practicality, or applicability. Bhatia further deliberates the ambiguities in Grabe's paper and he claims that Grabe did not identify the two distinct categories of

narratives, expositions, descriptions, arguments, and evaluations as different from the category of promotional, reporting, academic, and introductory genres.

Bhatia outlines the main factors that distinguish the two categories. He refers to the group with narrative genres as independent of any grounded and situational context. However, the other category is grounded in specific rhetorical context. According to Bhatia, the second category is referred to as *genre colonies* as it consists of broad related genres in terms of the communicative purpose they serve, in terms of the rhetorical conventions, the contexts they share, the lexico-grammatical and discoursal features they display. Narratives are categorized by Bhatia in terms of:

- Narration as a rhetorical process
- Narrative as any specific instance of a narrative genre
- Narrative as a genre colony which comprises of a number of members such as historical accounts, (auto) biographies, stories, fairytales, and novels

A summary of generic description is proposed by Bhatia whereby genres are identified in terms of communicative purpose. Bhatia further categorize genre into the following three different levels of generic description:

(1) Generic values: are independent of any grounded realities of social context. For example, narration, description, explanation, evaluation, instruction and are achieved through these values.
(2) Genre colonies: are loosely grounded and based on flexible and overlapping of generic boundaries. Genre colonies include promotional genres such as book reviews, sales letters, and job applications.
(3) Individual generic constructs: are narrowly grounded in typical socio rhetorical contexts.

Bhatia points out that the outcomes of the application of generic description can be applied in pedagogical situations as its usefulness will be identified in situation such as in:

(i) School-level writing tasks that are often difficult to contextualise as learners have limited experience of the world and awareness of the contexts in which language is based and used.
(ii) Identifying the actual needs of learners at their stage of socio cognitive development.
(iii) Their production of linguistic exposure which are broader rather than specific.

In conclusion, the perspective of narrowly defined academic contexts means that learners are in a position of associating discipline specifics and socio-cultural knowledge to their contexts. Learners acquire constraints of economising time and effort, effectiveness, pragmatic success of the intended communication. In other words, the communicative purpose is accomplished. The integration of both Bhatia and Grabe's views concerning the two macro-genres, that is, the narrative and the expository can produce a positive model of genre analysis environment for teaching in general.

2.15 RESPONSE TO WILLIAM GRABE'S "NARRATIVE AND EXPOSITORY MACRO-GENRES"

Berkenkotter (2002) acknowledges Grabe's work as relevant for the highest levels of pedagogy. Although Berkenkotter's (2002) positive position towards Grabe's views and analysis of the two-macro genres, narrative and expository, she presents another perspective. Berkenkotter postulates that, although Grabe assumes, there is a need for students to identify and use the distinct ways that narrative and expository texts possess during construction of knowledge and communicative purposes, this has been known for long in the rhetoric and composition community. According to Berkenkotter, this implies that it does not introduce a new notion as it was meant to explore the understanding of the kinds of procedural and declarative knowledge required for writing from sources tasks in different disciplines.

Furthermore, Berkenkotter (2002) deliberates more on what she perceives as strengths and problems of Grabe' s approach:

• There is a vast overlap between studies cited by Grabe and Halliday's (1993) research in systemic functional linguistics on variations of explanatory texts that highlights differences in text structure in various expository texts.

• Grabe's research is based on researchers using texts that they divided into narrative versus expository text types, which preamps a question of whether even classroom genres also fall into the two categories.

• The text types that were analysed out of any cultural or rhetorical context.

• Research done on writing in institutional contexts demonstrates that texts written in such contexts possess both narrative and expository lexical and syntactical features and rhetorical conventions.

- Some confusion arises as to what kind or how many macro-genres can be identified as Grabe has mentioned two and perhaps that there are three, narrative, descriptive and expository.

Finally, Berkenkotter (2002) identifies problems that are encountered by teachers as according to Grabe's paper, namely that:

- Teachers' problem is to make a goal of instruction bringing textual awareness to students. Exploring the structure of texts as opposed to the instructions on how to do procedures can alleviate this, at the same time by patterning and signalling what will inform learners in their own writing in various contexts.
- There is an identifiable lack of understanding on teacher of the relationship between the textbook text structure, the learners' observations, and the situational appropriate genres. This problem can be attributed to the lack of teacher training in the field of reading and applied linguistic research.
- Lastly, teachers are resistant to the approach of pedagogy presented by Grabe and this is mostly identified with teachers of both compositions and rhetoric disciplines.

2.16   SUMMARY AND CONCLUSION: MULTIPLE PERSPECTIVES ON GENRE IN CLASSROOM

The main focal point of this chapter so far was to explore the work of various researchers concerning the genre approach across the curriculum. Arguments, approaches, trends, frameworks and implications towards genre analyses have been outlined. The work of various researchers have been introduced and analysed. Johns' (2002) argument that the term 'genre' has existed a long time ago, therefore there is a need for its (genre) reconceptualization has been explored. The two levels of the social context, the register and genre proposed by Johns have been examined.

The argument based on the type of genre and the approach or approaches to be used and to be taught in the classroom has been discussed in the depth in conjunction with inputs from various authors. The argument presented by Johns (2002) is that the term 'genre' has existed a long time ago. It is for that reason that there is a need for its (genre) reconceptualization. Johns then defines the term genre as a term that refers to complex oral and written responses by speakers or writers to the demands of social context. Johns refers to the social context as operating at two levels, the register and the genre. The argument based on these two levels has been discussed in depth. Johns (2002) has

raised another argument concerning the types of macro genre or sub-genres that should be taught in the classroom, that is, whether to teach macro-genres or sub-genres. At the same time Johns presented an argument based on relevant approaches to be used in teaching those genres. In order to deal with these concerns discussion has dwell much on these issues including inputs from other authors.

Paltridge (2002) postulates that the relationship between genre and text type has to be outlined. In order to support this view argument that the genre application has been a basic source for language development and language teaching and has been examined. The implication of the above views has been discussed and more elaboration on the integration of the both genre and text type explored.

Flowerdew's (1993) two approaches, the linguistic and the non-linguistic for genre analysis were explored. The argument presented by Flowerdew has revealed that the two approaches shared a common feature, which is the social context. Despite that these approaches share this feature, but the functional purpose of this feature differ and the reason for this difference is because they employs the feature in a vice versa manner, which has been explained in the discussion. Flowerdew further argued that second language learners can easily adapt the skills, the linguistic approach and non-linguistic approach they have acquired in technical genres to other disciplines, and more elaboration on this was examined. Furthermore, Flowerdew's concern about the genre relevant for the development of writing skills that could be used to improve writing across the curriculum has been explored.

Pang's (2002) argument is based on the impact of two approaches, the textual and contextual approach in the teaching of genre, which has been explored. Furthermore, Samraj (2002) has presented an argument based on the relationship between the text and the context. The view that there is a relationship between the purpose and the text structure and between the rhetorical and the linguistic features in the academic writing has been established.

Adams and Artemeva (2002) have explored the implications of the first language writing. Their argument was addressing the issue of the construction of language instructions, which have to be carefully constructed in order to allow a conducive learning environment for learners. The incorporation of the two approaches by Adams has been examined.

Guleff's (2002) discussion has presented both the positive and negative implications of the

process approach in the writing of composition. The argument that has been stated was that the shortfalls of the process approach cannot be attributed to teachers, but on contrary there are factors that can be employed to overcome them and these factors have been indicated in the discussion.

A mathematical point of view approach for genre analysis was employed by Dudley-Evans (2002). Evans' argument was based on the problems and challenges of developing a genre approach to teaching. While on the other hand, John's (2002) argument was based on the contradictions between researchers on the nature of genre and everyday requirements in the classroom.

Grabe (2002) explores the validity of the implications of narrative and expository genres as a way of constructing texts. Furthermore, Martin's (2002) argument will be based on definition of what is. His argument will reflect two concepts of defining text, that is, classification and family resemblance will be examined in the discussion.

Bhatia's (2002) concern that genre research has left behind some important notions concerning the two macro-genres, the narrative and expository has been examined. A comparative approach analysis of the two macro-genres has been explored. Lastly, Berkenkotter (2002) has reflected on the responses to the discussion presented by Grabe.

2.17 WRITING SKILLS: NARRATIVE AND NON-FICTION TEXT TYPES

Feez and Joyce identifies the following genres: Narratives, Recount, Explanation, Exposition, and Discussion.

They present an in-depth discussion of the overall design of each genre and the language components that are characteristic of each. For the purpose of this study an overview will only be given of the Narrative, Recount and the Exposition, of which the latter two will be investigated as regard writing in isiXhosa here in Chapter 2, and analyzed in Chapter 3.

2.17.1 Narratives

According to Feez and Joyce the basic function of narratives is to tell stories which are:

- About a person or a group of people overcoming problems
- Show how people react to experiences
- Explore social and cultural values
- Entertain an audience

According to Feez and Joyce Labov's (1972) overall structure of narratives is employed as the basic pattern and model of narrative texts. The following stages are employed:

- **Orientation section** (characters, behavioural situation, when where, who, why parameters are introduced.)
- **Complication:** (where the reader identifies the problem and something unexpected by the character happens)
- **Evaluation:** (where the story teller comments to give significance into the story. The use of suspense is prominent at this stage and it sort of makes the readers to want to know what happens there after.)
- **Resolution:** (where the problem is solved)
- **Coda:** (is the rounding off of the story with short comments about the future lives of the characters-"they lived happily ever after".)

2.17.1.1 Properties of narrative genres

Feez and Joyce point out that despite the basic structure of narrative genres, there are properties that are attributed to narrative genres such:

- Sequencing or chronological ordering of events in order to make sense to the readers.
- Attitudes of the characters or of the writer can be identified in the narrative text and this can be mostly identified in the complication stage.

2.17.2   Recounts

According to Feez and Joyce (1998), writing about the past can be classified under three categories:

- The biographical recounts: that are about writing about what happened in the pasting focussing on one individual's life
- Historical recounts: that are about what happened in the past focussing on a group of people who lived through a historical period
- Historical accounts: that shows and evaluates reason why things happened in the past.

2.17.2.1 Biographical recount

The author of a biographical recount is referred to as the biographer. According to Feez and Joyce, the biographer writes a biographical recount by adopting the following criteria:

- By choosing a person who is believed to have played a significant role in the past.
- By selecting events from the person's life which is believed to be illustrating the significance of that person's life
- By writing the story of that person putting the selected events in order in which they occurred.
- By evaluating that person, his/her life and his /her place in history

2.17.2.2 The Overall Design of Biographical Recounts

Feez and Joyce posit that the overall design of a biographical recount has three stages:

(1) Orientation: The biographer orients the reader as regard the events in the recount. The writer must tell *who* the story is about, *where* it is situated and *when* the events occurred. In other words the orientation reflects the main character, setting or place, time and behavioural situation.

(2) Record of events: The biographer tells the events of the person's life sequenced in time and bundles them together into segments of the person's life.

(3) Evaluation of person: This stage reflects the evaluation of the biographer (that is, the evaluation of person that evaluates the person's life.)

2.17.2.3 The language components of biographical recounts

A. Feez and Joyce (1998) postulate that biographies are always written in:
- the Past tense
- the Third person and use words such as *him, him, her, or her.*

B. Biographies are always written through the use of phrases of time to represent the larger element of a person's life. These phrases are employed in such a way that they reflect:
- The first phase that shows the **beginning** of the life history of a person.
- The second phase that shows the **middle**
- The third phase is the **end**

C. Biographer evaluates the person:
Feez and Joyce state that the choice in writing of the biographer influences the reader's attitude towards the person in the biography. Therefore, the biographer takes into account the following aspects in:
- Selecting certain events from the person

- Using these events as evidence to support judgement about the person
- Evaluating the person's life from the beginning to the final stage of the biographic account.

The above evaluation gives judgement about the person. At the same time, it summaries the value and contribution of the person's life that is supported by events.

D. The use of present perfect tense or past tense is characteristic of writing a biography.

E. Authority and Evidence

Feez and Joyce (1998) assert that biographical recount is expected by the readers to encompass judgements and evaluations that are supported by:

(i) An **authority** of the expert, which reveals where the opinion comes from or where it is backgrounded.

(ii) An **evidence** which is used by the biographer in the case where there is no authority to support judgement, for example;

Tom has practised to be a master sculptor. (Evidence)

Tom has become a master sculptor. (Judgement)

(iii) **Judgement** or evaluation

(iv) A **reference, which** reveals the original author of judgement and the year of publication.

F. **Bias** refers to the biographer's own beliefs and opinions, which influence the whole biography. Feez and Joyce maintain that the following aspects reflect the biographer's bias:

- The person and the events they select to write about,
- The judgement and evaluations they make about that person and event,
- The choice of words the biographer used to colour his or her writing

2.17.2.4 Historical recount

Feez and Joyce state that a historical recount is writing about what happened in the past focussing on group of people who lived through a historical period. The historical recounts can be drawn from sources such as textbooks, encyclopaedias, newspapers and references books.

2.17.2.4.1 The overall design of the historical recount

Feez and Joyce state that the overall design of a historical recount differs from other types of recounts, as it is about the whole historical period, not a person's life.

The following three stages form the overall design of a historical recount:

* Background: this stage is written in the past tense, it summaries the previous historical events which are the background to the events in the recount.
* Record of events: is the stage that sequences events in time.
* Deduction: is the stage of evaluation whereby historians judge and evaluate the significance of events in the whole period.

2.17.2.4.2 Models of historical recounts

According to Feez and Joyce (1998), a historical recount is characterised by a selection of events and incidents over a period of many years, decades, on centuries that are bundled together into historical periods such as, 'The Industrial Revolution"

Topics of history: Feez and Joyce observe that the title of a historical recount usually tells the readers about what the recount is about. The topic reflect the following aspects:

* A period of time;
* A particular nation;
* The people who lived in the nation during the period.

Furthermore, a topic can reflect;

* The leaders of groups of people;
* Conflicts between groups of people such as, war;
* Systems for interaction between groups of people such as economic, political, and or religion;
* Historical topics reflect the use of specialist words whose meaning has to be learnt.

Organizing time: refers to according to Feez and Joyce, the organization of a historical recount to a sequence of time by using time markers in topic sentences, in the beginning of sentences, and in the beginning of paragraphs.

Packaging time: refers to the packing of meaning in neat manner that the readers can follow easily. Packing time is done by repacking a time clause to a time phrase by changing events into names (that is, by changing verbs to nouns).

Lastly, time is used to bundle events into segments of time in a form of the beginning phase, the middle and the end phase

2.17.2.5 Historical account

According to Feez and Joyce (1998), a historical account entails the writing about what happened in the past to explain why the events happened, as well as to make a general statement about a historical pattern. The main difference of a historical account is that it employs more words that show causes.

2.17.2.5.1 Overall design of historical accounts

According to Feez and Joyce, the overall design of historical accounts has the following three stages:

(1)   Background stage; which summaries previous events which are the background to the events in the recount.

(2)   Account sequence stage: sequences events in time and provides links that show when one event caused another event. A historical account is also characterised by the fact that events are sequenced according to how they unfold over time. Furthermore, events are linked in such a way that they show which events caused the other events. The link between events can be identified by the following words:

- Reason conjunctions; because, consequently, therefore, so
- Verbs; resulted in, caused, led to
- Nouns; the result

(3)   The third stage is deduction: this is the stage where the historian judges and evaluates the significance or importance of the events of the whole period.

Lastly, a historian has to provide or use good evidence to clarify the causes so that the general statement can appear to be a fact and be objective instead of being a subjective opinion.

2.17.3 Exposition

According to Feez and Joyce (1998), the exposition is referred to as the writing to persuade, therefore, it is writing that reflects both the mastery of the craft of writing and the subject matter that a student is writing about. Exposition in school is used to show that students:

• Have acquired and absorbed all the relevant information

• Can interpret the information

• Can use the information as a basis for arguments

Feez and Joyce point out that arguments can be used:

• To support a point of view

• For or against both sides of an issue or debate

• To challenge a point of view.

Feez and Joyce claim that there are three types of writing to persuade:

(1) Exposition: which is a writing to persuade for a particular point of view

(2) Discussion: which is writing to discuss both sides of an argument

(3) Challenge: which is a writing to challenge another person's point of view

2.17.3.1 The overall design of exposition

According to Feez and Joyce, the exposition has the following stages:

▪ Thesis: It introduces the issue and the writer's point of view

▪ Arguments: A series of arguments are tabled in order to support the thesis.

▪ Restatement of the thesis: This is a stronger and a more direct statement of the thesis introduced in the first stage.

Feez and Joyce argue that the exposition can begin with background stage at times in order to provide any information that the reader can need to follow the argument.

2.17.4 Discussion

Feez and Joyce state that a discussion text is writing used to discuss both sides of argument

2.17.4.1 Overall design of discussion

A discussion has four stages:

- An issue stage: Which introduces the issue and summarises the debate
- Argument for one side
- Argument for the other side
- Recommendation or judgement: Which is presented as the most logical conclusion

Similar to the exposition, Feez and Joyce argue that a discussion can begin with a background stage that provides any information the reader needs in order to follow the argument. At the same time, argument can include any factual information, evidence, description or explanation that supports the side being argued.

2.17.5   Challenge: Overall design of challenges

Feez and Joyce describe a challenge as a writing to challenge or argue against another person's point of view.

Challenges have three stages:

- A position challenge stage: introduces the point of view the writer wants to argue against
- Argument against
- Anti-thesis: which is presented as a logical conclusion

Feez and Joyce point out that challenges are often used when people write letters to the editor of a newspaper.Writers of argument are not limited or restricted to certain kind or category of language, but they use whatever language resources would work most effectively with the intentions of swaying the reader to their way of thinking.

2.18   FACTUAL WRITING

Martin (1989), proposes that factual writing is designed to explore the world around us. This means that it is not intended to entertain but is about the world. It is about the way things are done, what things are like as opposed to what happened. There are various genres that can be classified under factual writing such as:

- **Procedural writing**

   According to Martin (1989), procedures are general about how things are done, they

describe the way the world is focussing on events. In other words procedural writing is closer to a narrative writing as it is built around sequence of events. Martin points out that instructions such as a recipe, and directions, are examples of procedural writing. On the other hand a recount is one other class of factual writing, which is more focussed and specific in exploring the way things, are done at the same time it does not generalize beyond particular experiences.

- **Recounts**

  Martin argues that a recount explores what actually happened. This means that it is a type of writing that involves personal experience. The story according to Martin is built around a sequence of actions.

- **Report Writing**

  Martin states that the function of a report genre as a whole is to describe in general terms not to explain. He suggests that a report is about people, places, and things as opposed to what people or things do. A report describes rather than explaining what happened. This means that a report is more general than descriptive writing, which is more specific. However, Martin claims that the primary function of a report is to store information and therefore a descriptive writing can be categorised under the report genre.

- **Description**

  Martin suggests that a descriptive writing describes characteristics of a particular individual, thing or place. Therefore descriptive writing is specific in its description of characteristics or features and does not generalize.

- **Explanations**

  Explanation can be defined in terms of its focus on the judgement made by the writer. Martin (1989) claims that the judgement involves the writer's interpretation of the world by adopting and justifying attitudes towards it (the world). In other words, explanation explains generally, at the same time the writer's judgement involves a selection of favourite things and justification of each choice.

- **Exposition writing**

  Martin (1989) describes expositions as more developed explanations. He identifies differences that can be identified between explanation and expository writing. Martin argues that in expository writing the judgement that has to be explained is more

socially significant and takes longer to be justified than in explanation. In other words, exposition is based on the judgement by explanation in isolation of the justifications from explanatory writing.

According to Martin (1989), in exposition, as opposed to explanation, more than one argument is presented to support the judgement. The term **thesis** is used in exposition to represent the term judgement and the reasons for justification are termed **arguments.** Martin states that each argument forms a paragraph and the final summary of the thesis and argument is termed the **conclusion.**

To sum up, Martin claims that factual writing includes the following factual genres:

- Procedure: refers to how something is done in general.
- Description: refers to what some particular thing is like in more specific terms.
- Report: refers to what an entire class of things is like in more general terms
- Explanation: refers to a reason why the writer has made a judgement.
- Exposition: refers to arguments about why thesis has been proposed.

2.19   TYPES OF EXPOSITION

Martin (1989) proposes two types of exposition, the hortatory exposition which is the exposition persuading that. He argues that, in terms of thesis with this type of exposition, the judgement is a command in an attempt to change the world. Hortatory exposition is commonly found in letters to the editor, sermons, debates, and political speeches. In other worlds this type of exposition challenges the world as seen by the writer and makes suggestion as how it should be changed as according to Martin's argument. For instance, the government must abolish the use of guns. At the same time it persuades the reader that the argument or thesis is well formulated.

Martin refers to expositions that persuade as analytical expositions. Martin (1989) claims that the function of the analytical exposition is to persuade the reader to do what the thesis (argument) recommends. Analytical exposition on the other hand is mostly written as opposed to hortatory expositions, which are either written or spoken. Martin claims that they (analytical) more typical on lectures, tutorials, scholarly papers, written essays and examination answers.

Martin points out that the expository writing encompasses a cause and effect pattern as it functions through interpreting and explaining the thesis and arguments. Therefore exposition can be expressed in terms of addressing the question 'Why'.

2.20 HORTATORY AND ANALYTICAL EXPOSITION IN ADULT WRITING.

Martin (1989) argues that young learners are not given enough opportunity to expand their writing horizon beyond what is taught in their school environment. Hence learners do not write a competitively about what the world should be or how the world must be. Therefore, Martin explores what it means for adults to write expository writing. He argues that exposition for adults is defined as real as it is used to interpret the world in new ways, to challenge existing social orders such as political economic and social. Martin points out that it is significant to express that for adults the function of exposition is not considered without taking into account the ideology of culture. The main focus of expository writing for adults is to explore what happens when the social order is challenged. Martin defines an ideological phenomenon that there are issues or issue, which is ideological. There issue has two sides the right side, which is for the issue and the left side, which is against the issue.

2.21 A MULTI-PERSPECTIVE MODEL OF DISCOURSE

Bhatia (2004) refers to the multi-perspective model of discourse which he advances as a conceptualisation of space in the sense that it forms the basis of the present theoretical framework for analysing written discourse. That means the use of language through writing. As discourse refers to the language of communicating meaning in a particular context, therefore it (discourse) is defined by Bhatia under four perspectives, namely:

- Discourse as a text
- Discourse as genre
- Discourse as professional practice
- Discourse as social practice

Bhatia refers to discourse as a text in terms of its function as it operates within a textual space where the knowledge about language structure and its function, knowledge of intertextuality are exploited in order to make sense of the text. With discourse as a text, the emphasis is on the properties for construction of a text or textual product on contrary to the interpretation and the way the text is used. According to Bhatia on the other hand,

discourse, as a text does not take into account the interpretation and the input of readers. On the other hand, the social context of the text or of the textual production is also ignored.

Discourse as genre: Bhatia (2004) indicates that discourse as genre analysis includes the analyses of the textual product or text, the analyses of the context in a broader sense in order to account for the way text is constructed, the way it is interpreted, used as well as the way it is exploited in professional contexts in order to achieve and to fulfil professional and disciplinary goals.

Bhatia (2004) therefore, claims that discourse as genre analyses addresses questions that are grounded on linguistics, socio-cognitive theory, and ethnography. And for this reason discourse as genre is then identified as a genre based on the framework of genre theory.

Discourse as professional practice: According to Bhatia (2004) discourse as professional practice is closely related to discourse as genre in the sense that, it is an extension of the use of genre towards professional practice. Therefore, Bhatia (2004) recommends that a person have to require more professional knowledge and experience of professional practice in order to function effectively. As Bhatia has indicated that discourse is defined as conceptualisation of space, therefore, this category is regarded as the professional space.

Discourse as social practice: Bhatia (2004) asserts that discourse as social practice refers to a broader social context. In other words it refers to a broader social space. This means that more emphasis is on the features of the text and at the same time it goes beyond the textual product. Bhatia argues that these social features includes the changing identities of participants, the social structures or professional relationships the genres are likely to change or maintain, as well as the advantages and disadvantages such genres are likely to bring to a particular set of readers. Bhatia (2004) therefore, states that more pragmatic knowledge of and about social practices is essential.

Therefore, Bhatia's clarification indicates that the generic space focuses in professional practices within a broader social space or context and to a lesser extent on certain textual features. The discussion by Bhatia has shown that discourse does function as a multi-perspective model in the sense that it has been identified its functionality as a text, genre, professional practice and as social practice.

2.22   GENRE AND INSTITUTIONS: SOCIAL PROCESSES IN THE WORKPLACE AND SCHOOL

2.22.1 Analysing Genre: Functional Parameters

Martin (1997) presents a new perspective on research in the analyses of genre. These developments are based on the model of language referred to as the Systematic Functional Linguistics (SFL).

The influence associated with Martin for the reason that prominent current researchers such as Christie, Rothery, and White in the field of discourse and genre-based theory were students under Martin's supervision. The view of Martin is that the SFL had a strong influence on the development of a genre-based literacy and curriculum pedagogy that was developed at the institution. Hence the discussion below will explore various models used in the SFL for the purpose of modelling language in context.

2.22.2 Modelling Language in Context

According to Martin, the basic function of SFL is to establish how the organization of language is related to language use or social context. This notion is therefore addressed by the SFL by employing various models such as the model of realization. Martin points out that realization is the model whereby both language and social context are modelled in an attempt to identify and to realize the relationship with and between one another. Martin (1997) explains the model of realization by referring to Lemke (1995) who states that the social context and language share the same patterns. Therefore, Martin (1997) refers to the model of realization as a model that reveals the function of language towards or in a social context. This function is defined as language constructs, while language is also constructed and further reconstructs the social context. Marti states that this means that language is developed through the process of constructing itself, by being constructed through usage so that at the end there is a social context whereby language is based and backgrounded from.

Martin (1997) illustrates the model of realization as co-tangential circles, whereby there are two circles; the first circle is small and is inside in the big circle. The small circle represents language and the big one represents the Social context. Therefore both circles represent and are a true reflection of language used to realize the social context.

Martin claims that the second model for SFL that addresses the notion of the organization of language in relation to social context is a model that identifies both language organization and social context as functionally diverse (that is having functioning differences) but along similar objectives or lines. Martin postulates that the functional diversity of language is identified through the model of metafunctions. The model of metafunction encompasses three categories:

- Ideational resources that function with representation

- Interpersonal resources that functions with interaction

- Textual resources that function with the flow of information

Martin (1997) refers to the work of Halliday (1978), who argues that the above intrinsic metafunctions when projected in the context can be associated along (inter alia) with three extrinsic register variables:

- The field, which focuses on institutional practises (at the same time they reflect a social activity, that is, what is going on in the social context)

- The tenor, focuses on the social relations (in other words it reveals the participants within the social context.)

- The mode, which functions and plays the role of channelling information (in other words it shows how the in the social activities are communicated through the language use.

Martin states that the functional diversity between language and context can be illustrated by referring to the metafunctions as representing the language in an intrinsic circle or in an internal organization. He argues that the three components; ideational, interpersonal, and textual resources have to be taken into account. On the other hand, the three external or extrinsic variables of register; field, tenor and mode are viewed as representing the social context.

Martin (1997) further elaborates the stratification or organization of the social context. Therefore, the social context is classified into two components, the register and genre. Martin postulates that the function of the variables of register is to interface or to link the analysis of social context naturally with the metafunctionally diversified organization of language resources. He argues that genre functions beyond the meta-functional organization of language, as it account for relations among social processes that means that it focuses on the stages through which texts unfold.

2.22.3 Subjectivity

Martin (1997) refers to the work of Halliday (1991, 1992, 1993), who introduces a model in which language is conceived or acquired as a set of probabilistic systems. According to Martin, these probabilistic systems are manifested or instantiated by a change in the format of words probability. These systems for the model of conceiving language are probabilistic in the sense that the outcomes or results cannot be clearly defined or even stated beyond reasonable doubt. However, Martin (1997) argues for a semantic change, whereby these probabilistic systems highlight the way in which connotative semiotics such as register with its three variables, and genre as language are taken into account. This can be executed by putting different meanings at risk or by re-weighing certain linguistic choices.

2.22.4 Definition of the three register variables

- **Field**: Martin (1997) defines **field** as concerned with systems of activity in various social domains such as in sports, science, technology and so forth. These social activities involve description of participants, process, circumstance these activities co-articulate, and evolve everyday activities.
- **Tenor**: According to Martin (1997) **tenor** focuses on social relations. Two types or scenarios of the representation of tenor can be enacted through two dimensions; power and solidarity.
- **Mode**: Martin (1997) defines **mode** according to semiotic distance of communication. Martin further describes the role of mode in relation with the field and tenor. The semiotic distance of field is measured through the role played by language in the activity.

2.22.5 The functions of genre

Genre is a reflection of social activities whereby variables of register, field, tenor and mode are phased together into a text. According to Martin (1997), the framework for genre analysis entails that the principles for relating texts to another at a level of genre complement those at the level of register. He considers the relationship between genre and register with reference to an example that indicates that, on the perspective of field as a register variable the instructions for doing science experiment are immediately related to actually doing experiment, the procedural recount, and the explanation and design of that experiment. Furthermore, from the perspective of genre the instructions are according to

Martin immediately related to a range procedural text with closely related texture, that is, a sequence of commands.

2.22.6 Strategies of modelling genre as a system: Genre Agnation

According to Martin (1997), there are two strategies for modelling genre as a system. One of these strategies for modelling genre as a system is based on traditional Systematic Functional Linguistics (SFL) via typology. Typology refers to the use of categorical distinctions as oppositions in order to identify similarities and differences. He considers an example that shows the paradigm of opposition used to express genre agnation, whereby two opposition categories are presented with clearly identified similarities and differences.

	Particular	Generalized	
Activity focused	Procedural recount (direct activity yet to happen)	Historical recount (make a statement about the past)	BOTH RECOUNTS BUT DIFFERENT FUNCTIONS
Entity focused	Description	Descriptive report	

Martin (1997) asserts that the typology could be defined in mathematical terms as, a set of criteria for establishing degrees of nearness or proximity among the members of category.

2.23 WRITING SCIENCE

2.23.1 Apprenticeship into scientific discourse in secondary school

Veel (1997) explores the role of written language in school science. According to Veel, the form of language used in science turns to influence a distinctive and favoured thinking or the cognitive mind of learners about the world. The kind of research explored by Veel (1997) is backgrouded from secondary school classrooms in Australia, and the system or method of researching the text description and discussion is based on two theories; namely Systemic Functional linguistics (SFL) theory and the register genre theory. Veel (1997) observes that there is a relationship between context and language in research science.

Veel views the language of science as, "actively constructing a particular realm of scientific reality". It is constructing roles for student within that context realm. Therefore, Veel states, a language of science is developed with students as models and users of the language.

Veel (1997) points out that the acquisition and the use of science language enhances positive thinking about the world while on the other hand marginalizes other ways of thinking. In other words, Veel claims that, "literacy in school science is not just a matter of acquiring certain mechanical skills, but an apprenticeship into a whole world view." Veel introduces a number of questions with the intention of evaluating and examining the language of science in a broader context;

- Do the ways of making meanings offered in school science designed for good science in a general science?
- Do the ways of making meaning a reflection of what happens in adult science?
- And most importantly, what kind of subjects does the language of school science produce?

Veel (1997) states that, in order to address the above questions, it is imperative to take into consideration the factors that makes that particular science text distinctive within its (text) particular institutional context. Therefore, Veel suggests that in order to distinguish the links or relationships between text and institutional context, and between language and broader questions of educational practice the following factors must be examined:

- Some institutional contexts for science
- The range of written genres in school science
- The location and ordering of written genres in secondary science
- The encoding of different meanings through different grammatical resources in different genres.

Veel (1997) summarizes the role of context and text in science research by noting that the language used for science in laboratory activity cannot be understood without understanding the need of researchers in order to create a scientific understanding, innovation and the continuation of science practice. In other words scientific language of laboratory in science research is meaningless when used without a clear need for researchers. Veel (1997) considers the concept of recontextualization, whereby an indication that laboratory activity is recontextualized as laboratory activity. Veel points out

that this view emanates from the fact that the persuasive and innovative factors of research science can be used for reporting laboratory activity in an objective manner. While on the other hand, the language of laboratory activity can be used for persuasive and innovate scientific language with the intention of creating a scientific argument.

2.23.2 The range of written genres in secondary science: an overview

Veel (1997) argues that a range of written texts is used in school science. However a report and explanations are considered to be dominant in school science learning material such as in textbooks. According to Veel, a report is considered the major genre in science textbooks, while at the same time an explanation is considered to be functional and useful to science students for extended writing in science. Veel observes that recent findings indicate that language used for various disciplines varies. Therefore, it is not enough to classify genres in such a way that they are compressed in one stratification. For instance, an explanation genre is further classified according to functions it encompasses; there are causal, sequential, theoretical explanations all under the umbrella of explanation genre. This observation also holds for writing to persuade, as it will be classified as exposition, discussion and challenge. Veel (1997) states that the above examples of genre have distinct social purposes, different generic structures and linguistic features.

2.24 WRITING IN SECONDARY SCHOOL HISTORY

Coffin (1997) explores a field of history written texts. According to Coffin, her research is based on Systematic Functional Linguistics (SFL) as a tool to examine grammatical patterning and construction of historical texts in a school context. Therefore, the focus of the discussion is to evaluate and to explore the use of student's linguistic repertoire in the construction of the past-history (that is the unfolding of events), as well as the focus in constructing history as argument in terms of focus in abstract theses. Therefore, Coffin (1997) expands the discussion on the above issues that is the use of linguistic repertoire, grammatical patterning and construction of history into six sections:

- **Section 1:** Coffin claims that this section covers the contextualization of school history within the broader discipline of history. Two modes or representation on historical experiences will be discussed; namely narrative and argument. The following three sub-sections will be discussed under this section:
  - (i)   Writing history as social process
  - (ii)   History as argument

(iii)   History as story or recount

Under this section the role of language, is examined, as language plays a role in the construction of pedagogical subjects. Writing history as social process: Writing history is considered to be a social process as it involves engaging in social practices in order for students to construct historical social experience. This means that they (students) will be in a position to learn and understand historical reality.

- **Section 2:** Apprenticing students into genres of secondary school history: This section introduces students into two history domains of written genres; the narrative and argument. Coffin (1997) indicates that there are two modes of representation that shape historical knowledge; the narrative (which is humanities-based narrative) and argument (which is logico-scientific argument based).

- **Section 3:** Chronicling the past: Naturalizing interpretations and perspective: In this section two key genres for recording the past are evaluated. The examination is based on the SFL analysis of text structure and lexico-grammatical pattern with the intention of realizing the social purpose of genre.

- **Section 4:** Explaining the past: This section is the main genre that explains the past through the use of the Systematic Functional Linguistic analyses.

- **Section 5:** Arguing about the past: the discussion in this section is based on the genre that is central to the task of arguing about the past.

- **Section 6:** School history as induction into the wider culture: This section explores the role of the five sections mentioned above as they are part of a more extensive pattern of socialization critical to students' participation in the wider community and culture.

2.25   EXPLORING EXPERIENCE THROUGH STORY

Rothery and Stenglin (1997) state that their focus and intention is to explore 'story' as highly valued social process. This exploration is conducted explored by looking at the story from the perspective of generic structure. The view by Rothery and Strenglin is that a story is not a homogeneous social process (that is, a story does not constitute one or the same social process) but rather a typology or different types of stories where a range of story genres can be distinguished and identified. It is therefore for that reason that Rothery and Strenglin claim that students have to be inducted and be introduced into a range of genres for learning the school curriculum effectively.

Rothery and Stenglin (1997) point out that the basic principle for identifying a story as a typology is through the identification of the genre's social purpose of which in all story

genres the common social purpose is entertainment. However, they state that the interpersonal meanings play the role of exposing and revealing the meaning of events, that is whether the events are entertaining, terrifying, encouraging or not. In other words, through the identification of the interpersonal meaning, the social purpose is as well achieved. In addition to the above view, it is clear that the social purpose of a story genre is not only entertaining but also fulfils other social purposes.

According to Rothery and Stenglin (1997) there are four examples of story genres that need to be explored in order to identify their properties in connection with their social purpose. These story genres will are the exemplification to be explored; recount, narrative, exemplum, and observation. However, for the purpose of the discussion the focus will only be on one type of story genre, the recount. According to Rothery and Stenglin's (1997) definition of a recount as a story genre, it is dealing with temporal succession of events and giving them significance. This means that Rothery and Strenglin give an oral perspective of recount as a new perspective from that of written analyses.

2.26   THEORY AND PRACTICE OF WRITING

2.26.1 A Model of Textlinguistics and ethnography of Text Construction.

Grabe and Kaplan (1996) propose a model for the linguistic and ethnographic construction of texts, the overall structure of texts, and the move structures that are conveyed by the content of the text. The discussion in this section explores Grabe and Kaplan's views on the functional role of the written texts and the purpose or the intentions behind the written text, and the social role performed by the text, this means that the text has to reflect cultural and social activities. The discussion below will address to a larger extent the ethnography of writing, and the writing instruction of written texts. Grabe and Kaplan argue (1996) that linguistic and non-linguistic elements can be utilized for a suitable theory of text analysis, which is inclusive of the reader's and the writer's status, the writing process, the style of writing, and the context in which the written text is produced.

2.26.2 Towards an ethnography of writing

Grabe and Kaplan (1996) refer to the work of two researchers, Basso (1974) and Biber (1988), who explain the ethnography of writing as "an approach towards an understanding of writing in a spoken language whereby written language is believed to be derived from spoken language." This approach is an attempt to give a broader view of the basic question addressed by Grabe and Kaplan (1996):

"Who writes what to whom, for what purpose, why, when, where and when and how?"

In addition, the ethnography of writing is a model that will be employed for the analysis of various genre texts. In addressing Grabe and Kaplan's models, each parameter will be individually considered.

2.26.2.1 The Who Parameter

Grabe and Kaplan (1996: 203) define the **Who** parameter as referring to the type of writer involved in the process of writing. This means that whether the writer, or the **who,** is a beginning writer, a mature experienced writer in a variety of writing, or a young inexperienced writer in a narrow range of writing. The **who** parameter refers to whether the author is a student that expects to be academically evaluated, or a journalist writing to earn a salary. All these possibilities lead to a complex matrix, which needs to be analysed. It is important t know the characteristics of the writer not only his personality in order to know the nature of writing she or he engages in and the studies attained by the writer. Grabe and Kaplan (1996:204) maintain that, the writer's personality cannot be separated from his or her writing style. A young inexperienced L2 writer will differ in writing from an experienced L1 writer. The characteristics of a writer have nothing to do with the audience, reader or context of the writing but depend on the efficiency and capability of the writer. However, readers are considered the judges of a good or a bad written text.

2.26.2.2 The Writes Parameter

The **writes** parameter examines the process or the act of writing as that enhances the structuring of texts and writing development. The **writes** parameter is also referred to as "sorting the terminology" by Grabe and Kaplan (1996:204). This term also includes the information structuring properties, according to Grabe and Kaplan (1996:49). They postulate that the process of writing involves the author's skills of creating relationship between sentences and paragraphs in a text. The writer's skills of writing encompass various language conventions and linguistic features such as; the opening statements, external references, stages of information sequencing and the functional purpose of the writing process of the writer.

2.26.2.2 (i) Properties of the writes parameter

Grabe and Kaplan propose that the following the components address the information structuring under the writes parameter:

Topic sentence structure, Topic continuity, Topic structure analysis, Topic comment analysis, Given-new relations, Theme-rheme relations, and Focus-presupposition

- **Topic sentence structure**

The topic sentence structure is concerned with the examination of a written text and discourse simplification and is based on the work of Lauttamatti (1987) as Grabe and Kaplan (1996:52) has referred. The relations between the topic discourse, the topic subject of a sentence, the syntactic subject, and the initial sentence element are examined. Various possible patterns in the written texts are explored through isolating the topic subject of a sentence and then followed by the examination of the patterns of progression, which the topic subjects form in a text. Grabe and Kaplan assert that the topic sentence structure provides a number of information structuring developments which in turn provides specific teaching suggestions for students who appear to be writing texts with deviation, less readable, and less topical organization.

- **Topic Continuity**

Grabe and Kaplan (1996:53) refer to the work of Givon (1983, 1985) in their examination of the topic continuity. The topic refers to the noun phrases (NPs), which are continuously mentioned or restated in the ongoing discourse. This means that a noun phrase becomes a topic because of its continuous mention in the given-new chaining of discourse, but this requires specific prior mention in order to count something as a topic under analysis. In order for a noun phrase (NP) to become a topic depends on the following measures:
  - How far back in the text the last previous mention occurs,
  - The number of potential competing noun phrase (NP) referents in the immediate discourse; and
  - The strength of its persistence in the oncoming discourse

- **Topic structure analysis**

Grabe and Kaplan (1996:54) assert that the topic structure analysis is concerned with the study of differences in high- and low-quality writing and differences in revision strategies.

This study is conducted by looking for topical and sequential chaining patterns in written texts, that is, the progression of the topic in the written texts, which helps the learners to be able to write freely, to identify the information structuring patterns when analysing a text. The topic structure analysis reflects the analysis of the main topics, sub-topics and the coherence of the information in that particular written text.

- **Topic comment analysis**

The topic comment analysis focuses on what the sentence is about or the theme of the sentence. Grabe and Kaplan (1996:51) define the topic as referring to the heading of the text, that is, what does the heading or the topic addresses. The topic is followed by the comment, which forms the analytic part or the clause that defines the topic. This means that the comment is required to give the more detailed interpretation, intuition, and explanation about the noun phrase (NP), which is the topic.

- **Given new information**

According to Grabe and Kaplan, given information is information already known, that is, the background information, which can be in a form of a topic or headline or may appear in the introductory part of a text in the case of as written texts. The new information refers to the unused or complete brand new information, which is readily recognized by the reader when introduced. Grabe and Kaplan (1996:55) refer to the use of the new information as comprising of inferable (which refers to the information that can be presented in prior discourse) and containing inferable information (which refers to the entities which are recoverable as part of a collective reference). Grabe and Kaplan (1996:51) postulates that, "the organization or given information before new information makes texts more readable and memorable." It is on the reader perspective to determine whether the information is new or known.

- **Theme-rheme relations**

The theme refers to the first mentioned phrase in a clause, which forms the point of departure of the writer. It (theme) has relation with the subject of the sentence. Grabe and Kaplan (1996:50) quotes the work of Halliday (1985, 1994) who defines the theme-rheme structure in texts as independent concepts whereby the theme represent the point of departure in a structure, in contrast, the rheme represents the move away from the speakers' starting point. Grabe and Kaplan (1996:50) claim that theme-rheme is focusing

on writer's response as opposed to the given-new information, which is based on the audiences' perspective.

- **Focus presupposition relations**

According to Grabe and Kaplan, the focus presupposition relation refers to the highlighted or focused information. This can also be referred to new information, which can be contrasted in an unexpected way, a background, and presupposed or assumed information. The focus relation can be associated or be synonymous with the new information whilst the presupposed can be associated or be synonymous with the given information. In addition to the components of the write parameter, are the elements of the text structure are identified.

2.26.2.2 (ii) Properties (elements) of the text structure

The following structure components will be addressed as they form part of the textuality and the structuralism of a text: Text cohesion; Text coherence, and The lexicon.

2.26.2.2.1 (ii) Text cohesion

Text cohesion is a means, which is used to signal relationships that exist between sentences or clausal units in a text. Grabe and Kaplan (1996: 56) refer to the work of Halliday and Hassen (1976, 1989), who define cohesion as "focusing on comprehensive examination of systematic device used to connect the surface of texts." Cohesion can be identified by the use of the following devices: reference, substitution, ellipsis, conjunction and the lexical relationships of repetition, inclusion, synonymy and collocation. Lexical cohesion can be identified by the use of lexical collocation relation's demonstrative and comparative reference.

2.26.2.2.2 (ii) Text coherence

The focus in text coherence concerns the notion of how readers interpret a text as coherent and how writers interpret control language structure to convey a sense of coherence, as well as the relation of the writer to the text. According to Grabe and Kaplan, the coherent text is constructed by the reader's interpretative system by making a number of bridging inferences, which are linguistically in nature. Grabe and Kaplan postulate that the main concern of the reader is the identification of clear linguistic links between sentences in order to prove that the text is coherent or not. This identification can be

conducted by the investigating the following elements, which reflect that the reader interpretation and description of a coherent text shows a series of connected events and interprets the linguistic cues under that assumption: relevance (seeking relevance in texts by comparing the text to other information), mental model of comprehension, subordination (i.e. cause, condition, comparison, specification), co-ordination (addition, restatement), and the theme or the intent or purpose of the author.

2.26.2.2.3 (ii) The lexicon

Grabe and Kaplan (1996:64) define the lexicon as the "mental word list" because it provides lexical entries used in text construction. It also provides the basic meaning (that is, the semantic sense) and inference signals which reflect the syntactic components such as prepositions, articles, existential, 'there', and the ideational content of the text. According to Grabe and Kaplan, the lexicon is also characterized by the choice of verbs, such as: mental verbs, verbs of perception, psychological verbs infinitives, verbs if notion, verbs of manner, location, time, and evaluation and so forth. Lexical components that play an important role in conveying the exact meaning and attitude through its diction explores units such as pronouns, demonstratives, ellipsis markers such 'does too' and substitution markers such as 'the other one.'

2.26.2.3 The What Parameter

The **what** parameter refers to what is written, which means that it is about the type of content of the genre and register. Grabe and Kaplan (1996:205) postulate that the most basic definition of What is written is some message and some type of content. The following three aspects suggest what has to written or what the author as writes based on general background information. In order to determine the what parameter, a genre theory of world knowledge has to be taken into account. According to Grabe and Kaplan the content can be viewed as a background knowledge, which suggests that specific sets of knowledge stored as integrated units can be easily retrieved and understood. According to Grabe and Kaplan, the schema theory provides a framework for knowledge of appropriate register and or discourse in different contexts and for different purposes. This enables learners to write freely and more clearly because they are familiar with the information of writing. The **what** parameter is based on cultural contexts, which means that the message or theme carried by the content is about social activities. This kind of knowledge can cause confusion, as other readers would not be familiar with the background as they might be from different cultural background.

Grabe and Kaplan postulate that the **what** parameter represents a genre with formal properties, clear purpose and a complete structure. As the what parameter can be presented in terms of both written and oral language, it can also be presented in broader generic terms such as expository, narratives, also in discourse types such as fictions, novels, course syllabi, progress reports or even survey articles. Genre has been recognized as an independent and integral factor of writing situations.

A narrative genre thus has its own features as opposed to expository genres or even a letter. Register is different from a genre because it is determined by the topic of the writing, the medium and the interpersonal tenor. This parameter is considered by Grabe and Kaplan to be carrying a huge influence on writing. Register describes the topic as guiding the writer in choosing and in selecting a genre, which has to be used. This shows that a register carries content and the subject matter as the **what** parameter does.

2.26.2.4   The to Whom Parameter

According to Grabe and Kaplan the **to whom** parameter refers to the development of a theory of the audience parameter which plays an important role in the construction of a text, interpretation of meaning and textual generation. Grabe and Kaplan (1996:207) claim that another major issue for a framework of writing is the development of a theory of audience which is essential to the creation of text and generation of meaning. As the **to whom** parameter refers to audience, the following questions can be raised:

- Who is the intended reader?
- Is the reader in abstraction?
- Is the reader's response equivalent to the response expected by the writer?
- Is the reader known or unknown and how close or distant is the reader to the writer?
- Does the writer share any common knowledge or background with the reader?

In addressing these questions, it is evident that the intended audience or the reader influences the content of the text. This influence of the writer's writing by the audience is referred to as the parameter of audience influence. According to Grabe and Kaplan, the parameter of audience influence consists of five other parameters that play an important role in textual variation:

- The first parameter concerns the number of persons expected to read the text, which in turn will influence the text structure.
- The second parameter concerns whether the reader is known or unknown. If the

reader is known, the text interaction will differ from that of an unknown reader. The degree of closeness to the reader plays an important role.

- The third parameter concerns the notion of a status, that is, whether the intended reader has a higher, equal or lower status than the writer.

- The fourth parameter is the extent of shared background knowledge; this implies that the reader and the writer in order to be familiar with the writing instruction they have to share the same events or background.

- The fifth parameter concenrs the extent to which the reader and the writer share specific topic knowledge, which will influence the text writing.

2.26.2.5 The for What Purpose Parameter

Grabe and Kaplan (1996:209) maintain that the **for What purpose** parameter represents an attempt to communicate with the reader. Apart from personal notes or diary, which are intended for the writer, some other writings are intended audience or even the notes and diaries can be intended for audience. Grabe and Kaplan (1996) maintain that the writer's purpose and specific intention is to convey specific informational content to the readers. Both the reader and the writer will understand and interpret the purpose from certain accepted aspects of linguistic, psychological, or socio-linguistic principles. Grabe and Kaplan point out that these principles are:

- Gricean maxims: This involves the need for a text to be factually correct, informative and to be systematically interpretable.

- Speech acts: This refers to the speech acts used by the writer and the degree to which they are interpreted and understood.

- Conventions for conveying status, power, situation, intent, and attitude.

- Predictability of cognitive structures, which anticipate and implicate structures, that anticipate larger patterns of organization such as scripts, goals, aims of discourse, and persuasion.

According to Grabe and Kaplan, all these principles are part of the writer's purpose and the reader's ability to analyze or to detect the purpose of writing. The writer's purpose for the application of the Gricean maxim is to convey the purpose beyond the one conveyed by the genre form. A recommendation letter for example, coveys the purpose of the writer and additional information about the person recommended. Grabe and Kaplan claim that even with specific speech acts, verbs may indicate that the purpose of writing can be addressed in two levels; the general level and the specific level. Both these levels refer to

the purpose of the writer that is carried by the written genre. The purpose can be reflecting an apology, an order, an explanation of a certain aspect or clarity of specific issues.

2.26.2.6 The Why Parameter

Grabe and Kaplan's definition of the **Why** parameter refers to the underlying intentions or motives that may or may not be revealed by the functional purpose. Grabe and Kaplan (1996:211) state that it also reveals the reasons why the writer does not communicate fully or why the readers sometimes do not see or find the purpose of the writer. The purpose of the writing parameter is independent of genre or the parameter in such a way that many purposes may not be clear. In addition, the reasons for that may be because a reader has to read a genre but the purpose of the genre may be related to communicative intention. Grabe and Kaplan (1996:211) state the third level of the writer's intention is the underlying intention or motive.

According to Grabe and Kaplan, the underlying intention refers to the way in which the writer is able to manipulate the reader to attend to content. This can be done through suspense, which can be used by the writer in the content of the text. The other reason for the writer's purpose concerns the extent to which a writer wants the reader to recognize the hidden message, in that way the functional purpose of the text is fulfilled. The second situation is a complex content, which takes precedence over reader friendliness. The other instance is when the writer writes with the intention of reaching a certain class of people and that makes the purpose less accessible to other readers.

2.26.2.7 Where and when parameters

Grabe and Kaplan (1996:212) postulate that, it is not clear to what extent the notions of when and where a person writes are critical to the general taxonomy for ethnography of writing. This indicates that the non-importance of these parameters shows the distinction between the ethnography of writing and the ethnography of speaking. Grabe and Kaplan claim that the context of 'here and now' appears to be much less important to the theory of writing. However it does not mean that the influence deriving from 'where and when' a person writes is negligible or non-existent, but rather the **when and the where** parameters play a much smaller and less consistent role as factors which contribute independently to written discourse. This is justified by the fact that the writer may work late into the night

under the influence of some substances, or may work in the comfort of her or his office of which the reader is not likely to know.

Grabe and Kaplan (1996) also state that to know when a certain research article was written will enable the reader to interpret the importance and relevance of the claims that are made. However, Grabe and Kaplan's (1996:213) argument is that even that is of more concern for making an informed reader's interpretation rather than a matter which influences the writing of the producer or of the writer.

2.26.2.8 The how parameter

The **how** parameter is also referred to as the theory of writing process because its focus is on the methods, process or the action of writing used by the writer to produce a text. The how parameter lacks the significance as compared to other parameters because it (the how parameter) is not closely related to the linguistic ethnography of writing. Grabe and Kaplan (1996:213) argues that the **how** parameter is based on the online writing production which is one thing or similar to the theory of writing process.

Grabe and Kaplan (1996) address the **how** parameter by positing the following questions:

- To what extent can research inform us about important issues in the writing process?
- How useful are models of writing process?
- Does the writing process vary from culture to culture?
- Is there more than one writing process, and if there is many processing models what implication does this variability hold for writing theory?

The **how** parameter is of importance despite the lack of its relation to the ethnography of writing. This is because without employing the writing instrument or processes there will be no texts to be analysed no parameters to be applied to those texts and that will mean a less information for the readers.

2.27   METADISCOURSE

2.27.1 What is metadiscourse?

Metadiscourse is defined by Hyland (2005) as a new approach to discourse analysis used to conceptualise the interaction between text producers and their texts, and between the text producers and users/recipients or readers. This definition is not by itself the finite definition nor does it at the same time cover the whole phenomena about discourse.

However, Hyland states, it is used in different ways to refer to different aspects of language use. Hence the following discussion will explore various definitions of what a metadiscourse is by focussing on the key elements of metadiscourse, its distinctions, assumptions and its classifications. In defining the term 'metadiscourse' Hyland (2005) refers to the definition given by Harris (1959) who states that, metadiscourse is away of understanding language use presented by the writer to the reader. Hyland further refers to the elements of metadiscourse, and the range of discoursal features such as hedges (rules and conditions), connectives and other various forms of text commentary show how writers and speakers intrude or interfere into their unfolding text to influence their interlocutor's reception of it.

In addition, Hyland (2005) states that the idea that metadiscourse does not only refer to the exchange of information, goods or services but also embodies personalities, attitudes and assumptions of those who are interacting and communicating.

In terms of this view about metadiscourse, the role of language is emphasized by Hyland. Thus, language is described as a dynamic view that expresses metadiscourse as reflecting the negotiation among and between people through the act of speaking and writing, at the same time making decisions about the kind of effects the language has to listeners or readers.

Hyland (2005) emphasizes the fact that writing and reading are never neutral but are always engaging in the act of articulating meaning in order to realize the social impact and the effect of meaning in the interpretation of meaning by the audience. In other words the idea of the audience goes a long way as it enables the writers a clear sense of who are the intended audience and that also results to a text that will successfully meet the writer's goals. Metadiscourse is also defined by Hyland "as a universal aspect of our everyday language, and a major feature of the way we communicate in a range of genres and settings." It is therefore, claimed that metadiscourse is an important concept in composition, reading, rhetoric, text structure, languages and text genres, scientific discourse and all other genres in social, professional and academic contexts.

According to Hyland, metadiscourse enhances effective communication of ideas on both native and non-native speakers of English as an important writing instruction for academic purposes for both text producers (writers) and text receivers (readers).

2.27.2   A context of Emergence: Information and Interaction

Hyland identifies a broad distinction between the use of language to express content or information referred to as transactional use of language, and the use of language to express personal relations and attitudes, which in the interactional use of language. Hyland elaborates on the distinction between the two functions as language use that is language as the communication of information (transactional) and language as the communication of effect (interactional). He postulates that the communication of information or the transactional use of language is the most important communication. As a result the concept of prepositional meanings and the ways speakers and writers express their ideas was introduced.

The interactive plane is referring to the use of language to negotiate interactively with the readers. Both these planes have an interactive point where they meet through language. In other words this means that language is used to organize and to convey information (under the autonomous plane) and engage (language) the readers in the way in which they should understand, interpret and act towards that information (interactional plane). The interactional plane is aligned with the function of assisting writers and users of language in the promotion of a positive impression of themselves.

2.27.3   Metadiscourse and Audience Awareness

Hyland argues that the metadiscourse refers to the simultaneous usage of language to convey prepositional information "information age" and to create and sustain meanings and interpretations. Therefore speakers and writers seek to ensure in their information genres they use to convey information that the information they present is not distinct and intelligible bit also understood, accepted and acted upon.

2.27.4   Metadiscourse, Interaction and Audience

Hyland postulates that in order for writing to be viewed as interactive, it has to project or anticipate the intended audience or potential readers of that text. Hence the writer has to take into consideration the availability of reader's resources for interpreting and enacting the text. Therefore in order to achieve those gaols the application of metadiscourse features is crucial. Hyland points out that in order to accomplish the purpose of writing to influence or to persuade the audience Grabe and Kaplan's (1996) parameters of audience have to be taken into account,namely:

- The number of readers: the text must clearly reflect the number of readers expected to read, therefore the rhetoric choices and impact of linguistic choices must be clearly defined to reflect that.

- Whether readers are known or unknown: the closeness of the writer to the reader will have an impact on the interactional and involvement features in the text.

- Status of participants: this refers to whether the writer has an equal, higher or lower status than the reader. It is stated in Hyland's reference to Wolfson (1989) that equal status creates an equal platform for interactional negotiation.

- The extent of shared background knowledge: indicates that writers have to be more explicit in their use of Metadiscourse when readers lack cultural, institutional or social familiarity with issues.

- The extent to which specific topic knowledge is shared: it refers to whether readers have background knowledge of the topic, which will influence the amount of detail, elaboration and assumption of ideas by the writer for readers.

In other words, Grabe and Kaplan's (1996) main audience parameter refers to the writer's relationship with the readers, therefore they (writers) conduct evaluation of their readers in terms of distance between them. That means that a letter to a friend will be totally different in terms of the interactional involvement, formality and elaboration of topic as compared to a letter written to a stranger. Hence, Hyland points out that metadiscourse plays crucial role of linking the text to its context, and at the same time playing a dialogic role of discourse by revealing the writer's understanding of the needs of the audience. Hyland maintains that a text has to reflect or present to the readers or listeners in ways that they find familiar and acceptable.

2.27.5   Levels of Meaning

A more clear distinction between the proposition and metadiscourse is referred to as the levels of meaning. Hyland (2005) points out that according to Williams (1981) and Dillon (1981) these levels of meaning are referred to as planes or levels of meaning, which implies that one level supplies the readers with information about the topic, while the other level calls for attention to the act of writing.

The above view entails that the meaning level of metadiscourse can be changed from a text but not omitted. This change might happen in the transformation of sentences if the content of a course is rewritten, summarized, paraphrased and reformulated in different ways.

2.27.6 Textual and Interpersonal Functions

Hyland introduces the function performed by the textual and interpersonal functions in metadiscourse text. The two functions are backgrounded from Halliday's Systematic Functional Linguistics (SFL), which emphasizes on language being organized and the realization of metafunctions. These metafunctions are:

- The ideational function: the presentation of social activity through language, that is, experiences and ideas or the propositional content.

- The interpersonal function: the use of language for interaction between participants by expressing, and understanding evaluations and feelings.

- Textual function: the use of language to organize the text coherently in order to convey the content to the readers as well as to the world. Pronouns and referring terms are categorized as textual markers and perform the textual function.

Interpersonal metadiscourse has been identified as performing the function of conveying the writer's attitude to the text. Hyland argues that the interpersonal metadiscourse performs the function of helping the writers to express and to share with the readers their personalities and reactions to the propositional content of the text. In all the three metadiscourse functions are used by the writer to engage the readers in an interaction in the text.

2.27.7   A Metadiscourse Model

2.27.7.1   Key Principles of Metadiscourse

Hyland (2005) proposes a functional model of metadiscourse. A model or theory which is based on the assumption that the rhetorical features of metadiscourse can be understood more clearly when they are used or identified in contexts in which they occur. Hence the analyses of metadiscourse have to be conducted as part of that particular context or as part of that particular community practises, values, and ideas. The functional theoretical framework of metadiscourse defines writers as the conductors of interaction with the readers. The notion of the writer-reader interactions has an underpinning on the following three key principles of metadiscourse:

- Metadiscourse is distinct from propositional aspects of discourse

- Metadiscourse refers to aspects of the text that embody writer-reader interactions

- Metadiscourse refers to relations only that are internal to the discourse.

Hyland contrasts the two aspects of proposition and metadiscourse with Sinclair's (1981) discussion on planes of discourse, the expressive, attitudinal, interactional or interpersonal plane reflects the need of language users to negotiate their affairs with one another. On the other hand, the textual, organizational and text-maintenance plane is where speakers or writers transform the world outside to the world of language. In other words, the interactional or interpersonal plane can be placed alongside with metadiscourse, while the autonomous textual plane can be placed alongside with the propositional aspect of discourse.

2.27.7.2   Metadiscourse expresses Writer-Reader Interaction

Metadiscourse is a language device or a tool that enhances interaction for successful communication. Hyland argues that if metadiscourse is about interaction therefore it only involves the interpersonal function, not the textual function. This indicates that metadiscourse takes into account the reader's knowledge, textual experiences and processing needs while it also equips the writer with necessary rhetorical functions in order to achieve its (writer's) purpose.

Hyland establishes a way of distinguishing between interpersonal and textual metadiscourse by identifying textual markers realized in metadiscourse that are as follows:

- Conjunctions (also referred to as text connectives or logical connectives): so *(ngoko)*, because (*kuba*), and (*kunye*)
- Adverbials: subsequently, first, therefore
- Metaphorical or paraphrasing expressions: as a result, on the other hand, needless to say

Hyland emphasizes the point that conjunction markers can be either identified in textual or interpersonal, propositional or interactional meanings. Their (conjuncts) functions can be identified as textual devices that work to cement the text together, function to extend, elaborate or enhance propositional meanings. In other words, conjunctions can function as:

- Ideationally: by connecting propositions through establishing the writer's understanding of relations between ideas, by creating links with statements about the world. Conjunctions such as *but, then, first* are used to refer to what the statement is about.

- Conjunctions can function interactionally: by engaging the readers as participants in the discourse by signalling the links in the argument. For instance *"the city is a best place to visit, <u>but</u> would you want to bank there?"*

- Interpersonal use of conjunctions: functions in the anticipation by the writer for or about the reader's response to the discourse. For instance (*even if, admittedly, but, of course, however)*

It is therefore clear that the textual function of metadiscourse is engrossed to language and to coherence of the text rather than propositional or interpersonal meanings that are non-linguistic oriented. Hyland notes that textual devices function a dual role interactively not independently to each other. Hence textual devices organize texts as propositions by relating statements about the world and metadiscourse by relating statements to readers.

2.27.8 A Classification of Metadiscourse

Hyland classifies metadiscourse according to two dimensions of interaction: the interactive dimension, and the interactional dimension

2.27.8.1   The Interactive Dimension and interactive resources

According to Hyland, the interactive dimension comprises of interactive resources, which are used to organize propositional information in a coherent and convincing way for the intended audience. He states that the interactive resources consist of the following sub-categories:

- Transition markers: Constitute conjunctions and adverbial phrases, which help readers to interpret pragmatic connections between steps in an argument. Transitional markers function to signal additive, causative and contrastive relations. Addition adds elements to argument consists of items such as; *and, furthermore, more over, by the way.* Comparison on the other hand marks argument and consists of items such as; *similarly, likewise, equally, in the same way, correspondingly.* Consequence-relations tell readers about the conclusion and consist of items such as; *thus, therefore, consequently, in conclusion, admittedly, anyway, nevertheless* and these items are used to show that the argument is being countered.

- Frame markers: Signal schematic text structure, and functions to sequence, label, predict and to shift arguments or to sequence parts of text, such as; *in the first, then, ½, a/b, at the same time, next.* These markers can be used to label text stages such as; *to summarize, in sum, by way of introduction*; at the same time they announce discourse

goals as in examples such as; *I argue here, my purpose is, the paper proposes, I hope to persuade;* they also indicate topic shift such as in these examples: *well, now, let us return to.*

- Endophoric markers: are expressions that refer to other parts of the text such: *see fig 1, refer to section 2, as noted above.* These markers guide readers through discussion.

- Evidentials: are metalinguistic representations of idea or ideas from another source that is hearsay or attribution, or from community based literature. Evidentials distinguish who is responsible for a position and can also show the writer's stance.

- Code glosses: provide additional information by rephrasing, explaining or elaborating what has been said. These markers reflect the writer's predictions about the reader's knowledge and phrases such as: *this is called, in other words, that is, e.g, etc* are few examples of these markers.

2.27.8.2   Interactional Dimension and interactional resources

According to Hyland, interactional resources are resources that realize the reader's involvement in the discourse. These resources are a reflection of the writer's acknowledgement of the reader's interpretation. The interaction resources consist of five categories:

- Hedges: reflect the writer's decision to recognise or to withhold complete commitment to a proposition. Hedges allow subjectivity in the sense that they allow information to be presented as opinions not facts and to be negotiated. Devices such as: *possible, might, and perhaps* are used.

- Boosters: are devices that allow writer to close down alternatives and to express their certainty by using words such as: *clearly, obviously, demonstrate.* Boosters and hedges convey commitment of the writer to the content of the text.

- Attitude markers: these markers convey the writer's affective mode. They (markers) convey surprise, agreement, importance, obligation, frustration rather than attitude to proposition or commenting on the status of information, or the reliability and relevance of information. Attitude markers include the use of subordination, comparatives, progressive particles, punctuation and text location. Attitude verbs such as: *I agree, prefer*, as well as sentence adverbs such as: *unfortunately, hopefully* and adjectives such as: *appropriate, logical, and remarkable.*

- Self-mention: refers to explicit presence or personal projection of the author in the text. The presence of the writer is measured by the use of first person pronouns and

- Engagement markers: are devices that project the involvement of readers to manipulate their attention or to include them (readers) in the discourse. Terms or pronouns such as: *you, your, inclusive we, you may notice* refer to the readers' expectations.

In the light of the above properties, Hyland concludes that metadiscourse play a vital role in the writer-reader interaction in discourse. The stance of the author is clearly defined while the acknowledgement of the role played by the reader is taken into account.

2.27.8.3   Metadiscourse and Genre

The concept of genre

Hyland defines the concept 'genre' as a term for grouping texts together, representing how writers typically use language to respond to recurring situations. In other words, genre is a term that refers to the community or social activities reflected and written about the texts. Therefore, genre is about community experiences. Hyland claims that writing is a practice based on expectations. This implies that the writer has a big responsibility of anticipating the readers' interpretation, as readers will base their interpretation on the similar previous text they read of the same nature. The role of language in genre cannot be underestimated as it (language) plays a vital role in social realities and to help to create realities.

Hyland postulates that genre theorists consider the role of readers as participants as at the centre or at the core of language use. Hence Hyland argues that, for a text to be successful the writer has to show awareness of the context and of the readers who constitute that context. He postulates that the concept of variation is at the core of genre, which means that genres vary according to their constraints and contexts which they are part of.

Metadiscourse and genre

Hyland (2005) addresses the concern expressed by writers about how genres are distinguished by clusters of specific rhetorical features. He points out that metadiscourse is

a key feature for genre analysis. Metadiscourse is defined as a device that can show how language choices can function in various ways. That means that metadiscourse reflects:

- The different purposes of writers
- The different assumption the writers make about readers or audience
- The different kinds of interaction writers make or create with their readers.

Hyland maintains that in order to distinguish persuasion or a persuasive text from other types or kinds of genres is not only by identifying ideas, but also by the construction of an appropriate authorial self and negotiation accepted participants' relationships. The distinction between various genres is also identified in academic writing. Hyland defines the context of the academic writing as where the readers secure rhetorical objectives. In other words, despite the fact that the academic context is characterised predominantly as impersonal and propositional, but it has a task of convincing its academic readers or audience about the reliability of the argument and therefore the linguistic choices have to reflect the rhetorical objective of the writer.

Similarly, to persuasive academic texts and persuasive editorial texts, they (genre) each use a different metadiscourse in their own way to achieve their objectives. In other words, the academic text will focus on the way the writer reflect their work in relation to earlier work in the same field. While the editorial text will emphasize more on the seriousness of the newspaper as well as elitism and independence of mind of the writer.

2.28   Summary

The above discussion considered the functional framework of metadiscourse in various rhetorical contexts, as a framework that facilitates analyses of both written and spoken texts for interactions and communication by writers for readers. Hyland sums up by state that metadiscourse is a framework for analysing interactions, and provides a means to explore the ways writers construct texts and readers as well as the manner in which they respond to their imagined or anticipated audiences. Hyland suggests that writers in order to construe and reflect different rhetorical contexts and to facilitate the dialogic relationships that are at the centre of communication explore various metadiscourse features. In other words, the structure of a written text such as research papers, textbooks, and articles depends on the choices by the writer.

Hyland further clarifies the role of readers towards the written text that they (readers) play a role of being evaluators of likely subject knowledge, of their topic interests, their needs

and purposes for reading, their understandings and prior experiences of the conventions of the genre, and their expectations for interactional engagement and authorial intervention. Finally, Hyland states that the different patterns that writers engage in do not only help writers to achieve their rhetorical goals, but help them define the genres and contexts in which they write in.

CHAPTER 3

ANALYSIS OF THE SELECTED GENRES FOR ANALYSIS: ANALYSIS OF THE BIOGRAPHICAL RECOUNT

3.1   INTRODUCTION

The aim of this chapter is to investigate the relevance of the genre approach in the writing in isiXhosa of grade 11 learners across the curriculum. The chapter will examine the writing in isiXhosa of grade 11 learners in both the recount and the expository genres. Hence, comprehensive analyses will be done of the writing of the biographical recount and the writing to persuade, that is, to the expository essays. Three stages of writing are undertaken by the learners, whereby in each stage an evaluative assessment is done to determine the learners' progress, and areas of improvement, and short-comings. The evaluation will determine the learners' ability of writing from one stage to the other. The first stage of writing entails the writing where the learner writes the essay on a general topic without having been taught the genre-based properties of writing. In the stage 1 essay writing, learners write an essay about topics that they are familiar with, such as idiomatic expressions of isiXhosa and about their own experiences employing their own backgrounded knowledge.

In the second stage of writing, the learner writes the essay after he or she has been taught the specific genre-based properties of writing. The learner's ability to retain genre based knowledge the skills of writing will be evaluated at this stage. At the same time, the differences and aspects of improvement from the stage 1 essay to the writing in stage 2 will be evaluated in the stage 2 essay. In stage 3, the learner writes the essay of the same type of genre, for example in the biographical recount. In this stage, they already have been taught the genre-based elements of writing, therefore the learners exploit in their writing the elements that they have been taught before writing the stage 2 essay. However, in the stage 3 essay, the learner writes the essay based on a content subject. In the case of the biographical recount the essay will be based on a history topic titled, "The life history of Bantu Steve Biko", from a prescribed grade 11 history textbook.

In addition, for the expository essay the topic titled, "Population Dynamics", is based on a prescribe grade 11 biology textbook. In the writing of the stage 3 essay, the learner writes in his or her first language, thus in isiXhosa, despite the fact that the topic from the textbook is written in English. In the stage 3 essay, the learner's writing will demonstrate

his or her capacity to transfer the genre-based properties of writing from one context of writing, namely isiXhosa as language subject, to the other, namely writing in isiXhosa in the content subjects, and as well as their ability to retain information. This process is intended to improve and to show progress from stage1 to stage 2 and from stage 2 to stage 3.

The research has been undertaken in a public (or government) secondary school in the Western Cape, which has learners and a majority of teachers whose first (home) language is isiXhosa. The context from which the genre-based research in writing is conducted is a bilingual setting. This means that the official language of instruction for content subject is English, which is the second language (L2) of these learners. IsiXhosa as the learners' first language (L1), is used and taught officially as a language subject only. The properties of the genre-based theory of writing will depict its relevance and its relationship to the outcomes for writing instruction stated in the National Curriculum Statement of 2003 about writing. The National Curriculum Statement specifies the following outcomes as regard language learning, specifically, writing. The learning outcome 3 on writing and presenting specifies that the learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriattopics e to diverse contexts. The following planning skills for writing for a specific purpose, audience and context must be adquired effectively by learners.

- Identify the target audience and the specific purpose such as narrating, entertaining, persuading, arguing, explaining, informing, analyzing, describing and manipulating;
- Identify and explain types of texts to be produced such as imaginative, informational, creative, transactional and multi-media;
- Decide on and apply the appropriate style, point of view and format of texts;
- Use main and supporting ideas effectively from the planning process;
- Experiment with format and style for creative purposes;
- Identify and use a range of stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbols, colour, placement and sound;
- Use a wide variety of sentence types, and sentences of different lengths and structures effectively;
- Use conjunctions, pronouns and adverbs to ensure cohesion.

- Apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast;

- The outcome 3 states the development of coherent ideas and organize these by using techniques such as mind-maps, diagrams, lists of key words and flow-charts;

The National Curriculum statement of 2003 states outcome 4 based on language as follows:

- The learner is able to use language structures and conventions appropriately and effectively.

- The learner is able to identify and explain the meanings of words and use them correctly in a wide range of texts.

- She or he is able to apply knowledge of an increasing range of spelling patterns, rules and conventions for new and/or complex words, and compile a personal spelling list;

- She is able to use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation;

- The learner is able to apply knowledge of roots, prefixes and suffixes to determine the function and meaning of a range of words;

- She is able to use gender, plurals, diminutives, the comparative and superlative degrees of adjectives and adverbs correctly;

- The learner is able to use correct word order and understands how word order can influence meaning, can use concord accurately;

- She or he is able to use punctuation correctly and for specific purposes such as to clarify meaning, show grammatical relationships, add emphasis, as well as to use figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Similarly, to the elements of the genre approach, the outcomes above in the National Curriculum Statement clearly identify the kind of learner and the kind of skills to be achieved as outcome of the writing process. The outcomes specified in the National Curriculum Statement should be contextualized in relation to National Language Policy in Education.

3.1.1 The hypothesis of the use of first/home language (L1) in conjunction with second/additional (L2) language in the National Language Policy in Education

Taking into account that the Language in Education policy was drafted in 1997 with the

view to be implemented in government in 1998, the following statement is made, "Section 3.4 of the Language in Education Policy relates to the current situation. The new curriculum, which will be implemented from 1998, onwards, will necessitate new measures which will be announced in due course." The following elements are tabled in the policy and will be presented according to their subtopics:

3.1.1.1   Preamble: The preamble of the language in education policy of the 14 of July 1997 states the following issues, which explains the role played by language in the education system:

3.1.1.1.1 In terms of the new Constitution of the Republic of South Africa, the government, and thus the Department of Education, recognizes that our cultural diversity is a valuable national asset and hence is tasked, amongst other things, to promote multilingualism, the development of the official languages, and respect for all languages used in the country, including South African Sign Language and the languages referred to in the South African Constitution.

3.1.1.1.2 The inherited language-in-education policy in South Africa has been fraught with tensions, contradictions and sensitivities, and underpinned by racial and linguistic discrimination. A number of these discriminatory policies have affected either the access of the learners to the education system or their success within it.

3.1.1.1.3 The new language-in-education policy is conceived as an integral and necessary aspect of the new government's strategy of building a non-racial nation in South Africa. It is meant to facilitate communication across the barriers of colour, language and region, while at the same time creating an environment in which respect for languages other than one's own would be encouraged.

3.1.1.1.4 This approach is in line with the fact that both societal and individual multilingualism are the global norm today, especially on the African continent. As such, it assumes that the learning of more than one language should be a general practice and principle in our society. That is to say, being multilingual should be a defining characteristic of being South African. It is constructed also to counter any particularistic ethnic chauvinism or separatism through mutual understanding.

3.1.1.1.5 A wide spectrum of opinions exists as to the locally viable approaches towards

multilingual education. The opinions are ranging from arguments in favour of the cognitive benefits and cost-effectiveness of teaching through one medium (home language) and learning additional language(s) as subjects. In addition, the comparative international experience demonstrates that, under appropriate conditions, most learners benefit cognitively and emotionally from the type of structured bilingual education found in dual-medium (also known as two-way immersion) programmes. Whichever route is followed, the underlying principle is to maintain first (home) language(s) while providing access to and the effective acquisition of additional language(s). Hence, the Department's position that an additive approach to bilingualism is to be seen as the normal orientation of our language-in-education policy. With regard to the delivery system, policy will progressively be guided by the results of comparative research, both locally and internationally.

3.1.1.1.6 The right to choose the language of learning and teaching is vested in the individual. This right has, however, to be exercised within the overall framework of the obligation on the education system to promote multilingualism.

3.1.2. The main aims of the Ministry of Education's policy for language in education are:

3.1.2.1 To promote full participation in society and the economy through equitable and meaningful access to education;

3.1.2.2 To pursue the language policy most supportive of general conceptual growth amongst learners, and hence to establish additive multilingualism as an approach to language in education;

3.1.2.3 To promote and develop all the official languages;

3.1.2.4 To support the teaching and learning of all other languages required by learners or used by communities in South Africa, including languages used for religious purposes, languages which are important for international trade and communication, and South African Sign Language, as well as Alternative and Augmentative Communication;

3.1.2.5 To counter disadvantages resulting from different kinds of mismatches between home languages and languages of learning and teaching;

3.1.2.6 To develop programmes for the redress of previously disadvantaged languages.

3.1.3 Western Cape Education Department Language Transformation Plan: The Legal Framework

Since this study aims to explore the effective use of genre-based approach across the curriculum in the Cape Peninsula, it is evident that the study is also contextualised within the Western Cape Education Language Transformation Plan. This plan outlines the importance of first (home) language and bilingual education, as it is clearly presented in the Legal Framework of the plan, which specifies that:

3.1.3.1 The national Language-in-Education Policy of 1997 commits the country to additive bilingualism. Generally speaking, this means adding other languages onto a strong home language base. Details of this policy are currently being revised and any changes will be fed into this plan as the need arises.

3.1.3.2 The National Language Policy Framework (2003); Section 3(4)(m) of the National Education Policy Act, (Act 27 of 1996)

3.1.3.3 Norms and Standards regarding language policy published in terms of Section 6(1) of the South African Schools Act of 1996

3.1.3.4 Sections 6 and 9 of the Constitution of the Republic of South Africa (Act 108 of 1996)

3.1.3.5 The Pan South African Language Board Act (Act 59 of 1995)

3.1.3.6 The National Curriculum Statement (NCS) recognizes the importance of first (home) language instruction and states the following:

- The additional language should be introduced as a subject in Grade 1.
- The home language should continue to be used alongside the additional language as long as possible.
- All learners should learn their home language and at least one additional official language.
- Learners become competent in their additional language, while their home language is maintained and developed.

In addition, the National Curriculum Statement states that learners should receive a minimum of three years tuition in a second additional language.

3.1.3.7 Section 5 of the Constitution of the Western Cape (Act 1 of 1998)

3.1.3.8 The Western Cape Languages Act (Act 13 of 1998)

3.1.3.9 The Western Cape Language Policy (2005)

3.1.3.10 The Western Cape Provincial School Education Act (Act 12 of 1997).

Chapter three is concerned with the genre-theoretic analysis of various Grade 11 learners' texts written in IsiXhosa. The texts are typed here in their original form. Thus, the learner's grammar mistakes, punctuation and spelling mistakes are not corrected or altered. However, when reference to the text(s) is made in order to illustrate or to depict textlinguistic element corrections have been made.

3.2 THE OVERALL DESIGN OF A BIOGRAPHICAL RECOUNT

As an introduction to the genre-theoretic analyses done in this chapter of writing in isiXhosa by grade 11 learners a recapitulation is presented of the properties of the overall design, and textlinguistic properties of the genre-texts that will be examined.

Feez and Joyce (1998:62) describe the overall design of a biographical recount in terms of three stages followed by the language components of biographical recount.

3.2.1 Three stages:

- **The orientation stage**: Feez and Joyce (1998) refer to the orientation stage as the stage where the writer orients the reader about the events in the recount, about who the recount is about, where and when the events took place.

- **The record of events**: Feez and Joyce (1998) postulate the record of the events stage in terms of the stage where the events are sequenced in an ordered manner according to the time they took place in the person's life history.

- **Evaluation of person**: Feez and Joyce (1998) state that the evaluation of the person refers to the stage where the biographer or the writer of the recount is examined, that is, the stage where:

  o The reader evaluates the **choice or selection of words** used by the writer that made the biography to be interesting and readable to the reader,

o   A biographical recount has to encompass **authority of the expert** that is the reference or support material where the opinions are based on.

o   The use of events as **evidence to support the judgment** of the biographer or the writer about the life history on the biographical recount. This means that the events selected must be a proof that the person's life is worth writing about.

o   The biographer/ writer has to evaluate the summary or conclusion whether it reflects the value of the person' life and his or her contribution.

3.2.2   Language Components of a biographical recount

Feez and Joyce (1998:62) state that the following language components have to be employed, hence be examined, in the analysis of a biographical recount:

• The use of past tense (this is the main component of biographical recount)

• The use of the third person narration: Feez and Joyce (1998:62 point out that the third person denotes that the writers write about other people and use words such as (for example, uNelson, uMakhulu: he, him, she, her)

• The use of time phases: Feez and Joyce (1998:65) suggest that writers use phased verbs to represent smaller phases within a large element of a person's life. The phases are categorized in terms of:

-   Phase 1: The **beginning** of the life history (for example; He started joining political movements)

-   Phase 2: The **middle** or the continuity of the life history (for example; He continued to fight for freedom.)

-   Phase 3: The **end** of the life history (for example, He stopped singing after the incident.)

The first part of the verb gives an indication of the phase, that is, whether it is the beginning, middle or end of the segment. For example, "**Waqala** ukucula…" (He **started** singing…). The second part of the verb tells gives an indication of the event, for example, "Waqala **ukucula**…" (He started **singing**…)

• The use of present tense: The present tense gives attribute to the person the biography is about. Feez and Joyce (1998:66) assert that the present tense gives attribution that includes an opinion word, which is often an adjective, to express

judgment which can be positive or negative, strong, medium or mild. Similarly, it can reflect what the person has achieved. It is also employed in order to link the past events with evidence and judgment in the present.

3.3 (A)   THE MODEL OF TEXT CONSTRUCTION (GRABE AND KAPLAN (1996))

In addition to the above language components of that will be employed in the analysis of the biographical recount, Grabe and Kaplan's (1996) posit an ethnography of writing and a model of text construction. They identify the following parameters of writing that have to taken into account in the writing of texts:

"Who writes what to whom, for what purpose, why, when, where and when?"

- The **Who** parameter: Grabe and Kaplan (1996: 203) define the **Who** parameter as referring to the type of writer involved in the process of writing. The **who** parameter refers to a beginning writer, a mature experienced writer in a variety of writing, or a young inexperienced writer in a narrow range of writing. Grabe and Kaplan (1996) maintain that the **who** parameter refers to the author who can be either a student that expects to be academically evaluated, or a journalist writing to earn a salary. All these possibilities lead to a complex matrix, which needs to be analysed. It is important to know the characteristics of the writer, not only his or her personality in order to know the nature of writing she or he engages in and the studies attained by the writer. Apart from the characteristics of the writer, Grabe and Kaplan (1996:204) postulate that the writer's personality cannot be separated from his or her writing style.

- The **Writes** parameter: Grabe and Kaplan (1996) state that the **writes** parameter relates to the process or the act of writing in that it enhances the structuring of texts and writing development. Grabe and Kaplan (1996:204) refer to the **writes** parameter as "sorting the terminology". This term relates to the information structuring according to Grabe and Kaplan (1996:49). They postulate that the process of writing involves the author's skills of creating relationship between sentences and paragraphs in a text. The writer's skills of writing encompasses various language conventions and linguistic features such as; the opening statements, external references, stages of information sequencing and the functional purpose of the writing process of the writer. The textlinguistic properties of the **writes** parameter can be analysed under the properties of the writes parameter: Information structuring.

- The **What** parameter: Grabe and Kaplan (1996:205) postulate that the most basic definition of **what** is written in some message and some type of content. The following three aspects suggest what has to be written or what the author writes based on general background information. In order to determine the **what** parameter, a genre theory of world knowledge has to be taken into account. The content can be viewed as a background knowledge, which suggests that specific sets of knowledge stored as integrated units can be easily retrieved and understood. The schema theory provides a framework for knowledge of appropriate register and or discourse in different contexts and for different purposes. This (the **what** parameter) enables learners to write freely and more clearly because they are familiar with the information or content of writing. The **what** parameter is based on cultural contexts, which means that the message or theme expressed by the content is about social activities.

- The **to Whom** parameter: The **to whom** parameter refers to the development of a theory of the audience parameter which plays an important role in the construction of a text, interpretation of meaning and textual generation. Grabe and Kaplan (1996:207) assert that a major issue for postulating a framework of writing is the development of a theory of audience which is essential to text construction and generation of meaning. As the **to whom** parameter refers to audience, the following questions are explored: Who is the intended reader? Is the reader in abstraction? Is the reader's response equivalent to the response expected by the writer? Is the reader known or unknown and how close or distant is the reader to the writer? Does the writer share any common knowledge or background with the reader?

  In addressing these questions, it is evident, according to Grabe and Kaplan, that the intended audience or the reader influences the content of the text. This influence of the writer's writing by the audience is referred to as the parameter of audience influence. The parameter of audience influence consists of five other parameters that play an important role in textual variation and they reflect the number of persons expected to read the text, which in turn will influence the text structure, whether the reader is known or unknown. If the reader is known, the text interaction will differ from that of an unknown reader. The degree of closeness to the reader plays an important role as regard the notion of a status, that is, whether the intended reader has a higher, equal or lower status than the writer; the extent of shared background knowledge; this implies that the reader and the writer in order to be familiar with the writing instruction they have to share the same events or background; extent to which

the reader and the writer share specific topic knowledge, which will influence the text writing.

- The **for What purpose** parameter: Grabe and Kaplan (1996:209) maintain that the **for what purpose** parameter is an attempt to communicate with the reader. Apart from personal notes or diary, which are intended for the writer, some other writings are intended audience or even the notes and diaries can be intended for audience. Grabe and Kaplan (1996) state that the writer's purpose and specific intention is to convey specific informational content to the readers. Both the reader and the writer will understand and interpret the purpose from certain accepted aspects of linguistic, psychological, or socio-linguistic principles. In addition, these principles are:

  - Gricean maxims; which involve the need for a text to be factually correct, informative and to be systematically interpretable.
  - Speech acts; which refer to the speech acts used by the writer and the degree to which they are interpreted and understood. Speech acts require the use of figurative and linguistic acts by the writer which must be at a degree that is accessible, interpreted and understood by the reader or by the intended audience.
  - Conventions for conveying status, power, situation, intent, and attitude.
  - Predictability of cognitive structures: The predictability of cognitive structures is based on the notion that the writer has to predict the response of the reader towards his purpose in the text. It therefore anticipates and implicates structures, which anticipate larger patterns of organization such as scripts, goals, aims of discourse, and persuasion.

- The **Why** parameter: The **why** parameter refers to the underlying intentions or motives that may or may not be revealed by the functional purpose. Grabe and Kaplan (1996:211) state that the **why** parameter also reveals the reasons why the writer does not communicate fully or why the readers sometimes do not see or find the purpose of the writer. Grabe and Kaplan (1996:211) state that the third level of the writer's intention is the underlying intention or motive. The underlying intention refers to the way in which the writer is able to manipulate the reader to attend to the content. This can be done through suspense, which can be used by the writer in the content of the text. The other reason for the writer's purpose is the extent to which a writer wants the reader to recognize the hidden message, in that way the functional purpose of the text is fulfilled. The second situation is a complex content, which takes precedence

over reader friendliness. The other instance is when the writer writes with the intention of reaching a certain class of people and that makes the purpose less accessible to other readers. Grabe and Kaplan (1996:212) refer to Steiner (1978) who addresses four levels of difficulty, and these levels are:

(i)   The contingent difficulty, which arises from technical references,

(ii)   The modal difficulty, which arises from (in) accessible human conditions.

(iii) The tactical difficulty, which is the purpose of an author to be understood only up to a set standard.

(iv)   The ontological difficulty arises from constraints imposed by language itself.

- The **when and the where** parameters: Grabe and Kaplan (1996:212) postulate that, it is not clear to what extent the notions of when and where a person writes are critical to the general taxonomy for ethnography of writing. This indicates that the non-importance of these parameters shows the distinction between the ethnography of writing and the ethnography of speaking. Grabe and Kaplan (1996) state that the context of 'here and now' appears to be much less important to the theory of writing.

- The **how** parameter: Grabe and Kaplan (1996:213) argue that the **how** parameter is based on the online writing production which is one thing or similar to the theory of writing process. The **how** parameter is also referred to as the theory of writing process because its focus is on the methods, process or the act of writing used by the writer to produce a text. The **how** parameter lacks the significance as compared to other parameters because it is not closely related to the linguistic ethnography of writing.

Grabe and Kaplan (1996) address the **how** parameter by presenting the following questions:

(i)   To what extent can research inform us about important issues in the writing process?

(ii)   How useful are models of writing process?

(iii) Does the writing process vary from culture to culture?

(iv)   Is there more than one writing process, and if there are many processing models what implication does this variability hold for writing theory?

The **how** parameter is of great importance despite the lack of its relation to the ethnography of writing. This is because without employing the writing instrument or

processes there will be no texts to be analysed no parameters to be applied to those texts, hence less information for the readers.

3.3 (b) Properties of the writes parameter
The functional sentence perspective: Information Structure

For the purpose of the genre-theoretic analysis emphasis will be put on the **writes** parameter, which encompasses the following textlinguistic properties:

3.3. (b) 1   Information Structure:

      A. Topic sentence structure

      B. Topic continuity

      C. Topic structure analysis

      D. Topic comment analysis

      E. Given-new relations

      F. Theme-rheme relations

      G. Focus-presupposition

3.3. (b) 2   Text Structuring

      A. Maintenance of text cohesion

      B. Maintenance of text coherence

      C. The lexicon

A. Topic sentence structure: The topic sentence structure is concerned with the examination of a written text and discourse simplification. According to Grabe and Kaplan (1996:52), the relations between the topic discourse, the topic subject of a sentence, the syntactic subject, and the initial sentence element are examined. Various possible patterns in the written texts are explored through isolating the topic subject of a sentence and then followed by the examination of the patterns of progression, which the topic subjects form in a text. The topic sentence structure provides a number of information structuring developments which in turn provides specific teaching suggestions for students who appear to be writing texts with deviation, less readable, and less topical organization.

B. Topic continuity: Grabe and Kaplan assert that the topic refers to the noun phrases (NPs), which are continuously mentioned or restated in the ongoing discourse. This

means that a noun phrase becomes a topic because of its continuous mention in the given-new chaining of discourse. However, but this requires specific prior mention in order to count something as a topic under analysis. The functioning of a noun phrase (NP) as a topic depends on the following measures:

(i)   How far back in the text the last previous mention occurs,

(ii)   The number of potential competing noun phrase (NP) referents in the immediate discourse; and

(iii)   The strength of its persistence in the oncoming discourse

C. Topic structure analysis: Grabe and Kaplan (1996:54) maintain that the topic structure analysis is concerned with the study of differences in high- and low-quality writing and differences in revision strategies. Analysis is conducted by examining topical and sequential chaining patterns in written texts. Hence, the progression of the topic in the written texts, which helps the learners to be able to write freely, to identify the information structuring patterns when analysing a text. The topic structure analysis reflects the analysis of the main topics, sub-topics and the coherence of the information in that particular written text.

D. Topic comment analysis: The topic comment analysis focuses on what the sentence is about or the theme of the sentence. Grabe and Kaplan (1996:51) define the topic as referring to the heading of the text, that is, what does the heading or the topic addresses. The topic is followed by the comment, which forms the analytic part or the clause that defines the topic. Thus, the comment is required to give the more detailed interpretation, intuition, and explanation about the noun phrase (NP), which is the topic.

E. Given-new relations: The given information refers to the information already known or background information, which can be in a form of a topic or headline or may appear in the introductory part of a text in the case of written texts. The new information refers to the unused or complete brand new information, which is readily recognized by the reader when introduced. Grabe and Kaplan (1996:55) refer to the use of new information as comprising of inferable (which refer to the information that can be presented in prior discourse). It also contains inferable (which refer to the entities which are recoverable as part of a collective reference). Grabe and Kaplan (1996:51) postulate that, the organization or given information before new information makes texts more readable and memorable. It is on the reader's perspective to determine whether the information is new or known.

F. Theme-rheme relations: The theme refers to the first mentioned phrase in a clause, which forms the point of departure of the writer. It (theme) has relation with the subject of the sentence. Grabe and Kaplan (1996:50) quote the work of Halliday (1985, 1994) who defines the theme-rheme structure in texts as independent concepts whereby the theme represent the point of departure in a structure, in contrast, the rheme represents the move away from the speakers' starting point. Grabe and Kaplan (1996:50) claim that theme-rheme is focusing on writer's response as opposed to the given-new information, which is based on the audiences' perspective.

G. Focus-presupposition: Grabe and Kaplan (1996:51) maintain that the focus presupposition relation refers to the highlighted or focused information. This can also be referred to as new information, which can be contrasted in an unexpected way, a background, and presupposed or assumed information. The focus relation can be associated or be synonymous with the new information whilst the presupposed can be associated or be synonymous with the given information.

3.3. (B) 2   TEXT STRUCTURING

In addition to the above textlinguistic properties of the **writes** parameter, the following properties or elements of the text structure will be examined in the writing of essays in isiXhosa by grade 11 learners:

   a.   Maintenance of text cohesion
   b.   Maintenance of text coherence
   c.   The lexicon

A. The maintenance of text cohesion: The text cohesion represents the chronological sequencing of information and events in text. Grabe and Kaplan (1996:56) assert that cohesion research focuses on a comprehensive examination of systematic devices used to connect the surface form of text. It is the surface manifestation of the underlying relations that bind a text. Therefore, cohesion is identified as an important indicator for cohesion. The sequencing of information is signified by the existence of relationship between sentences and clausal units in a text. According to Grabe and Kaplan (1996:56) there are various means by which cohesion operates, which includes the following devices:

- The use of lexical cohesion elements such as ellipsis, collocation, repetition, substitution and comparative cohesion and reference (the substitution and comparative cohesion overlap in their functioning).
- The use of grammatical cohesive devices in the essay such as pronominal cohesion (for example, his, it used to refer to clauses)
- The use of conjunctive cohesive devices (such as - and)
- The use of demonstratives as reference markers or cohesive devices

Grabe and Kaplan (1996:58) state that all these operations provide means for linking the surface text structure, as such they reflect both the communicative intentions and the choices made by the author in the structures used and in the linear ordering of texts.

B. **The maintenance of coherence**: Grabe and Kaplan (1996:67) state that text coherence explores the understanding to how readers interpret the text as coherent. On the other hand, it explores the extent on how writers control language structure to convey a sense of coherence. Grabe and Kaplan (1996:71) postulate that in the process of examining the coherence of the text the following elements are explored: relevance, elements of subordination (cause, condition, comparison, specification) and coordination (addition and restatement) the use of inferences and the rhetorical patterns within coherence (cause and effect, comparison-contrast, argument exemplification, problem solution patterns) and as well as the reflection of the writer's intent, that is, the non-linguistic basis of coherence.

C. **The lexicon**: Grabe and Kaplan (1996:64) define the lexicon as also referred to as the "mental word list" because it provides lexical entries used in text construction. It also provides the basic meaning (that is, the semantic sense) and inference signals. These inferences reflect the syntactic components such as prepositions, demonstratives, articles this/that), existential-there, pronouns, ellipsis markers and substitution markers such as "abanye/ nabanye/ omnye" (others, and others, the other one) to convey the exact meaning and attitude through the use of the above diction. The lexicon is also characterized by the choice of verbs, such as: mental verbs, infinitives, adverbs of manner, location, time, and verbs of motion.

3.4   ANALYSIS OF THE STAGE 1 BIOGRAPHICAL RECOUNT ESSAY

The stage 1 essays were written by learners before any genre-based teaching took place, and the essays examined are typed below in the original form they were written. Free English translations of the text written in isiXhosa, which give an approximate reflection of the isiXhosa sentence, is provided by the researcher. Some of these English sentences may, therefore, be non-idiomatic.

Stage 1 Essay: Title: Isincoko esingembali yobomi bukaRebeca Malope

(*A biographical recount about Rebeca Malope)*

1. Ndizakubhala ngembali ngobomi buka Rebeca Malope.

   (I will be writing about the life history of Rebeca Malope.)

2. Ndizakube ndinyathela ngombandela ngembali yakhe kwezomculo.

   (I will be focussing about the issue on her life history in music.)

3. Ndizakube ndinyathela kwimpumelelo yakhe emculweni.

   (I will be focussing on her success in music.)

4. URebeca Malope ngomnye weemvumi ezibalaseleyo kumculo *Rebeca* wezenkolo okanye igospile.

   (Malope is one of the famous musicians in religious music or gospel.)

5. URebeca Malope waqala ukuba abe yimvumi esemncinane waza ke lo nto *Rebeca* wakhula nayo.

   (Malope started to be a musician at a young age and she grew up with that.)

6. Waqala ukucula esasokola engenanto esandleli nomamawakhe engenamali besokola.

   (She started singing while she was struggling with empty hands and her mother without money struggling.)

7. Waya waya eGoli wafika wadibana nabanye abahlobo bakhe.

   (She went to Johannesburg and met with other friends of hers).

8. Wadibana nabahlobo apho egoli baze bazamazama bezama ukuba bade basulunge le nto bayifunayo emculweni.

   (She met with friends there in johannesburg and they tried and tried trying to purify what they wanted in music.)

9. Nalapho bahlala besokola bepheka embawuleni ukutya.
   (*Even there they stayed struggling cooking food on a traditional or homemade heater.*)

   URebeca waqala ukubonakalisa izinga lakhe emculweni esemncinane waza wazibonakalisa apho isakhono sakhe emculweni
   (*Rebeca started showing her level/standard in music at a young age and showed her skill in music*)

10. Uqhubekile ecelwa ngoko nangabanye abantu bemema bemmemela emtshatweni ukuba aye ayokubaculela, aculeke apho emtshatweni bada nabanye abantu balibona izinga lakhe lomculo.
    (*She continued then to be invited by even other people inviting her in a wedding to sing for them, and she sings there in the wedding in such a way that even other people begin to see her standard in music.*)

11. Naye ke uRebeca engayekanga ukuqaqamba ezibonakalisa
    (*And even Rebeca did not stop showing her excellent talent*)

12. URebeca uculile kakhulu ebonakalisa udumo lwakhe nesakhono kwisiphiwo sakhe somculo.
    (*Rebeca sung very well showing her fame and skill in her music talent.*)

13. URebeca ubenembelasane kumculo esemncinane kakhulu kwaye ufumene abahlobo nabo abanesakhono emculweni.
    (*Rebeca had prominence in music at a very young age and she had friends also with skill in music.*)

14. URebeca ube efundile nokufunda qha abazali bakhe babe bengenamali yokumgqithisela phambili kwizifundo zakhe.
    (*Rebeca was also educated but her parents did not have money to further her studies.*)

15. Kunjalo ke uRebeca abe azame kwezomculo abonakalise isiphiwo sakhe
    (*Even in that condition Rebeca was trying in music showing her talent*)

16. Kuqhubekile uRebeca esiwa evuka ezama ukufumana imali kwezomculo.
    (*It continued Rebeca falling and rising trying to get money in music.*)

17. Babedla ngokucula emitshatweni babhatalwe imali ngalonto.
    (*They used to sing in weddings and get paid money for that.*)

18. Babedla ngokucula kwindawo ezininzi becula beculela abantu kumatheko abo bamcele ke baze bambhatale

(They used to sing in many places singing for people in functions and those people that invited her would pay her)

19. Ndithethe ngobomi bukaRebeca Malope oyimvumi oyimbali owatshintsha ubomi bam.

(I have talked about Rebeca Malope's life who is a musiciana historical figure who changed my life.)

20. URebeca ngumntu onothando, othando abantu, onobubele, obacingelayo abanye abantu.

(Rebeca is a loving person, who loves people, generous, who thinks/cares for other people.)

21. URebeca uzibonakalisile isiphiwo asiphiwe nguThixo waza wasisebenzisa.

(Rebeca showed her God given talent and used it.)

22. URebeca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam.

(*Rebeca is a good example for people she changed my way of living and my life.)*

3.4.1 The rhetorical stages

(i) Stage 1: The orientation Stage

In the stage 1 biographical recount essay titled "**Isincoko ngembali yobomi bukaRebecca Malope"** (*A biographical recount about Rebecca Malope),* the writer refers in line 1 to the person the biographical recount is about as Rebecca Malope, as illustrated in the sentence, **"Ndiza kubhala ngembali ngobomi bukaRebecca Malope"** (I will be writing about the life history of Rebecca Malope)

In line 2, the writer mentions the behavioural situation in the biographical recount by referring to Malope's history in the music career as demonstrated in the sentence, **"Ndiza kube ndinyathela kumbandela wembali yakhe kwezomculo."** (I will be focussing on the issue on her life history in music.) The above recount analysis has partially realised the elements or properties of the orientation stage, as it lack the elements that depict the place where the events took place as well as the time when the events took place in the biographical recount.

(ii)   Stage 2: The record of events

In the stage 1 essay, the writer employs the element of sequencing information to reflect the time the event took place in Rebecca's life, but does not present them in an ordered sequence. The lack of this ordering element is demonstrated in line 5 in the sense that the writer begins the record of events by introducing Rebecca as a gospel artist who started singing at a very young age, as illustrated in the sentence, **"Rebecca Malope waqala ukuba yimvumi esemncinci waza ke lo nto wakhula nayo."** (Rebecca Malope started to be a musician at a young age and she grew up with that.) In line 6 the situation /plight of Rebecca's family as poor is introduced by the writer as part of the period when she started singing, as illustrated in the sentence, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola."** (She started singing while struggling with empty hands with her mother without money struggling). The above phrase implies that at that tender age she was expected to support her family or to earn something to support her mother despite her age. In lines 7 and 8 the writer introduces Rebecca in Johannesburg where she went to pursue her music career, as demonstrated in the sentences, **"Waya eGoli …Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basulunge le nto bayifunayo emculweni."** (She went to Johannesburg…She met friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.) However, the writer does not effectively realize the element of sequencing the events chronologically, as he/she does not dwell much on Rebecca's music career in Johannesburg. Instead in line 10, the writer goes back to the period when Rebecca started her singing, as illustrated in the sentence, **"URebecca waqala ukubonakalisa izinga lakhe emculweni esemncinane ecaweni waza wasibonakalisa apho isakhono sakhe emculeni."** (Rebecca started showing her level/standard in music at a young age and showed her skill in music)

The writer does not explicitly present the time of the events in an ordered manner to reflect the period when the event took place. This is depicted by the fact that the writer mentions in the recount that Rebecca used to sing on weddings in line 11, but it is not mentioned whether she sung on weddings during the time when she was still young or when she was in Johannesburg. This lack/absence of chronological order of events is demonstrated in the sentence, **"Uqhubekile ecelwa ngoku nangabanye abantu bemmema bemmemela emtshatweni ukuba aye**

ayokubaculela…" (She continued then to be invited by even other people inviting her in a wedding to sing for them…)

The writer mentions Rebecca's successes, achievements and disappointment in the struggle to pursue her music talent in line 17, as expressed in the sentence, **"Kuqhubekile Rebecca esiwa evuka ezama ukufumana imali kwezomculo."** (Rebecca continued falling and rising trying to get money in music.) However, the writer frequently goes back to mention or, rather, to repeat, the same fact in line 18 about Rebecca singing in weddings to get money, as depicted in the sentence, **"Bebedla ngokucula emitshatweni babhatalwe imali…"** (They used to sing in weddings and get paid money for that…) As a result, this repetition makes the text monotonous and results in a lack of coherence. It is evident that the writer did not effectively employ the element of ordering events in a chronological order.

The events presented in the biographical recount essay by the writer establishes the struggle encountered by Rebecca in her music career at a tender age, as indicated in lines 6 and 8 in the sentences, **"Waqala ukucula esasokola… Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basungule le nto bayifunayo emculweni."** (She started singing while she was … She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.)

In lines 10, 11 and 12 the writer elaborates on the ways in which Rebecca made herself known to people, as demonstrated in the sentences, **"URebecca waqala ukubonakalisa izinga lakhe esemncinane ecaweni…Uqhubekile ecelwa ngoko nangabanye abantu…acule ke apho emitshatweni bada nabanye abantu balibona izinga lakhe lomculo. Naye ke uRebecca engayekanga ukuqaqamba ezibonakalisa."** (Rebecca started showing her level/standard in music at a young age in church…She continued then to be invited by even other people inviting her in a wedding to sing for them, and she sings there in the wedding in such a way that even other people begin to see her standard in music. And even Rebecca did not stop showing her excellent talent.)

It is evident that the writer effectively employs the element of the record of events by giving an account of events that proves that the life history of Rebecca Malope is worth writing about. The struggle encountered by Rebecca towards her success is a living example of a life history worth writing about, hence in line 23 the writer

concludes the text by emphasizing the role of Rebecca's life history as depicted in the sentence, **"URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca is a good example for people she changed my way of living and my life.)

(iii)   Stage 3: The evaluation of the person/ writer

Recall that the evaluation of the person or the writer is examined in terms of the following three aspects:

a.   The choice of words employed by the writer

b.   The authority of the expert or reference material

c.   Evidence that supports judgement (that is, is the recount worth writing about or does the story qualifies as a biographical recount?)

d.   The biographer or writer has to evaluate the summary or conclusion whether it reflects the value of the person's life and his or her contribution.

A. Choice of words

The writer of the biographical recount about Rebecca Malope uses lexical expressions that depict his or her attitude towards Rebecca. In line 4 the writer selects words that depict a positive attitude about Rebecca, as demonstrated in the sentence, **"URebecca Malope ngomnye weemvumi ezibalaseleyo."** (Rebecca is one of famous artists.)The word **"ezibalaseleyo"** (famous) refers to someone who is popular among other people. Therefore, the word depicts the writer's positive attitude about Rebecca in a way of rating her (Rebecca) as a person of higher status and higher position. In line 20 the writer selects a phrase that depicts a positive attitude about Rebecca as the expressions denote a positive attribute and acknowledgement to the person in the biography, as illustrated in the sentence, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam."** (I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life.)

In line 3 the writer uses expressions that depict the personality of Rebecca as demonstrated in the sentence, **"URebecca uculile kakhulu ebonakalisa udumo lwakhe nesakhono kwisiphiwo sakhe somculo."** (Rebecca sung very well showing her fame and skill in her music talent.) The word **"nesakhono"** (and skill) depicts the artistic skill expressed by Rebecca in her music and **"isiphiwo"** (talent) depicts the

talent Rebecca demonstrated in her music as an artist. In line 17 the writer expresses an element of perseverance in Rebecca's personality, as demonstrated in the sentence, **"Kuqhubekile uRebecca esiwa evuka ezama ukufumana imali kwezomculo"**. (Rebecca continued falling and rising trying to get money in music.) In line 21 the writer further elaborates on Rebecca's personality, as demonstrated in the sentence, **"URebecca ngumntu onothando, othanda abantu, onobubele, obacingelayo abanye abantu."** (Rebecca is a loving person, loves people, generous, and caring about other people.)

B. Authority of the expert

The biographical recount about Rebecca Malope is not based on any reference or support material as the writer has not referred to any information from a mentioned text. It can, therefore, be concluded that the writer has failed to employ successfully the element of the authority of the expert.

C. Evidence that supports judgement

In lines 20 and 23 the writer of the text about Rebecca Malope employs the present tense to link the past events. This is shown in the conclusion whichdepicts the impact of Rebecca's role in changing the writer's present behaviour, as expressed in the sentences, **"URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam. Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam."** (Rebecca is a good example for people she changed my way of living and my life. I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life.)Therefore it is evident that the recount about Rebecca Malope underpins evidence of the writer's opinions.

D. The biographer summarises the value of the person's life and contribution.

Lines 20, 21, 22, and 23 represent the writer's conclusion of the whole biography in the sense that the writer expresses and demonstrates the value of Rebecca Malope's life in clear terms, as illustrated in the sentences, **"URebecca ngumntu onothando, othanda abantu, onobubele, obacingelayo abanye abantu. URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca is a loving person, who loves people, generous, who thinks/cares for other people. Rebecca is a good example for people she changed my way of living and my life.)

The writer effectively uses the element of summarizing the life history of Rebecca as the person whom the recount is about.

3.4.2 Language Components of the biographical Recount

Recall that the following language components are employed in the analysis of a biographical recount:

3.4.2.1   The use of past tense

3.4.2.2   The use of third person narration

3.4.2.3   The use of time phase to reflect:

- The beginning of life history

- The middle or continuity of life history

- The end of life history

3.4.2.4   The use of present tense (To give attribute to the person the biography is about)

3.4.2.1   The use of past tense

In the introductory paragraph of the text the writer does not use the past tense effectively, as required by biographical recount. Rather, in more than one instance the writer employs the future tense (ixesha elizayo) **"Ndiza"** (I will) instead of the past tense, as illustrated in lines 1, 2 and 3 in the sentences, **"Ndiza kubhala ngembali ngobomi bukaRebecca Malope. Ndiza kube ndinyathela umbandela wembali yakhe kwezomculo. Ndiza kube ndinyathela kwimpumelelo yakhe emculweni."** (I will be writing about the life history of Rebecca Malope. I will be focussing about the issue on her life history in music. I will be focussing on her success in music.)

Despite the absence of the past tense in the introductory paragraph, the writer employs past tense in the subsequent paragraphs in abundance, such as in lines 5,7,8,15 and 18, as illustrated in the sentences, **" URebecca Malope waqala ukucula esasokola…Waya eGoli apho wafika wadibana nabanye abahlobo bakhe…bazama-zama bezama ukuba bade basulunge le nto bayifunayo emculweni. URebecca ube efundile nokufunda qha abazali bakhe babe bengenamali yokumgqithisela phambili kwizifundo zakhe…Babedla ngokucula emitshatweni babhatalwe imali ngalo nto."** (Rebecca started singing while still struggling…She went to Johannesburg where she met her friends…they tried and tried trying to purify what they wanted in music. Rebecca was

also educated but her parents did not have money to further her studies…They used to sing in weddings and get paid for that.)

It is evident that the writer partially employs the language component of past tense as it is only identified in the body and in the conclusion of the text but absent in the introduction.

3.4.2.2 The use of the third person narration

The writer employs the element of third person narration partially, as it does not appear throughout the text and this is identified in lines 1, 2, 3, and 20 where the writer constantly refers to herself or himself by using the first person narration, **"ndi-"** (I…) as illustrated in the sentences, **"Ndiza kubhala ngembali ngobomi bukaRebecca Malope. Ndiza kube ndinyathela umbandela wembali yakhe kwezomculo. Ndiza kube ndinyathela kwimpumelelo yakhe emculweni. Ndithethe ngobomi bukaRebecca…"** (I will be writing about the life history of Rebecca Malope. I will be focussing about the issue on her life history in music. I will be focussing on her success in music. I have talked about Rebecca's life…)

In lines 20 and 23 the writer employs the possessive personal pronoun (isimnini) in first person narration to refer to herself or himself as demonstrated in the sentences, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam…URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life…Rebecca is a good example for people she changed my way of living and my life.)

From the above evaluation it is evident that the writer often utilizes the third person narration in the text as identified in lines 4, 5, 10, 12, 13, 14, 15, 16, 17, 21, 22, and 23 where she or he constantly refers to Rebecca in the third person, **"URebecca"** (Rebecca), as demonstrated in the sentences, **"URebecca uzibonakalisile isiphiwo asiphiwe nguThixo waza wasisebenzisa. URebecca ungumzekelo omhle eluntwini…"** (Rebecca showed her God given talent and used it. Rebecca is a good example for…)

In addition to the use of the noun, **"URebecca"** in the third person, the writer employs the third person narration by using the subject pronominals **wa-, ba- and be-** to refer to Rebecca and other people mentioned in the text and this is identified in lines 5, 6, 7, 8, 9, 10, 11, 15, 18, 19, and 23, as demonstrated in the sentences, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola. Waye waya**

eGoli apho wafika wadibana nabanye abahlobo bakhe…Nalapho bahlala besokola bepheka embawuleni ukutya…Babedla ngokucula emitshatweni babhatalwe imali ngalo nto." (She started singing while she was struggling with empty hands and her mother without money struggling. She went to Johannesburg and met with other friends of hers. Even there they stayed struggling cooking food on a traditional or homemade heater. They used to sing in weddings and get paid for that.)

In lines 2, 3, 7, 10,11,13,15 and 16 the writer utilizes possessive pronouns in the third person narration to refer to Rebecca in demonstrating the theme of the biography, as demonstrated in the sentences, **"Ndiza kube ndinyathela umbandela wembali yakhe kwezomculo. Ndiza_kube ndinyathela kwimpumelelo yakhe emculweni."** (I will be focussing about the issue on her life history in music. I will be focussing on her success in music.) In line 7 the writer also uses the possessive pronoun **"bakhe"** (her) in the third person narration to refer to Rebecca's friends, as demonstrated in the sentence, **"Waya waya eGoli apho wafika wadibana nabanye abahlobo bakhe"** (She went to Johannesburg and met with other friends of hers.)

It is evident that the writer is aware of different language components that can be used to express the third person narration, despite the use of the first person narration which was identified and discussed earlier on. Therefore, the writer has employed the properties of the third person narration effectively.

3.4.2.3   The use of time phase to reflect:

- First phase (or the beginning)
- Second phase (or the middle)
- Third phase (or the end)

The first part of the verb phrase tells us about the phase that, is whether it is the beginning, middle or end of the segment. For instance, **"Waqala ukucula…."** (She started singing…), the beginning

"Wafika wadibana…" She arrived and met her friend…), the middle
"Waqhubeka esilwa…" (She continued fighting…), the middle
"Wayeka ukulwa…" (She stopped fighting…), the end

The second part tells us about the event, for example, **"Waqala ukucula…"** (She started singing) In lines 6 and 10 of the biographical recount about Rebecca Malope, the writer

partially employs the appropriate time phase, in order to reflect the beginning of the life history of Rebecca, as demonstrated in the sentences, **"Waqala ukucula esasokola…URebecca waqala ukubonakalisa izinga lakhe emculweni esemncinane ecaweni…"** (She started singing while struggling…Rebecca started showing her talent in music at a young age in church…) Similarly, in line 7 and 11, the writer uses time phase to express the middle or continuity of the segment in the text, as demonstrated in the sentences, **"Waya waya eGoli apho wafika wadibana nabanye abahlobo bakhe. Uqhubekile ecelwa ngoko nangabanye abantu…"** (She then went to Johannesburg where she arrived and met her other friends…She now continued to be asked by other people).

The writer employs phase 1 and 2 of time phase to represent the beginning and middle of the text, in lines 20 and 23. However, the writer does not effectively employ the language component of time phase to represent the end of life history of Rebecca Malope but instead reflects the impact of Rebecca Malope's life history to his or her own behavioural context, as illustrated in the sentences, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam…URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (I have talked about Rebeca Malope's life who is a musician a historical figure who changed my life. Rebeca is a good example for people she changed my way of living and my life.)

3.4.2.4   The use of present tense

The text about Rebecca Malope exhibits the use of present tense to express attribute in a form of adjective **"omhle"** (good). In line 23 the attribute expressed by the writer depicts a strong positive attribute of the writer about Rebecca Malope, as illustrated in the sentence, **"URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca is a good example to people as she changed my way/style of living and my life)

3.4.3 Properties of Text Construction

Recall that the properties of text construction relate to the following parameters of the ethnography of writing, which will be explored in the analysis of the biographical essay about Rebecca Malope:

A.   The Who parameter

The observations below are relevant to all the recount essays that will be analysed. The type of writer of the biographical recount essay about Rebecca Malope is a Grade 11 learner who writes in order to be assessed, to fulfil the requirements of her or his academic work as well as for the purpose of data collection for the research. As stated earlier, the writer's personality cannot be separated from his or her style of writing. Therefore, in lines 20, 21 and 23 the writer's personality is evident in the sense that the writer employs selected expressions that depict his or her attitude and judgement about Rebecca's personality. The role played by Rebecca in the writer's life is expressed, as demonstrated by the phrases in the sentences, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam. URebecca ngumntu onothando, othanda abantu, onobubele, obacingelayo abanye abantu. URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life. Rebecca is a loving person, who loves people, generous, who thinks/cares for other people. Rebecca is a good example for people she changed my way of living and my life.)

As stated earlier a young inexperienced second language (L2) writer will differ in writing from an experienced forst language (L1) writer. Since the Grade 11 writer is an L1 writer, and the language employed for writing is the first (home) language, the writer can be categorised as an experienced writer only in terms of the mother tongue language, but not with the process or methodology of writing employed in genre-based approach.

It is evident that the **who** parameter for the text is not of great relevance or concern or either does impact much on the process of writing of the Grade 11 learner.

B.   The write parameter

The **write** parameter involves the elements employed in the act of writing. Therefore, for the purpose of analysis the **write** parameter will be analysed under the properties of the writes parameter under the functional sentence perspective information structuring.

C.   The What parameter

The **what** parameter examines the type of genre, the type of content which also refers to the background knowledge and social context of the text, as well as the type of register.

The type of genre: The text is a biographical recount in the sense that the Grade 11 learners were instructed to write a biographical recount according to the following instruction, **"Bhala isincoko esingembali yobomi bomntu omaziyo kusapho lwakho okanye kwisihlobo sakho okanye nabani omaziyo owabanendima nembali ebalulekileyo ngobomi bakhe."** (Write a biographical recount essay about the life history of anyone in your family or relatives or anyone you know who had a big role and important history about his or her life)

Despite the fact that the learners were not taught beforehand the properties of the genre-based approach for writing when instructed to write the stage 1 essay, they had to follow the instructions. It served as a guide for them to write under the category of recount about the life history of a person. Therefore, it is evident in the written text about Rebecca Malope that the writer has effectively followed the instruction, which is demonstrated by the writer's topic, **"Bhala isincoko esingembali yobomi bomntu omaziyo kusapho lwakho/kwisihlobo sakho okanye nabani omaziyo owabanendima nembali ebalulekileyo ngobomi bakhe."** (Write a biographical recount essay about the life history of anyone in your family/relatives or anyone you know who had a big role and important history about his or her life), that the text is about the life of one person, therefore it represents a formal register.

The type of content: The writer of the biographical recount about Rebecca Malope demonstrates appropriate background knowledge about Rebecca. In line 2 at the beginning of the text, the writer introduces the field or the social context from which the content of the text is based, as illustrated in the sentence, **"Ndiza kube ndinyathela kumbandela wembali yakhe kwezomculo."** (I will be focussing about the issue on her life history in music.) In line 3 the content shows that the writer does not only know Rebecca in the field of music as an artist but also as a successful person in the field of music, as depicted in the sentence, **"Ndiza kube ndinyathela kwimpumelelo yakhe emculweni."** (I will be focussing on her success in music.)

In lines 4, 20, 22 and 23 the writer employs declarative phrases to emphasize and express the background knowledge about Rebecca, as is demonstrated with phrases and words in the sentences, **"URebecca Malope <u>ngomnye weemvumi ezibalaseleyo</u> kumculo wenkolo okanye igospile. Ndithethe ngobomi bukaRebecca Malope <u>oyimvumi oyimbali</u> owatshintsha ubomi bam. URebecca uzibonakalisile <u>isiphiwo asiphiwe nguThixo</u> waza wasisebenzisa. URebecca <u>ungumzekelo omhle</u> eluntwini wayiguqula**

impilo yam kwanobomi bam." (Rebecca Malope is one of the famous musicians in religious music or gospel. I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life. Rebecca showed her God given talent and used it. Rebecca is a good example for people she changed my way of living and my life.) It is evident in the text that the writer retrieves stored information about Rebecca, which exhibits the effective use of elements of content as background knowledge and as a property of background knowledge.

The type of register: Recall that the type of register investigates the formality of the register by exploring the presentation of the topic of writing. It explores the medium of writing and the interpersonal tenor that reflects the use of language to expose social activities in which language plays part. The writer writes in isiXhosa, which is understood, by both the writer (as a learner in this context) and the reader (as the teacher and the researcher) in order to depict the social activity, which is demonstrated by the topic, **"Isincoko esingembali yobomi bomntu omaziyo kusapho lwakho/kwisihlobo sakho okanye nabani omaziyo owabanendima nembali ebalulekileyo ngobomi bakhe."** (A biographical recount essay about the life history of anyone in your family/relatives or anyone you know who had a big role and important history about his or her life).

At the same time the writer employs the interpersonal tenor in isiXhosa in order to expose Rebecca's life history and her role and success in the social context of music. In lines 1 and 3 the writer expresses the social activity by highlighting the theme of the whole biography relating to the topic, as illustrated in the sentences, **"Ndiza kubhala ngembali ngobomi bukaRebecca Malope. Ndiza kube ndinyathela kwimpumelelo yakhe emculweni."** (I will be writing about the life history of Rebeca Malope. I will be focussing on her success in music.)

It is evident from the above analysis of examples that the writer has effectively employed the elements of what parameter. The writer effectively executes the type of genre as a biographical recount, the type of content as a reflection of background knowledge and the type of register that reflects the interpersonal tenor through the use of language as a tool to express a social activity.

D.   To Whom parameter (For all recount essays)

The **to whom** parameter explores the following questions in the analysis of the biographical recount about Rebecca Malope:

(i)   Who is the intended reader?

The biographical recount about Rebecca Malope is written by a Grade 11 IsiXhosa learner to fulfil the academic requirement of essay writing. It is written as a fact-finding essay for research. It is intended to evaluate and to assess whether the learner whose first (home) language is isiXhosa can write effectively a biographical recount in his/her home language. In other words the isiXhosa language teacher and the researcher are the intended readers.

(ii)   Is the reader in abstraction?

The Grade 11 learners are well informed about the person and the intentions of their writing, therefore the reader is not in abstraction to the writers or learners.

(iii) Is the reader's response equivalent to the response expected by the writer?

The reader's response is equivalent to the writer's response. The main aim is achieved to evaluate, to compare the standard and the effectiveness of the writing skills of the learners before they were taught the genre-based approach of writing, and thereafter to apply to writing the genre-based approach to writing across the curriculum. On the other hand, it is evident that there is absence of some writing skills within the learner's writing of essays in terms of spelling and punctuation elements. These are the skills that the learners should be well knowledgeable about in their level of study.

(iv)   Is the reader close or distant to the writer?

The distance between the writer and the reader is incomparable. The learners have a lower status or level of knowledge about the authentic writing skills as well as in connection with their level of knowledge as compared to that of the teacher and researcher.

E.   The for what purpose parameter

In the analysis of the **for what purpose** parameter the following maxims or principles are explored:

Gricean maxims: the writer of the text about Rebecca Malope presents facts about Rebecca Malope that depicts various phases and contexts of Rebecca's life history. This represents the writer's attempt to give evidence that the biographical recount is factually correct and informative. In line 4 the writer gives confirmation by informing the reader about Rebecca Malope's career as a gospel artist, as demonstrated in the sentence,

"URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile." (Rebecca Malope is one of the famous musicians in religious music or gospel.)

In lines 5 and 6 the writer informs the readers about Rebecca's background both as an artist or musician as well as about her background at home, as expressed in the sentences, **"URebecca Malope waqala ukuba yimvumi esemncinane waza ke wakhula nayo. Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola."** Rebecca Malope started to be a musician at a young age and she grew up with that. She started singing while she was struggling with empty hands and her mother without money struggling.)

In lines 7, 8, 9 and 17 the writer provides information about Rebecca's efforts to fight poverty by using her talent as a gospel artist, as expressed in the text by the sentences, **"Waya waya eGoli wafika wadibana nabanye abahlobo bakhe. Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basulunge le nto bayifunayo emculweni. Nalapho bahlala besokola bepheka embawuleni ukutya. Kuqhubekile uRebecca esiwa evuka ezama ukufumana imali kwezomculo."** (She went to Johannesburg and met with other friends of hers. She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music. Even there they stayed struggling cooking food on a traditional or homemade heater. It continued Rebecca falling and rising trying to get money in music.)

The writer has effectively demonstrated the factual correctness and informative elements of the Gricean maxims. However, the text about Rebecca Malope does not represent the interpretation of the text systematically. This is evident in the presentation of the text in lines 5, 6, 10 and 14 where the writer provides information about Rebecca that she began to sing at a young age, as expressed in the sentence, **"URebecca waqala ukuba yimvumi esemncinane …"** (Rebecca started to be an artist at a young age/still young…) The writer has repeated the same phrase **"esemncinane"** (still young) to refer to Rebecca's age when she started singing. However just in-between lines 6 and 10 (that is in lines 7, 8, and 9) the writer moves away from the sub-theme about Rebecca's encounter with friends in Johannesburg, as illustrated in the sentence, **"Waya waya eGoli wafika wadibana nabanye abahlobo bakhe. Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basulunge le nto bayifunayo emculweni. Nalapho bahlala besokola bepheka embawuleni ukutya."** (She went to Johannesburg and met with other friends of hers. She met with friends there in Johannesburg and they tried and tried trying

to purify what they wanted in music. Even there they stayed struggling cooking food on a traditional or homemade heater.)

In lines 10 and 14 the writer refers back to the sub-theme expressed in lines 6 and 10 about Rebecca's age and the beginning of her career. In many instances the writer has moved from one sub-theme to the other and duplicates a theme, which makes the text less systematically interpretable. Therefore, the writer has not effectively employed the systematic interpretability element in this text.

- Speech acts:

    In line 6 the writer employs figurative language in the text, as demonstrated in the sentence, **''Waqala ukucula esasokola engenanto esandleni …''** (She started singing with nothing with empty hands….) The phrase **''engenanto esandleni''** (with empty hands) is an idiomatic expression that depicts the poor conditions under which Rebecca lived when she started singing. In line 17 the writer provides information about Rebecca's struggle in trying to get money in the music industry by using a figurative language, as expressed in the phrase of the sentence, **"Kuqhubekile uRebecca <u>esiwa evuka</u> ezama ukufumana imali kwezomculo."** (It continued Rebecca falling and raising trying to get money in music.) In lines 20 and 21 the writer employs speech acts in the form of characterising nouns to describe Rebecca's personality, as expressed in the sentences, **"Ndithethe ngobomi bukaRebeca Malope <u>oyimvumi oyimbali</u> owatshintsha ubomi bam. URebecca ngumntu <u>onothando, othando abantu, onobubele, obacingelayo</u> abanye abantu."** (I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life. Rebecca is a loving person, who loves people, generous, who cares for other people.)

It is evident, therefore, that the writer effectively employs the speech acts in the text although they are employed in a very limited manner, as they have been identified in lines 6 and 17 only.

- Convention for conveying status, power, situation, intent and attitude.

    The writer employs phrases in the text that depicts the above-mentioned elements about Rebecca Malope. In lines 3, 4, 11 and 13 the writer expresses Rebecca's status in the music field as demonstrated in the sentence, **"Ndiza kube ndinyathela <u>kwimpumelelo</u> yakhe emculweni "** (I will be focusing on her success in music.) The locative, **"kwimpumelelo"** (in success) depicts Rebecca's status in the field of music

that she has a high status because of her successes. In line 4 the writer employs an adjectival convention to demonstrate Rebecca's status in the music industry, as expressed in the sentence, **"URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile"** (Rebecca Malope is one of the famous musicians in religious music or gospel). The adjective **"-balaseleyo"** (famous) is an adjective that reflects a person whose status in the field is acknowledged and rated in a higher position or status. In lines 11 and13 the writer employs words such as "izinga" (level) and **"udumo"** (fame) to depict Rebecca's high status in the gospel music, as demonstrated in the sentences, **"…bada nabanye abantu balibona <u>izinga</u> lakhe lomculo. uRebecca uculile kakhulu ebonakalisa <u>udumo</u> lwakhe nesakhono kwisiphiwo sakhe somculo"** (…even other people saw her level in music. Rebecca had sung a lot showing her fame, skills, and talent in music).

In lines 20 and 23 the writer gives information that depicts Rebecca's talent and power to change people through her talent and personality, as demonstrated by the phrases in the sentences, **"Ndithethe ngobomi bukaRebeca Malope oyimvumi oyimbali <u>owatshintsha</u> <u>ubomi bam</u>. URebecca <u>ungumzekelo omhle</u> eluntwini <u>wayiguqula</u> <u>impilo yam</u> <u>kwanobomi bam</u>."** (I have talked about Rebeca Malope's life who is a musician a historical figure who changed my life. Rebecca is a good example for people she changed my way of living and my life.)

In lines 6, 8, 9 and 15 the writer employs language conventions to convey different situations and conditions that Rebecca encountered. Rebecca's encounters also depict her struggle and the difficulties she had to overcome. The writer provides information about difficult situations in the text, as illustrated in the sentences, **"Waqala ukucula esasokola engenanto esandleni…Wadibana nabahlobo apho eGoli…Nalapho bahlala besokola bepheka embawuleni…URebecca ube efundile nokufunda qha abazali bakhe babe bengenamali yokumgqithisela phambili kwizifundo zakhe."**(She started singing while she was struggling with empty hands… She met with friends there in Johannesburg… Even there they stayed struggling cooking food on a traditional or homemade heater… Rebecca was also educated but her parents did not have money to further her studies.)

In lines 8 and 17 the writer employs language conventions that depict Rebecca's intent to succeed against the odds in music, as illustrated in the sentence, **"Wadibana nabahlobo apho eGoli baze <u>bazama-zama bezama</u> ukuba bade basulunge le nto**

bayifunayo emculweni. (She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.) In the above sentence the writer employs language convention of repetition **"bazama-zama bezama"** (they tried and tried trying) to emphasize the intention to succeed. In lines 17 and 18 the writer provides information about Rebecca's intent to succeed by employing an idiomatic convention, which depicts and gives a mental picture of someone who struggles but with focus to succeed, as demonstrated in the sentences, **"Kuqhubekile uRebecca <u>esiwa evuka</u> ezama ukufumana imali kwezomculo. Babedla <u>ngokucula emitshatweni</u> babhatalwe imali ngalo nto."** (Rebecca continued falling and rising trying to get money in music. They used to sing in weddings and get paid money for that.)

In lines 20, 21 and 23 the writer provides information that depicts the writer's positive attitude towards Rebecca Malope, as expressed by the phrases and words in the sentences, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam. URebecca ngumntu onothando, othanda abantu, onobubele, obacingelayo abanye abantu. URebecca ungumzekelo omhle eluntwini wayiguqula impilo kwanobomi bam."** (I have talked about Rebeca Malope's life who is a musician a historical figure who changed my life. Rebeca is a loving person, who loves people, generous, who thinks/cares for other people. Rebecca is a good example for people she changed my way of living and my life.)

- Predictability of cognitive structures

   It has been indicated before that the writer of the text is a Grade 11 learner who is writing to fulfil an academic requirement and to execute the educator's instruction. This means that the learner can only anticipate a reward in a form of getting good marks for the written text without the thought of predicting the teacher's response in terms of the purpose in the text. It is for this reason that the element of predictability of cognitive structures is not realized in this text, as the writer cannot predict the response of the reader towards his or her purpose in the text.

F. The Why parameter (For all recount essays)

The following observations apply to all the recount essays analysed and eveluated. The **why** parameter refers to the underlying intention which demonstrates the way in which the writer is able to manipulate the reader to attend to the content in terms of employing a suspense device. In lines 20 and 23 the writer employs the element of suspense in the

sense that he or she provides limited information or facts that Rebecca changed his or her life without explaining how the change happened or what effected the change. In other words, the reader is kept in suspense in order to speculate on how the writer was changed by Rebecca, as illustrated in the sentences, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali <u>owatshintsha ubomi bam</u>. URebecca ungumzekelo omhle eluntwini <u>wayiguqula impilo kwanobomi bam</u>."** (I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life. Rebecca is a good example for people she changed my way of living and my life.)

The **why** parameter expresses the intention of the writer relating to whether he or she writes to reach a certain class of people and less accessible to other readers. The writer of the text gives out all the information he or she knows about Rebecca Malope according to the instruction given by the teacher. It is for this reason that the accessibility of the information can only be viewed from the teacher's perspective, on whether the text has met the needs and requirements for the written text. The text is also examined under Steiner's (1978) levels of difficulty, as discussed by Grabe and Kaplan (1996), which explores:

i.   The contigent difficulty that arises from technical references. The writer of the biography about Rebecca has not given any references about the text, therefore the contigent difficulty is not realised by the writer.

ii.   The modal difficulty that arises from accessible human conditions. The writer provides in many instances the conditions encountered by Rebecca from her early age, as demonstrated in lines 6, 8, 9, 15 and 17. The common element in all these sentences is the expression used by the writer that depicts poor conditions and struggle to survive, as illustrated in the sentence, **"Waqala ukucula <u>esasokola</u> <u>engenanto</u> <u>esandleni</u> nomama wakhe <u>engenamali besokola</u>."** (She started singing while she was struggling with empty hands and her mother without money struggling.) It is evident therefore that the writer executes the modality difficulty to express human conditions to be accessible to the reader.

iii. The tactical difficulty, which reflects the purpose of the author to be understood only up to a set standard. The writer provides information about Rebecca Malope in such a way that it does not limit or constrain its understanding to a set standard or to be only accessible to a selected group of people.

iv.   The ontological difficulty that arises from constraints imposed by language itself. The writer employs language that does not constrain the readability of the text. The text is written in standard isiXhosa language, which demonstrates a non-complex text, well understood by isiXhosa speakers.

The writer employs some of the properties of the why parameter effectively but to an extent in the sense that the element of suspense is identified in one instance in the text, there is no reference employed.

G.   The when and where parameter (for all recount essays)

The following observations obtain for all the examples of recount essays analysed in this study. The **when and where** parameters are not applicable in the content of the biographical recount about Rebecca Malope. This is because the learners have been given instruction to write the essay at school or at home during the time the research was conducted in the school and they were given a due date for submission of the essay.

H.   The How parameter (for all recount essays)

The following observation obtains for all the recount essays examined in this study. The **how** parameter is of less relevance for the analysis of the essay written by the grade 11 learners as the process of writing used to produce the text has limited implications for the structure of the text.

3.4.3. (b) Properties of the writes parameter
        The functional sentence perspective: information structuring

The following textlinguistic properties of text construction are explored in the analysis of the biographical recount about Rebecca Malope:

3.4.4 (b).1 information Structuring

A.   Topic sentence structure:

The topic sentence of the recount about Rebecca Malope is, **"Isincoko esingembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope). In other words, the topic sentence forms the heading of the text and expresses the theme about the content of the whole text. Therefore, the topic sentence is structured or designed in such a way that the reader can easily identify the subject of the topic, which is, **"Imbali**

ngobomi" (Life history) in the text under analysis. The subject of the text is complemented by a clause that immediately expresses answers to the question, **"Imbali kabani/ Imbali ngobomi bukabani?"** (whose history/ a life history about who?) The question tends to stimulate the reader's intuition and the reader's energy to read. Therefore, the complement clause performs the role of highlighting the theme of the content, **"bukaRebecca Malope"** (of Rebecca Malope).

The writer of the text effectively employs the element of topic sentence structure in such a way that it guides the theme of the content. Thus, the text exhibits no deviation and demonstrates readability. However, in lines 6, 7, 11 and 14 the text shows less text organization and shows lack of text coherence. This is demonstrated by the tendency of the writer to switch from one sub-theme to the other, as illustrated in the sentences, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola."** (She started singing while she was struggling with empty hands and her mother without money struggling.) This is immediately followed by sentences that express a total different sub-theme that relates to the journey to Johannesburg, as demonstrated in the sentence, **"Waya waya eGoli apho wafika wadibana nabanye abahlobo bakhe."** (She went to Johannesburg and met with other friends of hers.)

B.   Topic continuity

Recall that the topic continuity refers to the continuous mention of the noun phrase (NP) in the text which is the subject of the topic. Therefore, with the topic, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope), the name **"Rebecca Malope"** is continuously mentioned in the text, hence it is the noun phrase or subject of the topic. The writer uses the noun phrase to refer to Rebecca Malope throughout the text in various grammatical forms such as using the name, **"URebecca Malope"**, using the subject concord **u-, wa-** to refer to past tense as well as in the form of pronoun and possessive pronouns **"yena or yakhe"** (his or hers).

In lines 4, 5, 10, 12, 13, 14, 15, 17, 21, 22 and 23 the writer continuously mentions the noun phrase, **"URebecca Malope"** throughout the text, as illustrated in the sentences, **" URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile… waqala ukuba URebecca Malope yimvumi esemncinane…URebecca waqala ukubonisa izinga lakhe emculweni esemncinane…Naye ke uRebecca engayekanga ukuqaqamba ezibonakalisa."** (Rebecca Malope is one of the famous musicians in religious music or gospel… started to be a musician at a young age…

Rebecca started showing her level/standard in music at a young age… And even Rebecca did not stop showing her excellent talent)

On the other hand, in line 11 the writer employs the subject concord **u-** (she) to refer to Rebecca and to represent a concordial agreement to the subject of the topic, as demonstrated in the sentence, **"Uqhubekile ecelwa ngoko nangabanye abantu…"** (It continued now being invited/ asked by other people…) In lines 6, 8, and 23 the writer employs the subject pronominal concord **'wa-'** in the past tense to refer to the noun phrase **'Rebecca'** as demonstrated in the sentences, **"Waqala ukucula esasokola…Wadibana nabahlobo apho eGoli…URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (She started singing while struggling…She met with friends in Johannesburg…Rebecca is a good example for people she changed my way of living and my life.)

In lines 2, 3, 6, 7,10,11,13,15, 20 and 23 the writer employs the possessive pronoun to refer to the noun phrase **"Rebecca Malope"** of the recount, as demonstrated in the sentences, **"URebecca waqala ukuzibonakalisa izinga lakhe emculweni esemncinane ecaweni waza wazibonakalisa apho isakhono sakhe emculweni…URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca started showing her level/standard in music at a young age in church and showed her skill in music…Rebecca is a good example for people she changed my way of living and my life.) The text exhibits the elements of topic continuity that are employed effectively in terms of the occurrence of the noun phrase (NP) of the topic, which has been mentioned continuously.

C.   Topic Structure Analysis

 The structure of the topic, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope) is constructed by the writer in such a way that it attracts and stimulates the reader's attention. The writer employs elements of topic structure analysis by structuring the topic in the manner that answers the following questions:

(i)   What is the topic about or whose life history?
       The topic, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope) is about the life history of Rebecca Malope, as the whole text is about her life and her encounters in the music domain.

(ii)   In which field or context is his or her life history relevant?

In lines 3 and 4 the writer expresses the field or context in which Rebecca Malope's life history is relevant to, as demonstrated in the sentence, **"Ndiza kube ndinyathela kwimpumelelo yakhe <u>emculweni</u>. URebecca Malope ngomnye <u>weemvumi</u> <u>ezibalaseleyo</u> kumculo wezenkolo okanye <u>igospile</u>."** (I will be focussing on her success in music. Rebeca Malope is one of the famous musicians in religious music or gospel.)

(iii)   Is his or her life history worth writing and reading about?

In lines 5 and 6 the writer of the biographical recount depicts the life history of Rebecca from her early age when she started singing, as illustrated in the sentence, **"URebecca Malope waqala ukuba yimvumi esemncinane waza ke wakhula nayo loo nto."** (Rebecca Malope started to be a musician at a young age and she grew up with that.)

In lines 6 and 15 the writer returns to refering to Rebecca's family by revealing the conditions they were living under, as illustrated in the sentence, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali esasokola."** (She started singing while she was struggling with empty hands and her mother without money struggling.) In lines 8 and 17 the writer mentions Rebecca's life in Johannesburg with her friends, as demonstrated in the sentence, **"Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basulunge le nto bayifunayo emculweni."** (She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.) In lines 20, 21, 22 and 23 the writer concludes the text by emphasizing the impact and the importance or worthiness of Rebecca's life history as evidence that it is worth writing about, as illustrated in the sentence, **"URebecca <u>ungumzekelo omhle</u> eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca is a good example for people she changed my way of living and my life.)

(iv)   Is the main topic supported by sub-topics

The writer of the biographical recount about Rebecca Malope does not employ any sub-topics to support the main topic of the text.

The above discussion gives evidence that the writer has employed the properties of topic structure analysis partially since the text reflects reference to the person whom the biographical recount is about, the context of the life history, and the value or worthiness of

the biographical recount. There is absence of sub-topics in the text that supports the main topic.

D.   Topic Comment Analysis

The topic of the text is, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope). Therefore, the topic represents two segments, the noun phrase, **"Isincoko ngembali yobomi"** (An essay about life history) and the comment, which can be assumed to be elicited by the question, **"buka bani?"** (of who?) And as a result the comment follows as, **"bukaRebecca Malope"** (of Rebecca Malope). In other words, the topic is about what the heading of the text addresses. It is evident that the writer addresses the life history of a person and therefore the comment addresses the topic by giving a more detailed elaboration, interpretation and information about the life history of Rebecca. This, in turn, guides the theme of the whole text. In lines 1 and 2 it is evident that the comment functions as a link between the topic and the content of the text, as demonstrated in the sentences, **"Ndiza kubhala ngembali yobomi bukaRebecca Malope"** (I will be writing about the life history of Rebecca Malope). The writer uses the lexical expressions, **'imbali'** (history) and **'Rebecca Malope'** to express the connection between the element of the topic and the comment analysis. It is for that reason that the text exhibits the effective use of the topic comment analysis.

E.   Given-new relations

As the given relation refers to already known information, it is plausible to assume that the name of Rebecca Malope refers to given information. Rebecca is a famous worldwide known artist in the domain of gospel music, as demonstrated in lines 3 and 4 in the sentences, **"Ndiza kube ndinyathela kwimpumelelo yakhe emculweni. URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile."** (I will be focussing on her success in music. Rebecca Malope is one of the famous musicians in religious music or gospel.) The phrase **'ezibalaseleyo'** (famous) depicts Rebecca's prominence in gospel music, which is a known fact not only to Rebecca's followers but to other people in general.

The comprehensive life history of Rebecca Malope can be classified under the new relation as part of the aspects and issues embedded in the phrase, **"Imbali ngobomi…"** (A life history…) The new relation refers to aspects that reveal Rebecca's background both in the music industry and at home, as indicated in lines 5, 6, 9, 10, and 15 in the

sentences, **"URebecca Malope waqala ukuba yimvumi esemncinane waza ke wakhula nayo. Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola."** (Rebecca Malope started to be a musician at a young age and she grew up with that. She started singing while she was struggling with empty hands and her mother without money struggling.)

In lines 20 and 23 the writer presents the new information by expressing his or her personal encounter or experience and the impact of Rebecca's life in his, as illustrated in the sentences, **"Ndithethe ngobomi bukaRebecca Malope <u>oyimvumi</u> <u>oyimbali</u> <u>owatshintsha ubomi bam</u>. URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (I have talked about Rebecca Malope's life, who is a musician a historical figure who changed my life. Rebecca is a good example for people she changed my way of living and my life.)

The writer has effectively employed the elements of the given-new relations, although the given-new relations depend on the reader's perspective, therefore it cannot fully express the effectiveness or the non-effectiveness of the given-new relations elements in this context.

F.   Theme-Rheme Relations

The theme refers to the first mentioned phrase in the clause, that is the noun phrase, **"Isincoko ngembali yobomi"** (An essay about the life history) is the theme of the text. It functions as a point of departure for the writer. The whole text, therefore, gives an account, justification and elaboration about the theme. On the other hand, the theme has relationship with the subject of the sentence, which in this context is the name of Rebecca Malope. It forms, or functions as the rheme that is, the moving away from the writer's point of departure. The writer presents the rheme as, **"bukaRebecca Malope"** (of Rebecca Malope) when referring to the person whom the theme is referring to.

In lines 4, 5,13,14, 15, 21, 22 and 23 the writer repeatedly begins the sentence with rheme relation by beginning with, **'URebecca Malope'** (Rebecca Malope) to reflect the moving away from the writer's point of departure, as illustrated in the sentences, **"<u>URebecca Malope</u> ngomnye weemvumi…<u>URebecca Malope</u> waqala ukuba yimvumi esemcinane…<u>URebecca</u>   ube efundile…"** (Rbecca Malope is one of the artists…Rebecca Malope started singing still young…Rebecca was educated…)

The text exhibits effective use of the theme-rheme relations by the writer as demonstrated by the topic, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope). Hence, the theme is represented by the first phrase, **"Isincoko ngembali yobomi"** (An essay about the life history) and the rheme is represented by the phrase, **"bukaRebecca Malope"** (of Rebecca Malope).

G.   Focus presupposition relation

The writer employs the focus relation in the biographical recount about Rebecca Malope by providing information that depicts the whole life history about Rebecca Malope. The writer does not only give account about Rebecca in the music domain, but also about her family and her educational background, as expressed in lines 5, 6, 9,10 and 15 in the sentence, **"URebecca ube efundile nokufunda qha abazali bakhe babe bebgenamali yokumgqithisela phambili kwizifundo zakhe."** (Rebeca was also educated but her parents did not have money to further her studies.) In lines 20 and 23 the writer presents the focus information by relating to his or her personal experience and impact of Rebecca's life to his or her own, as demonstrated in the sentences, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi, oyimbali owatshintsha ubomi bam."** (I have talked about Rebeca Malope's life who is a musician a historical figure who changed my life.

In addition, the writer gives information about a well-known gospel artist, Rebecca Malope, as depicted by the topic, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope) and that depicts the presupposed or highlighted information. In line 4 the writer further establishes and emphasizes Rebecca's prominence to justify that Rebecca is known by referring to her as one of the famous artists, as demonstrated in the sentences, **"URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wesenkolo okanye igospile."** (Rebecca Malope is one of the famous musicians in religious music or gospel.) This implies that among the well-known gospel artists among the readers, Rebecca is among those prominent gospel artists. The writer has employed the elements of focus presupposition relation effectively in the biographical recount about Rebecca Malope.

3.4.3 (b) 2 Text Structuring

The text structure employs the following three elements:

A.   Text Cohesion
B.   Text coherence

C.   The lexicon

A.   Text Cohesion

The following devices are examined in the analysis of the stage 1 biographical recount essay titled, **"Isincoko ngembali yobomi bukaRebecca Malope"** (An essay about the life history of Rebecca Malope) to explore the existence of relationship between sentences and clausal units in the text: ellipsis, collocation, repetition, demonstratives as reference markers, conjunctions, substitution and comparative cohesion

i)   Ellipsis: The writer of the text about Rebecca Malope has not employed the ellipsis throughout the text. In other words the text does not exhibit the effective use of ellipsis device.

ii)   Collocation: In lines 6 and 17 the writer employs idiomatic expressions to depict cohesion within the text, as illustrated in the sentences, **"Waqala ukucula esasokola <u>engenanto esandleni</u> nomama wakhe engenamali besokola"** (She started singing while she was struggling with empty hands and her mother without money struggling.) The idiom, **"engenanto esandleni"** (with empty hands) depicts the poor condition or someone who does not have money to survive. The writer also employs an idiomatic expression, **"esiwa evuka"** (falling and rising) to depict and to give a mental picture of a person who struggles but with determination to succeed in the music industry. This is demonstrated in the sentence, **"Kuqhubekile uRebecca <u>esiwa evuka</u> ezama ukufumana imali kwezomculo"** (Rebecca continued falling and rising trying to get money in music). The writer employs collocation or collocative device effectively in the text about Rebecca Malope.

iii)   Repetition refers to repeating the same word or words that are synonymous to one another. In lines 1, 2 and 3 the writer continuously uses the first person in future tense, **"Ndiza ku…"** (I will…) to refer to the action he or she will be engaging in as demonstrated in the sentences, **"<u>Ndiza ku</u>bhala ngembali ngobomi buka Rebeca Malope. <u>Ndiza ku</u>be ndinyathela ngombandela ngembali yakhe kwezomculo. <u>Ndiza ku</u>be ndinyathela kwimpumelelo yakhe emculweni."** (I will be writing about the life history of Rebecca Malope. I will be focussing about the issue on her life history in music. I will be focussing on her success in music.) In lines 2 and 3 the writer also repeats the verb, **'-nyathela'** (stamp on or focus on) with the intention of emphasizing the coherence of the theme expressed by the text.

In line 4 the writer repeats synonymous words, **"inkolo"** (religion) and **"igospile"** (gospel) to refer to the type of music sung by Rebecca. In line 6 the writer employs synonymous expressions, **"esasokola/ engenanto esandleni"** (struggling/ poor) to refer to poor conditions, as illustrated in the sentence, **"Waqala ukucula <u>esasokola</u> <u>engenanto esandleni</u>."** (She started singing while she was struggling with empty hands.)

It is evident that the writer effectively employs repetition throughout the text, as demonstrated by the expressions, **"ukuqaqamba"** in line 12 and **"udumo".** In line 13 both words refer to prominence or fame. There are also reduplicated words such as, **"bazama-zama"** in line 8 and **"esiwa evuka"** in line 17, both words referring to struggling or trying hard. In line 21 the writer depicts Rebecca's character as a generous, loving person by employing synonymous expressions that define her character, as demonstrated in the sentence, **"URebeca ngumntu onothando, othando abantu, onobubele, obacingelayo abanye abantu."** (Rebecca is a loving person, who loves people, generous, who thinks/cares for other people.)

(iv) Demonstratives as reference markers: In lines 5, 8 and 18 the writer utilizes demonstrative pronouns to enhance cohesion by referring back to a previously mentioned phrase, as illustrated in the sentences, **"URebecca Malope waqala ukuba yimvumi esemncinane waza ke <u>lo</u> nto wakhula nayo."** (Rebecca Malope started to be a musician at a young age and she grew up with that.) The demonstrative **'lo'** (that) depicts a progression of a prior mentioned action, which is Rebecca's singing talent. The writer uses a demonstrative **'le'** (this) to depict the intent to succeed, which has been mentioned in the same sentence, as illustrated in the sentence, **"Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basulunge <u>le</u> not bayifunayo emculweni."** (She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.)

The writer also employs a demonstrative pronoun to emphasise the a reward for an effort or for a performance executed, as demonstrated in the sentence, **"Babedla ngokucula emitshatweni babhatalwe imali <u>ngalo</u> nto."** (They used to sing in weddings and get paid for <u>that</u>). The text exhibits effective use of demonstratives as a device that enhances text cohesion.

(v) Conjunctions: In lines 4, 8, 10,11,14, 20 and 23 the writer utilizes conjunctions as a way of enhancing text cohesion. In line 4 the writer employs a conjunction, **'okanye'** (or) to express comparison between two words, as illustrated in the sentence, **"URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile."** (Rebecca Malope is one of the famous artists in religious music <u>or</u> gospel.) In lines 8 and 11 the writer employs a conjunction, **'ukuba'** (that) to emphasise and to justify Rebecca and her friends' perseverance and hard work, as illustrated in the sentence, **"…bazama-zama bezama <u>ukuba</u> bade basulunge le nto bayifunayo emculweni."** (…they tried and tried trying <u>that</u> they purify what they wanted in music.) In lines 10, 14 and 23 the writer uses conjunctions, **"waza, kwaye, kwa"** that refer to additional information, as illustrated in the sentence, **"URebecca ubenembalasane kumculo esemncinane kakhulu <u>kwaye</u> ufumene abahlobo nabo abanesakhono emculweni."** (Rebecca was famous for music at a very young age <u>and </u>met friends with talent in music.)

(vi) Substitution and comparative cohesion: The writer employs elements of substitution and comparative cohesion only in line 11. She compares people who recognised Rebecca's talent and those who did not recognise it until she performed in weddings, as illustrated in the sentence, **"Uqhubekile ecelwa ngoku <u>nangabanye</u> abantu bammema bemmemela emtshatweni ukuba aye ayokubaculela, acule ke apho emtshatweni bade <u>nabanye</u> abantu balibona izinga lakhe lomculo.** (She continued then to be invited by even other people inviting her to a wedding to sing for them, and she sings there in the wedding in such away that even other people begin to see her standard in music.) In this sentence the conjunction, **'nabanye'** (and others) depicts the substitution of one group with or by the other in terms of substituting a non-belief with a belief. The text exhibits the textlinguistic properties appropriate to effective text cohesion in terms of collocation, conjunction, repetition, demonstratives as reference markers, substitution and comparative cohesion. However, there is lack of ellipsis in the text.

B. Text Coherence

As text coherence represents the readers' interpretation on how coherent the text is. Therefore the following elements of text coherence are examined: relevance, elements of subordination (that is, cause, condition, comparison), elements of coordination (that is, addition and restatement), use of inferences, rhetorical patterns within coherence (that is

cause and effect, comparison-contrast, argument-exemplification, and problem –solution pattern) and the non-linguistic basis of coherence.

(i)   Relevance: The text about Rebecca Malope is relevant in the sense that it depicts various human conditions and encounters that an individual can relate to in the real life situation. In line 4 the writer depicts human conditions that reflect success and prominence of music artists, as demonstrated in the sentence, **"URebecca Malope ungomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile".** (Rebeca Malope is one of the famous musicians in religious music or gospel.) In lines 5, 6, 8, 9 and 17 the writer depicts the human condition of struggle to survive and the poor conditions encountered by people as part of their road to success, as demonstrated in the sentence, **"Nalapho bahlala besokola bepheka embawuleni ukutya."** (Even there they stayed struggling cooking food on a traditional or homemade heater.) The writer emphasizes Rebecca's determination as a device that depicts and enhances relevance within the text, as illustrated in the sentence, **"Kuqhubekile uRebecca esiwa evuka ezama ukufumana imali kwezomculo."** (Rebecca continued falling and rising trying to get money in music.) The text thus depicts effective use of relevance by the writer as indicated in the above exemplifications.

(ii)   Elements of subordination and coordination: Subordination refers to elements of causes, conditions, and comparison in the text. In lines 6 and 7 the writer employs the elements of cause and condition in that he/she depicts the poor condition encountered by Rebecca and her family, as demonstrated in the sentence, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola."** (She started singing while she was struggling with empty hands and her mother without money struggling.) As a result of the poor condition presented by the writer a cause is expressed that justifies the action taken by Rebecca to alleviate the condition, as illustrated in the sentence, **"Waya waya eGoli apho wafika wadibana nabanye abahlobo bakhe."**(She went to Johannesburg and met with other friends of hers.) In line 15 the writer employs the cause and condition elements by using a conjunction, **'qha'** (but) that functions as a linking device between the cause and condition, as expressed in the sentence, **"URebecca ube efundile qha abazali bakhe babe bengenamali yokumgqithisela phambili kwizifundo zakhe."** (Rebecca was also educated but her parents did not have money to further her studies.) The condition expressed by the sentence is that

Rebecca was educated but to a certain level and the cause or reason why she could not proceed with her studies was that her parents did not have the money to further her studies. The writer effectively employs the elements of cause and condition in the text.

In line 11 the writer employs the element of comparison by using the conjunction, **"nabanye"** (and others) to compare the group of people who recognised Rebecca's talent by inviting her to sing at weddings and the group of people who only recognised Rebecca's talent after she had sung in weddings. This is demonstrated in the sentence, **"Uqhubekile ecelwa ngoko nangabanye abantu bemmema bemmemela emtshatweni ukuba aye ayokubaculela, acule ke apho emtshatweni bada <u>nabanye</u> abantu balibona izinga lakhe lomculo."** (She continued then to be invited by even other people inviting her in a wedding to sing for them, and she sings there in the wedding in such a way that even other people begin to see her standard of music.)

As the element of coordination explores addition and restatement devices, in lines 12, 13 and 23 the writer employs conjunctions, **"naye, ne-, kwa"** (and even her, and) that depict addition of information to prior stated ideas, as illustrated in the sentences, **"<u>Naye</u> ke uRebecca engayekanga ukuqaqamba ezibonakalisa. URebecca uculile kakhulu ebonakalisa udumo lwakhe <u>ne</u>sakhono kwisiphiwo sakhe somculo…wayiguqula impilo yam <u>kwa</u>nobomi bam."** (And even Rebecca did not stop showing her excellent talent. Rebeca sung very well showing her fame and skill in her music talent… she changed my way of living and my life.)

In lines 2 and 3 the writer employs the restatement device, repeating the same phrase and lexical item in the form of a pronoun, **"yakhe"** (her), as indicated in the sentences, **"<u>Ndiza kube ndinyathela</u> kumbandela wembali <u>yakhe</u> kwezomculo. <u>Ndiza kube ndinyathela</u> kwimpumelelo <u>yakhe</u> emculweni."** (I will be focussing about the issue on her life history in music. I will be focussing on her success in music.) In lines 2, 3, 4, 6 and 10 the writer repeatedly restates the lexical item about, **'umculo'** (music) with the intention of reminding the reader about the theme of the content, as illustrated in the sentences, **"<u>Ndiza kube ndinyathela</u> kwimpumelelo <u>yakhe</u> <u>emculweni</u>. URebecca waqala ukubonakalisa izinga lakhe <u>emculweni</u> esemncinane ecaweni waza wazibonakalisa isakhono sakhe <u>emculweni</u>."** (I will be focussing on her success in music. Rebecca started showing

her level/standard in music at a young age in church and showed her skill in music.) The text exhibits effective use of the elements of subordinations and coordination, as the above exemplifications are a living proof of that.

(iii)   Use of inferences: As inferencing refers to already known information by the reader, it is related to the given information. It is demonstrated by the discussion of the given relation that the name of Rebecca Malope refers to given information, as Rebecca is a famous worldwide known artist in the domain of gospel music, as demonstrated in lines 3 and 4 in the sentences, **"Ndiza kube ndinyathela kwimpumelelo yakhe emculweni. URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo okanye igospile."** (I will be focussing on her success in music. Rebeca Malope is one of the famous musicians in religious music or gospel.) The word **'ezibalaseleyo'** (famous) depicts Rebecca's prominence in gospel music, which is a known fact not only to Rebecca's followers but also to other people in general.

(iv)   Rhetorical patterns within coherence: The writer explores the following patterns in the biographical recount:

- The cause-effect pattern
- Comparison-contrast
- Argument-exemplification
- Problem-solution

The cause-effect pattern:

In lines 20 and 23 the writer expresses the influence or effect of Rebecca's life on his or her own, and how it caused a change, as illustrated in the sentence, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam."** (I have talked about Rebeca Malope's life who is a musician a historical figure who changed my life.) Furthermore, the writer expresses the cause of his or her change as influenced by Rebecca's personality of being exemplary to other people, as illustrated in the sentences, **"URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca is a good example for people she changed my way of living and my life.) The writer has effectively employed the cause-effect pattern to enhance coherence within the text as demonstrated throughout the text that every action or condition expressed in the text is caused by, or has effect on something. It is also demonstrated even with the reason

why she (Rebecca) did not further her studies, that her parents were struggling, as illustrated in the sentence, **"URebecca ube efundile nokufunda qha abazali bakhe babe bengenamali yokumgqithisela phambili kwizifundo zakhe."** (Rebecca was also educated but her parents did not have money to further her studies.) Therefore the cause functions are a link to the effect in the text.

Comparison-contrast pattern:

The writer employs the comparison-contrast rhetorical pattern, only to a very limited extent, as it is only identified in line 11. The writer employs the pattern of comparison-contrast by using a conjunction, **'nabanye'** (and others) to compare the group of people who recognised Rebecca's talent by inviting her to sing in weddings and the group of people who only recognised Rebecca's talent after she had sung in weddings, as demonstrated in the sentence, **"Uqhubekile ecelwa ngoko nangabanye abantu bemmema bemmemela emtshatweni ukuba aye ayokubaculela, acule ke apho emtshatweni bada <u>nabanye</u> abantu balibona izinga lakhe lomculo."** (She continued then to be invited by even other people inviting her to a wedding to sing for them, and she sings there in the wedding in such a way that even other people begin to see her standard of music.)

Argument-exemplification pattern:

In line 8 the writer argues that Rebecca worked hard and tried to fulfil her desires for success in gospel music with her friends in Johannesburg, as expressed in the sentence, **"Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basungule le nto bayifunayo emculweni."** (She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.) In line 9 the argument is immediately justified by exemplification of Rebecca's struggle and suffering in Johannesburg, as demonstrated in the sentence, **"Nalapho bahlala besokola bepheka embawuleni ukutya."** (Even there they stayed struggling cooking food on a traditional or homemade heater.) In lines 11 and 12 the writer presents an argument about Rebecca's effort and determination to succeed and to be recognised in gospel music by referring to an example that demonstrates one of the events that Rebecca used to promote her music, as illustrated in the sentence, **"Uqhubekile ecelwa ngoku nangabanye abantu bemmema bemmemela emtshatweni bade nabanye abantu balibona izinga lakhe lomculo."** (She continued then to be invited by even other people inviting her in a wedding to sing for them, and she sings there in the wedding in such a way that even other people

begin to see her standard in music.) In other words, the argument presented by the writer reflects that Rebecca never stopped lifting up her talent, as demonstrated in the sentence, **"Naye ke uRebecca engayekanga ukuqaqamba ezibonakalisa."** (And even Rebecca did not stop showing her excellent talent.) The text exhibits the effective use of the argument exemplification by the writer.

Problem-solution pattern:

The writer depicts the problems encountered by Rebecca in her life both as an artist and at home. In lines 6 and 7, 17 and 18 the writer presents the problem with a solution whereas in lines 9, 15 the writer only presents the problem without a solution. In lines 6 and 7 the writer depicts the problem of poor conditions of living during the time when Rebecca started singing, as expressed in the sentence, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola."** (She started singing while she was struggling with empty hands and her mother without money struggling.) In lines 7, 8 and 12 the writer expresses the solution to the problem by demonstrating the efforts made by Rebecca in order to solve the problem, as illustrated in the sentences, **"Waya waya eGoli wafika wadibana nabanye abahlobo bakhe…baze bazama-zama bezama ukuba bade basulunge le nto bayifunayo emculweni. Naye ke uRebecca engayekanga ukuqaqamba ezibonakalisa."** (She went to Johannesburg and met with other friends of hers… and they tried and tried trying to purify what they wanted in music. And even Rebecca did not stop showing her excellent talent.)

In lines 17 and 19 the writer emphasizes the efforts made by Rebecca and her friends to fight poverty despite difficulties, as illustrated in the sentences, **"Kuqhubekile uRebecca esiwa evuka ezama ukufumana imali kwezomculo. Babedla ngokucula kwiindawo ezininzi becula beculela abantu kumatheko abo bamcele ke baze bambhatale."** (It continued Rebeca falling and rising trying to get money in music. They used to sing in many places singing for people in functions and those people that invited her would pay her.) However, the writer in some instances provides the problem without giving a solution, as illustrated in line 15, where the writer points out that Rebecca could not further her studies because her family could not afford to, as demonstrated in the sentence, **"URebecca ube efundile nokufunda qha abazali bakhe babe bengenamali yokumgqithisela phambili kwizifundo zakhe."** (Rebecca was also educated but her parents did not have money to further her studies.) The writer does not give a solution or

further information that reveals that at the end Rebecca did further her studies or whether her success in music gave her the way to further her studies.

The non-linguistic basis of coherence

As the non-linguistic basis of coherence refers to coherent arrangement of the text, the following properties are explored in the text about Rebecca Malope: basic structure of a text (that is, introduction, body and conclusion), topic presentation, sub-topic, bold letter and sub-themes presented by each paragraph. The writer utilizes the topic of the text effectively as demonstrated by the topic, **"Isincoko esingembali yobomi bukaRebecca Malope".** (A biographical recount about Rebecca Malope). However, the writer does not employ any subtopics, captions or bold letters at the beginning of each paragraph to support or to reinforce the main theme of the text or to elaborate on the topic[1].

The writer effectively develops the basic structure of the text. In lines 1, 2 and 3 the writer begins the text with the introduction. The introduction highlights the theme of the whole content, as demonstrated in the sentences, **"Ndiza kubhala ngembali yobomi bukaRebecca Malope. Ndiza kube ndinyathela kumbandela ngembali yakhe kwezomculo. Ndiza kube ndinyathela kwimpumelelo yakhe emculweni."** (I will be writing about the life history of Rebecca Malope. I will be focussing about the issue on her life history in music. I will be focussing on her success in music.) The writer develops the body of the text effectively, despite the non-coherence of the sub-themes presented by each paragraph. This is identified in paragraph 2 (lines 4-7) where the writer highlights Rebecca's fame, the beginning of her career in music, the poor conditions of her family, and her departure to Johannesburg in the same paragraph, as demonstrated in the sentences, **"…ngomnye weemvumi ezibalaseleyo… waqala ukuba abe yimvumi esemncinane… engenanto esandleli nomama wakhe engenamali besokola… Waya waya eGoli…"** (…is one of the famous artists…she to be a singer while she was still young…with empty hands and her mother without money struggling…She went to Johannesburg…) The writer also effectively employs the element of conclusion in lines 20, 21, 22 and 23, as illustrated in the sentence, **"Ndithethe ngobomi bukaRebecca Malope oyimvumi oyimbali owatshintsha ubomi bam."** (I have talked about Rebecca Malope's life who is a musician a historical figure who changed my life.)

The properties of text coherence are well illustrated in the text as the writer has successfully employed the elements of relevance, elements of subordination and coordination, use of inferences, rhetorical patterns of cause-effect, argument-

exemplification, problem-solution and comparison-contrast. However, the writer has not effectively employed all the element of the non-linguistic basis of coherence, as the sub-topic, bold letter and sub-themes are not presented by each paragraph in the text. On the other hand, the writer lacks coherent presentation of sub-theme in the text.

C.   The lexicon

The writer explores the following lexical entries and syntactic components in text construction to create meaning and interpretation of the text: choice of sentence initial elements (that includes prepositions, and demonstratives, elliptic devices or ellipsis, articles and existential pronoun-there, substitution markers) and choice of verbs (that includes mental verbs, infinitive verbs, adverbs and verbs of motion).

Choice of sentence initial element:

The writer explores the following syntactic components to enhance his/ her communicative goal:

i)   Conjunctions: In lines 4, 8, 10, 11, 14, 20 and 23 the writer executes prepositions as a way of enhancing text cohesion. In line 4 the writer employs a conjunction, **'okanye'** (or) to express comparison between two words, as illustrated in the sentence, **"URebecca Malope ngomnye weemvumi ezibalaseleyo kumculo wezenkolo <u>okanye</u> igospile."** (Rebecca Malope is one of the famous artists in religious music <u>or</u> gospel.) In lines 8 and 11 the writer employs a conjunction, **'ukuba'** (that) to give emphasis and to justify Rebecca and her friends perseverance and hard work, as illustrated in the sentence, **"…bazama-zama bezama <u>ukuba</u> bade basulunge le nto bayifunayo emculweni."** (…they tried and tried trying <u>that</u> they purify what they wanted in music.) In lines 10, 14 and 23 the writer executes prepositions, **"waza, kwaye, kwa"** that refers to (and) to depict an addition of information, as illustrated in the sentence, **"URebecca ubenembalasane kumculo esemncinane kakhulu <u>kwaye</u> ufumene abahlobo nabo abanesakhono emculweni."** (Rebecca was famous in music at a very young age <u>and </u>met friends with talent in music.) The text exhibits effective use of preposition as identified above.

ii)   Demonstratives as reference markers: In lines 5,8 and 18 the writer uses demonstrative pronouns to enhance cohesion by referring to and pointing back to a prior mentioned phrase. This is illustrated in the sentence, **"URebecca Malope**

waqala ukuba yimvumi esemncinane waza ke <u>lo</u> nto wakhula nayo." (Rebecca Malope started to be a musician at a young age and she grew up with that.) The demonstrative **'lo'** (that) depicts a progression of a prior mentioned action, which is Rebecca's singing talent. On the other hand the writer employs a demonstrative **'le'** (this) to depict an intent to succeed which has been mentioned in the same sentence, as illustrated in the sentence, **"Wadibana nabahlobo apho eGoli baze bazama-zama bezama ukuba bade basulunge <u>le</u> nto bayifunayo emculweni."** (She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.) The writer employs a demonstrative pronoun to depict a reward for an effort or for a performance executed, as demonstrated in the sentence, **"Babedla ngokucula emitshatweni babhatalwe imali <u>ngalo</u> nto."** (They used to sing in weddings and get paid for <u>that</u>). The text exhibits effective use of demonstratives as a device that enhances text cohesion.

iii) Ellipsis: The writer of the text about Rebecca Malope has not employed effectively the ellipsis element throughout the text. In other words the text does not exhibit effective use of ellipsis device.

iv) Articles and existential-there: The writer of the text about Rebecca Malope has not employed effectively the articles and existential **ku-** (there) throughout the text. In other words the text does not exhibit the effective use of articles and existential-there devices.

v) Pronouns: In lines 2, 3, 6, 7,10, 11,13,15, 20 and 23 the writer utilizes possessive pronouns to refer to the noun phrase **"Rebecca Malope"** of the recount as demonstrated in the sentences, **"URebecca waqala ukuzibonakalisa izinga <u>lakhe</u> emculweni esemncinane ecaweni waza wazibonakalisa apho isakhono <u>sakhe</u> emculweni…URebecca ungumzekelo omhle eluntwini wayiguqula impilo <u>yam</u> kwanobomi <u>bam</u>."** (Rebecca started showing her level/standard in music at a young age in church and showed her skill in music… Rebecca is a good example for people she changed my way of living and my life.) The text thus exhibits the element of pronouns that are employed effectively in text about Rebecca Malope.

vi) Substitution markers: The writer employs a substitution marker only in line 11. the writer compares people who recognised Rebecca's talent and those who did not recognise it until such time she performed in weddings, as illustrated in the sentence, **"Uqhubekile ecelwa ngoku <u>nangabanye</u> abantu bammema**

bemmemela emtshatweni ukuba aye ayokubaculela, acule ke apho emtshatweni bade <u>nabanye</u> abantu balibona izinga lakhe lomculo." (She continued then to be invited by even other people inviting her in a wedding to sing for them, and she sings there in the wedding in such a way that even other people begin to see her standard in music.) With the above sentence the conjunction, **as in 'nabanye'** (and others) depicts the substitution of one group with or by the other. Therefore, the writer employs the substitution marker partially in the text, whereas the other syntactic elements that depict the choice of sentence-initial elements such as prepositions, demonstratives, and pronouns are effectively employed with the exclusion of ellipsis and articles and existential-there (<u>kukho</u>).

Choice of verbs

The writer employs the following lexical entries to enhance the text structure of the biographical recount:

i)   Mental verbs: As mental verbs provides a mental sense of an imaginary picture of a situation or condition, the writer employs the mental predicates, **"-sokola, bengenamali, bengenanto, esiwa evuka"** (struggling, with no money, with nothing, falling and rising) to depict poor conditions, struggle to survive and lack of resources and finances, as illustrated in lines 6, 9, 15, and 17 in the sentences, **"Waqala ukucula <u>esasokola</u> <u>engenanto</u> esandleni nomama wakhe <u>engenamali</u> <u>besokola</u>. Nalapho bahlala <u>besokola</u> bepheka embawuleni ukutya…qha abazali bakhe babe <u>bengenamali</u>…Kuqhubekile uRebecca <u>esiwa</u> <u>evuka</u> ezama <u>ukufumana</u> imali kwezomculo."** (She started singing while she was struggling with empty hands and her mother without money struggling. Even there they stayed struggling cooking food on a traditional or homemade heater… but her parents did not had money to further her studies… Rebecca continued falling and rising trying to get money in music.)

ii)   Infinitives: The writer employs infinitive verb, **"kubhala"** (to write) to express the intention of the content of the text and to express the theme of the whole biography, as demonstrated in the sentence, **"Ndiza <u>kubhala </u>ngembali yobomi bukaRebecca."** (I will be writing about the life history of Rebecca.) In line 6 the writer utilizes the infinitive verb, **'ukucula'** (to sing) to depict Rebecca's talent in music, which started at a very young age, as demonstrated in the sentence, **"Waqala <u>ukucula</u> esasokola engenanto esandleni…"** (She started <u>to sing</u> while

struggling with empty hands…) In lines 10 and 12 the writer uses synonymous infinitive verbs, **'ukubonakalisa'** and **'ukuqaqambisa'** to show or to let known) with the intention of depicting Rebecca's determination, commitment and intrinsic drive to work hard in making her talent recognised and acknowledged, as demonstrated in the sentences, **"URebecca waqala <u>ukubonisa</u> izinga lakhe emculweni esemncinane ecaweni…Naye ke uRebecca engayekanga <u>ukuqaqamba</u> ezibonakalisa."** (Rebecca started showing her level/standard in music at a young age in church and showed her skill in music… And even Rebeca did not stop showing her excellent talent.)

iii)   Verbs of motion: In lines 2, 3, 8 and 10 the writer employs verbs of motion that depicts an action undertaken or to be taken by the writer, as demonstrated in the sentences, **"Ndiza kube nd<u>inyathela</u> kumbandela wembali yakhe. Ndiza kube nd<u>inyathela</u> kwimpumeleo yakhe emculweni."** (I will be focussing about the issue on her life history in music. I will be focussing on her success in music.) The verb **'-nyathela'** (step on/focus on) depicts the action that is going to be undertaken by the writer when writing about the life history of Rebecca Malope. Therefore the action or the move to be undertaken by the writer is depicted by the motion verb **"-nyathela"** (step on/focus on) which is mentioned repeatedly.

In line 8 the writer employs the motion verb, **'-dibana'** (to meet), which depicts the act of meeting a person or people as reflected in the sentence, **"<u>Wadibana</u> nabahlobo apho eGoli baze <u>bazama-zama</u> bezama ukuba bade basulunge le nto bayifunayo emculweni."** (She met with friends there in Johannesburg and they tried and tried trying to purify what they wanted in music.) The writer depicts the effort of trying several times by employing the motion verb, **'bazama-zama'** (they tried and tried). It is evident that the writer employs the element of motion verbs to reflect the choice of verbs as indicated with the above examples.

iv)   Adverbs: In lines 9 and 13 the writer employs adverbs of manner to depict the condition and the manner in which an action was conducted, as demonstrated in the sentences, **"Nalapho bahlala besokola bepheka embawuleni ukutya. URebecca uculile <u>kakhulu</u> ebonakalisa udumo lwakhe nesakhono kwisiphiwo sakhe emculweni."** (Even there they stayed struggling cooking food on a traditional or homemade heater. Rebecca sung very well showing her fame and skill in her music talent.)

The predicate, **'besokola'** (struggling) enhances the manner in which the writer depicts the situation or condition experienced by Rebecca and her friends in such a way that it begins to draw a mental picture in the reader's mind. The writer employs the adverb of manner, **'kakhulu'** (a lot) to demonstrate the way in which Rebecca sung in order to lift her talent high in order to be successful in her career. It is evident that the writer employs the element of adverbs partially as the writer only employs one type of adverb, the adverb of manner without exploring the other types of adverbs in the text.

The text exhibits partially the use of lexical elements, as there is absence of elements such as ellipsis, articles and existential-there as well as other types of adverbs such as adverbs of time, place. However, the writer has employed the lexical elements such as choice of sentential elements including preposition, demonstratives, pronouns, substitution markers, as well as choice of verbs elements that includes mental verbs, infinitives, and verbs of motion and adverb of manner as identified above.

3.5   ANALYSIS OF THE STAGE 2 BIOGRAPHICAL RECOUNT ESSAY

The stage 2 essays were written by learners after the teaching of genre-based skills took place. These essays are typed here in the original form that they were written by learners.

Stage 2 Essay 1: Title: Isincoko esingomntu omnye
                        (*A biographical recount about one person*)

1. UNomthandazo Jack owayehlala eKhayelitsha elitha Park wandinceda ngonyaka ka 2004. *(Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004)*

2. Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. *(When my father and my elder brother passed away.)*

3. Baye bafumana ingozi yemoto besiya emsebenzini eBelville. *(They had a car accident on their way to work in Belville.)*

4. Ndancedwa ngumhlobo wam endandifunda naye kwisikolo samabanga aphantsi esasibizwa ngokuba yiSakumlandela Primary School. *(I was helped by my friend*

5. Umhlobo lowo wam wayesiya esikolweni, wayefunda eBelville. *(That friend of mine was going to school, he or she was studying in Belville.)*

6. Umhlobo wam wabona imoto ayaziyo, akabisaya nasesikolweni wazama uncedo, waqhakamshela iqwelo yezigulana wasosike wakhwela naye. *(My friend saw a car he knew, he/she tried to get help and did not even go to school, he/she contacted an ambulance and also went with it.)*

7. wanikezela ngenkcukacha zasekhaya zonke awayezazi kogqirha, wabuyela kwamama uNomthandazo Jack wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama uNomthandazo . *(He gave the doctors all the information he/she knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.)*

8. Umama uNomthandazo wafika ndihleli nodade wethu, umama waye ngekho ekwelaseMonti. *(Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London.)*

9. Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise. *(She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.)*

10. Wasixelela ukuba uzakumtsalela umnxeba umama amazise ngako konke okwenzekileyo. *(She told us that she will phone our mother and tell her everything that happened.)*

11. Ngelixesha aseseMonti umama uzakube esinceda ngako konke esishota ngako. *(In the meantime she is still in East London she will be helping us with everything we need.)*

12. Okunene waye wasinceda ngezinto esizifunayo, kwade kwabuya umama. *(Truly she helped us with everything we wanted, until my mother came back.)*

13. Kwenziwa amalungiselelo omngcwabo, waye wathatha inxaxheba enkulu kakhulu, wancedisa kwizinto ezazishota. *(Preparations for the funeral were made, and she played a big role, helping with the thing we didn't have.)*

14. Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngendlela engathethekiyo. *(She went to the locations where the funeral was to be conducted and even there she worked a lot.)*

15. Yayinguye umthuthuzeli. *(She was the comforter)*

16. Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo. *(People at home and the community thanked her for the help she offered to people she did not know.)*

17. Umama uNomthandazo Jack ungumama okhethekileyo ebomini bam. *(Mrs Nomthandazo Jack is a special mother in my life.)*

18. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam. *(What she did for us I will never forget in my life.)*

3.5.1 Rhetorical Stages

(i)   Stage 1: The orientation Stage

In line 1 the writer refers to the person the biographical recount is about **"Imbali ngomntu omnye"** (A biographical recount about one person) **uNomathandazo Jack**, as illustrated in the sentence, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004). In line 2 the writer mentions the behavioural situation in the biographical recount by referring to the situation depicted by the writer in the recount about the kind of help he or she received from Nomthandazo, as demonstrated in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."** *(When my father and my elder brother passed away.)*

In line 2 the writer employs a conjunction, **"xa"** (when) to depict not only the behavioural situation, but the element of time when the event took place, as demonstrated in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."** *(When my father and my elder brother passed away.)* In line 3

the writer demonstrates the element of the setting, which reveals the place where the event mentioned in the behavioural situation took place, as illustrated in the sentence, **"Baye bafumana ingozi yemoto besiya emsebenzini eBelville."** *(They had a car accident on their way to work in Bellville.)* The writer effectively employs the elements or properties of the orientation stage as the person the biographical recount is about, the place, the time where the events took place and the behavioural situation are effectively presented.

(ii)   Stage 2: The record of events

In line 1 and 2 of stage one essay the writer employs the element of sequencing information to identify the time the event took place in his life history, as demonstrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka 2004. Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."**(Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away.) However, in lines 4, 5, 6, and 7 the writer does not focus totally on the role played by Nomthandazo Jack as the recount is about her, but rather focuses on the role played by his friend, as illustrated in the sentences, **"Ndancedwa <u>ngumhlobo wam</u> endandifunda naye… <u>Umhlobo lowo wam</u> wayesiya esikolweni, wayefunda eBellville… <u>Umhlobo wam</u> wabona imoto ayaziyo, akabisaya nasesikolweni wazama uncedo, waqhakamshela iqwelo yezigulana wasosike wakhwela naye. Wanikezela ngenkcukacha zasekhaya zonke awayezazi kogqirha, wabuyela kwamama uNomthandazo Jack wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama uNomthandazo."**(I was helped by my friend whom I went to primary level/ school…That friend of mine was going to school, he or she was studying in Bellville…My friend saw a car he knew, he/she tried to get help and did not even go to school, he/she contacted an ambulance and also went with it. He gave the doctors all the information he/she knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.)

Despite the lack of coherent logical representation of events in the text, as evidenced in the above expressions, in lines 8, 9, 10 and11 the writer refers back to the role played by Mrs Nomthandazo, as expressed in the sentences, **"Umama uNomthandazo wafika ndihleli nodade wethu, umama waye ngekho**

ekwelaseMonti." (Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London.)

In lines 12, 13, 14, 15 the writer introduces in a logical manner the events that depict the arrival of his mother, the funeral preparations, and the role played by Mrs Nomthandazo in the funeral, as expressed in the sentences, **"Kwenziwa amalungiselelo omngcwabo, waye wathatha inxaxheba enkulu kakhulu, wancedisa kwizinto ezazishota. Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngendlela engathethekiyo."** (Preparations for the funeral were made, and she played a big role, helping with the thing we didn't have. She went to the locations where the funeral was to be conducted and even there she worked a lot.)

In lines 16, 17 and 18 the writer concludes the text by referring to the gratitude to Mrs Nomthandazo expressed by his family, the community and himself, as demonstrated in the sentences, **"Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (People at home and the community thanked her for the help she offered to people she did not know. What she did for us I will never forget in my life.) It is evident that the text partially employs the elements of the record of events as the writer has interjected the coherent flow of events about Nomthandazo by introducing the role played by his or her friend.

(iii)   Stage 3: The evaluation of the writer
        The evaluation of the writer is examined in terms of the following three aspects:

a.   The choice of words employed by the writer
b.   The authority of the expert or reference material
c.   Evidence that supports judgement (that is, is the recount worth writing about or does the story qualify as a biographical recount?)
d.   The biographer or writer has to evaluate the summary or conclusion also whether it reflects the value of the person's life and his or her contribution

A.   Choice of words

In line 2, the writer employs the lexical expression **"ndandishiywe"** (I was left), that shows politeness and respect, to depict a situation of a person whose father and brother have

passed away, as illustrated in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."** (When my father and my elder brother passed away.) In other words the writer selects words that befit well the situation of death as he to she could have used expression such as, **"ukufa, ukubhubha, ukusweleka"** to refer to (death). In lines 1, 12, 16, the writer utilises the expression, **"-nceda"** (to help) repeatedly to express the caring personality of Nomthandazo, as demonstrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandi<u>nceda</u> ngonyaka ka 2004. Okunene waye wasi<u>nceda</u> …"** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. Truly she helped us…") In lines 9 and 15 the writer uses expressions that depict Nomthandazo's character as a comforter, as illustrated in the sentences, **"Wasibizela ecaleni wasomeleza … Yayinguye umthuthuzeli."** (She called us aside comforted us…She was the comforter)

In line 17 the writer gives information about Nomthandazo Jack by using the expression, **"okhethekileyo"** (special) that depicts his or her positive attitude towards Nomthandazo, as expressed in the sentence, **"Umama uNomthandazo Jack ungumama <u>okhethekileyo</u> ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life.) In lines 17 and 18 the writer selects expressions that denote a positive attribute and acknowledgement to the person in the biography, as illustrated in the sentences, **"Umama uNomthandazo Jack <u>ungumama</u> okhethekileyo ebomini bam. Into awasenzela yona <u>andisokuze ndiyilibale</u> apha ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.)

B. Authority of the expert

The biographical recount about Nomthandazo Jack is not based on any reference or support material as the writer has not referred any information from a mentioned text. It can therefore be concluded that the writer did not employ successfully the element of the authority of the expert.

C. Evidence that supports judgement

In line 16, the writer gives evidence that supports the positive judgement about Nomthandazo as a person with a good personality by demonstrating the gratitude expressed by other people other than the writer, as indicated in the sentence, **"Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo."** (People at home and the community thanked her for the

help she offered to people she did not know.) It is evident that the recount about Nomthandazo Jack underpins evidence of the writer's opinions.

D.   The biographer summarises the value of the person's life and contribution.

In lines 17 and 18 the writer gives conclusion of the whole biography in that he expresses and demonstrates the value of Nomthandazo Jack's life in clear terms, as illustrated in the sentences, **"Umama uNomthandazo Jack ungumama okhethekileyo ebomini bam. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.) The writer employs the copulative, "ungumama" (is a mother) to link the present tense with the past events and to emphasize the value and contribution of Nomthandazo's life. The writer effectively uses the feature of summarizing the life history of Nomthandazo as a person whom the recount is about.

3.5.2 Language Components of the biographical Recount

Recall that the following language components are employed in the analysis of a biographical recount:

3.5.2.1   The use of past tense

3.5.2.2   The use of third person narration

3.5.2.3   The use of time phase to reflect:

- The beginning of life history
- The middle or continuity of life history
- The end of life history

3.5.2.4   The use of present tense (to give attributes to the person the biography is about)

3.5.2.1   The use of past tense

In lines 1, 2 and 3 of the introductory paragraph of the text, the writer uses the past tense effectively, as demonstrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka-2004. Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Baye bafumana ingozi yemoto besiya emsebenzini eBelville."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away on their way to work in Bellville.) The writer employs past tense in the subsequent paragraphs in abundance to depict the unfolding of the events representing the body of the biographical recount. In

lines 8, 9, 10, 12, 13, 14 and 15, as illustrated in the sentences, **"Umama uNomthandazo wafika ndihleli nodade wethu, umama waye ngekho ekwelaseMonti. Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise. Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngendlela engathethekiyo."** (Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London. She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse. She went to the locations where the funeral was to be conducted and even there she worked a lot.)

In lines 16 and 18 of the concluding paragraph the writer utilises the past tense, as demonstrated in the sentences, **"Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (People at home and the community thanked her for the help she offered to people she did not know. What she did for us I will never forget in my life.) It is evident that the writer effectively employs the language component of past tense as it is identified in the introductory paragraph, the body and in the conclusion of the text.

3.5.2.2   The use of the third person narration

The writer employs effective third person narration partially as it does not appear throughout the text as is evidenced in lines 1, 4, 8, and 18 where the writer constantly refers to herself or himself by using the first person narration in the present, **"ndi-"** and past tense, **"nda-"** (I…), as illustrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka 2004. Ndancedwa ngumhlobo wam endandifunda naye kwisikolo samabanga aphantsi… Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. I was helped by my friend whom I went to primary level/ school…What she did for us I will never forget in my life.)

In lines 9, 10, 11 and 12 the writer does not employ the third person narration, instead he or she uses the plural form of first person narration in the past tense, **"si-, s-"** to refer to herself or himself and to his or her sister, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana**

nokudaliweyo, okwesibini wathi <u>si</u>ngaqumbi <u>si</u>de <u>si</u>qalekise. (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.)

In lines 2, 4, 5, 8, 17 and 18 the writer employs the possessive personal pronoun, **"wam, bam** and **wethu"** (my and our) in first person narration to refer to herself or himself and her sister, as demonstrated in the sentences, **"Xa ndandishiywe ngutata <u>wam</u> kunye nomkhuluwa <u>wam</u>. Umama uNomthandazo Jack ungumama okhethekileyo ebomini <u>bam</u>. Into awasenzela yona andisokuze ndiyilibale apha ebomini <u>bam</u>. Umama uNomthandazo wafika ndihleli nodade <u>wethu</u>, umama waye ngekho ekwelaseMonti."** (When my father and my elder brother passed away. Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life. Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London.)

Although the above evaluation gives evidence of the non-use of the third person narration, it is evident that the writer utilizes the third person narration in the text. This is evidenced in lines 1, 7, 8 and 17 where the writer repeatedly refers to **"uNomthandazo"** or **"Umama uNomthandazo Jack"** (Nomthandazo or mother Nomthandazo Jack) in the third person, as demonstrated in the sentence, **"…wabuyela kwamama <u>uNomthandazo Jack</u> wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama <u>uNomthandazo</u>. <u>U</u>mama <u>uNomthandazo Jack u</u>ngumama okhethekileyo ebomini bam."** (…she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo. Mrs Nomthandazo Jack is a special mother in my life.)

In lines 8, 9, 10, 12,13, 14, and 15 the writer uses the proper noun, **"uNomthandazo"** in the third person, and he employs the third person narration by using **"wa-"** (she) to refer to Nomthandazo, as illustrated in the sentences, **"Umama uNomthandazo <u>wa</u>fika ndihleli nodade wethu, umama <u>wa</u>ye ngekho ekwelaseMonti. <u>Wa</u>sibizela ecaleni <u>wa</u>someleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini <u>wa</u>thi singaqumbi side siqalekise. <u>Wa</u>hamba <u>wa</u>ya ezilalini apho kwakuyo kufihlelwa khona nalapho <u>wa</u>sebenza ngendlela engathethekiyo."** (Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London. She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we

even curse. She went to the locations where the funeral was to be conducted and even there she worked a lot.)

It is evident that the writer employs different language components to express the third person narration despite the application of the first person narration that was identified and discussed earlier on. Therefore, the writer has employed the properties of the third person narration effectively.

3.5.2.3 The use of time phase to reflect:

- First phase or the beginning
- Second phase or the middle
- Third phase or the end

In lines 6, 8, 13 and 14 the writer employs the sond phase that realize the continuation of events in the text, as demonstrated in the sentences, **"…waqhakamshela inqwelo yezigulana <u>wasele ekhwela</u> naye. Umama uNomthandazo <u>wafika ndihleli</u> nodade wethu, umama waye ngekho ekwelaseMonti."** (…he/she contacted an ambulance and also went with it. Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London.) The writer does not effectively employ the language component of the time phase to represent the beginning and the end of life history of Nomthandazo Jack.

3.5.2.4 The use of present tense

The text about Nomthandazo Jack exhibits the use of present tense to express attribute in a form of a copulative **"ungumama"** (she is a mother). In line 17 the writer expresses strong positive attribute of motherhood to refer to Nomthandazo, as illustrated in the sentence, **"Umama uNomthandazo Jack <u>ungumama</u> okhethekileyo ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life.) In lines 17 and 18 it is evident that the writer does employ the element of present tense to link the past events with the present, as identified in the sentences, **"Umama uNomthandazo Jack ungumama okhethekileyo <u>ebomini bam</u>. Into awasenzela yona andisokuze ndiyilibale <u>apha ebomini bam</u>."** (Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.)

3.5.3 Properties of Text Construction

The properties of text construction will only relate to the parameters of the ethnography of writing below as the **who**, **to whom**, **why**, **where** and **when**, and how parameters have been analysed for all the recount essays which will be explored in the analysis of the biographical essay about Nomthandazo Jack:

- The **writes** parameter
- The **what** parameter and
- **For what** purpose parameter
- Properties of the **writes** parameter: Information structuring and text structure

A.   The writes parameter

The **writes** parameter involves the elements employed in the act of writing. Therefore, for the purpose of analysis of the recount essay about Nomthandazo Jack the **writes** parameter will be analysed under the properties of functional sentence perspective information structuring.

B.   The what parameter

The type of genre, and the type of content, which also refers to the background knowledge and social context of the text, as well as the type of register are examined below for the biographical recount about Nomthandazo Jack.

The type of genre: The text, **"Imbali ngomntu omnye"** (A recount about one person) is a biographical recount in the sense that the Grade 11 learners were instructed to write a biographical recount on the following instruction, **"Bhala isincoko esingembali yobomi bomntu omaziyo kusapho lwakho/kwisihlobo sakho okanye nabani omaziyo owabanendima nembali ebalulekileyo ngobomi bakhe."** (Write a biographical recount essay about the life history of anyone in your family or a relative, or anyone you know who had a big role and important history about his or her life)

The learners were taught beforehand about the overall design and the genre-based properties of writing the biographical recount during their instruction to write the stage 2 essay. They had to follow the instruction which was a guide for them to write the genre of recount about the life history of a person. It is evident in the written text about Nomthandazo Jack that the writer has effectively followed the instruction, as is

demonstrated by the writer's topic, **"Imbali ngomntu omnye"** (Write a biographical recount about one person). The text is about the life of one person, therefore it represents a formal register.

The type of content: In line 1 the writer of the biographical recount about Nomthandazo Jack introduces background knowledge about the role played by Nomthandazo who is the person around whom the content of the text revolves. This is expressed in the sentence, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004). In lines 2 and 3 the writer continues to introduce background knowledge of the situation and the social context on which the content of the text is based, as illustrated in the sentences, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Baye bafumana ingozi yemoto besiya emsebenzini eBelville."** (When my father and my elder brother passed away. They had a car accident on their way to work in Belville.)

In line 7 the writer introduces a role played by a friend in order to establish the link or the way in which Nomthandazo Jack came into existence as the person the recount is about. This is demonstrated by the consecutive in the sentence, **"Wanikezela ngenkcukacha zasekhaya zonke awayezazi koogqirha, wabuyela kwamama uNomthandazo Jack <u>wamazisa ngako konke okwenzekileyo</u>, <u>weza ekhaya ehamba nomama uNomthandazo</u>."** (He gave the doctors all the information he/she knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.) In lines 9, 12, 14, and 17 the writer employs declarative clauses to emphasize the background knowledge about Nomthandazo Jack. In this way he is giving evidence about the expression given in line 1 that depicts Nomthandazo as a supportive and caring person, as demonstrated in the sentence, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park <u>wandinceda</u> ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in eLitha Park helped me in the year 2004).

The declarative clauses occur in the following sentences, **"Wasibizela ecaleni <u>wasomeleza</u>… <u>Okunene waye wasinceda</u> ngezinto esizifunayo, kwade kwabuya umama. Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho <u>wasebenza ngendlela engathethekiyo</u>. Umama uNomthandazo Jack <u>ungumama okhethekileyo</u> ebomini bam."** (She called us aside comforted us…Truly she helped us with everything we wanted, until my mother came back. She went to the locations where

the funeral was to be conducted and even there she worked a lot/very hard. Mrs Nomthandazo Jack is a special mother in my life.) It is evident from the text that the writer retrieves stored information about Nomthandazo Jack, thus exhibiting the effective use of elements of content as background knowledge and as expressing the social context of the text.

The type of register: The type of register investigates the formality of the register by exploring the presentation of the topic of writing, the medium of writing and the interpersonal tenor, which reflects the use of language to denote social activities in which language plays part. The writer writes in isiXhosa, which is understood, by both the writer (as a learner in this context) and the reader (as the teacher and the researcher) in order to depict the social activity, which is demonstrated by the topic, **"Isincoko esingomntu omnye** (A biographical recount about one person)

In lines 1, 2, 17 and 18 the writer expresses the social activity that highlights the theme of the whole biography relating to the topic by employing the interpersonal tenor. The intention is to depict the value and important role played by Nomthandazo Jack, which had positive impact in his or her life, as illustrated in the following sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park <u>wandinceda</u> ngonyaka ka-2004. <u>Xa ndandishiywe</u> ngutata wam kunye nomkhuluwa wam… <u>ungumama okhethekileyo</u> ebomini bam. Into awasenzela yona <u>andisokuze ndiyilibale</u> apha ebomini bam."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away… is a special mother in my life. What she did for us I will never forget in my life.)

It is evident from the above analysis and examples of the recount about Nomthandazo Jack that the writer has effectively employed the elements of the **what** parameter. The writer exemplified the type of genre as a biographical recount, the type of content as a reflection of background knowledge, and the type of register that reflects the interpersonal tenor through the use of language as a tool to express a social activity.

D.   The for what purpose parameter

The following maxims are explored in the analysis of the biographical recount about Nomthandazo Jack:

- Gricean maxims: The Gricean maxim relates to whether the text is factually correct and informative. The writer of the text about Nomthandazo Jack presents facts about

Nomthandazo that depicts her efforts and commitment of providing assistance and support in an extra-ordinary manner. This is an attempt to give evidence that the biographical recount is factually correct and informative. In line 1 the writer provides background knowledge by pointing out the name of the person in the biography, the place and the period when the event took place for the readers as a way of confirming the factual correctness of the text as illustrated in the sentence, **"<u>UNomthandazo Jack owayehlala eKhayelitsha eLitha Park</u> wandinceda ngonyaka <u>ka- 2004</u>."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004).

In lines 9 and 10 the writer provides information that proves the factual correctness of the text and which expresses the comfort and assistance provided by Nomthandazo, as demonstrated in the sentences**, "Wasibizela ecaleni <u>wasomeleza ngamazwi amabini</u> wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise. Wasixelela ukuba uza <u>kumtsalela umnxeba umama amazise ngako konke okwenzekileyo."</u>**(She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse. She told us that she will phone our mother and tell her everything that happened.) In line 16 the writer provides information that supports the value and worthiness of the life history and the support given by Nomthandazo to help the bereaved family, in the sentence, **"Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo."** (People at home and the community thanked her for the help she offered to people she did not know.)

The writer has effectively demonstrated the factual correctness and informative elements of the Gricean maxims. However, the text about Nomthandazo Jack does not present the interpretation of the text systematically. This is evident in the presentation of the text in lines 4, 5 and 7 where the writer provides information about the role played by his or her friend. This part interrupts the coherent flow of the text and moves away the focus about the person whom the biography is about, as illustrated in the sentences, **"Ndancedwa ngumhlobo wam endandifunda naye kwisikolo samabanga aphantsi esasibizwa ngokuba yiSakumlandela Primary School. Umhlobo lowo wam wayesiya esikolweni, wayefunda eBelville."**(I was helped by my friend whom I went to primary level/ school with in a previously called Sakumlandela Primary School. That friend of mine was going to school, he or she was

studying in Belville.) It is in line 8 that the writer refers back to the sub-theme expressed in lines 1, 2 and 3 about the role played by Nomthandazo. That makes the text less systematically interpretable. Therefore, the writer has partially employed the element of systematic interpretability in this text.

- Speech acts:

In line 2 the writer utilises the polite expression, **"ukushiywa"** (to be left) to refer to death as a speech act that depicts the mood of bereavement and loss, as demonstrated in the sentence, **"Xa <u>ndandishiywe </u>ngutata wam kunye nomkhuluwa wam."** (When my father and my elder brother passed away.) In line 9 the writer employs figurative language in the text, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi <u>okwenzekileyo kuyafana nokudaliweyo</u>, okwesibini wathi <u>singaqumbi side siqalekise</u>."** *(*She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such a way that we even curse.)

The expression, **"okwenzekileyo kuyafana nokudaliweyo"** (what has happened is similar to something meant to happen naturally) demonstrates the fact that death happens everyday, therefore it has to be taken as a natural phenomenon. On the other hand, the expression, **"singaqumbi side siqalekise"** (not to be too sad in such a way that we even curse) depicts the fact that death is a passing phase therefore it does not mean the end of life such that the bereaved should curse. In other words, these idiomatic expressions are a way of expressing comfort and giving strength. These words are used by the writer to enhance the purpose of the text. It is evident therefore, that the writer effectively employs the speech acts in the text although they are employed in a very limited manner, as they have been identified in lines 2 and 9 only.

- Convention for conveying status, power, situation, intent and attitude.

The writer employs phrases in the text that depicts the above elements about Nomthandazo Jack. In lines 16 and 17 the writer expresses Nomthandazo's status in the community and to the writer himself or herself, demonstrated in the sentences, **"<u>Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala</u> ngoncedo awalenzayo elenzela abantu angabaziyo. Umama uNomthandazo Jack <u>ungumama okhethekileyo</u> ebomini bam."** (People at home and the community thanked her for the help she offered to people she did not know. Mrs Nomthandazo

Jack is a special mother in my life.) The expression, **"Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala…"** (People at home and the community thanked her…) depicts Nomthandazo's status and the positive attribute given to her by people other than the writer. At the same time Nomthandazo's high status is clearly defined by the relative modifier, **"ngumama okhethekileyo"** (a special mother) as it gives a mental picture of mother who goes all the way to maintain the service she is known for.

In lines 9 and 11 the writer gives information that depicts Nomthandazo's intent, and power to comfort and to console people in times of need. It is demonstrated by phrases in the sentences, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise. Ngelixesha aseseMonti umama uzakube esinceda ngako konke esishota ngako/ esingenazo."** (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse. In the meantime she is still in East London she will be helping us with everything we need.)

In lines 1,13, 14 and 15 the writer employs language conventions to convey different situations and conditions that Nomthandazo showed, her talent and intent to help, as demonstrated in the sentences, **"…wandinceda ngonyaka ka 2004… waye wathatha inxaxheba enkulu kakhulu, wancedisa kwizinto ezazishota/ ezazingekho. Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngendlela engathethekiyo."** (…and she played a big role, helping with the thing we didn't have…helped me in the year 2004. She went to the locations where the funeral was to be conducted and even there she worked a lot.) In lines 17 and 18 the writer employs language conventions that depicts the writer's positive attitude towards Nomthandazo Jack, as expressed by the phrases and words in the sentences, **"Umama uNomthandazo Jack ungumama okhethekileyo ebomini bam. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.) The writer effectively employs the conventions of conveying status, power, situation, intent and attitude in the biographical recount about Nomthandazo Jack.

- Predictability of cognitive structures
  It has been indicated before that the writer of the text is a Grade 11 learner who is

writing to fulfil the academic requirement and to execute the educator's instruction. This means that the learner can only anticipate a reward in a form of getting good marks for the written text without the thought of predicting the teacher's response in terms of the purpose in the text. It is for this reason that the element of predictability of cognitive structures is not realized in the text about Nomthandazo Jack, as the writer cannot predict the response of the reader towards his or her purpose in the text.

3.5.3 (b) Properties of the writes parameter
The functional sentence perspective: Information structuring

The following textlinguistic properties of text construction are explored in the analysis of the biographical recount about Nomthandazo Jack:

3.5.3(b).1 information Structuring

A. Topic sentence structure:

The topic sentence of the recount about Nomthandazo Jack is, **"Imbali engomntu omnye"** (An essay about one person). In other words, the topic sentence forms the heading of the text and carries the theme about the content of the whole text. The topic sentence is thus structured in such a way that the reader can easily identify the subject of the topic, which is, **"Imbali"** (a recount/history) in the text under analysis. In addition, the subject of the text is complemented by a clause that immediately expresses the answers to the question, **"Imbali kabani?"** (A recount/history about who?) The question turns to stimulate the reader's inquisitivity, intuition and the reader's energy to read in order to find out the person whom the topic sentences refers to. Therefore, the complimentary clause **"yomntu omnye"** (about one person) performs the role of highlighting the theme of the content.

The writer of the text effectively employs the element of topic sentence structure in such a way that the topic sentence carries a suspension device. This leaves the reader with curiosity for reading the text further so as to know the name of, **"yomntu omnye"** the one person whom the text is referring to. Therefore, topic sentence structure guides the theme of the content and the text exhibits no deviation from the theme and demonstrates readability. However, in lines 4, 5 and 6 the text shows less text organization and shows lack of text coherence. This is demonstrated by the digression or moving away of the writer from the theme of the content by focussing on the role played by a friend who is not the person the theme of the text is about, as demonstrated in the sentence, **"Ndancedwa**

ngumhlobo wam endandifunda naye kwisikolo samabanga aphantsi esasibizwa ngokuba yiSakumlandela Primary School. (I was helped by my friend whom I went to primary level/ school with in a previously called Sakumlandela Primary School.)

B.   Topic continuity

As the topic continuity refers to the continuous mentioning of the noun phrase (NP), which is the subject of the topic in the text, it is different with the text about Nomthandazo Jack. The continous mentioned noun phrase (NP) in the text is Nomthandazo Jack, as demonstrated in the first sentence of the text, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka-2004."**(Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004). However, the continuous mentioned NP does not form part of the topic, in fact, the name Nomthandazo Jack is not directly mentioned in the topic of the text, **"Imbali ngomntu omnye"** (A recount about one person). Furthermore, part of the topic refers to one person whom the content of the text depicts as Nomthandazo, as identified in lines 7,8, and 17 in the sentences, **"…wabuyela kwamama uNomthandazo Jack wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama uNomthandazo. Umama uNomthandazo wafika ndihleli nodade wethu…"** (… she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo. Mrs Nomthandazo arrived when I was with my sister…)

On the other hand, the writer uses the noun phrase to refer to Nomthandazo Jack throughout the text in various grammatical forms, such as using the subject pronominal concord, **u-,** or **wa-** to refer to past tense as well as in the form of pronoun. In line 17 the writer utilises the subject concord, **u-** to refer to Nomthandazo, as demonstrated in the sentence, **"Umama uNomthandazo Jack ungumama okhethekileyo ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life.) In lines 1, 8, 9, 10, 12, 13, 14 and 16 the writer utilises the subject concord, **wa-** in the past tense, as demonstrated in the sentences, **"Kwenziwa amalungiselelo omngcwabo, waye wathatha inxaxheba enkulu kakhulu, wancedisa kwizinto ezazishota. Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngendlela engathethekiyo."** (Preparations for the funeral were made, and she played a big role, helping with the thing we didn't have. She went to the locations where the funeral was to be conducted and even there she worked a lot.) However, the text lacks the frequent use of pronouns to refer to Nomthandazo that is, to the person the recount is about, instead the writer employs

pronouns to refer to himself or herself, as demonstated in lines 2, 4, 5,6 ,17 and 18 in the sentences, **"Umama uNomthandazo Jack ungumama okhethekileyo ebomini <u>bam</u>. Into awasenzela yona andisokuze ndiyilibale apha ebomini <u>bam</u>."**(Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.)

The writer, therefore, only partially employs the element of topic continuity. The content of the text demonstrates effective use of topic continuity whereas the topic lacks the mention of the noun phrase. At the same time the text lacks the use of pronouns to refer to Nomthandazo or to the person the recount is about, as the writer employs pronouns only to refer to himself or herself.

C. Topic Structure analysis

The structure of the topic, **"Imbali ngomntu omnye"** (An essay about one person) is constructed by the writer in such a way that it attracts and stimulates the reader's attention. The writer achieves this by using a suspension device, "who is the person?" The topic structure analysis explores the following questions in the recount about Nomthandazo:

(i)   What is the topic about or whose life history?

The topic, **"Imbali ngomntu omnye"** (An essay about one person) establishes the content, or the theme of the content, in the sense that it answers the above question about topic, namely that it is about the history or recount about one person, Nomthandazo Jack, a continuosly mentioned person in the text.

(ii)   In which field or context is his or her life history relevant?

The writer does not specifically point out the field or context from which the life history of Nomthandazo is taken. However, in lines 1, 2, 3, 16, 17 and 18 the content of the text depicts a social context in the sense that the text addresses social activities and moral values such as lending a hand without expecting a reward, death, and appreciation of good acts. It is demonstrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha elitha Park wandinceda ngonyaka ka 2004. Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."**(Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away.)

(iii)   Is his or her life history worth writing and reading about?

In lines 16 the writer expresses appreciation of the work and support offered by

Nomthandazo as a way of showing gratitude to her action, as demonstrated in the sentence, **"Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo."**(People at home and the community thanked her for the help she offered to people she did not know.) Therefore, her life is worth reading about.

In lines 17 and 18 the writer expresses the value of Nomthandazo as well as the positive attribute about her as a way of depicting the worthiness of writing her (Nomthandazo's) life history, as illustrated in the sentences, **"Umama uNomthandazo Jack <u>ungumama okhethekileyo</u> ebomini bam. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."(**Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.)

(iv)   Is the main topic supported by sub-topics
        The writer of the biographical recount about Nomthandazo Jack does not employ any sub-topics to support the main topic of the text.

The above discussion gives evidence that the writer has employed the properties of topic structure analysis effectively. The text focuses the person whom the biographical recount is about, the context of the life history, and the value or worthiness of writing the biographical account. However, there is absence of sub-topics in the text that supports the main topic.

D. Topic Comment Analysis

The topic of the text is, **"Imbali ngomntu omnye "** (An recount about one person) Therefore, the topic represents two fractures, the noun phrase, **"Imbali"** (A recount) and the comment, which can be assumed to be elicited by the question, **"ngabani?"** (About who?) And as a result the comment follows, **"ngomntu omnye"** (about one person). In other words, the topic is about what the heading of the text addresses. It is evident that the topic addresses the life history or recount and therefore the comment addresses the person whom the recount is about by giving through the content more detailed elaboration, interpretation and information about the life history of Nomthandazo, which in turn directs the theme of the whole text.

In lines 1 and 2 it is evident that the comment functions as a link between the topic and the content of the text as the writer introduces the name of the person whom the recount is about. At the same time the writer establishes the context from which the recount is

invoked, as demonstrated in the sentences, **"UNomthandazo Jack** owayehlala eKhayelitsha eLitha Park <u>wandinceda</u> ngonyaka ka 2004. Xa <u>ndandishiywe</u> ngutata wam kunye nomkhuluwa wam."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away.) The writer uses the lexical expressions, **'Imbali'** (history) and **"ngomntu omnye"**(about one person) who is identified as Nomthandazo to realize the connection between the element of the topic and the comment analysis. Hence, the text exhibits the effective use of the topic comment analysis.

E.   Given-new relations

The given relation refers to already known information to the reader. The name of Nomthandazo Jack does, however, not refer to a known person to the reader, as she is someone known only the writer. This view is supported by the fact that the events in the text are directly linked to the writer, as demonstrated in line 1 in the sentence, **"UNomthandazo Jack owayehlala eKhayelitsha elitha Park wa<u>ndi</u>nceda ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004). On the other hand, the social events expressed in the text such as death, funerals and accidents are generally known to the reader, but the specification expressed towards these social activities in the text as depicted in lines 2, 3 and 14 represent the new relation. It is evident that the writer does not effectively employ the given relation as the comprehensive life history of Nomthandazo Jack expressed by the content of the text depicts new information.

F.   Theme-Rheme Relations

The theme refers to the first mentioned phrase in the clause, and the noun phrase, **"Imbali"** (A recount/history) is the theme of the text which functions as a point of departure for the writer. The whole text therefore gives an account, justification and elaboration about the theme. The theme expresses the events in the recount that makes the text qualify as a recount. On the other hand, the theme has a relationship with the subject of the sentence, which in this context is the name of (one person) Nomthandazo Jack, which also functions as the rheme that is the moving away from the writer's point of departure. The writer presents the rheme as, **"ngobomi bomntu omnye"** (of one person) when referring to the person whom the theme is referring to.

In lines 1, 7, 8 and 17 the writer repeatedly begins the sentence with the theme relation by beginning with, **"UNomthandazo Jack"** (UNomthandazo Jack) to reflect the moving away from the writer's point of departure, as illustrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka 2004. Wanikezela ngenkcukacha zasekhaya zonke awayezazi koogqirha, wabuyela kwamama <u>uNomthandazo Jack</u> wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama <u>uNomthandazo</u>."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. He/she gave the doctors all the information he/she knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.)

The text exhibits the effective use of the theme-rheme relations by the writer, as demonstrated by the topic, **"Imbali ngobomi bomntu omnye"** (A recount about one person) where the theme is represented by the first phrase, **"Imbali"** (A recount/history) and the rheme is represented by the phrase, **"ngomntu omnye"** (about one person).

G. Focus presupposition relation

The name of Nomthandazo Jack does not refer to a known person to the reader, as she is someone known only to the writer. In other words, the name and the events represent the focus relation. This is justified by the fact that the events in the text are directly linked to the writer, as demonstrated in line 1 in the sentence, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wa<u>ndi</u>nceda ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004). On the other hand, the social events expressed in the text such as death, funerals and accidents are generally known to the reader, but the specification expressed towards these social activities in the text, as depicted in lines 2, 3 and 14, **"Xa <u>ndandishiywe </u>ngutata wam kunye nomkhuluwa wam. Baye bafumana <u>ingozi yemoto</u> besiya emsebenzini eBelville. Wahamba waya ezilalini apho <u>kwakuyo kufihlelwa</u> khona nalapho wasebenza ngendlela engathethekiyo."**(When my father and my elder brother passed away. They had a car accident on their way to work in Belville. She went to the locations where the funeral was to be conducted and even there she worked a lot) represent the focus relation. It is evident that the writer does not effectively employ the presupposition relation as the comprehensive life history of Nomthandazo Jack expressed by the content of the text depicts only the focus information.

3.5.3(b) 2 Text Structure

The text structure employs the following three elements:

a.   Text Cohesion

b.   Text coherence

c.   The lexicon

A.   Text Cohesion

The following devices are examined in the analysis of stage 2 biographical recount essay titled, **"Imbali ngomntu omnye"** (A recount about one person) to explore the existence of relationship between sentences and clausal units in the text: ellipsis, collocation, repetition, demonstratives as reference markers, conjunctions, substitution and comparative cohesion

i)   Ellipsis: The writer of the text about Nomthandazo Jack does not employ the ellipsis element throughout the text. In other words, the text does not exhibit the effective use of ellipsis device.

ii)   Collocation: In line 9 the writer employs collocation by utilising idiomatic expressions in the text, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi <u>okwenzekileyo kuyafana nokudaliweyo</u>, okwesibini wathi <u>singaqumbi side siqalekise</u>."** *(*She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such a way that we even curse.) The expression, **"okwenzekileyo kuyafana nokudaliweyo"** (what has happened is similar to something meant to happen naturally) depicts the fact that death happens everyday, therefore it has to be taken as a natural phenomenon. On the other hand, the expression, **"singaqumbi side siqalekise"** (not to be too sad in such a way that we even curse) depicts the fact that death is a passing phase, therefore it does not mean the end of life such that the bereaved should curse or lose hope. In other words, these idiomatic expressions are a way of expressing comfort and giving strength at the same time used by the writer to enhance the purpose of the text. It is evident, therefore, that the writer effectively employs the speech acts in the text although they are employed in a very limited manner, as they only occur in line 9.

iii) Repetition: Repetition refers to repeating the same word or words that are synonymous to one another. In lines 1, 4, 5, 11, 12, 13 and 16 the writer continuously uses the expression, **"-nceda/ncedo"** (help/helped) to refer to the act of assistance and help rendered by Nomthandazo, as demonstrated in the sentences, **"Ngeli xesha aseseMonti umama uza kube esi<u>nceda</u> ngako konke esishota ngako. Okunene waye wasi<u>nceda</u> ngezinto esizifunayo, kwade kwabuya umama. Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngo<u>ncedo</u> awalenzayo elenzela abantu angabaziyo."** (In the meantime she is still in East London she will be helping us with everything we need. Truly she helped us with everything we wanted, until my mother came back. People at home and the community thanked her for the help she offered to people she did not know.)

In lines 4, 5 and 6 the writer repeats the expression, **'umhlobo wam'** (my friend) in order to emphasize the contribution and the role played by his or her friend in the text, as demonstrated in the sentences, **"Ndancedwa <u>ngumhlobo wam</u> endandifunda naye… <u>Umhlobo lowo wam</u> wayesiya esikolweni… <u>Umhlobo wam</u> wabona imoto ayaziyo…"** (I was helped by my friend whom I went to primary level/ school with…That friend of mine was going to school…My friend saw a car he knew…). In lines 1, 7, 8 and 17 the writer repeatedly mentions the name of the person whom the recount is about, **"UNomthandazo"** with the intention of emphasizing the coherence of the theme expressed by the text, as demonstrated in the sentences, **"<u>UNomthandazo</u> Jack owayehlala eKhayelitsha…wabuyela kwamama <u>uNomthandazo</u> Jack wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama <u>uNomthandazo</u> . Umama uNomthandazo wafika ndihleli nodade wethu…"** (Nomthandazo Jack who was staying in Khayelitsha…she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo…Mrs Nomthandazo arrived when I was with my sister…) It is evident that the writer effectively employs repetition throughout the text to enhance coherence of the text.

(iv) Demonstratives as reference markers: In lines 5 and 11 the writer utilizes demonstrative pronouns to enhance cohesion by emphazising and referring back to a phrase previously mentioned, as illustrated in the sentence, **"Umhlobo <u>lowo</u> wam wayesiya esikolweni, wayefunda eBelville."** (That friend of mine was going to school, he or she was studying in Belville.) The demonstrative, **'lowo'** (that) refers back to the friend which was mentioned in line 4. On the other hand, the writer

employs the demonstrative, **'ng<u>eli</u>'** (at this) to emphasize and to depict a progression of a prior mentioned action, referred to in line 10 about Nomthandazo's offer, as demonstrated in the sentence, **"Ng<u>eli</u> xesha aseseMonti umama uza kube esinceda ngako konke esishota ngako."** (In the meantime she, my mother is still in East London she will be helping us with everything we need.) The text exhibits the effective use of demonstratives as a device that enhances text cohesion, however to a limited extent, as it is only employed in lines 5 and 11.

(v) Conjunctions: In lines 2 and 15 the writer utilizes the conjunctions, **'xa'** (when) to refer to the period when the event took place and **'kunye'** (and) to depict an addition of information as a way of enhancing text cohesion. This is demonstrated in the sentences, **"<u>Xa</u> ndandishiywe ngutata wam <u>kunye</u> nomkhuluwa wam. Wabulelwa ngabantu basekhaya bonke <u>kunye</u> nabantu bokuhlala…"** (When my father and my elder brother passed away. People at home and the community thanked her).The writer employs conjunctions in a very limited manner as it is only identified in lines 2 and 15.

(vi) Substitution and comparative cohesion: In line 9 the writer employs elements of substitution and comparative cohesion to contrast death with two similar phenomena which are similar, something natural and unnatural, respectively, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo <u>kuyafana</u> nokudaliweyo, okwesibini wathi singaqumbi side siqalekise."** (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.) The writer partially employs substitution and comparative cohesion as it is only employed in line 9. The text does not exhibit the textlinguistic properties effectively to enhance text cohesion, as collocation, conjunction, demonstratives as reference markers, substitution and comparative cohesion are employed in a very limited manner. Similarly, there is lack of ellipsis in the text. This means that the writer only effectively employs repetition, in the stage 2 essay.

B. Text Coherence

The following elements of text coherence are examined in the recount about Nomthandazo Jack: relevance, elements of subordination (that is, cause, condition, comparison), elements of coordination (that is, addition and restatement), use of inferences, rhetorical

patterns within coherence (that is cause and effect, comparison-contrast, argument-exemplification, and problem –solution pattern) and non-linguistic basis of coherence.

a) Relevance: The text about Nomthandazo Jack is relevant in the sense that it depicts various human conditions and encounters that an individual can relate to in the real life situation. In lines 2 and 3 the writer depicts human conditions that portray death of family members and car accidents, as demonstrated in the sentences, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Baye bafumana ingozi yemoto besiya emsebenzini eBelville."** (When my father and my elder brother passed away. They had a car accident on their way to work in Belville). In lines 9, 10, 11, 12, 13, 14 and 15 the writer depicts the human condition of lending a hand through emotional and material support, as demonstrated in the sentences, **"Wasibizela ecaleni wasomeleza… Ngeli xesha aseseMonti umama uza kube esinceda ngako konke esishota ngako."** (She called us aside comforted us… In the meantime she is still in East London she will be helping us with everything we need.) In line 14 the writer establishes determination as a device that depicts and enhances relevance within the text, as illustrated in the sentence, **"Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngendlela engathethekiyo."** (She went to the locations where the funeral was to be conducted and even there she worked a lot.) The text depicts effective use of relevance by the writer as indicated in the above exemplifications.

b) Elements of subordination and coordination: subordination refers to rhetorical patterns of causes, conditions, and comparison in the text. In lines 2 and 3 the writer employs the elements of cause and condition in the sense that the writer depicts the cause of death of both the father and brother referred to in the text, as demonstrated in the sentences, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Baye bafumana ingozi yemoto besiya emsebenzini eBelville."** (When my father and my elder brother passed away. They had a car accident on their way to work in Belville). In other words the condition of death is justified by the cause which in this case is the car accident. In line 7 the writer establishes the reason why Nomthandazo went to comfort the bereaved family, which is because of the writer's friend who contacted Nomthandazo, as illustrated in the sentence, **"Wanikezela ngenkcukacha zasekhaya zonke awayezazi kogqirha, wabuyela kwamama uNomthandazo Jack wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama uNomthandazo."** (He gave the doctors all the information he/she

knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.)

The writer thus effectively employs the elements of cause and condition in the text.

In line 9 the writer employs the element of comparison to contrast death with two similar phenomena, that is, something not natural and something natural respectively, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo <u>kuyafana</u> nokudaliweyo, okwesibini wathi singaqumbi side siqalekise."** (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.) The writer partially employs the element of comparison as it is only identified in line 9.

As the element of coordination explores addition and restatement devices, in lines 2, 6, 7, 8, 9, 14 and 16 the writer employs conjunctions, **"kunye, wasele, no-, okwesibini, <u>nalapho</u>"** (and, and also, secondly, and where) for the additional information given to previously stated ideas, as illustrated in the sentence, **"Xa ndandishiywe ngutata wam <u>kunye</u> nomkhuluwa wam."** (When my father and my elder brother passed away.) The conjunction, **'kunye'** (and) demonstrates addition of another person who is also dead besides the father who has already been mentioned. Furthermore, the conjunctive clause, **'wasele'** (and also) depicts the addition of an action executed after the previous one, as illustrated in the sentence, **"Umhlobo wam wabona imoto ayaziyo, akabisaya nasesikolweni wazama uncedo, waqhakamshela inqwelo yezigulana <u>wasosike/wasele</u> wakhwela naye."**(My friend saw a car he knew, he/she tried to get help and did not even go to school, he/she contacted an ambulance and also went with it.)

In lines 1, 4, 5, 11, 12,13 and 16 the writer employs a restatement device by repeating the same lexical item in a form of a verb,**"-nceda/ncedo"** (help) to refer to the act of assistance and help rendered by Nomthandazo, as demonstrated in the sentences**, "Ngeli xesha aseseMonti umama uza kube esi<u>nceda</u> ngako konke esishota ngako. Okunene waye wasi<u>nceda</u> ngezinto esizifunayo, kwade kwabuya umama. Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngo<u>ncedo</u> awalenzayo elenzela abantu angabaziyo."** (In the meantime she is still in East London she will be helping us with everything we need. Truly she

helped us with everything we wanted, until my mother came back. People at home and the community thanked her for the help she offered to people she did not know.)

In lines 4, 5 and 6 the writer repeats the same phrase, **'umhlobo wam'** (my friend) in order to emphasize the contribution and the role played by his or her friend in the text, as demonstrated in the sentences, **"Ndancedwa <u>ngumhlobo wam</u> endandifunda naye… <u>Umhlobo lowo wam</u> wayesiya esikolweni… <u>Umhlobo wam</u> wabona imoto ayaziyo…"** (I was helped by my friend whom I went to primary level/ school with…That friend of mine was going to school…My friend saw a car he knew…) The text exhibits effective use of the elements of subordinations and coordination, as the above exemplifications are a living proof of that.

c)   Use of inferences: As inferencing refers to already known information by the reader it is therefore similar to the perspective introduced by the focus or new information. The name of Nomthandazo Jack does not refer to a known person to the reader, as she is someone known only to the writer. In other words, the name and the events represent the focus relation. This is justified by the fact that the events in the text are directly linked to the writer, as demonstrated in line 1 in the sentence, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wa<u>ndinceda</u> ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004). On the other hand, the social events expressed in the text such as death, funerals and accidents are generally known to the reader, but the specification expressed towards these social activities in the text, as depicted in lines 2, 3 and 14, **"Xa <u>ndandishiywe </u>ngutata wam kunye nomkhuluwa wam. Baye bafumana <u>ingozi yemoto</u> besiya emsebenzini eBelville. Wahamba waya ezilalini apho <u>kwakuyo kufihlelwa</u> khona nalapho wasebenza ngendlela engathethekiyo."**(When my father and my elder brother passed away. They had a car accident on their way to work in Belville. She went to the locations where the funeral was to be conducted and even there she worked a lot) represent the focus relation. It is evident that the writer does not effectively employ the presupposition relation as the comprehensive life history of Nomthandazo Jack expressed by the content of the text depicts only the focus information.

d)   Rhetorical patterns: The writer explores the following patterns in the biographical recount about Nomthandazo Jack:

- The cause-effect pattern

- Comparison-contrast
- Argument-exemplification
- Problem-solution

The cause-effect pattern:

In lines 2 and 3 the writer employs the elements of cause and effect in the sense that the writer depicts the cause of death of both the father and brother referred to in the text, as demonstrated in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."** (When my father and my elder brother passed away). In other words the above expression depicts the effect, which in this instance is death, **'ukushiywa'** caused by the car accident, as illustrated in the sentence, **"Baye bafumana ingozi yemoto besiya emsebenzini eBelville."**(They had a car accident on their way to work in Belville). In line 7 the writer establishes the cause of why Nomthandazo went to comfort the bereaved family, which is because of the writer's friend who contacted Nomthandazo, as illustrated in the sentence, **"Wanikezela ngenkcukacha zasekhaya zonke awayezazi koogqirha, wabuyela kwamama uNomthandazo Jack wamazisa ngako konke okwenzekileyo, weza ekhaya ehamba nomama uNomthandazo."** (He gave the doctors all the information he/she knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.) The writer effectively employs the elements of cause and effect in the text, as the cause functions as a link to the effect in the text.

Comparison-contrast pattern:

The writer employs the comparison-contrast element but to a very limited extent, as it is only employed in line 9. The writer utilises the element of comparison to contrast death in two similar phenomenons, that is, something not natural and something natural, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise."** (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.)

Argument-exemplification pattern:

In line 1 the writer argues that Nomthandazo helped him or her, as expressed in the sentence,**"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka-2004."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004.) Following the argument, is the exemplification presented by the writer in line 2 that depicts the situation from which the writer argues, as demonstrated in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."**(When my father and my elder brother passed away.) In line 12 the writer introduces the argument that Nomthandazo helped them in many ways, as expressed in the sentence, **"Okunene waye <u>wasinceda</u> ngezinto esizifunayo, kwade kwabuya umama."**(Truly she helped us with everything we wanted, until my mother came back.)

In lines 13, 14 and 15 the argument presented in line 12 is immediately justified by examples of the actions executed by Nomthandazo in helping them, as demonstrated with the phrases in the sentences, **"Kwenziwa amalungiselelo omngcwabo, waye <u>wathatha inxaxheba enkulu kakhulu</u>, <u>wancedisa kwizinto ezazishota</u>. Wahamba <u>waya ezilalini</u> apho kwakuyo kufihlelwa khona nalapho <u>wasebenza ngendlela engathethekiyo</u>. Yayinguye <u>umthuthuzeli</u>."** (Preparations for the funeral were made, and she played a big role, helping with the thing we didn't have. She went to the locations where the funeral was to be conducted and even there she worked a lot. She was the comforter) In line 17 the writer presents an argument that depicts Nomthandazo as an exceptional woman, as expressed in the sentence, **"Umama uNomthandazo Jack <u>ungumama okhethekileyo</u> ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life.). The argument expressed by the writer is justified and supported by the exemplification employed in line 18, as demonstrated in the sentence, **"Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (What she did for us I will never forget in my life.). The text exhibits the effective use of the argument-exemplification by the writer.

Problem-solution pattern:

In lines 2 and 3 the writer presents the problem identified in the text as the death of two family members as a result of a car accident, as expressed in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Baye bafumana ingozi yemoto besiya emsebenzini eBelville."**(They had a car accident on their way to work in Belville. When my father and my elder brother passed away.) In lines

4, 6 and 7 the writer expresses solutions to the problem by demonstrating the efforts made by a friend in order to solve the problem, as illustrated in the sentences, **"Ndancedwa ngumhlobo wam… Umhlobo wam <u>wabona imoto ayaziyo</u>, akabisaya nasesikolweni <u>wazama uncedo</u>, <u>waqhakamshela inqwelo yezigulana</u> wasele wakhwela naye. <u>Wanikezela ngenkcukacha zasekhaya</u> zonke awayezazi koogqirha, <u>wabuyela kwamama</u> uNomthandazo Jack <u>wamazisa ngako konke okwenzekileyo</u>, weza ekhaya ehamba nomama uNomthandazo."**(I was helped by my friend… My friend saw a car he knew, he/she tried to get help and did not even go to school, he/she contacted an ambulance and also went with it. He gave the doctors all the information he/she knew about my home, she/he went back to Mrs Nomthandazo Jack and told her everything that happened, she/he came home together with Mrs Nomthandazo.)

In lines 8 and 9 the writer further presents the situation that depicts the problem of children who are alone during the incident of death. However, the problem is immediately resolved by the arrival of Nomthandazo who provides support and comfort, as illustrated in the sentences, **"<u>Umama uNomthandazo wafika ndihleli nodade wethu</u>, umama waye ngekho ekwelaseMonti. Wasibizela ecaleni <u>wasomeleza</u> ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise. "** (Mrs Nomthandazo arrived when I was with my sister, my mother was not there, she was in East London. She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.) The text thus exhibits the effective use of problem-solution pattern by the writer.

e)   Non-linguistic basis of coherence

The following properties are explored in the text about Nomthandazo Jack in order to evaluate whether the text exhibits coherent arrangement of content: basic structure of a text (that is, introduction, body and conclusion), topic presentation, sub-topic, bold letter and sub-themes presented by each paragraph.

The writer utilizes the topic of the text effectively, as demonstrated by the topic, **"Imbali ngomntu omnye"** (A recount about one person). However, the writer does not employ any subtopics, captions or bold letters at the beginning of each paragraph to support, or to reflect the main theme of the text, or to elaborate on the

topic. The writer effectively develops the basic structure of the text. In lines 1, 2 and 3 the writer begins the text with the introduction, which highlights the theme of the whole content, as demonstrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha eLitha Park wandinceda ngonyaka ka 2004. Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Baye bafumana ingozi yemoto besiya emsebenzini eBelville."** (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away. They had a car accident on their way to work in Belville.) In other words, the writer introduces the main character of the recount in line 1 and the situation or context from which the whole recount will deal with as the basis of the introductory paragraph. The writer develops the body of the text effectively, despite the non-coherence of the sub-themes presented by each paragraph as identified in paragraph 2 (lines 4-7). The writer highlights the role-played by his or her friend, as demonstrated in the sentence, **"Ndancedwa ngumhlobo wam endandifunda naye kwisikolo samabanga aphantsi esasibizwa ngokuba yiSakumlandela Primary School."** (I was helped by my friend whom I went to primary level/ school with in a previously called Sakumlandela Primary School.) However, the writer does go back to deliberate about the Nomthandazo as the person whom the recount is about in the subsequent paragraphs.

The writer also effectively employs the element of conclusion in lines 16, 17 and 18. He or she demonstrates the gratitude and appreciation of Nomthandazo' s dedication and help, as illustrated in the sentences, **"<u>Wabulelwa ngabantu</u> basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo. Into awasenzela yona <u>andisokuze ndiyilibale</u> apha ebomini bam."** (People at home and the community thanked her for the help she offered to people she did not know. What she did for us I will never forget in my life.)

The properties of text coherence are well illustrated in the text as the writer has successfully employed the elements of relevance, elements of subordination and coordination, use of inferences, rhetorical patterns of cause-effect, argument-exemplification, problem-solution and comparison-contrast. However, the writer has not effectively employed all the element of the non-linguistic basis of coherence, as the sub-topic, bold letter and sub-themes are not presented by each paragraph in the text. On the other hand, the writer has only partially accomplished a coherent presentation of sub-theme in the text as identified with the above discussion.

C. The lexicon

The writer employs the following lexical entries and syntactic components in the text construction to create meaning and interpretation of the text: choice of sentence initial elements (that includes prepositions, and demonstratives, elliptic devices or ellipsis, articles and existential pronoun-there, substitution markers) and choices of verbs (that includes mental verbs, infinitive verbs, adverbs and verbs of motion).

Choice of sentence initial element:

The writer explores the following syntactic components to enhance the communicative goal of the writer:

i) Prepositions: In lines 2 and 15 the writer utilizes a preposition, **'xa'** (when) to refer to the period when the event took place. He employs the preposition, **'kunye'** (and) to depict an addition of information as a way of enhancing text cohesion and text interpretation, as demonstrated in the sentences, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam. Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala…"** (When my father and my elder brother passed away. People at home and the community thanked her). The writer employs prepositions in a very limited manner as they only occur in lines 2 and 15.

ii) Demonstratives as reference markers: In lines 5 and 11 the writer utilizes demonstrative pronouns to enhance cohesion by emphasizing referring and back to a prior mentioned phrase, as illustrated in the sentence, **"Umhlobo lowo wam wayesiya esikolweni, wayefunda eBelville."** (That friend of mine was going to school, he or she was studying in Belville.) The demonstrative, **'lowo'** (that) refers back to the friend which was mentioned in line 4. On the other hand, the writer employs the demonstrative, **'ngeli'** (at this) to emphasize and to depict a progression of a prior mentioned action, which is referred to in line 10 about Nomthandazo's offer, as demonstrated in the sentence, **"Ngeli xesha aseseMonti umama uza kube esinceda ngako konke esishota ngako."** (In the meantime she is still in East London she will be helping us with everything we need.) The text exhibits effective use of demonstratives as a device that enhances text cohesion, however to a limited extent as it is only identified in lines 5 and 11.

iii) Ellipsis: The writer of the text about Nomthandazo Jack does not employ the ellipsis element throughout the text. Hence, the text does not exhibit effective use of the ellipsis device.

iv) Articles and existential-**ku-**(there): The writer of the text about Nomthandazo partially employs the existential-**ku-(**there), as it only occurs in line 14. Despite that, in the sentence the existential-**ku-**(there) is accompanied by a conjunction, '**na**' (and) and it does not function independently, as demonstrated in the sentence, **"Wahamba waya ezilalini apho kwakuyo kufihlelwa khona <u>nalapho</u> wasebenza ngendlela engathethekiyo."**(She went to the locations where the funeral was to be conducted and even there she worked a lot.) In other words the text does not exhibit the effective use of articles and existential-**ku-**(there) devices.

v) Pronouns: In lines 2, 4, 5 and 6 the writer utilizes the possessive pronoun '**wam**' (my) to refer to himself or herself, as demonstrated in the sentence, **"Xa ndandishiywe ngutata <u>wam</u> kunye nomkhuluwa <u>wam</u>."**(When my father and my elder brother passed away.) In lines 17 and 18 the writer uses the possessive pronoun, '**bam**' (my) to depict the positive impact and a positive attribute he or she has for Nomthandazo, as expressed in the sentences, **"Umama uNomthandazo Jack ungumama okhethekileyo ebomini bam. Into awasenzela yona andisokuze ndiyilibale apha ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life. What she did for us I will never forget in my life.) In line 8 the writer utilises the possessive pronoun, '**wethu**' (our) to refer to himself or herself and to his or her sister, as demonstrated in the sentence, **"Umama uNomthandazo wafika ndihleli nodade <u>wethu</u>, umama waye ngekho ekwelaseMonti."**(Mrs Nomthandazo arrived when I was with my/our sister, my mother was not there, she was in East London.) It is evident that the text about Nomthandazo Jack exhibits effective realization of the element of pronouns. that are employed effectively in text about Nomthandazo Jack.

vi) Substitution markers: In line 9 the writer employs elements of substitution to denote the belief about death that it is not something new or anusual but rather that it is something natural, as expressed in the phrase, **"okwenzekileyo <u>kuyafana nokudaliweyo</u>"** (what has happened is similar to something meant to happen naturally). On the other hand, the writer further substitutes two emotions of sadness and cursing in the sense that he or she expresses the view that can be literally

interpreted as allowing sadness but not cursing, as demonstrated in the phrase, **"singaqumbi side siqalekise."** (not to be too sad in such away that we even curse). Therefore, the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo <u>kuyafana</u> nokudaliweyo, okwesibini wathi singaqumbi side siqalekise."** (She called us aside, comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse) depicts the writer's way of employing substitution markers. However, the writer partially employs substitution and comparative cohesion as it can only be identified in line 9.

It is evident that the writer employs the substitution markers partially in the text, whereas the other syntactic elements that depict the choice of sentence-initial element such as prepositions, demonstratives, and pronouns are effectively employed with the exception of ellipsis and partial representation of articles and existential-there (**kukho**).

Choice of verbs

The writer employs the following lexical entries to enhance the text structure of the biographical recount about Nomthandazo Jack:

(i)   Mental verbs: As mental verbs provides a mental sense of an imaginary picture of a situation or condition, in line 2 the writer employs a mental verb, **'ndandishiywe'** (I was lost/left) to express the feeling and to draw an imaginery picture of losing someone by death, as expressed in the sentence, **"Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."** (When my father and my elder brother passed away.) In line 14 the writer uses the clause, **'kufihlelwa'** (to be buried/to bury) to establish a mental picture of a funeral, as expressed in the sentence, **"Wahamba waya ezilalini apho kwakuyo <u>kufihlelwa</u> khona nalapho <u>wasebenza</u> ngendlela engathethekiyo."** (She went to the locations where the funeral was to be conducted and even there she worked a lot.) These expressions also depict the commitment shown by Nomthandazo by working very hard to help the bereaved family, as expressed by the verb clause, **'wasebenza'** (she worked). The writer utilises a mental verb clause, **'wabulelwa'** (she was thanked) to depict the greatfullness and deep appreciation of Nomthandazo to the family, as illustrated in the sentence, **"<u>Wabulelwa</u> ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo."** (People at home and the community

thanked her for the help she offered to people she did not know.) It is evident that the writer effectively employs mental verbs to enhance the writer's communicative goals.

(ii) Infinitives: In lines 10 the writer employs future tense infinitive verbs to express the intention of the content of the text and to express the theme of the whole biography, as demonstrated in the sentence, **"Wasixelela ukuba uza <u>kumtsalela</u> umnxeba umama amazise ngako konke okwenzekileyo."**(She told us that she will phone our mother and tell her everything that happened.)

(iii) Verbs of motion: In line 9 the writer employs verbs of motion that depicts unpleseant emotions or emotions that depict sorrow, as demonstrated in the sentences, **"Wasibizela ecaleni <u>wasomeleza</u> ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi <u>singaqumbi</u> side <u>siqalekise</u>."**(She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.) The verb, **'-omeleza'** (comfort) depicts an act of comforting a person who is in pain whether physical or emotional. Therefore, the context in which the writer uses the verb is relevant to the situation and conditions expressed by the text. On the other hand, the verbs, **'-qumba, qalekisa'** (to be sad, to curse) demonstrate the loss of hope, which in this context is loss of hope because of losing a family member. In line 14 the writer uses the verb of motion, **'wahamba'** (she went) to express commitment and determination to lend a hand to people in need, as illustrated in the sentence, **"<u>Wahamba</u> waya ezilalini apho kwakuyo kufihlelwa khona nalapho wasebenza ngedlela engathethekiyo."**(She went to the locations where the funeral was to be conducted and even there she worked a lot.) It is evident that the writer employs the element of motion verbs to reflect the choice of verbs as indicated with the above examples.

(iv) Adverbs: In line 9 the writer employs adverb of place, **"wasibizela ecaleni"** (she called us aside) to depict the tone and the sensitivity of the moment, as demonstrated in the sentence, **"<u>Wasibizela ecaleni</u> wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise."** (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.) In line 14 the writer utilises the adverbial clause of manner to depict the intensity in which an

action was conducted by Nomthandazo, as demonstrated in the sentence, **"Wahamba waya ezilalini apho kwakuyo kufihlelwa khona nalapho <u>wasebenza</u> <u>ngendlela engathethekiyo.</u>"** (She went to the locations where the funeral was to be conducted and even there she worked a lot.)

It is evident that the writer partially employs adverbs and adverbial clauses as the writer only employs two types of adverbs, the adverb of manner and the adverb clause of place in lines 9 and 14 without exploring the other types of adverbs in the text.

The text exhibits partial use of the lexical elements, as there is absence of elements such as ellipsis, limited examples of articles and existential-there as well as other types of adverbs as the writer only employed adverbs of time, place without utilising other types of adverbs. However, the writer has employed the lexical elements such as choice of sentential elements including preposition, demonstratives, pronouns, substitution markers, as well as choice of verbs elements that includes mental verbs, infinitives, and verbs of motion and adverbs of manner as identified above.

3.5.4   Differences and Improvements in features of writing of biographical recount genre from stage 1 essay to stage 2 essay

This section presents an analysis and assessment of the differences and aspects of improvement exemplified between the stage1 and the stage 2 biographical recount essays. The purpose of the discussion in this section is to evaluate the learner's progress in writing from the first stage writing to the second stage, and from the second stage writing to the third stage. As discussed above in section 4.4 under the topic, analysis of the stage 1 biographical recount essay, the learners wrote the stage one essay without any genre-based teaching. The learners wrote the stage two and the stage three essays after genre-based teaching took place, as discussed in sections 4.5 titled analysis of the stage 2 biographical recount essay and in 4.6 titled analysis of the stage 3 biographical recount essay. This section will therefore analyse and assess the progress of the learners in all the three stages of their writing.

3.5.4.1   Grammatical Properties of the writing

The learner's biographical recount essay in the stage 1 writing demonstrates more grammatical errors than in the stage 2 essay. Some of these grammatical errors include word division, as illustrated in lines 1, 2, 3, 6, 8 and 18, and as demonstrated, for example,

in the sentence, **"<u>Ndizakubhala</u> ngembali ngobomi <u>buka</u> Rebeca Malope."** (I will be writing about the life history of Rebeca Malope). The learner does not follow the orthographical rule of separating two words, as demonstrated with, **"Ndizakubhala"** (I will write) instead of writing, **"Ndiza kubhala"**. On the other hand, the learner separates one word into two words, as illustrated in the lexical item, **"…buka Rebeca…"** instead of, **"…bukaRebeca…"** The learner uses inappropriate grammatical forms by, for example, using a prepositional **'nga-'** phrase instead of the possessive agreement **'<u>ya</u>'** which do connects with the preceding word, as demonstrated in the sentence, **"Ndizakubhala ngembali <u>ngo</u>bomi buka Rebeca Malope."** (I will be writing about the life history of Rebeca Malope.) instead of, **"…ngembali (ya+u) <u>yo</u>bomi…"** (…about life history…). However, in the stage 2 essay, the learner has partially improved as regard the orthographical and linguistic errors exemplified in the stage 1 essay.

3.5.4.2   Rhetorical stages

The learner shows specific improvements from the stage 1 essay to the stage 2 essay, in terms of realizing the first rhetorical stage, which entails the orientation section. The learners' stage 2 essay demonstrates all the elements required of the orientation stage, namely the person, the place, the time and the behavioural situation of the biography. By contrast, in the stage 1 essay, the elements of the orientation section of the first rhetorical stage are only partially realised, as the place and time are not mentioned in the biographical writing.

Despite the fact that the stage 1 essay effectively realizes the second rhetorical stage, which entails the record of events, in the stage 2 essay, the writer depicts the flow of events effectively by adding information that enhances and impacts on the effectiveness of the biographical writing. Hence, the stage 2 essay demonstrates a more effective realization and presentation of the record of events than the stage 1 essay. In addition, both the stage1 and stage 2 essays effectively manifest the third rhetorical stage elements, namely, the choice of words, evidence that supports judgement, the biographer's summary about the value and contribution of the person's life, and the authority of expect.

3.5.4.3   Language components of the biographical recount

Concerning the use of past tense in the stage 1 essay, the writer does not effectively employ the past tense in the introductory paragraph. However, in the stage 2 essay, the

learner effectively employs the past tense, which demonstrates progress of the learner in writing from the stage 1 to the stage 2 writing. Despite the difference expressed in the introduction, the learner effectively employs the use of past tense in the body and conclusion of the text in both the stage 1 and the stage 2 essays. As regards the use of the third person narration the learner partially employs the third person narration in the stage 1 essay, although the learner demonstrates improvement in the stage 2 essay, as she or he effectively employs the third person narration in the stage 2 writing. Concerning the use of time phase to reflect the beginning, middle and end the learner has effectively employed the time phase that depicts the beginning, middle and end of the biographical recount in the stage 1 essay. However, the learner shows a defect in the stage 2 essay in the sense that the beginning and the end phases are not realized in the biographical recount essay.

As regards the use of present tense the learner exhibits progress and an increased ability of information retention in that both the stage1 and the stage 2 essays effectively realize the use of present tense. In line 23 of the stage 1 essay the learner uses the present tense, as illustrated in the sentence, **"URebecca ungumzekelo omhle eluntwini wayiguqula impilo yam kwanobomi bam."** (Rebecca is a good example to people as she changed my way/style of living and my life). In the stage 1 essay, the learner employs the present tense, as demonstrated in the sentence, **"Umama uNomthandazo Jack ungumama okhethekileyo ebomini bam."** (Mrs Nomthandazo Jack is a special mother in my life.)

3.5.4.4 Properties of text construction

The **what** parameter

Both the stage 1 and the stage 2 essays exemplify the type of genre appropriately as a biographical recount as the learners effectively followed the instructions to write a biographical recount, as illustrated in the phrase, **"Bhala isincoko esingembali yobomi…"** (Write a biographical recount essay about the life history of…) Furthermore, the learner effectively demonstrates the appropriate type of content in both the stage 1 and the stage 2 essays. However, the type of content is demonstrated even more vividly in the writing of the stage 2 essay, as opposed to the stage 1 essay.

In the stage 2 essay the learner employs appropriate background knowledge about the person whom the recount is about by introducing a character that links the existence of the

person the biography is about, a property which is evident of a clear improvement in the writing from the stage 1 to the stage 2 essay. The learner further employs declarative phrases in order to express the behaviour and character of the person the biography is about, as illustrated in the sentence, **"…ungumama okhethekileyo ebomini bam…"** (…she is a special mother in my life…). The type of register is demonstrated satisfactorily in both the stage 1 and the stage 2 essays, although, the stage 2 essay employs more referential examples from the text that demonstrates and elaborates further the type of register. Therefore, the stage 2 essay exhibits significant improvement compared to the stage 1 essay.

The **for what** purpose parameter

The learner effectively employs the Gricean maxims in both the stage 1 and the stage 2 essays. However, the learner shows no improvement in the stage 2 essay concerning the systematic representation of a text, as the same weakness occurred in the stage 1 essay. Furthermore, the learner shows less progress in terms of employing more examples in order to elaborate further the use of speech acts in both the stage1 and the stage 2 biographical recount essays. This is demonstrated by the fact that in the stage 1 essay the speech acts are used in lines 6 and 17 only. By contrast, in the stage 2 essay the speech acts are employed in lines 2 and 9 only, hence the conclusion that there is little improvement from the stage 1 to the stage 2 essay. On the other hand, the learner demonstrates improvement in expressing appropriate conventions for conveying the positive attributes of the person the biography is about by using adjectives, which are not employed in the stage 1 essay.

3.5.4.5 Properties of the *writes* parameter: Information structuring

Concerning the topic sentence structure, the learner partially demonstrates the appropriate topic sentence structure in both the stage1 and the stage 2 essays. However, in the stage 2 essay, the positive difference is that the learner employs a suspension device, which enhances the effectiveness of topic continuity and thus leads to an improvement in the stage 2 essay.

As regards topic continuity, the learner effectively employs topic continuity in the stage 1 essay by continuously using the noun phrase in the form of a name, **"uRebecca Malope"** (Rebecca Malope), as an emphatic pronoun, **"yena"** (her), and by using the subject pronoun concordial agreement, **"wa-"** (she) as in, **"<u>Wa</u>qala ukucula esasokola…**

<u>Wa</u>dibana nabahlobo apho eGoli…URebecca ungumzekelo omhle eluntwini <u>wa</u>yiguqula impilo yam kwanobomi bam." (She started singing while struggling…She met with friends in Johannesburg…Rebecca is a good example for people she changed my way of living and my life.) . On the other hand, the learner only partially employs topic continuity in the stage 2 essay in that the repeated mention of the noun phrase does not form part of the topic, as the name, **"Nomthandazo Jack"** does not appear in the topic, **"Imbali ngomntu omnye"** (A recount about one person). This property, therefore, shows a difference between the writing in the stage1 and the stage 2 biographical recount essays.

As regards the topic structure analysis, the writing in both the stage1 and the stage 2 essays demonstrates the effective use of the topic structure analysis. The effective manifestation of this property is demonstrated in the stage 1 essay, in lines 6 where the learner returns to refer to Rebecca's family by revealing the conditions under which they were living, as illustrated in the sentence, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali esasokola."** (She started singing while she was struggling with empty hands and her mother without money struggling.). Furthermore, in the stage 2 essay the learner demonstrates the element of the topic structure analysis in lines 1, 2, 3, 16, 17, and 18, where the content of the text depicts a social context that addresses the social activities and moral values such as lending a hand without expecting a reward, death, and appreciation of good acts, as demonstrated in the sentences, **"UNomthandazo Jack owayehlala eKhayelitsha elitha Park wandinceda ngonyaka ka 2004. Xa ndandishiywe ngutata wam kunye nomkhuluwa wam."**(Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004 when my father and my elder brother passed away.). In addition, both essays demonstrate a similarity in terms of the absence of sub-topics that supports the main topic.

Concerning the topic comment analysis, the writer effectively realises the topic comment analysis in both the stage1 and the stage 2 essays of the biographical recount. In the stage 1 essay the writer uses the lexical expressions, **'imbali'** (history) and **'Rebecca Malope'** to depict the connection between the element of the topic and the comment analysis, as illustrated in lines 1 and 2, in the sentence, **"Ndiza kubhala <u>ngembali</u> yobomi buka<u>Rebecca Malope</u>"** (I will be writing about the life history of Rebecca Malope). In the stage 2 essay the learner employs the comment, demonstrated, for example in lines 1 and 2, in the sentences, **"<u>UNomthandazo Jack</u> owayehlala eKhayelitsha eLitha Park <u>wandinceda </u>ngonyaka ka 2004. Xa <u>ndandishiywe</u> ngutata**

wam kunye nomkhuluwa wam.” (Nomthandazo Jack who was staying in Khayelitsha in Litha Park helped me in the year 2004. When my father and my elder brother passed away.)

Concerning the given-new information, the writer fairly effectively employs both the given and the new information in the stage 1 essay, whereas in the stage 2 essay, the new information is employed in abundance. The reason for this difference between the two essays can be attributed to the writer's background knowledge, in the stage 1 essay, which depicts Rebecca Malope in as a famous artist who is well known in the music industry, as opposed to Nomthandazo Jack presented in the stage 2 essay, who is best known by the writer, but not by the readers.

As regards the theme-rheme relation, the writer effectively introduces the topic-comment analysis in both the stage 1 and the stage 2 essays of the biographical recount, a property that gives evidence of the learner's potential to retain information in his or her writing. The stage 1 essay exhibits the effective use of the theme-rheme relations by the writer, as demonstrated by the topic, **“Isincoko ngembali yobomi bukaRebecca Malope”** (An essay about the life history of Rebecca Malope) where the theme is represented by the first phrase, **“Isincoko ngembali yobomi”** (An essay about the life history) and the rheme is represented by the phrase, **“bukaRebecca Malope”** (of Rebecca Malope). In addition, the stage 2 essay exhibits the effective use of the theme-rheme relations by the writer as demonstrated by the topic, **“Imbali ngobomi bomntu omnye”** (A recount about one person) where the theme is represented by the first phrase, **“Imbali”** (A recount/history) and the rheme is represented by the phrase, **“ngomntu omnye”** (about one person).

As regards the focus-presupposition relation, the difference between the two essays is demonstrated by the effective use of the focus-presupposition relation in the stage 1 essay, as exemplified in lines 20 and 23. The writer presents the focus information by referring to his or her personal experience and impact of Rebecca's life to his or her own, as demonstrated in the sentence, **“Ndithethe ngobomi bukaRebecca Malope oyimvumi, oyimbali owatshintsha ubomi bam.”** (I have talked about Rebeca Malope's life who is a musician a historical figure who changed my life.). The writer gives information about a well-known gospel artist, Rebecca Malope, as depicted by the topic, **“Isincoko ngembali yobomi bukaRebecca Malope”** (An essay about the life history of Rebecca Malope), which depicts the presupposed or highlighted information. By contrast, in the stage 2 essay the presupposed relation is not effectively realized, as the name

Nomthandazo Jack does not refer to a well known person by the readers, but a person only known by the writer.

3.5.4.6 Text Structure

Recall that text cohesion encompasses the following clausal units in a text such as ellipsis, collocation, repetition, demonstratives, conjunctions, substitution and comparative cohesion. It is evident that the writer has effectively employed collocation, repetition, demonstratives and conjunctions, in the stage 1 essay. In addition, substitution and comparative cohesion are partially employed and there is an absence of elliptic devices, as demonstrated in lines 6 and 17, where the writer employs collocation in the form of an idiomatic expression, **"esiwa evuka"** (falling and rising) to depict and to give a mental picture of struggle, as expressed in the sentence, **"Kuqhubekile uRebecca esiwa evuka ezama ukufumana imali kwezomculo"** (It continued Rebecca falling and rising trying to get money in music). In lines 1, 2 and 3 the writer repeatedly uses the first person in future tense, **"Ndiza ku…"** (I will…) to refer to the action he or she will engage in, as demonstrated in the sentences**, "Ndiza kubhala ngembali ngobomi buka Rebeca Malope. Ndiza kube ndinyathela ngombandela ngembali yakhe kwezomculo. Ndiza kube ndinyathela kwimpumelelo yakhe emculweni."** (I will be writing about the life history of Rebeca Malope. I will be focussing about the issue on her life history in music. I will be focussing on her success in music.)

On the other hand, the stage 2 essay exhibits progress in that, despite the absence of ellipsis, other clausal units are effectively employed, which includes, collocation, for example, in line 9, where the writer employs idiomatic expressions in the text, as demonstrated in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi singaqumbi side siqalekise."** *(*She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such a way that we even curse.), repetition, for example in lines 1, 4, 5,11,12,13, and 16, where the writer repeatedly uses the expression, **"-nceda/ncedo"** (help/helped) to refer to the act of assistance, as demonstrated in the sentences**, "Ngeli xesha aseseMonti umama uza kube esinceda ngako konke esishota ngako. Okunene waye wasinceda ngezinto esizifunayo, kwade kwabuya umama. Wabulelwa ngabantu basekhaya bonke kunye nabantu bokuhlala ngoncedo awalenzayo elenzela abantu angabaziyo."** (In the meantime she is still in East London she will be

helping us with everything we need. Truly she helped us with everything we wanted, until my mother came back. People at home and the community thanked her for the help she offered to people she did not know.). The writer effectively uses demonstratives, conjunctions, substitution and comparative cohesion.

Recall that text coherence comprises of the linguistic properties of relevance, elements of subordination (that is, cause, condition, comparison), elements of coordination (addition, restatement), use of inferences, rhetorical patterns for realizing coherence (that is, cause-effect, comparison-contrast, argument exemplification, and problem solution pattern) and non-linguistic basis of coherence. The learner displays improvement in terms of effective application of these elements in the stage 2 essay as compared to the stage 1 essay.

The learner effectively employs the element of relevance in the stage 2 essay with more examples compared to the stage 1 essay, as illustrated in lines 9, 10, 11, 12, 13, 14 and 15 of the stage 1 essay. However, the learner employs more referential examples in the stage 2 essay compared to the stage 1 essay as regard the application of the elements of subordination and coordination, as demonstrated with restatement and addition in the stage 2 essay, in lines 1, 2, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14 and 16. In addition, the stage 1 essay employs restatement and addition in lines 2, 3, 4, 6 and 10. However, both the stage 1 and the stage 2 essays exhibit the element of comparison partially as it is only applied once in each essay.

In terms of the application of inferences, there is a difference between the stage 1 and the stage 2 essays in the sense that Rebecca, as the person whom the recount is about in the stage 1 essay, is a well known person because of her career in the music industry. On the other hand, Nomthandazo Jack in the stage 2 essay she (Nomthandazo) is known only to writer. However, in the stage 2 essay the learner's writing better demonstrates the realization of inferences through the use of examples illustrated in lines 1, 2, 3 and 14 of stage 2 essay compared to the stage 1 essay.

The writer effectively employs the rhetorical patterns of cause-effect, comparison-contrast, argument-exemplification and problem-solution in both the stage1 and the stage 2 essays. This properly, thus, demonstrates the learner's retention ability in keeping and using information from the stage 1 essay to the stage 2 essay. In addition, the non-linguistic basis of coherence depicts the realization of the basic text structure, the topic presentation, sub-topics, bold letter and sub-themes. It is evident in both the stage 1 and the stage 2 essays that the writer has partially employed the above elements. Both the

stage 1 and the stage 2 essays effectively realize the rhetorical structure of the introduction, the body and the conclusion, but there is partially a lack of text coherence in both essays. Furthermore, some of the non-linguistic elements in both the stage 1 and the stage 2 essays are not represented, such as sub-topics, bold letter, and sub-themes. This gives evidence of a lack of information retention on the part of the writer, as the elements were taught in the stage 2 instruction phase, prior the writing exercise.

3.5.4.7   The lexicon

Recall that the lexical items and their associated syntactic properties in the lexicon in the textlinguistic analysis include the choice of sentence initial elements (that is, prepositions, demonstratives, articles and existential pronoun **ku-**(there) and substitution markers) and choice of verbs (that is, mental verbs, infinitive verbs, adverbs, adverbial phrases and clauses, and verbs of motion. Therefore, the analysis of the occurrence of these elements in writing in both the stage 1 and the stage 2 essays is examined. It is evident that both essays appropriately manifest the use of prepositions, pronouns, substitution markers and demonstratives, although to a limited extent in the writing of the stage 2 essay. On the other hand, the writer of the stage 1 essay does not effectively employ articles and the existential-**ku-**(there), whereas the element is effectively realized in the stage 2 essay.

In terms of the choice of verbs, the writing in the stage 2 essay exhibits more examples that depict mental verbs compared to the stage 1 essay. This is illustrated in the stage 1 essay by the writer who employs some mental verb clauses or copular clauses in lines 6, 9, 15, and 17, **"-sokola, bengenamali, bengenanto, esiwa evuka"** (struggling, with no money, with nothing, falling and rising) to depict poor conditions, struggle to survive and lack of resources and finances, as manifested in the sentences, **"Waqala ukucula esasokola engenanto esandleni nomama wakhe engenamali besokola. Nalapho bahlala besokola bepheka embawuleni ukutya…qha abazali bakhe babe bengenamali…Kuqhubekile uRebecca esiwa evuka ezama ukufumana imali kwezomculo."** (She started singing while she was struggling with empty hands and her mother without money struggling. Even there they stayed struggling cooking food on a traditional or homemade heater… but her parents did not had money to further her studies… It continued Rebecca falling and rising trying to get money in music.).

In the stage 2 essay the writer frequently uses mental verbs, for example in lines 2, 3, 4, 9, 14, 16 and 18, as expressed in the sentence, **"Wasibizela ecaleni wasomeleza ngamazwi amabini wathi okwenzekileyo kuyafana nokudaliweyo, okwesibini wathi**

singaqumbi side siqalekise." (She called us aside comforted us with two words and said what has happened is similar to something meant to happen naturally, secondly she told us not to be too sad in such away that we even curse.) On the other hand, the realization of the infinitive verbs is demonstrated in the stage 1 essay more frequently, compared to the stage 2 essay. In the stage 1 essay the learner employs infinitive verbs in lines 1, 6, 10 and 12, as demonstrated in the sentences, **"URebecca waqala ukubonisa izinga lakhe emculweni esemncinane ecaweni…Naye ke uRebecca engayekanga ukuqaqamba ezibonakalisa."** (Rebecca started showing her level/standard in music at a young age in church and showed her skill in music… And even Rebeca did not stop showing her excellent talent.). In the stage 2 essay the writer uses infinitive verbs in lines 10 and 14, as demonstrated in the future tense sentence, **"Wasixelela ukuba uza kumtsalela umnxeba umama amazise ngako konke okwenzekileyo."**(She told us that she will phone our mother and tell her everything that happened.). Despite the above differences, the writer in both the stage 1 and the stage 2 essays effectively employs verbs of motion and adverbs, and adverbial phrases, as demonstrated in lines 9 and 13 of stage 1 essay and in lines 9 and 14 of stage 2 essay.

In the light of the above remarks, it is evident that the learner demonstrates an improvement in writing from the stage 1 to the stage 2 essay. However, constant teacher intervention and consultation is recommended in order to enhance effective application of the genre-based writing theory in the areas that shows deficit. It is evident that the learner's performance will likely further show improvement in the writing of stage 3 essay of the biographical recount.

3.6 ANALYSIS OF THE STAGE 3 BIOGRAPHICAL RECOUNT ESSAY: STAGE 3

The stage 3 essays were written after genre-based teaching took place. These essays are typed here in their original form and free English translations are provided to yield the approximate meanings of the isiXhsoa sentences.

Instruction: **Bhala isincoko esingembali yobomi bukaSteve Bantu Biko. Isincoko sakho masisekwe kwisifundo sezeMbali esingobomi bukaSteve Biko.**
(Write a biographical recount about Steve Bantu Biko. Your essay about Steve Bantu Biko must be based from a history lesson)

Stage 3 Essay 1: Title: Ubomi buka Steve Biko *(The life of Steve Biko)*

1. **USteve Biko wazalwa ngonyaka ka1946, Ezalelwa eQonce eMpuma Koloni.** *(Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape).*

2. **Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo.** *(His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.)*

3. **Wafunda esikolweni sabantu abantsundu eNatali, kwisikolo samabanga aphezulu sogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO.** *(He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.)*

4. **UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi.** *(Biko was a deep/energetic thinker, and also a good speaker a person with many friends).*

5. **Okoko waqala ukuxhathisa kwintshukumo yabantu abamnyama, waqala iminyaka elikhulu eyadlulayo.** *(Ever since he started the struggle for Black people, it/he started hundered years ago.)*

6. **Umbuzo wokuba kwakukude kangakanani ukuba abantsundu bavumele abamhlophe kwintshukumo kwakubalulekile kwaye kunzima.** *(The question is that how long were the Blacks allowing the whites in their struggle and that was important and difficult)*

7. **Phakathi kweqela labatsha le-ANC ngonyaka ka 1940.** *(Among the ANC group of youth in 1940.)*

8. **UAnton Lembede wagxininisa ukuba iAfrika yayililizwe labantu abamnyama kwaye iANC ibephezulu njengentshukumo yobuzwe obumnyama.** *(Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Blacks' country.)*

9. **I-ANC nangona ilungiselele ngaphezu kobuhlanga le nkululeko ka-1955 ilungisiwe.** *(Alothough the ANC was meant for more than apartheid even this freedom of 1955 was organized.)*

10. **U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abantsundu mabakhululeke, imbono yentshukumo yequmrhu elimnyama ngo-1970 iye yomelela kakhulu.** *(Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.)*

11. **Kwiphepha ndaba lakwa-SASO ubhale ukuba "ubhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labantsundu.** *(In the newspaper of SASO he wrote "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.)*

12. **Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abamhlophe, abantu abantsundu babengazithembanga babecinga ukuba abamhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo.** *(He complained/argued about the results of the generation which goes to white areas/places, and the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.)*

13. **Udumo luka Biko lwakhula eMzantsi Afrika nakwilizwe lonke.** *(Biko's fame grew in South Africa and in the world as a whole.)*

14. **Imbono yokuzidla ngobuntsundu bakhe yathathwa lulutsha oluntsundu.** *(His idea of Black consciousness became prominent among the black youth.)*

15. **URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, Ngo-1977 bamvalela kwakhona.** *(The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again.)*

16. **Amapolisa aseBhayi amhambisa ngaze entolongweni kangangentsuku ezilishumi elinesibhozo.** *(The Port Elizabeth police left him naked in the prison for eighteen days.)*

17. **Amadoda amahlanu awayemcupha ambetha kakubi wayolala esibhedlela kwikoma, kwakukho isikafuli latsho ipolisa elaliphethe.** *(Five men who were investigating beat him so badly such that he was admitted in hospital in a comma, the police in command said that there was a scuffle.)*

18. **UMnumzana uBiko wazibethekisa ngentloko eludongeni akabikho zingqondweni ehamba ngaze phantsi kwengubo emva kwemoto (i-Land Rover) kangangomgama ongamawaka ekhilomitha ukuze ayokunyangwa esibhedlele ePitoli.** *(Mr Biko hit his head on a wall and lost conscious dragged naked under a blanket behind a car (Land Rover) about thousand kilometres for that reason he was taken to Pretoria hospital for treatment.)*

19. **Apho wasweleka eneminyaka engamashumi amathathu.** *(Where he died at thirty years.)*

20. **Owayesondele kuye esebenza naye kwizibonelelo zasekuhlaleni uMapetla Mohapi wasweleka kugcino eluvalelweni, amapolisa athi wazixhoma esebenzisa ibhulukhwe yakhe yejini.** *(One of his closest friends whomhe worked with in community programmes, Mapetla Mohapi died in police custody, polices said he hunged himself with his hean trouser.)*

21. **Ugqirha Ramphele wavalwa umlomo eTransvaal, iklinikhi neminye imisebenzi yakhe yamvala.** *(Doctor Ramphela was banned in Transvaal, the clinic and her other projects were closed.)*

22. **Abanye awayenabo kumbutho wabantsundu bavalwa imilomo abanye babanjwa.** *(Some of the people who were with him in the black organization were banned and others were arrested.)*

23. **USteve Biko wayengumzabalazi omkhulu, kuba uninzi labantu abamnyama bayazingca ngaye.** *(Steve Biko was a great activist, because many Black people are proud of him.)*

24. **Kwaphela nezinto zokuba abantu kuthiwe hayi abangeni endaweni enabelungu.** *(Even the laws that prohibited people from entering white areas ended/do not exist anymore.)*

25. **Ngoku umntu omnyama uvumelekile angaqeshwa nakowuphi umsebenzi.** *(Now a black person is allowed to be employed anywhere.)*

26. **Yaphela into yokuba kubekho isikolo sabamhlophe bodwa okanye abamnyama bodwa.** *(The division for white school only or black school only ended/do not exist anymore.)*

3.6.1 The rhetorical stages:

(i)   Stage 1: The orientation Stage

In line 1 the writer refers to Steve Biko as the person the biographical recount titled, **"Ubomi buka Steve Biko** (The life of Steve Biko) is about. This is illustrated in the sentence, **"USteve Biko wazalwa ngonyaka ka1946…"** (Steve Biko was born in the year 1946…). In line 1 the writer continues to mention the setting or place, **"…eQonce eMpuma Koloni"** (…in Qonce, in the Eastern Cape) and the period or time in which the events are backgrounded, as expressed in the sentence, **USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni.** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape).

In line 3 the writer mentions the behavioural situation obtaining in the biographical recount. He or she refers to the situation depicted by the writer in the recount about the prominence of Steve Biko in the political domain. This property is demonstrated in the sentence, **"Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."** (He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.) In line 4 the writer further establishes the behavioural situation by expressing Biko's personality which contibutes to the development of the recount, as illustrated in the sentence, **"UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi."** (Biko was a deep/energetic thinker, and also a good speaker a person with many friends). The writer effectively employs the elements or properties of the orientation stage as the person the biographical recount is about, the place, the time where the events took place and the behavioural situation are effectively presented.

(ii)   Stage 2: The record of events

In the introduction, the writer employs the elements of sequencing information to depict the time the event took place in Biko's life history. In line 1 the writer introduces Biko as the main person in the recount, as demonstrated in the sentence, **"USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape). In lines 2 and 3 the writer gives a background history about Biko's parents as well as about his educational prospects, as illustrated in the sentences, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama**

kangangoko anako ukuba afumane imfundo ephucukileyo. Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha…" (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education. He went to a Black school in Natal, in a tertiary medical school…)

In lines 3 and 4 the writer establishes Biko's prominence and his talents, as expressed in the sentences, **"…wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi."** (…he was famous with the organization of NUSAS before leading the SASO organization. Biko was a deep/energetic thinker, and also a good speaker a person with many friends).

In lines 5, 6, 7, 8, 9 and 10 the writer relates Biko's beliefs about organizations, events and people who contributed in the struggle for Black liberation, as demonstrated in the sentences, **"<u>UAnton Lembede</u> wagxininisa ukuba iAfrika yayililizwe labantu abaMnyama kwaye <u>iANC ibe phezulu</u> njengentshukumo yobuzwe obumnyama. <u>U-Robert Sobukhwe</u> kunye <u>ne-PAC</u> bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yeq","umrhu elimnyama ngo-1970 iye yomelela kakhulu."** (UAnton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Blacks' country. Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.)

In line 11 the writer dwells much on Biko's writings and ideas, as depicted in the sentence, **"Kwiphephandaba lakwa-SASO ubhale ukuba "ubhala into ayithandayo" wasayina uFrank Talk, wacacisa iimbono zakhe ngequmrhu labaNtsundu."** (In the newspaper of SASO he wrote, "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.) In lines 13 and 14 the writer expresses Biko's fame, which spread and even influenced the Black youth, as demonstrated in the sentences, **"<u>Udumo lukaBiko</u> lwakhula eMzantsi Afrika nakwilizwe lonke. <u>Imbono</u> yokuzidla ngobuNtsundu bakhe yathathwa <u>lulutsha oluNtsundu</u>."** (Biko's fame grew in South Africa and in the world as a whole. His idea of Black consciousness became prominent among the black youth.)

In lines 15, 16, 17, 18 and 19 the writer recounts chronologically in years the events that depict the reaction and brutality of police and the government in fighting Biko's ideas,

which lead to his death. This property is illustrated in the sentences, **"URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, Ngo-1977 bamvalela kwakhona. Amadoda amahlanu awayemcupha ambetha kakubi wayolala esibhedlela kwikoma… Apho wasweleka eneminyaka engamashumi amathathu."** (The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again. Five men who were investigating beat him so badly such that he was admitted in hospital in a comma…Where he died at thirty years.)

In lines 20, 21 and 22 the writer depicts the brutality of police to other people who shared the same beliefs with Biko, as expressed in the sentences, **"Owayesondele kuye esebenza naye kwizibonelelo zasekuhlaleni <u>uMapetla Mohapi wasweleka</u> kugcino eluvalelweni, amapolisa athi wazixhoma esebenzisa ibhulukhwe yakhe yejini. <u>Uqgirha Ramphele wavalwa umlomo</u> eTransvaal, iklinikhi neminye imisebenzi yakhe yavalwa. <u>Abanye awayenabo</u> kumbutho wabaNtsundu <u>bavalwa imilomo</u> <u>abanye babanjwa</u>."** (One of his closest friends whom he worked with in community programmes, Mapetla Mohapi died in police custody, police said he hunged himself with his jean trouser. Doctor Ramphela was banned in Transvaal, the clinic and her other projects were closed. Some of the people who were with him in the Black organization were banned and others were arrested.)

In lines 23, 24, 25 and 26 the writer concludes the text by relating the impact of Biko's political activities to the present, as demonstrated in the sentences, **"<u>Ngoku</u> umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi. <u>Yaphela</u> into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (Now a Black person is allowed to be employed anywhere. The division for White school only or Black school only ended/do not exist anymore.) It is evident that the text effectively employs the elements of the record of events as the writer has established coherent flow of events about Steve Biko.

Stage 3: The evaluation of the person/ writer

The evaluation of the person or the writer is examined in terms of the following aspects in the recount about Steve Biko:

A. Choice of words

In line 2, the writer employs the lexical expression, **"wazama kangangoko"** (tried her best) to depict positivity and determination of a parent, as expressed in the sentence,

"…umama wakhe <u>wazama kangangoko</u> anako ukuba afumane imfundo ephucukileyo." (…his mother tried by all the means she had that he must get good/quality education.) In line 3 the writer uses the lexical expression, **"wayebalasele"** (he was famous/prominent) that shows Biko's active role in political struggle, as illustrated in the sentence, **"…<u>wayebalasele</u> kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."** (…he was famous with the organization of NUSAS before leading the SASO organization.)

In lines 4 and 23 the writer employs selective lexical expressions to depict Biko's personality and talents, as demonstrated in the sentences, **"UBiko <u>wayengumbhali nomcingi</u> onamandla, ekwasiso <u>nesithethi,</u> engumntu <u>onabahlobo abaninzi</u>. USteve Biko <u>wayengumzabalazi</u> omkhulu..."** (Biko was a deep/energetic thinker, and also a good speaker a person with many friends. Steve Biko was a great activist…). The expression, **'umzabalazi'** (activist) depicts a positive attribute to Biko's personality. In line 5 the writer utilises the expression, **'ukuxhathisa'** (to be firm/ to hold on) to express Biko's commitment and unwavering strength in the struggle for freedom, as illustrated in the sentence**, "Okoko waqala ukuxhathisa kwintshukumo yabantu abaMnyama..."** (Ever since he started holding firm in the struggle for Black people…)

In line 13 the writer employs the expression, **'udumo'** (fame) to express the prominence of Steve Biko, as demonstrated in the sentence, **"<u>Udumo</u> lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke."** (Biko's fame grew in South Africa and in the world as a whole.) In line 15 the writer employs the expression, **"wavalwa umlomo"** (to be banned) to express the political descrimination experienced by Biko and his followers, as demonstrated in the sentence, **"URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, ngo-1977 bamvalela kwakhona.** (The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again.) The text about Steve Biko exhibits effective use of the property of choice of words in stage 3.

B.   Authority of the expert

The biographical recount about Steve Biko is based on Grade 11 history textbook titled: **South Africa 1948-94** (1996) by Martin Roberts, edited by Josh Brooman, Longman. Therefore, the writer provides reference and support material as evidence of the authenticity of the text about Steve Biko. It is for this reason that it can be concluded that the writer has successfully employed the element of the authority of the expert.

C.   Evidence that supports judgement

In lines 23 and 25 the writer gives evidence that supports the positive judgement about Steve Biko as a person who was a commited freedom fighter. This element is also acknowledged by other people other than the writer, as indicated in the sentences, **"USteve Biko <u>wayengumzabalazi omkhulu</u>, kuba uninzi labantu abaMnyama <u>bayazingca</u> ngaye. Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi…"** (Steve Biko was a great activist, because many Black people are proud of him. Now a Black person is allowed to be employed anywhere…) In other words the impact of Biko's struggle is evident even today. There are identifiable changes in the choices and freedom of Black people. It is evident that the recount about Steve Biko underpins evidence of the writer's opinions.

D.   The biographer summarises the value of the person's life and contribution.

In lines 23, 24, 25 and 26 the writer presents a conclusion of the whole biography. The writer emphasizes and demonstrates the value and positive contribution of Steve Biko's life in the new democratic South Africa in clear terms, as illustrated in the sentences, **"…uninzi lwabantu abaMnyama bayazingca ngaye. Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."** (… many Black people are proud of him. Now a Black person is allowed to be employed anywhere.) The writer effectively uses the element of summarizing the life history of Steve Biko as a person whom the recount is about.

3.6.2   Language Components of the biographical recount

The following language components are employed in the analysis of the biographical recount about Steve Biko:

3.6.2.1   The use of past tense

In lines 1, 2, 3 and 4 of the introductory paragraph of the text the writer uses the subject pronominal concord, **'wa-'** of the past tense, as demonstrated in the sentences, **"USteve Biko <u>wa</u>zalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni. Utata wakhe <u>wa</u>mshiya esemncinci kakhulu, umama wakhe <u>wa</u>zama kangangoko anako ukuba afumane imfundo ephucukileyo."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.)

The writer employs the past tense in the subsequent paragraphs in abundance to depict the unfolding of the events and to represent the body of the biographical recount about Steve Biko. In line 5 the writer utilises past tense to depict Biko's involvement in the struggle for freedom, which can be traced a way back, as illustrated in the sentence, **"Okoko waqala ukuxhathisa kwintshukumo yabantu abaMnyama, waqala iminyaka elikhulu eyadlulayo."** (Ever since he started the struggle for Black people, it/he started hundered years ago.) In lines 7, 8, 9 and 10 the writer uses the past tense to depict the political contribution for freedom of people by other people such as Anton Lambede, Robert Sobukhwe. The role played by organizations such as PAC and ANC, as illustrated in the sentences, **"UAnton Lembede wagxininisa ukuba i-Afrika yayililizwe labantu abaMnyama kwaye iANC ibephezulu njengentshukumo yobuzwe obuMnyama. U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye yomelela kakhulu."** (Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Blacks' country. URobert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.)

In line 12 the writer uses the past tense to depict Biko's beliefs about the lack of self-confidence within Black people, as expressed in the sentence, **"…abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (… the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In lines 13, 14, 15, 16, 17 and 18 the writer employs the past tense to relate the predicament, torture and humiliation experienced by Biko and the people close to him under police custody, which ultimately lead to his death. This view is expressed in the sentence, **"URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, ngo-1977 bamvalela kwakhona."** (The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again.) In lines 23, 24 and 26 the writer concludes the text by utilising the past tense to express the value of Biko in the political struggle. The acknowledgement of the value attributed to him by people is demonstrated in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi labantu abamnyama bayazingca ngaye."** (Steve Biko was a great activist, because

many Black people are proud of him.) It is evident that the writer effectively employs the language component of past tense as it is identified in the introductory paragraph, the body and in the conclusion of the text.

3.6.2.2   The use of the third person narration

In lines 1, 4, 11, 18 and 22 the writer appropriately uses third person narration, **"UBiko, USteve Biko, u-"** to refer to Steve Biko, as demonstrated in the sentences, **"USteve Biko wazalwa ngonyaka ka1946... UBiko wayengumbali nomcingi onamandla… Kwiphepha ndaba lakwa-SASO ubhale ukuba "ubhala into ayithandayo"… UMnumzana uBiko wazibethekisa ngentloko…"** (Steve Biko was born in the year 1946… Biko was a deep/energetic thinker… In the newspaper of SASO he wrote, "he writes what he likes"… Mr Biko slummed his head…). In lines 2, 11, 14, 20 and 21 the writer utilises possessive pronouns, **"wakhe, zakhe, bakhe"** (his) in third person to emphasize the theme of the text, as expressed in the sentences, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo… wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu. Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education…signed Frank Talk, he explained his ideas about the Black organization. His idea of Black consciousness became prominent among the black youth.)

In lines 2, 8, 10, 15, 20 and 21 the writer employs the third person narration to refer to other people mentioned in the text, as illustrated in the sentences, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo. UAnton Lembede wagxininisa ukuba iAfrika yayililizwe labantu abaMnyama …"** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education…Anton Lembede emphasized that Africa was a country for Black people…). In lines 1, 2, 3, 4, 5, 11, 12 and 15 the writer employs the third person narration, **'wa-** or **ba-'** to refer to Biko and other people's activities mentioned in the text, as demonstrated in the senences, **"Kwiphephandaba lakwa-SASO ubhale ukuba "ubhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu. URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, Ngo-1977 bamvalela kwakhona."** (The government banned him in 1973 and was arrested for few

months in 1976, in 1977 he was arrested again. In the newspaper of SASO he wrote "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.) It is evident that the writer is aware of different language components that can be used to express the third person narration. Therefore, the writer has employed the properties of the third person narration effectively.

3.6.2.3   The use of time phase to reflect:

- First phase or the beginning
- Second phase or the middle
- Third phase or the end

In line 5 of the biographical recount about Steve Biko the writer employs phase 1 of the time phase to reflect the beginning of Biko's political activities, as demonstrated in the sentence, **"Okoko <u>waqala ukuxhathisa</u> kwintshukumo yabantu abaMnyama, waqala iminyaka elikhulu eyadlulayo."** (Ever since he started the struggle for Black people, it/he started hundered years ago.) Similarly, in lines 15, 16 and 17 the writer uses the appropriate time phase to express the middle and continuity of events in the text, as demonstrated in the sentences, **"URhulumente <u>wamvala umlomo</u> ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, ngo-1977 bamvalela kwakhona. Amapolisa aseBhayi <u>amhambisa ngaze</u>… Amadoda amahlanu <u>awayemcupha ambetha</u> …"** (The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again. The Port Elizabeth police left him naked…Five men who were investigating beat him…).

In lines 19 and 22 the writer employs the third time phase which depicts the end, as demonstrated in the sentences, **"<u>Apho wasweleka</u> eneminyaka engamashumi amathathu. Abanye awayenabo kumbutho wabaNtsundu <u>bavalwa imilomo</u> abanye babanjwa."** (Where he died at thirty years. Some of the people who were with him in the Black organization were banned and others were arrested.) The writer effectively employs the language component of time phase to represent the beginning, the middle and the end of life history of Steve Biko.

3.6.2.4   The use of present tense

In line 23 the writer utilises continous present tense in a form of a verb, **'bayazingca'** (they are proud) to link the past events with the present context, as illustrated in the sentence,

"USteve Biko wayengumzabalazi omkhulu, kuba uninzi labantu abaMnyama bayazingca ngaye." (Steve Biko was a great activist, because many Black people are proud of him.) In line 25 the writer employs the adverb of time, **'ngoku'** (now) to depict present tense, as demonstrated in the sentence, **"Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."** (Now a black person is allowed to be employed anywhere.) The text about Steve Biko exhibits effective use of present tense to express a positive attribute and contribution of Biko's past activities in the present context.

3.6.3 Properties of Text Construction

The properties of text construction will only relate to the parameters of the ethnography of writing below as the; **who**, **to whom**, **why**, **where** and **when**, and **how** parameters have been analysed for all the recount essays which will be explored in the analysis of the biographical essay of stage 1:

- The **writes** parameter
- The **what** parameter and
- For **what** purpose parameter
- Properties of the **writes** parameter: Information structuring and text structure

A.   The **writes** parameter

The **writes** parameter involves the elements employed in the act of writing. Therefore, for the purpose of the analysis of the recount essay about Steve Biko the **writes** parameter will be analysed as regard the properties of the **writes** parameter under the functional sentence perspective information structuring.

B.   The **what** parameter

The type of genre, the type of content, which also refers to the background knowledge and social context of the text, as well as the type of register are examined in the biographical recount about Steve Biko.

The type of genre: The text, **"Ubomi buka Steve Biko"** (The life of Steve Biko) is a biographical recount in the sense that the Grade 11 learners were instructed to write a stage 3 biographical recount following the instruction, **"Bhala isincoko esingembali yobomi bukaSteve Bantu Biko. Isincoko sakho masisekwe kwisifundo sezeMbali**

esingobomi bukaSteve Biko." (Write a biographical recount about Steve Bantu Biko. Your essay about Steve Bantu Biko must be based on a history lesson).

For the purpose of writing in stage 3, the learners were taught the overall genre-based design of writing, hence, they wrote their essay with knowledge about the genre- based principles and properties of writing the biographical recount about Steve Biko. This is demonstrated by the topic, **"Ubomi buka Steve Biko"** (The life of Steve Biko). It is evident in the written text about Steve Biko that the writer has effectively followed the instruction, which is demonstrated by the writer's topic, **"Ubomi buka Steve Biko"** (The life of Steve Biko) It been shown that the text about the life of one person, represents a formal register.

B.   The **what** parameter

The type of genre, the type of content, which also refers to the background knowledge and social context of the text, as well as the type of register are examined below in the biographical recount about Steve Biko.

The type of genre: The text, **"Ubomi buka Steve Biko"** (The life of Steve Biko) is a biographical recount in the sense that the Grade 11 learners were instructed to write a stage 3 biographical recount following the instruction, **"Bhala isincoko esingembali yobomi bukaSteve Bantu Biko. Isincoko sakho masisekwe kwisifundo sezeMbali esingobomi bukaSteve Biko."** (Write a biographical recount about Steve Bantu Biko. Your essay about Steve Bantu Biko must be based from a history lesson).

In stage 3, the learners were taught the overall design and the genre-based properties of writing. Therefore, they wrote their essay with knowledge and skills about the genre-based properties of writing a biographical recount about Steve Biko. This is demonstrated by the topic, **"Ubomi buka Steve Biko"** (The life of Steve Biko). It is evident in the written text about Steve Biko that the writer has effectively followed the instruction, which is demonstrated by the writer's topic, **"Ubomi buka Steve Biko"** (The life of Steve Biko) that the text is about the life of one person. Therefore it represents a formal register.

The type of content: The background knowledge employed by the writer is based on Grade 11 history textbook. In other words, the background information demonstrated in the text is not taken from the writer's own opinions or experiences. In lines 1, 2, 3 and 4 the writer gives Biko's background by providing his birth information, as expressed in the sentence, **"USteve Biko wazalwa ngonyaka ka-1946, ezalelwa eQonce eMpuma**

Koloni.” (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape). In line 2 the writer gives background information about Biko's parents, as illustrated in the sentence, **“Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo.”** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.)

In line 4 the writer further establishes the background information about Biko's talent as a way of enhancing the progression of the content, as demonstrated in the sentence, **“UBiko wayengumbhali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi.”** (Biko was a deep/energetic thinker, and also a good speaker a person with many friends). In lines 3 and 5 the writer highlights Biko's background information including his educational history as well as the beginning of his serious participation in the political struggle outside the school environment. This is demonstrated in the sentences, **“Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. Okoko waqala ukuxhathisa kwintshukumo yabantu abaMnyama…”** (He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization. Ever since he started the struggle for Black people…)

In lines 11 and 12 the writer extends the content of the text by introducing Biko's ideas and beliefs about Black people, as depicted in the sentences, **“Kwiphephandaba lakwa-SASO ubhale ukuba “ubhala into ayithandayo” wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu. Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo.”** (In the newspaper of SASO he wrote, “he writes what he likes” and signed Frank Talk, he explained his ideas about the Black organization. He complained/argued about the results of the generation which goes to white areas/places, and the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In lines 14, 15, 16, 17, 18, 19, 20, 21 and 22 the writer dwells much on the severe treatment and torture experienced by Biko and the people close to him as part of the

backgrounded information, as illustrated in the sentences, **"Amadoda amahlanu awayemcupha ambetha kakubi wayolala esibhedlela kwikoma, kwakukho isikafuli latsho ipolisa elaliphethe. Abanye awayenabo kumbutho wabaNtsundu bavalwa imilomo abanye babanjwa."** (Five men who were investigating beat him so badly such that he was admitted in hospital in a comma, the police in command said that there was a scuffle. Some of the people who were with him in the Black organization were banned and others were arrested.) In line 23 the writer utilises declarative expressions to emphasize and to express the background information, as demonstrated in the sentence, **"USteve Biko <u>wayengumzabalazi omkhulu</u>, kuba uninzi labantu abaMnyama <u>bayazingca</u> ngaye."** (Steve Biko was a great activist, because many Black people are proud of him.) It is evident in the text that the writer retrieves stored information from the history textbook about Steve Biko. This exhibits the effective use of elements of content as background knowledge for expressing the social context of the text.

The type of register: The biographical recount about Steve Biko is a formal register in the sense that the writer employs isiXhosa language, which is understood, by both the writer (as a learner in this context) and the reader (as the teacher and the researcher). The text depicts the social activity, which is demonstrated by the topic, **"Ubomi bukaSteve Biko"** (The life of Steve Biko). In lines 3, 5, 11, 13 and 23 the writer expresses the social activity that highlights the theme of the whole biography relating to the topic. The writer employs the interpersonal tenor in order to depict the value and important role played by Steve Biko that had positive impact in his or her life. This is illustrated in the sentences, **"…<u>wayebalasele</u> kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. <u>Udumo lukaBiko</u> lwakhula eMzantsi Afrika nakwilizwe lonke. USteve Biko wayengumzabalazi omkhulu, kuba <u>uninzi labantu abaMnyama bayazingca</u> ngaye."** (…he was famous with the organization of NUSAS before leading the SASO organization. Biko's fame grew in South Africa and in the world as a whole. Steve Biko was a great activist, because many Black people are proud of him.)

It is evident from the above analysis and examples of the recount about Steve Biko, that the writer appropriately realized the type of genre as a biographical recount, the type of content as a reflection of background knowledge and the type of register that reflects the interpersonal tenor through the use of language as a tool to express a social activity.

C.   The **for what purpose** parameter

The following maxims are explored in the analysis of the biographical recount about Steve Biko:

- Gricean maxims: Given that the Gricean maxim relates to whether the text is factually correct and informative, the writer of the text about Steve Biko presents facts about Biko that depict his struggle, determination endurance and commitment to Black people's emancipation as an attempt to give evidence that the biographical recount is factually correct and informative. Since the text is based on Grade 11 textbook therefore, all the facts are valid, factually correct and informative.

  In line 1 the writer provides background knowledge by pointing out to the reader(s) the name of the person in the biography, the place, and the period when the event took place as a way of confirming the factual correctness of the text as illustrated in the sentence, **"USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape).

  In lines 11 and 12 the writer provides information that proves the factual correctness of the text by expressing the form of political involvementand ideology expressed by Biko, as demonstrated in the sentences**, "Kwiphepha ndaba lakwa-SASO ubhale ukuba "ubhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu…abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (In the newspaper of SASO he wrote, "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization…Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.)

  In line 16 the writer provides information that supports the value and worthiness of the life history of Biko in contributing towards the political, economic and social welfare of Black people, as expressed in the sentences, "**Kwaphela nezinto zokuba abantu kuthiwe hayi abangeni endaweni enabeLungu. Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi. Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (Even the laws that prohibited people from entering white areas ended/do not exist anymore. Now a Black

person is allowed to be employed anywhere. The division for white school only or Black school only ended/do not exist anymore.) The writer has effectively demonstrated the factual correctness and informative elements of the Gricean maxims. The text about Steve Biko presents the interpretation of the text systematically.

- Speech acts:

In line 2 the writer utilises the polite expression, **"ukushiywa"** (to be left) to refer to death as a speech act that depicts the mood of bereavement and loss, as demonstrated in the sentence, **"Utata wakhe <u>wamshiya</u> esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo."** (His father passed away while he was very young, his mother tried by all the means that he must get good/quality education.) In lines 15, 21 and 22 the writer employs figurative language in a form of an idiom, **'wavalwa umlomo'** (was banned/ prohibited) to express the banning of the activities and spread of Biko's ideology, as illustrated in the sentences, **"URhulumente <u>wamvala umlomo</u> ngo-1973… Ugqirha Ramphele <u>wavalwa umlomo</u> eTransvaal, iklinikhi neminye imisebenzi yakhe yamvala. Abanye awayenabo kumbutho wabaNtsundu <u>bavalwa imilomo</u> abanye babanjwa."** (The government banned him in 1973…Doctor Ramphela was banned in Transvaal, the clinic and her other projects were closed. Some of the people who were with him in the black organization were banned and others were arrested.) In other words the termination or closure of the activities conducted by Biko and his colleagues are symbolised by the idiomatic expression, **'-valwa'** (closed). It is evident, therefore that the writer effectively employs the speech acts in the text about Steve Biko although they are employed in a very limited manner, as they occur in lines 15, 21 and 22 as the same lexical expression, **"wavalwa umlomo"** (closed).

- Convention for conveying status, power, situation, intent and attitude.

The writer employs phrases in the text that depict the above elements about Steve Biko. In line 4 the writer expresses the status of Biko in education, as demonstrated in the sentence, **"Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo <u>samabanga aphezulu sooqgirha</u>…"** (He went to a Black school in Natal, in a tertiary medical school…) In lines 3 and 13 the writer also depicts Biko's status in politics not only in South Africa but also in the world as a person who was prominent and famous, **"wayebalasele, udumo"**, as illustrated in the sentences, **"…<u>wayebalasele</u> kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. <u>Udumo</u> lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke."** (…he was famous with the organization of

NUSAS before leading the SASO organization. Biko's fame grew in South Africa and in the world as a whole.) In line 4 the writer expresses Biko's powerful talents that contributed towards the struggle, as demonstrated in the sentence, **"UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi."** (Biko was a deep/energetic thinker, and also a good speaker a person with many friends). In line 14 the writer depicts Biko's powerful ideology that influenced the youth, as demonstrated in the sentence, **"Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."** (His idea of Black consciousness became prominent among the Black youth.)

In line 12 the writer employs language convention to emphasize the situation of Black people which is expressed by Biko, as demonstrated in the sentence, **"Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu** <u>**babengazithembanga**</u> **babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula** <u>**bengonwabanga**</u> **yindlela embi ababephethwe ngayo."** (He complained/argued about the results of the generation which goes to white areas/places, and the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In lines 15, 16, 17, 18, 19, 20, 21 and 22 the writer depicts the unbecoming, severe, and brutal situation that Biko and his colleagues were exposed to, which resulted to Biko's death, as demonstrated in the sentences, **"URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, ngo-1977 bamvalela kwakhona. Abanye awayenabo kumbutho wabaNtsundu bavalwa imilomo abanye babanjwa."** (The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again. Some of the people who were with him in the Black organization were banned and others were arrested.)

In line 5 the writer portrays Biko's positive intentions to fight for Black peoples' emancipation and freedom, as illustrated in the sentence, **"Okoko waqala ukuxhathisa kwintshukumo yabantu abaMnyama, waqala iminyaka elikhulu eyadlulayo…"** (Ever since he started the struggle for Black people…) In lines 24, 25 and 26 the writer acknowledges the positive results and the outcomes of Biko's intention as well as their impact in the present context by repeatedly employing the verbs, **'kwaphela, yaphela, ngoku'** (it stopped/ ended and now), as demonstrated in

the sentences, **"<u>Kwaphela</u> nezinto zokuba abantu kuthiwe hayi abangeni endaweni enabeLungu. <u>Ngoku </u>umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi. <u>Yaphela</u> into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (Even the laws that prohibited people from entering white areas ended/do not exist anymore. Now a Black person is allowed to be employed anywhere. The division for white school only or Black school only ended/do not exist anymore.)

- In lines 14 and 23 the writer uses the expression, **'ukuzidla, ukuzingca'** (to be proud) to depict the positive attitude demonstrated by Biko in terms of his ideology that influenced the youth and other people, as illustrated in the sentences, **"Imbono yokuzidla ngobuNtsundu bakhe yathathwa <u>lulutsha oluNtsundu</u>. USteve Biko wayengumzabalazi omkhulu, kuba <u>uninzi labantu abaMnyama</u> <u>bayazingca</u> ngaye."** (His idea of Black consciousness became prominent among the black youth. Steve Biko was a great activist, because many Black people are proud of him.) The writer effectively employs the conventions of conveying status, power, situation, intent and attitude in the biographical recount about Steve Biko.

- Predictability of cognitive structures

  It has been indicated before that the writer of the text is a Grade 11 learner who is writing to fulfil an academic requirement and to execute the educator's instruction. Hence, the learner can only anticipate a reward in a form of getting good marks for the written text without the thought of predicting the teacher's response in terms of the purpose in the text. It is for this reason that the element of predictability of cognitive structures is not realized in the text about Steve Biko, as the writer cannot predict the response of the reader towards his or her purpose in the text.

3.6.3 (b)　Properties of the writes parameter
The functional sentence perspective: Information structuring

The following textlinguistic properties of text construction are explored in the analysis of the biographical recount about Steve Biko:

3.6.3 (b).1 Information Structuring

A. Topic sentence structure:

The topic sentence of the biographical recount about Steve Biko is, **"Ubomi bukaSteve Biko"** (The life of Steve Biko). In other words, the topic sentence forms the heading of the text and carries the theme about the content of the whole text. It is for that reason that the topic sentence is designed in such a way that the reader can easily identify the subject of the topic, which is, **"Ubomi"** (The life) in the text about Steve Biko. The subject of the text is complemented by a clause that immediately expresses the answers to the question, **"Ubomi bukabani?"** (The life history about who/whose life history?) The question stimulates the reader's intuition and the reader's energy to read. Therefore, the complimentary clause performs the role of highlighting the theme of the content about Steve Biko, **"bukaSteve Biko"**.

The writer of the text about Steve Biko thus effectively employs the element of topic sentence structure. The topic sentence carries a suspension device that leaves the reader with curiosity for reading the text further to know more about Steve Biko's life. Thus, the topic sentence structure guides the theme of the content and depicts the text which exhibits no deviation and demonstrates readability.

B. Topic continuity

Given that the topic continuity refers to the continuous mention of the noun phrase (NP) in the text which is the subject of the topic, **"Ubomi bukaSteve Biko"** (The life of Steve Biko), the name **"Steve Biko"** is continuously mentioned in the text. This means that it is the noun phrase or subject of the topic. The writer uses the noun phrase to refer to Steve Biko throughout the text in various grammatical forms such as using the name, **"USteve Biko"**, using the possesive concord **u-, wa-** to refer to past tense as well as in the form of pronoun and possessive pronouns **"wakhe, zakhe, yakhe"** (his).

In lines 1, 4, 18 and 23 the writer repeatedly mentions the noun phrase, "USteve Biko/uBiko" through the text, as illustrated in the sentences, "USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni. UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi." (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. Biko was a deep/energetic thinker, and also a good speaker a person with many friends). In line 11 the writer employs the subject

concord u- (he) to refer to Biko through the pronominal subject concordial agreement to the subject of the topic, as demonstrated in the sentences, "Kwiphephandaba lakwa-SASO <u>u</u>bhale ukuba "<u>u</u>bhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu." (In the newspaper of SASO he wrote "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.)

In lines 3, 5, 11, 12, 18 and 19 the writer employs the subject pronominal concord **'wa-'** in the past tense to refer to the noun phrase **'Steve Biko'** as demonstrated in the sentences, **"<u>Wa</u>funda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha, <u>wa</u>yebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. Okoko <u>wa</u>qala ukuxhathisa kwintshukumo yabantu abaMnyama, <u>wa</u>qala iminyaka elikhulu eyadlulayo…"ubhala into ayithandayo" <u>wa</u>sayina uFrank Talk, <u>wa</u>cacisa imbono zakhe ngequmrhu labaNtsundu."** (He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization. Ever since he started the struggle for Black people, it/he started hundered years ago… "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.)

In lines 2, 11 and 14 the writer uses possessive pronouns to refer to the noun phrase **"Steve Biko"** of the recount, as demonstrated in the sentences, **"Utata <u>wakhe</u> wamshiya esemncinci kakhulu, umama <u>wakhe</u> wazama kangangoko anako ukuba afumane imfundo ephucukileyo. …"ubhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono <u>zakhe</u> ngequmrhu labaNtsundu. Imbono yokuzidla ngobuNtsundu <u>bakhe</u> yathathwa lulutsha oluNtsundu."** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education. … "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization. His idea of Black consciousness became prominent among the black youth.) The text thus exhibits the elements of topic continuity, which are employed effectively in terms of occurrence of the noun phrase (NP) of the topic, which is mentioned repeatedly.

C. Topic Structure analysis

The structure of the topic, **"Ubomi bukaSteve Biko"** (The life of Steve Biko) is structured by the writer in such a way that it influences the reader's interest to read. The writer employs elements of topic structure analysis by structuring the topic in the manner that answers the questions:

- What is the topic about or whose life history?

The topic, **"Ubomi bukaSteve Biko"** (The life of Steve Biko) is about the life history of Steve Biko, as the whole text is about his life and his political contribution and struggle for Blacks' freedom.

- In which field or context is his or her life history relevant?

In lines 5, 12, 13, 14 and 23 the writer expresses the field or context in which Steve Biko's life history is about, as demonstrated in the sentences, **"Okoko waqala ukuxhathisa <u>kwintshukumo yabantu abaMnyama</u>, waqala iminyaka elikhulu eyadlulayo. USteve Biko <u>wayengumzabalazi omkhulu</u>, kuba uninzi labantu abaMnyama bayazingca ngaye."** (Ever since he started the struggle for Black people, it/he started hundered years ago. Steve Biko was a great activist, because many Black people are proud of him.)

- Is his life history worth writing and reading about?

In lines 13, 14, 23, 24, 25 and 26 the writer of the biographical recount depicts the life history of Steve Biko, which demonstrates the worthiness of his life, as expressed in lines 13 and 14 by the sentences, **"Udumo luka- Biko lwakhula eMzantsi Afrika nakwilizwe lonke. Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."** (Biko's fame grew in South Africa and in the world as a whole. His idea of Black consciousness became prominent among the black youth.)

In lines 16, 17, 18, 19, 20, 21 and 22 the writer expresses the torture experienced by Biko and the people close to him. In this way the writer emphasizes the worthiness and value of Steve Biko's life history, as illustrated in the sentences, **"Amapolisa aseBhayi amhambisa ngaze entolongweni kangangentsuku ezilishumi elinesibhozo. Owayesondele kuye esebenza naye kwizibonelelo zasekuhlaleni uMapetla Mohapi wasweleka kugcino eluvalelweni, amapolisa athi wazixhoma esebenzisa ibhulukhwe yakhe yejini."** (The Port Elizabeth police left him naked in the prison for eighteen days. One of his closest friends whom he worked with in community programmes, Mapetla Mohapi died in police custody, polices said he hung himself with his jean trousers.)

In lines 23, 24, 25 and 26 the writer concludes the text by emphasizing the impact the importance and worthiness of Biko's life. Biko's life brings changes as outcomes of his struggle, and gives evidence that his life is worth writing about, as illustrated in the sentences, **"…uninzi lwabantu abaMnyama bayazingca ngaye. Ngoku umntu**

oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi.” (…many Black people are proud of him. Now a Black person is allowed to be employed anywhere.)

* Is the main topic supported by sub-topics?

  The writer of the biographical recount about Steve Biko does not employ any sub-topics to support the main topic of the text. The above discussion gives evidence that the writer has employed the properties of topic structure analysis effectively. The text reflects the person, Steve Biko whom the biographical recount is about, the context of the life history, and the value or worthiness of the biographical recount. However, there is absence of sub-topics in the text that supports the main topic.

D. Topic Comment Analysis

The topic of the text is, **“Ubomi bukaSteve Biko”** (The life of Steve Biko). Therefore, the topic represents two segments, the noun phrase, **“Ubomi”** (The life) and the comment, which can be assumed to be elicited by the question, **“buka bani?”** (of who?). Therefore, the comment follows, **“bukaSteve Biko”** (of Steve Biko). In other words, the topic is about what the heading of the text addresses. It is evident that the writer addresses the life history of Steve Biko. Therefore, the comment expands on the topic by giving a more detailed elaboration, interpretation and information about the life history of Steve Biko. Hence, the comment in turn guides the theme of the whole text. In lines 1 and 4 it is evident that the comment, uSteve Biko functions as a link between the topic and the content of the text, as demonstrated in the sentences, **“USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni. UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi.”** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. Biko was a deep/energetic thinker, and also a good speaker a person with many friends). The writer uses the lexical expressions, **‘Ubomi’** (the life) and **“Steve Biko”** to reflect the connection between the element of the topic and the comment analysis. It is for that reason that the text exhibits the effective use of the topic comment analysis.

E. Given-new relations

The given relation refers to already known information. Therefore, the name of Steve Biko refers to given information, as Biko is a famous worldwide known Black Consciuosness political activist. Lines 3, 4, 11, 13, 14 and 23 demonstrates the given information about Steve Biko, as expressed in the sentences, **“…wayebalasele kwiqela le-NUSAS phambi**

kokuba akhokele iqela le SASO. Udumo lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke." (…he was famous with the organization of NUSAS before leading the SASO organization. Biko's fame grew in South Africa and in the world as a whole.) The fact that the writer employs terms such as, **'udumo'** (fame/ prominence), **'wayebalasele'** (was well known in) gives an indication about Biko as a well-known person.

In lines 16, 17, 18, 19, 20, 21 and 22 the writer expresses the torture experienced by Biko and the people close to him. This emphasizes the worthiness and value of Steve Biko's life to people who already know him in the political context, as illustrated in the sentences, **"Amapolisa aseBhayi amhambisa ngaze entolongweni kangangentsuku ezilishumi elinesibhozo. Owayesondele kuye esebenza naye kwizibonelelo zasekuhlaleni uMapetla Mohapi wasweleka kugcino eluvalelweni, amapolisa athi wazixhoma esebenzisa ibhulukhwe yakhe yejini."** (The Port Elizabeth police left him naked in the prison for eighteen days. One of his closest friends whom he worked with in community programmes, Mapetla Mohapi died in police custody, police said he hunged himself with his jean trouser.)

In lines 24, 25, and 26 the writer depicts the change relating to social, economic and political changes which obtain in the present. Therefore, this also gives evidence that the above information is a given relation.

On the other hand, the comprehensive life history of Steve Biko can be classified under the new relation because of the aspects and issues embedded in the phrase, **"Ubomi"** (The life). The new relation refers to aspects that reveal Biko's background about his family, as expressed in lines 1 and 2, in the sentences, **"USteve Biko <u>wazalwa</u> ngonyaka ka1946, <u>ezalelwa</u> eQonce eMpuma Koloni. <u>Utata wakhe</u> wamshiya esemncinci kakhulu, <u>umama wakhe</u> wazama kangangoko anako ukuba afumane imfundo ephucukileyo."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.)

In line 4 the writer provides background information about Biko's talents that contributed to his active role in politics, as demonstrated in the sentence, **"UBiko wayeng<u>umbhali</u>, no<u>mcingi</u> onamandla, ekwasiso ne<u>sithethi</u> engumntu <u>onabahlobo abaninzi</u>."** (Biko was a deep/energetic thinker, and also a good speaker a person with many friends). The writer has employed effectively the elements of the given-new relations. However the given-new relations depend on the reader's perspective. Hence, the effectiveness or the

non-effectiveness of the given-new relations elements in this context cannot be claimed to obtain fully.

F. Theme-Rheme Relations

The theme refers to the first mentioned phrase in the clause, hence, the noun phrase, **"Ubomi"** (The life) is the theme of the text and functions as a point of departure for the writer. The whole text therefore will be giving an account, justification and elaboration about the theme, **'Ubomi'**. On the other hand, the theme stands in a relation with the subject of the sentence, which in this context is the name of Steve Biko. This also forms, or functions as the rheme, that is the moving away from the writer's point of departure. The writer presents the rheme as, **"bukaSteve Biko"** (of Steve Biko) when referring to the person whom the theme is about.

In lines 1, 4,18 and 23 the writer repeatedly begins the sentence with the rheme relation by beginning with, **'USteve Biko'** (Steve Biko) to depict the moving away from the writer's point of departure. This is illustrated in the sentences, **"USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni. UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. Biko was a deep/energetic thinker, and also a good speaker a person with many friends). The text exhibits the effective use of the theme-rheme relations by the writer, as demonstrated by the topic, **"Ubomi bukaSteve Biko"** (the life of Steve Biko) where the theme is represented by the first phrase, **"Ubomi"** (The life) and the rheme is represented by the phrase, **"bukaSteve Biko"** (of Steve Biko).

G.   Focus presupposition relation

The writer employs the focus relation in the biographical recount about Steve Biko by providing information that depicts his whole life history. The writer does not present information in the political domain only, but also about his family and his educational history. This is expressed in lines 2 and 3 in the sentences, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo. Wafunda esikolweni sabantu abaNtsundu eNatala, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education. He went to a Black

school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.)

On the other hand, the writer gives information about a well-known Black consciousness activist, Steve Biko, as depicted by the topic, **"Ubomi bukaSteve Biko"** (The life of Steve Biko) and that depicts the presupposed or highlighted information. In lines 3, 13 and 23 the writer further establishes and emphasizes Biko's prominence in order to justify that Biko is known across the world. The writer executes this by employing expressions such as, **"-balasele, udumo, ukuzingca"** (known, fame or prominence, to be proud), as demonstrated in the sentences, **"<u>Udumo</u> lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke. USteve Biko wayengumzabalazi omkhulu, kuba uninzi labantu abaMnyama <u>bayazingca</u> ngaye."** (Biko's fame grew in South Africa and in the world as a whole. Steve Biko was a great activist, because many Black people are proud of him.) The writer has employed the elements of focus presupposition relation effectively in the biographical recount about Steve Biko.

3.6.3 (b) 2   Text Structuring

The text structure employs the following three elements:

A.   Text Cohesion

The following devices are examined below in the analysis of stage 3 biographical recount essay titled, **"Ubomi bukaSteve Biko"** (The life of Steve Biko) to explore the existence of relationship between sentences and clausal units in the text: ellipsis, collocation, repetition, demonstratives as reference markers, conjunctions, substitution and comparative cohesion

a.   Ellipsis: The writer of the text about Steve Biko has not employed the device of ellipsis effectively throughout the text. In other words, the text does not exhibit the effective use of the ellipsis device.

b.   Collocation: In line 2 the writer utilises the polite expression, **"ukushiywa"** (to be bereaved) to refer to death. This expression invokes the mood of bereavement and loss, as demonstrated in the sentence, **"Utata wakhe <u>wamshiya</u> esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo."** (His father passed away while he was very young, his mother tried by all the means that he must get good/quality education.)

In lines 15, 21 and 22 the writer employs figurative language in a form of an idiom, **'wavalwa umlomo'** (was banned/ prohibited) to express the banning or the end of the activities and spread of Biko's ideology, as illustrated in the sentences, **"URhulumente wamvala umlomo ngo-1973… Ugqirha Ramphele wavalwa umlomo eTransvaal, iklinikhi neminye imisebenzi yakhe yamvala. Abanye awayenabo kumbutho wabaNtsundu bavalwa imilomo abanye babanjwa."** (The government banned him in 1973…Doctor Ramphela was banned in Transvaal, the clinic and her other projects were closed. Some of the people who were with him in the Black organization were banned and others were arrested.) In other words, the termination or closure of the activities conducted by Biko and his colleagues are symbolised by the idiomatic expression, **'-valwa'** (closed). It is evident therefore, that the writer effectively employs the speech acts in the text about Steve Biko although they are employed in a very limited manner, as they occur in lines 15, 21, and 22 as the same lexical expression, **"wavalwa umlomo"** (closed). The writer employs collocation or collocative device effectively in the text about Steve Biko.

c.   Repetition: Repetition refers to repeating the same word or words that are synonymous. In lines 1, 4, 18 and 23 the writer repeatedly begins the sentence with the name of the person whom the recount is about, **'USteve Biko'** (Steve Biko). The use of Biko's name is to emphasize the theme and the structure of the text, as illustrated in the sentences, **"USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni. UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. Biko was a deep/energetic thinker, and also a good speaker a person with many friends).

In lines 3, 5, 6, 8, 10 and throughout the text the writer repeatedly employs the lexical item, **'-Ntsundu/Mnyama'** (Black people) to depict the people involved the the political struggle and to express Biko's mission and ideology of Black consciousness, as demonstrated in the sentences, **"UAnton Lembede wagxininisa ukuba iAfrika yayililizwe labantu abaMnyama kwaye iANC ibephezulu njengentshukumo yobuzwe obuMnyama. U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye yomelela kakhulu."** (Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Blacks'

country. Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.)

It is evident that the writer effectively employs the device of repetition throughout the text, as demonstrated by the lexical items, **'wamvala, wavalelwa'** (was banned, was arrested) This is demonstrated in lines 15, 21 and 22, in the sentence, **"URhulumente wamvala umlomo ngo-1973 wamvalela inyanga ezimbalwa ngo-1976, Ngo-1977 bamvalela kwakhona."** (The government banned him in 1973 and was arrested for few months in 1976, in 1977 he was arrested again.) In lines 5, 6, 8 and 10 the writer utilises repetition of the expressions, **'-gxininisa, intshukumo'** (emphasize, movement/struggle) to emphasize the intensity of struggle, as expressed in the sentences, **"UAnton Lembede wagxininisa ukuba iAfrika yayililizwe labantu abaMnyama kwaye iANC ibephezulu njengentshukumo yobuzwe obuMnyama. U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye yomelela kakhulu."** (Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Blacks' country. Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.) In line 26 the writer uses the expression, **'bodwa'** (only) to reflect comparison, as expressed in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (The division for white school only or black school only ended/do not exist anymore.)

d. Demonstratives as reference markers: In line 23 the writer utilizes a prepositional prenominal pronoun, **'ngabo'** (about it). This enhances text cohesion as it refers back to a prior mentioned phrase about the active role played by Biko in the struggle which is appreciated by people, as illustrated in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi labantu abamnyama bayazingca ngabo."** (Steve Biko was a great activist, because many Black people are proud of him.) On the other hand, in line 26 the writer employs a possessive complementiser, **'yokuba'** (that) to depict the end of oppressive demarcational boundaries for certain groups of people, as illustrated in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (The division for White school only or Black school only ended/do not exist anymore.) The text thus exhibits

effective use of demonstratives as a device that enhances text cohesion, although to a limited extent as it is employed only in lines 23 and 26.

d. Conjunctions: In lines 2, 3, 4, 6, 8, 9, 10, 12, 13, 18 and 21 the writer utilizes conjunctions as a way of enhancing text cohesion. In lines 2, 6, 8, 10 and 12 the writer employs a complementizer conjunction, **'ukuba'** (that) to express the accomplishment of goals, as expressed in the sentence, **"…umama wakhe wazama kangangoko anako <u>ukuba</u> afumane imfundo ephucukileyo."** (… his mother tried by all the means that he must get good/quality education.) The conjunction, **'ukuba'** (that) is used by the writer to introduce the clause denoting the perception of Black people about the oppression they were experiencing, as illustrated in the sentence, **"…abantu abaNtsundu babengazithembanga babecinga <u>ukuba</u> abaMhlophe ngabantu abangaphezulu…"** (…the Black people who did not have confidence by thinking that white people are superior…)

In line 3 the writer uses the conjunction, **'phambi kokuba'** (before that) to express the Biko's activities in order to depict cohesiveness and the sequence of events in the text, as illustrated in the sentence, **"…wayebalasele kwiqela le-NUSAS <u>phambi kokuba</u> akhokele iqela le SASO."** (… he was famous with the organization of NUSAS before leading the SASO organization.) In line 9 the writer employs a conjunction, **'nangona'** (although) to depict an additional role, which was performed by the ANC, as expressed in the sentence, **"I-ANC <u>nangona</u> ilungiselele ngaphezu kobuhlanga le nkululeko ka-1955 ilungisiwe."** (Although the ANC was meant for more than apartheid even this freedom of 1955 was organized.) The text thus exhibits effective use of conjunctions to enhance cohesive structure of the text.

e. Substitution and comparative cohesion: In line 2 the writer employs elements of substitution by expressing the loss of one parent and the role played by the other parent to remedy the loss, as expressed in the sentence, **"<u>Utata wakhe wamshiya esemncinci kakhulu,</u> <u>umama wakhe wazama</u> kangangoko anako ukuba afumane imfundo ephucukileyo."** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.) In line 3 the writer expresses substitution by referring to Biko's leadership role in one organization, which substituted his prominent role in the other organization, as demonstrated in the sentence, **"…wayebalasele kw<u>iqela le-</u>**

NUSAS phambi kokuba akhokele <u>iqela le-SASO</u>." (…he was famous with the organization of NUSAS before leading the SASO organization.)

In line 12 the writer utilises comparative cohesion to express two different social and political conditions experienced by Black and White people, as depicted in the sentence, **"…abantu <u>abaNtsundu</u> babengazithembanga babecinga ukuba <u>abaMhlophe</u> ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (… the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.) In line 22 the writer employs comparative cohesion by employing the comparative lexical item, **'abanye'** (others) to express the different effects of the struggle to different groups, as expressed in the sentence, **"<u>Abanye</u> awayenabo kumbutho wabaNtsundu bavalwa imilomo <u>abanye</u> babanjwa."** (Some of the people who were with him in the Black organization were banned and others were arrested.)

In line 26 the writer utilises comparative expressions to express the end of a process, as illustrated in the sentence, **"Yaphela into yokuba kubekho <u>isikolo sabaMhlophe</u> <u>bodwa</u> okanye <u>abaMnyama bodwa</u>."** (The division for White school only or Black school only ended/do not exist anymore.) The text about Steve Biko exhibits effective use of the elements of substitution and comparative cohesion. In other words, the text exhibits the textlinguistic properties appropriate to enhance text cohesion in terms of collocation, conjunction, repetition, demonstratives as reference markers, substitution and comparative cohesion, despite the absence of ellipsis in the text.

B.   Text Coherence

Since text coherence represents the readers' interpretation on how coherent the text is, the following elements of text coherence are examined: relevance, elements of subordination (that is, cause, condition, comparison), elements of coordination (that is, addition and restatement), use of inferences, rhetorical patterns within coherence (that is cause and effect, comparison contrast, argument exemplification, and problem –solution pattern) and non-linguistic basis of coherence.

- Relevance: The text about Steve Biko is relevant in the sense that it depicts various human conditions and encounters that an individual can relate to in the real life

situation, especially in the South African context. In line 2 the writer depicts the human conditions that reflect loss, as demonstrated in the sentence, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo."**(His father passed away while he was very young, his mother tried by all the means that he must get good/quality education.)

In lines 5, 8, 10, 11 and 12 the writer depicts the human condition of political struggle encounterd by Black people, as demonstrated in the sentences, **"U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye yomelela kakhulu. Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."**(Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.He complained/argued about the results of the generation which goes to White areas/places, and the Black people who did not have confidence by thinking that White people are superior and accepting everything easily even though they were not happy about the way they were treated.) In line 23 the writer establishes determination as a device that depicts and enhances relevance within the text. This is illustrated in the sentence, **"USteve Biko <u>wayengumzabalazi omkhulu</u>, kuba uninzi labantu abaMnyama bayazingca ngaye."**(Steve Biko was a great activist, because many Black people are proud of him.) The text thus depicts effective use of relevance by the writer as indicated in the above exemplifications.

- Elements of subordination and coordination: Subordination refers to elements of causes, conditions, and comparison in the text. In line 2 the writer employs the elements of cause and condition. These elements are used by the writer to depict the cause of determination by Biko's mother to educate him as a result of his father's death, as illustrated in the sentence, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo."**(His father passed away while he was very young, his mother tried by all means that he must get good/quality education.) Hence one could say that the action taken by Biko's mother was elicited by loss.

In line 12 the writer demonstrates the cause of Biko's aggressive expression about the lack of Black consciousness, as illustrated in the sentence, **"Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."**(He complained/argued about the results of the generation which goes to white areas/places, and the Black people who did not have confidence by thinking that White people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In lines 13, 14, 24, 25 and 26 the writer establishes the condition and outcomes of Biko's active contribution in the political struggle, as illustrated in the sentences, **"Udumo lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke. Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."** (Biko's fame grew in South Africa and in the world as a whole. His idea of Black consciousness became prominent among the Black youth.) In other words, line 23 depicts the prominence of Biko's active involvement in the political struggle, which is evident in the present context, as expressed in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi lwabantu abaMnyama bayazingca ngaye."**(Steve Biko was a great activist, because many Black people are proud of him.) The writer thus effectively employs the elements of cause and condition in the text.

In line 3 the writer employs the element of comparison by comparing Biko's role in NUSAS and his role in SASO, as demonstrated in the sentence, **"…wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le-SASO."** (…he was famous in the organization of NUSAS before leading the SASO organization.) In line 12 the writer utilises comparative device to express two different social and political conditions experience by Black and White people, as depicted in the sentence, **"…abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (… the Black people did not have confidence they thought that White people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In line 22 the writer employs comparison by employing the comparative lexical item, **'abanye'** (others) to express the different effects of the struggle to different groups, as

expressed in the sentence, **"<u>Abanye</u> awayenabo kumbutho wabaNtsundu bavalwa imilomo <u>abanye</u> babanjwa."** (Some of the people who were with him in the Black organization were banned and others were arrested.) In line 26 the writer utilises a comparative device to express the end of a process, as illustrated in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa <u>okanye</u> abaMnyama bodwa."** (The division for White school only or Black school only ended/do not exist anymore.) The text about Steve Biko exhibits effective use of the element of comparison.

The element of coordination introduces addition and restatement devices, as in lines 4, 6, 8, 10, 12, 13 and 21 where the writer employs conjunctions, **"na-, kwa"** (and, and also) to depict addition on previously mentioned characters about Biko, as expressed in the sentence, **"UBiko wayengumbali <u>no</u>mcingi onamandla, <u>ekwa</u>siso nesithethi engumntu onabahlobo abaninzi."**(Biko was a deep/energetic thinker, and also a good speaker a person with many friends).

The writer introduces addition to prior stated ideas by employing the elements of coordination in the form of conjunctions, as illustrated in the sentences, **"Umbuzo wokuba kwakukude kangakanani ukuba abaNtsundu bavumele abaMhlophe kwintshukumo kwakubalulekile <u>kwaye</u> kunzima. U-Robert Sobukhwe <u>kunye</u> <u>ne</u>-PAC bagxininisa ukuba abaNtsundu mabakhululeke…"** (The question is that how long were the Blacks allowing the Whites in their struggle and that was important and difficult. Robert Sobukhwe together with PAC emphasized on the freedom of Blacks…)

In lines 3, 5, 6, 8, 10 and several other places in the text the writer repeatedly employs the restatement device by repeating the same phrase and lexical item, **'-Ntsundu/Mnyama'** (Black people). The device is used to depict the people involved the political struggle and to express Biko's mission and ideology of Black consciuosness, as demonstrated in the sentences, **"UAnton Lembede wagxininisa ukuba i-Afrika yayililizwe labantu <u>abaMnyama</u> kwaye iANC ibe phezulu njengentshukumo yobuzwe <u>obuMnyama</u>. U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba <u>abaNtsundu</u> mabakhululeke, imbono yentshukumo yequmrhu <u>eliMnyama</u> ngo-1970 iye yomelela kakhulu."** (Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Black people's country. Robert Sobukhwe together with PAC emphasized on the

freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.)

In lines 24 and 26 the writer employs the restatement device by repeating the same phrase in order to emphasize the end of Black oppression, as demonstrated in the sentences, **"<u>Kwaphela nezinto</u> zokuba abantu kuthiwe hayi abangeni endaweni enabeLungu. <u>Yaphela into</u> yokuba kubekho isikolo sabaMhlophe <u>bodwa</u> okanye abaMnyama <u>bodwa</u>."** (Even the laws that prohibited people from entering White areas ended/do not exist anymore. The division for White school only or Black school only ended/do not exist anymore.) The text exhibits effective use of the elements of subordination and coordination, as the above exemplifications are a living proof of that.

- Use of inferences: Inferencing refers to already known information by the reader, it therefore, introduces a similar perspective as the given information. This is demonstrated by the discussion of the given relation that the name of Steve Biko refers to given information, as Biko is a famous worldwide known Back Consciuosness political activist. Lines 3, 4, 11, 13, 14 and 23 demonstrates the use of inferencing about Steve Biko, as expressed in the sentences, **"…wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. Udumo lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke."** (…he was famous with the organization of NUSAS before leading the SASO organization. Biko's fame grew in South Africa and in the world as a whole.) The fact that the writer employs terms such as, **'udumo'** (fame/ prominence), **'wayebalasele'** (was well known in) gives indication about Biko as a well-known person.

In lines 16, 17, 18, 19, 20, 21 and 22 the writer expresses the torture experienced by Biko and the people close to him which emphasize the worthiness and value of Steve Biko's life to people who already know him in the political context, as illustrated in the sentences, **"Amapolisa aseBhayi amhambisa ngaze entolongweni kangangeentsuku ezilishumi elinesibhozo. Owayesondele kuye esebenza naye kwizibonelelo zasekuhlaleni uMapetla Mohapi wasweleka kugcino eluvalelweni, amapolisa athi wazixhoma esebenzisa ibhulukhwe yakhe yejini."** (The Port Elizabeth police left him naked in the prison for eighteen days. One of his closest friends whom he worked with in community programmes, Mapetla Mohapi died in police custody, polices said he hunged himself with his jean trouser.)

In lines 24, 25 and 26 the writer reflects a change relating to social, economic and political changes which are identified in the present, as illustrated in the sentence, **"Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."**(Now a Black person is allowed to be employed anywhere.) Therefore, it also gives evidence that the above information reflects effectively the use of inferences.

iv) Rhetorical patterns within coherence: The writer explores the following patterns in the biographical recount:

- The cause-effect pattern
- Comparison-contrast
- Argument-exemplification
- Problem-solution

The cause-effect pattern:

The cause functions as a link to the effect in the text. In line 2 the writer employs the element of cause-effect pattern in the sense that the writer depicts the cause of determination by Biko's mother to educate him as effected by his father's death. It is illustrated in the sentence, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo."**(His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.) In other words, one could say that the action taken by Biko's mother was caused by loosing her husband.

In line 12 the writer demonstrates the cause-effect pattern of Biko's aggressive expression about the lack of Black consciousness, as illustrated in the sentence, **"Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."**(He complained/argued about the results of the generation which goes to White areas/places, and the Black people who did not have confidence by thinking that White people are superior and accepting everything easily even though they were not happy about the way they were treated.) In other words the lack of Black consciousness is an effect that caused Biko's aggressive and powerful expression.

In lines 13, 14, 24, 25 and 26 the writer depicts the cause and effect of Biko's active contribution in the political struggle, as demonstrated in the sentences, **"Udumo lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke. Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."**(Biko's fame grew in South Africa and in the world as a whole. His idea of Black consciousness became prominent among the Black youth.) In other words, line 23 depicts the prominence of Biko's active involvement in the political struggle, which is evident in the present life, as expressed in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba <u>uninzi lwabantu abaMnyama bayazingca ngaye</u>."** (Steve Biko was a great activist, because many Black people are proud of him.) The writer effectively employs the elements of cause-effect pattern, to enhance coherence within the text as demonstrated throughout the text that every action or condition expressed in the text is caused or is effected by a certain behaviour or action.

Comparison-contrast pattern:

In line 2 the writer employs element of comparison-contrast pattern by comparing the loss of one parent and the role played by the other parent to remedy the loss, as expressed in the sentence, **"<u>Utata wakhe wamshiya</u> esemncinci kakhulu, <u>umama wakhe wazama</u> kangangoko anako ukuba afumane imfundo ephucukileyo."** (His father passed away while he was very young, his mother tried by all the means that he must get good/quality education.) In line 3 the writer compares and contrasts Biko's leadership role in one organization, which substituted his prominent role in the other organization, as demonstrated in the sentence, **"…wayebalasele kw<u>igela le-NUSAS</u> phambi kokuba akhokele <u>igela le-SASO</u>."** (…he was famous with the organization of NUSAS before leading the SASO organization.)

In line 12 the writer utilises the comparison-contrast device to depict two different social and political conditions experience by Black and White people, as depicted in the sentence, **"…abantu <u>abaNtsundu</u> babengazithembanga babecinga ukuba <u>abaMhlophe</u> ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (… the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In line 22 the writer employs the comparison-contrast device by using the comparative lexical item, **'abanye'** (others) to express the different effects of the struggle to different groups, as expressed in the sentence, **"<u>Abanye</u> awayenabo kumbutho wabaNtsundu**

bavalwa imilomo <u>abanye</u> babanjwa." (Some of the people who were with him in the Black organization were banned and others were arrested.) In line 26 the writer utilises comparison expressions to depict the end of a process, as illustrated in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa <u>okanye</u> abaMnyama bodwa."** (The division for White school only or Black school only ended/do not exist anymore.) The text about Steve Biko exhibits effective use of the elements of comparison-contrast.

Argument-exemplification pattern:

In line 3 the writer presents an argument about Biko's prominence in the political struggle, as demonstrated in the sentence, **"…wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."**(… he was famous with the organization of NUSAS before leading the SASO organization.) This argument is immediately followed by exemplifications expressed by the writer in lines 4, 13 and 14, as illustrated in the sentences, **"UBiko <u>wayengumbali</u> nomcingi onamandla, ekwasiso <u>nesithethi</u> engumntu <u>onabahlobo abaninzi</u>. <u>Udumo</u> luka Biko lwakhula eMzantsi Afrika nakwilizwe lonke. Imbono yokuzidla ngobuNtsundu bakhe yathathwa <u>lulutsha oluNtsundu</u>."**(Biko was a deep/energetic thinker, and also a good speaker a person with many friends. Biko's fame grew in South Africa and in the world as a whole. His idea of Black consciousness became prominent among the Black youth.)

In line 23 the writer presents an argument that depicts Biko as a prominent figure in the political struggle, as illustrated in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi lwabantu abaMnyama bayazingca ngaye."** (Steve Biko was a great activist, because many Black people are proud of him.) The argument is immediately followed by exemplification to justify it in lines 24, 25, and 26, as expressed in the sentences, **"Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi. Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."**(Now a Black person is allowed to be employed anywhere. The division for White school only or Black school only ended/do not exist anymore.) The text exhibits the effective use of the argument exemplification by the writer.

Problem-solution pattern:

In line 2 the writer establishes problems encountered by Steve Biko of losing a father at a young age, as demonstrated in the sentence, **"Utata wakhe wamshiya esemncinci**

kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo." (His father passed away while he was very young, his mother tried by all the means that he must get good/quality education.) However, line 3 presents a solution to the problem, as expressed in the sentence, **"Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha…" ,** (He went to a Black school in Natal, in a tertiary medical school…) The above expression indicates the accomplishment of the goals set by Biko's mother to solve and to deal with the problem of loss.

The whole text about Steve Biko depicts the struggle encountered by Black people. Therefore, in lines 5, 10, 11, and 12, is demonstrated in the sentences, **"Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (He complained/argued about the results of the generation which goes to white areas/places, and the Black people who did not have confidence by thinking that White people are superior and accepting everything easily even though they were not happy about the way they were treated.) The writer provides a solution in lines 13 and 14, as expressed in the sentences, **"Udumo luka Biko lwakhula eMzantsi Afrika nakwilizwe lonke. Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."** (Biko's fame grew in South Africa and in the world as a whole. His idea of Black consciousness became prominent among the Black youth.)

In lines 15-22 the writer expresses the problem experienced by Biko and his fellow activists, as demonstrated in the sentence, **"Abanye awayenabo kumbutho wabaNtsundu bavalwa imilomo abanye babanjwa."** (Some of the people who were with him in the Black organization were banned and others were arrested.) However, in lines 24, 25 and 26 the writer highlights the outcomes of Biko's struggle, as expressed in the sentences, **"Kwaphela nezinto zokuba abantu kuthiwe hayi abangeni endaweni enabeLungu. Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."** (Even the laws that prohibited people from entering White areas ended/do not exist anymore. Now a Black person is allowed to be employed anywhere.) It is evident that the writer effectively employs the problem-solution pattern.

Non-linguistic basis of coherence

The non-linguistic basis of coherence refers to coherent arrangement of the text, thus the following properties are explored in the text about Steve Biko: basic structure of a text (that

is, introduction, body and conclusion), topic presentation, sub-topic, bold letter and sub-themes presented by each paragraph.

The writer utilizes the topic of the text effective, as demonstrated by the topic, **"Ubomi bukaSteve Biko"** (The life of Steve Biko). However, the writer does not employ any subtopics, captions or bold letters at the beginning of each paragraph to support or to elaborate on the main theme of the text or to elaborate on the topic.

The writer effectively develops the basic structure of the text. In lines 1, 2, 3 and 4 the writer begins the text with the introduction, which highlights the theme and backgrounds the whole content, as demonstrated in the sentences, **"USteve Biko wazalwa ngonyaka ka-1946, ezalelwa eQonce eMpuma Koloni. Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.)

The writer develops the body of the text effectively, with a coherent presentation of the sub-themes. These sub-themes are presented by each paragraph, as identified in paragraph 2 (lines 5-10) where the writer highlights the role played by Biko in politics, his career, his family background as well as the role played by other political activists other than Biko. This is demonstrated in the sentences, **"UAnton Lembede wagxininisa ukuba i-Afrika yayililizwe labantu abaMnyama kwaye iANC ibephezulu njengentshukumo yobuzwe obuMnyama. U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye yomelela kakhulu."** (Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Black people's country. Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.)

The writer also effectively employs the element of conclusion in lines 23, 24, 25 and 26, as illustrated in the sentences, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi lwabantu abaMnyama bayazingca ngaye. Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."** (Steve Biko was a great activist, because many Black people are proud of him. Now a Black person is allowed to be employed anywhere.) The properties of text coherence are well illustrated in the text. The writer has successfully

employed the elements of relevance, elements of subordination and coordination, use of inferences, rhetorical patterns of cause-effect, argument-exemplification, problem-solution and comparison-contrast. However, the writer has not effectively employed all the element of the non-linguistic basis of coherence, as the sub-topic and bold letters are not presented, but each paragraph in the text represents a sub-theme. On the other hand, the writer effectively employs coherent presentation of sub-theme in the text about Steve Biko.

C. The lexicon

The writer employs the following lexical entries and syntactic components in the text construction to create meaning and interpretation of the text: choice of sentence initial elements (that includes prepositions, and demonstratives, elliptic devices or ellipsis, articles and existential pronoun-**ku-**(there), substitution markers) and choice of verbs (that includes mental verbs, infinitive verbs, adverbs and adverbial clauses and verb clauses of motion).

Choice of sentence initial element:

The writer explores the following syntactic components to enhance the communicative goal:

a. Prepositions: In line 3 the writer employs a preposition, **'sa-'** or **'le-'** (of) that depicts a possessive device. The locative **e-** and preposition **ku-** (in) are employed to depict a locative device, and the conjunction, **'phambi'** (before) depicts time, as demonstrated in the sentence, **"Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le-SASO."**(He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.) The writer employs preposition-like expressions in abundance throughout the text, as demonstrated in line 6, **'wokuba'** (of that), in line 7, **'phakathi'** (inbetween), in lines 8 and 9, **'phezulu, ngaphezulu'** (besides), and in lines 11, 12, 18 and 20. These prepositions are demonstrated in the sentence,**"Owayesondele kuye esebenza naye kwizibonelelo zasekuhlaleni uMapetla Mohapi wasweleka kugcino eluvalelweni…"** (One of his closest friends whom he worked with in community programmes, Mapetla Mohapi died in police custody…) The text exhibits effective use of preposition as identified above.

b. Pronominals as reference markers: In line 23 the writer utilizes the prepositional pronoun, **'ngabo'** (about it) to enhance cohesion by referring and emphasizing back to a prior mentioned phrase about the active role played by Biko in the struggle which is appreciated by people, as illustrated in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi lwabantu abaMnyama bayazingca ngabo."** (Steve Biko was a great activist, because many Black people are proud of him.)

c. Ellipsis: The writer of the text about Steve Biko has not employed effectively the ellipsis element throughout the text. In other words the text does not exhibit the effective use of the ellipsis device.

d. Articles and existential-**ku-**(there): The writer of the text about Steve Biko employs effectively the existential-there in line 17, **'kwakukho'** (there was), as illustrated in the sentence, **"…kwakukho isikafuli latsho ipolisa elaliphethe."**(… the police in command said that there was a scuffle.) In line 26 the writer utilises the existential-there to express the end of the struggle, as depicted in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."**(The division for White school only or Black school only ended/do not exist anymore.) Therefore, the text does exhibit the effective use of the existential-there device.

e. Possessive pronouns: In lines 2, 11 and 14 the writer uses possessive pronouns to refer to the noun phrase **"Steve Biko"** in the recount, as demonstrated in the sentences, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo. …"Ubhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu. Imbono yokuzidla ngobuNtsundu bakhe yathathwa lulutsha oluNtsundu."** (His father passed away while he was very young, his mother tried by all the means that he must get good/quality education. … "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization. His idea of Black consciousness became prominent among the Black youth.) The text exhibits the element of pronouns that are employed effectively in text about Steve Biko.

f. Substitution markers: In line 3 the writer employs the element of substituting Biko's role in NUSAS and his role in SASO by using verbs that depict the degree of the activity, **"-balasele, -khokela"** (prominence and to lead), as demonstrated in the sentence, **"…wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le-**

SASO." (…he was famous with the organization of NUSAS before leading the SASO organization.)

In line 12 the writer utilises substitution markers to express two different social and political conditions experience by Black and White people, which demonstrates the substitution of one behaviour of a group or race by the other, as depicted in the sentence, **"…abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."** (… the Black people did not have confidence they were thinking that White people are superior and accepting everything easily even though they were not happy about the way they were treated.)

In line 22 the writer employs substitution marker, **'abanye'** (others) to depict the substitution of one group by the other and to express the different effects of the struggle to different groups, as expressed in the sentence, **"Abanye awayenabo kumbutho wabaNtsundu bavalwa imilomo abanye babanjwa.** (Some of the people who were with him in the Black organization were banned and others were arrested.)

In lines 25 and 26 the writer utilises substitution markers, **'ngoku, okanye'** (now, or) to express the end of a process, which is substituted by the other, as illustrated in the sentences, **"Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi. Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (The division for White school only or Black school only ended/do not exist anymore. Now a Black person is allowed to be employed anywhere.) The text about Steve Biko exhibits effective use of the element substitution markers.

Therefore, the writer effectively employs the substitution markers in the text, as well as other syntactic elements that depict the choice of sentence initial element such as prepositions, demonstratives, pronouns, and existential-**ku-**(there) are effectively employed with the exclusion of ellipsis.

Choice of verbs

The writer employs the following lexical entries to enhance the text structure of the biographical recount about Steve Biko:

i) Mental verbs: Mental verbs provide a mental sense of an imaginary picture of a situation or condition. The writer utilises mental verbs, **"-sweleka, -shiywa"** (to be bereaved) in lines 2, 19 and 20 to depict the mental picture of loss and severe torture which lead to death, as expressed in the sentences, **"Utata wakhe <u>wamshiya</u> esemncinci kakhulu… Apho <u>wasweleka</u> eneminyaka engamashumi amathathu."** (His father passed away while he was very young…Where he died at thirty years.) In line 2 the writer employs mental verb, **'wazama'** (she tried) to express an imaginary picture of determination, as illustrated in the sentence, **"…umama wakhe <u>wazama</u> kangangoko anako ukuba afumane imfundo ephucukileyo."** (…his mother tried by all the means that he must get good/quality education.) In line 5 the writer uses the mental verb, **'-xhathisa'** (to be firm) to depict Biko's firm stand in his ideologies about the Black consciousness, as expressed in the sentence, **"Okoko waqala uku<u>xhathisa</u> kwintshukumo yabantu abaMnyama…"** (Ever since he started the struggle for Black people…) Throughout the text the writer effectively employs mental verbs, as demonstrated in lines 15, 16, 17, 18, 19, 20, 21 and 22, where the writer demonstrates the severe torture encountered by Biko which bring about a mental picture about the whole process, as the mental verbs such as, **"-hambisa ngaze, -betha/ wazibethekisa, wazixhoma, wabanjwa"** (kept naked, beaten/ slummed, hanged himself, was arrested) express that.

ii) Infinitives: In line 5 the writer employs infinitive verb, **"ukuxhathisa"** (to be firm) to depict Biko's firm stand in his ideologies about the Black consciousness, as expressed in the sentence, **"Okoko waqala ukuxhathisa kwintshukumo yabantu abaMnyama…"** (Ever since he started the struggle for Black people…) It is evident that the writer has partially employed infinitives in the text, as they are only identified in line 5 as expressed with the above example.

iii) Verbs of motion: In lines 10, 11, 13, 14 and 15 the writer employs abstract verbs of motion that depict an action undertaken or to be taken by the writer, as demonstrated in the sentences, **"U-Robert Sobukhwe kunye ne-PAC <u>bagxininisa</u> ukuba abaNtsundu <u>mabakhululeke</u>, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye <u>yomelela</u> kakhulu."** (Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.) The writer employs the motion verb, **'gxininisa'** to emphasize the importance of Black people's freedom, as illustrated

by the motion verb clause, **'mabakhululeke'** (must be free) which also depicts emphasise for an action to be executed. The motion verb, **'ubhale'** (he wrote) depicts the manner in which Biko expressed his ideas through writing, as demonstrated in the sentence, **"Kwiphephandaba lakwa-SASO <u>ubhale</u> ukuba "<u>ubhala</u> into ayithandayo" wasayina uFrank Talk, <u>wacacisa</u> imbono zakhe ngequmrhu labaNtsundu."** (In the newspaper of SASO he wrote "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.) The above expression demonstrates the strategy employed by Biko to convey his ideas about Black consciousness, as expressed by the motion verb, **'wacacisa'** (he explained). The writer effectively employs the motion verbs, as expressed throughout the text, such as, **"waxambulisa, lwakhula, ukuzidla, wamvalela"** (he argued, it grew, to be proud, was arrested) to express emotions.

iv)   Adverbs and adverbial clauses: In lines 2, 10 and 17 the writer employs adverbial clauses of manner and adverbs of degree to depict the condition and the manner in which an action was conducted, as demonstrated in the sentences, **"Utata wakhe <u>wamshiya esemncinci</u> kakhulu…"** (His father passed away while he was very young…) The adverb, **'wamshiya esemncinci'** (left him young) depicts the use of adverb of degree by the writer to emphasize on the age of Biko. The writer employs clauses denoting manner to express the extent in which the struggle for freedom became extensive, as illustrated in the sentence, **"… imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye <u>yomelela kakhulu</u>."** (… the idea of struggle in the Black organization intensified a lot in 1970.)

In line 17 the writer employs the adverb of manner to demonstrate the extent in which Biko was tortured by the police, as illustrated in the sentence, **"Amadoda amahlanu awayemcupha <u>ambetha kakubi</u> wayolala esibhedlela kwikoma, kwakukho isikafuli latsho ipolisa elaliphethe."** (Five men who were investigating beat him so badly such that he was admitted in hospital in a comma, the police in command said that there was a scuffle.) It is evident that the writer effectively employs adverbs and adverbial clauses which are identified in the text.

The writer thus appropriately employed lexical elements such as choice of sentential elements including preposition, demonstratives, pronouns, substitution markers, existential-there element, as well as choice of verbs elements that

includes mental verbs, infinitives (although to a limited extent), and verbs of motion, adverbs of manner and adverbs of degree.

3.6.4 Differences and Improvements in features of writing of biographical recount genre from the stage 2 essay to the stage 3 essay

This section presents an analysis and assessment of the differences and aspects of improvement exemplified between the writing in the stage 2 and the stage 3 biographical recount essays. The purpose of this examination is to evaluate the learner's progress in writing from the second stage to the third stage. As has been pointed out in sections 4.5 and 3.6 above, the learners wrote the stage two and stage three essays after genre based-teaching. Thus, this section will assess the progress of the learner in both the stage 2 and the stage 3 essays of writing.

3.6.4.1   Grammatical properties of the writing

As discussed before, in the stage 2 essay the learner has partially improved as regard the orthographical and linguistic errors in the stage 1 essay. It is evident that the learner's biographical recount essay in the stage 3 writing demonstrates progress from the stage 2 writing, as there are no major orthographical errors shown in the essay except only for capitalization in certain lexical items such as in, **"aba<u>n</u>tsundu, aba<u>m</u>nyama"** (Black people)**, "aba<u>m</u>hlophe, abe<u>l</u>ungu"** (White people) instead of, **"aba<u>N</u>tsundu, aba<u>M</u>nyama, aba<u>M</u>hlophe, abe<u>L</u>ungu"**, as demonstrated in lines 3, 5, 6, 8, 11, 12, 14, 22, 23, 24, 25, and 26.

3.6.4.2   Rhetorical stages

The writing shows progress and improvement in the stage 3 essay in terms of realizing the orientation section of the first rhetorical stage, and in maintaining momentum, in that the elements of the orientation section are effectively realized in the stage 2 essay. Therefore, the stage 3 essay demonstrates all the elements of the orientation stage in the rhetorical stage, namely the person, the place, time and behavioural situation of the biography, as illustrated in lines 1 and 3, in the sentences, **"<u>USteve Biko</u> wazalwa ngonyaka ka<u>1946,</u> ezalelwa <u>eQonce eMpuma Koloni</u>…<u>wayebalasele</u> kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape …he was famous with the organization of NUSAS before leading the SASO organization.)

With regard to the record of events, it is evident that the stage 3 essay effectively demonstrates progress and improvement in the genre-based writing skills. The writer of the stage 3 essay effectively employs the elements relating to the record of events to establish a coherent flow of events about Steve Biko. The writer of the stage 3 essay begins by establishing Biko's political encounters, as illustrated in lines 5, 6, 7, 8, 9 and 10, where the writer relates Biko's political beliefs. In lines 15, 16, 17, 18 and 19 the writer recounts chronologically in years the events that demonstrate the Biko's reaction and police brutality in fighting against Biko's ideas of Black consciousness.

Regarding the evaluation of the person/ writer, it evident that the writer effectively employs all the elements of a biographical recount essay in both the stage 2 and the stage 3 essays. The evaluation of the writer comprises of four elements; namely choice of words, authority of expert, evidence to support judgement and the biographer's summary of the person's life. Concerning the choice of words, the stage 3 essay about Steve Biko exhibits effective choice of words in that the writer uses expressions such as, **"wayebalasele"** (he was prominent) in line 2, **"umzabalazi"** (an activist) in line 24, and **"udumo"** (prominence) in line 13 with the intention of demonstrating a mental picture about Biko's role in the political struggle. As regard the authority of expert, the biographical recount essay is based on a prescribed history textbook for grade 11 learners. Therefore, the writer effectively employs the authority of expert in both the stage 2 and the stage 3 essays.

Regarding the evidence that supports the judgements, both the stage 2 and the stage 3 essay effectively demonstrate the element of evidence that supports judgement, in that in lines 23 and 25 the writer illustrates Biko's commitment in the political struggle, as demonstrated in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi lwabantu abamnyama bayazingca ngaye."** (Steve Biko was a great activist, because many Black people are proud of him.)

Concerning the biographer's about the value of the person's life and contribution, the writer of the stage 3 essay in lines 23, 24, 25, and 26 presents the conclusion of the whole biography about Steve Biko by emphasizing the value and positive contribution of Biko towards the people's freedom, as demonstrated in the sentence, **"Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."** (Now a Black person is allowed to be employed in any job.) Therefore, it is evident that the writer effectively realises the element of summarizing the life history of Steve Biko as a person whom the

recount is about. At the same time, the above observation highlights the fact that stage 3 essay shows a great improvement and progress from the stage 2 essay.

3.6.4 3 Language components of the biographical recount

Concerning the use of past tense, both the stage 2 and the stage 3 essays manifest the effective use of the past tense. In the stage 3 essay the writer effectively employs the language component of past tense in the introductory part of the text, as illustrated in lines 1, 2, 3 and 4, in the sentences, **"USteve Biko <u>wa</u>zalwa ngonyaka ka1946…Utata wakhe <u>wa</u>mshiya esemncinci kakhulu…"** (Steve Biko <u>was</u> born in 1946…His father passed away while he <u>was</u> very young…). The past tense is effectively realized in the body of the stage 3 essay in that the writer uses past tense in subsequent paragraphs that follow after the introduction in order to depict the unfolding of events, as demonstrated in lines 5, 7-10, 12 and 13-18. These paragraphs carry different sub-themes that contribute towards the development of the recount essay. In lines 23-26 the writer concludes the text by employing the past tense in order to express the value of Biko in the political struggle. It evident that the stage 3 essay shows improvement from both the stage 1 and the stage 2 essays, and even greater improvement and progress from the stage 2 essay.

Concerning the use of the third person narration writing in both the stage 2 and the stage 3 essays the third person narration is effectively manifested. The writer effectively employs the third person narration in the stage 3 essay, as is demonstrated by the use of various linguistic components such as the name and the pronoun that refers to the person whom the recount is about in lines 1, 4, 11, 18 and 22. In addition, the writer demonstrates the third person narration by employing the possessive pronouns, **"wakhe, zakhe, bakhe"** (his) in order to emphasize the theme of the text, as illustrated in lines 2,11,14, 20 and 21. In addition, the writer employs third person narration in lines 2, 8, 10, 15, 20 and 21 to refer to other people mentioned in the recounts. In light of the above, it is evident that that the writer demonstrates effective realization of all the components used to illustrate the third person narration.

Concerning the use of time phase to reflect the beginning, middle and end the learner has effectively employed time phases that depict the beginning, middle and end of the biography in the stage 3 essay. In line 3 the writer depicts the beginning of Biko's political activities, and in that way the use of time phase to reflect the beginning is realized. On the other hand, the writer uses the appropriate time phase to show the middle and continuity of events in lines 15-17 in order to depict the brutality of the police against Biko. In lines 19

and 22 the writer employs the appropriate time phase to depict the end of events. Therefore, the learner's progress is evident in the effective application of the above elements that depict time phase, as the stage 2 essay exhibits defect in the occurrence of the time phase to depict the beginning and the end.

As regard the use of present tense, the learner exemplifies progress and exhibits the ability of information retention in the sense all the three stages effectively realize the present tense. The stage 3 essay effectively realizes the use of present tense, for example, in line 23 the writer uses the continuous present tense in a form of a verb, **"bayazingca"** (they are proud) in order to link the past events with the present context. In line 25 the writer employs present tense, **"Ngoku"** (Now) to depict the present situation in politics. In the light of the above remarks, the effective realization of the language components of the biographical recount in the stage 3 essay constitutes evidence that the learner has improved in respect of the errors that occurred from the stage 1 essay to the stage 2 essay and from the stage 2 essay to the stage 3 essay.

3.6.4.4 Properties of text construction

3.6.4.4.1 The *what* parameter

The stage 3 essay about Steve Biko effectively realizes the elements of the **what** parameter which include the type of genre, the type of content and the type of register. The writer effectively follows the instructions to write a biographical recount, as illustrated in the phrase, **"Bhala isincoko esingembali yobomi…"** (Write a biographical recount essay about the life history of…). Therefore, the stage 3 essay is about the life of one person, Steve Biko, and it represents a formal genre. Furthermore, the learner demonstrates the effective use of the type of content in the stage 3 essay in that the background knowledge employed by the writer is based on a grade 11 history textbook, not from the writer's own opinions, as demonstrated in lines 1, 2, 3 and 4. In addition, the writer expresses the content of the text by referring to various sub-themes in the essay to depict the progress of the events, as illustrated in lines 3 and 5, where the writer highlights Biko's educational history. In lines 11 and 12 the writer depicts Biko's ideas and beliefs, and in lines 14-22 the writer illustrates Biko's political encounters. Therefore, it is evident that the writer obtained stored information from the grade 11 prescribed textbook about Steve Biko. In addition, the writer effectively employs the type of register in the stage 3 essay in the sense that the content of the biographical recount essay depicts the interpersonal tenor as a language device used to present a social activity, which is a

political activity, in this instance. The learner exhibits significant improvement from the stage 2 essay, as the elements of the *what* parameter are effectively realized throughout the text.

3.6.4.4.2 The *for what purpose* parameter

The for **what purpose** parameter takes into account the realization of the Gricean maxims, speech acts, convention for conveying status, power, situation, intent and attitude, as well as predictability cognitive structures. The learner effectively employs these elements in the stage 3 essay, which demonstrates a great improvement in writing compared to the writing of the biographical recount essay in the stage 2 writing. This assessment is justified by the fact that the learner's essay depicts factual correctness and is informative, which shows systematic representation of the text and that depicts the effective realization of the Gricean maxims.

The writer employs appropriate speech acts in a form of polite expressions, as illustrated in line 2, in the phrase, **"Utata wakhe wamshiya…"** (His father passed away…) The writer uses speech acts in the form of figurative language, as exemplified in lines 15, 21, and 22, as demonstrated in the phrase, **"URhulumente wamvala umlomo…"** (The government banned…). The effective realization of the conventions for conveying status, power, situation, intent and attitude is demonstrated in lines 3, 4 and 13, where the writer illustrates Biko's soaring status in the educational, political and in social context. On the other hand, Biko's power is expressed by his contribution in the political struggle, his political ideology, as illustrated in lines 4 and 14. In lines 12, 15 −22 the writer depicts various situations encountered by Biko both positive and negative. The writer depicts Biko's positive intentions in lines 5, 24 −26 and in lines 14 and 23, where the writer illustrates the positive attitude demonstrated by Biko during his political struggle. Furthermore, the predictability of cognitive structure is not examined for the stages of the biographical recount essays, because the grade 11 learners were writing to fulfil the academic requirements and were not expected to predict the reader's response towards the purpose of the text.

3.6.4.5 Properties of the writes parameter: Information structuring

Concerning the topic sentence structure, the writer of the stage 3 essay about Steve Biko effectively employs the element of topic sentence structure, which shows improvement, as this element of sentence structure was only partially realized in the stage 2 essay. The

topic sentence structure is realized in such a way that the topic sentence realises a suspension device that leaves the reader with curiosity to read the text further so as to know more about Steve Biko's life.

Regarding topic continuity, the text exhibits appropriate elements of topic continuity employed by the writer. For example, the noun phrase (NP) of the topic, is mentioned repeatedly, as demonstrated in lines 1,4,18 and 23 where Biko's name is frequently mentioned, and in lines 3, 5, 11, 12, 18, and 19, where the subject pronoun concord, **"wa-"**, that refers to Biko is continuously employed, as in the sentences, **"Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu sogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. Okoko waqala ukuxhathisa kwintshukumo yabantu abamnyama, waqala iminyaka elikhulu eyadlulayo…"ubhala into ayithandayo" wasayina uFrank Talk, wacacisa imbono zakhe ngequmrhu labaNtsundu."** (He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization. Ever since he started the struggle for Black people, it/he started hundred years ago… "he writes what he likes" and signed Frank Talk, he explained his ideas about the Black organization.). Therefore, the writer shows improvement and progress in writing from the stage 2 essay to the stage 3 essay.

As regard the topic structure analysis, it is evident that the writer employs the properties of topic structure analysis effectively. The stage 3 biographical recount essay about Steve Biko identifies the person, Steve Biko whom the biographical recount is about, the context of the life history, and the value or worthiness of the biographical recount. However, the text exhibits an absence of sub-topics in the text that supports the main topic, which means that the learner needs further genre-based instruction and corrective intervention in order to effectively employ this element, which is not even realized in the stage 1 and the stage 2 essays.

Concerning the topic comment analysis, the writer effective realises the topic-comment analysis in the stage 3 essay of the biographical recount, in that she or he addresses the life history of Steve Biko, as demonstrated in lines 1 and 4. In other words, the writer keeps momentum and consistency, as there is no information lost in terms of employing the topic comment analysis in the stage 3 biographical recount essay.

Regarding the given-new information, the learner effectively employs both the given and the new information in the stage 3 essay, as illustrated in lines 3, 4, 11, 13, 14, and 23,

where the writer demonstrates the given information. In addition, the writer effectively employs the new information in that the comprehensive life history of Steve Biko is revealed and is classified under the new information, as illustrated in lines 1, 2 and 4. Therefore, the learner shows progress in the appropriate use of given-new information in his or her stage 1, 2 and 3 essays.

Concerning the theme-rheme relation, the text exhibits the effective use of the theme-rheme relations by the writer, as demonstrated by the topic, **"Ubomi bukaSteve Biko"** (the life of Steve Biko), where the theme is represented by the first phrase, **"Ubomi"** (The life) and the rheme is represented by the phrase, **"bukaSteve Biko"** (of Steve Biko). Therefore, the learner shows progress in this respect, as it is evident that the theme-rheme is effectively used in the stage 1, 2 and 3 essays.

As regard the focus-presupposition relation, the writer employs the elements of focus-presupposition relation effectively in the stage 3 biographical recount essay about Steve Biko. It is evident that the writer employs the focus relation in the biographical recount about Steve Biko by providing information that depicts the whole life history about Steve Biko, as expressed in lines 2 and 3. Furthermore, the writer gives information about a well-known Black consciousness activist, Steve Biko, which depicts the presupposed or highlighted information, as illustrated in lines 3, 13, and 23. In other words, the writer shows significant improvement in the stage 3 essay in that both the focus and the presupposition relation are not effectively realized in both the stage 1 and the stage 2 essays.

3.6.4.6 Text Structure

Text cohesion comprises of the following clausal units in a text; ellipsis, collocation, repetition, demonstratives, conjunctions, substitution and cohesion. It is evident that in the stage 3 essay the writer effectively employs the textlinguistic properties in order to achieve text cohesion in terms of collocation, repetition, demonstratives and conjunctions, substitution and cohesion.

Text coherence encompasses the following linguistic elements; relevance, elements of subordination (that is, cause, condition, comparison), elements of coordination (addition, restatement), use of inferences, rhetorical patterns with coherence (that is, cause-effect, comparison-contrast, argument exemplification, and problem solution pattern) and non-linguistic basis of coherence. The learner displays improvement and progress in terms of

effective application of these elements in the stage 3 essay. The learner employs the element of relevance in line 2 in order to depict and to relate various human conditions and individual experiences in the stage 3 essay. The writer uses elements of subordination, as illustrated in lines 2 and 12, where the writer depicts the cause. In lines 5, 8, 10, 11 and 12 the writer demonstrates the condition, and in lines 3, 12 and 22 the writer illustrates the element of comparison.

Furthermore, the writer effectively uses the elements of coordination in the stage 3 essay, as demonstrated in lines 4, 6, 8,10,12,13 and 21, where the writer employs addition, in order to refer and to add more information, as in the sentence, **"UBiko wayengumbali nomcingi onamandla, ekwasiso nesithethi engumntu onabahlobo abaninzi."**(Biko was a deep/energetic thinker, and also a good speaker a person with many friends). The writer uses restatement in lines 3, 5, 6, 8, 10, 24 and 26 in order to express emphasis, as in the sentences, **"UAnton Lembede wagxininisa ukuba iAfrika yayililizwe labantu abaMnyama kwaye iANC ibephezulu njengentshukumo yobuzwe obuMnyama. U-Robert Sobukhwe kunye ne-PAC bagxininisa ukuba abaNtsundu mabakhululeke, imbono yentshukumo yequmrhu eliMnyama ngo-1970 iye yomelela kakhulu."** (Anton Lembede emphasized that Africa was a country for Black people and ANC was most vibrant in the struggle for Blacks' country. Robert Sobukhwe together with PAC emphasized on the freedom of Blacks, his idea of struggle in the Black organization intensified a lot in 1970.). The writer uses inferences to refer to already known or previously mentioned information, as demonstrated in lines 3, 4,11,13,14 and 23, as exemplified in the sentences, **"…wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO. Udumo lukaBiko lwakhula eMzantsi Afrika nakwilizwe lonke."** (…he was famous with the organization of NUSAS before leading the SASO organization. Biko's fame grew in South Africa and in the world as a whole.). The writer employs the rhetorical patterns of cause-effect in lines 2,12,13,14, 24, 25 and 26, as manifested in the sentence, **"Waxambulisa ngento yeziphumo zohambo lwesizukulwana kwindawo ezinabantu abaMhlophe, abantu abaNtsundu babengazithembanga babecinga ukuba abaMhlophe ngabantu abangaphezulu kwaye babesamkela yonke into lula bengonwabanga yindlela embi ababephethwe ngayo."**(He complained/argued about the results of the generation which goes to white areas/places, and the Black people who did not have confidence by thinking that white people are superior and accepting everything easily even though they were not happy about the way they were treated.). The writer uses argument-exemplification in lines 3, 4,

13, 14, 23, 24, 25 and 26, as illustrated in the sentence, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi lwabantu abaMnyama bayazingca ngaye."** (Steve Biko was a great activist, because many Black people are proud of him.). The writer utilises the problem-solution device in lines 2, 3, 5, 10, 11, 12, 13, 14, 15-22, 24, 25 and 26, as in the sentence, **"Utata wakhe wamshiya esemncinci kakhulu, umama wakhe wazama kangangoko anako ukuba afumane imfundo ephucukileyo."** (His father passed away while he was very young, his mother tried by all the means she had that he must get good/quality education.) The writer employs comparison-contrast in lines 2, 12, 22 and 26, as demonstrated in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa <u>okanye</u> abaMnyama bodwa."** (The division for White school only or Black school only ended/do not exist anymore.).

The writer, however, has not effectively employed all the elements of the non-linguistic basis of coherence, as the sub-topic and bold letters are not presented, but each paragraph in the text represents a sub-theme. In addition, the writer effectively employs coherent presentation of sub-theme in the text about Steve Biko. In lines 1, 2, 3 and 4, for example, the writer begins the text with the introduction, which highlights the theme and backgrounds the whole content, as demonstrated in the sentences, **"USteve Biko wazalwa ngonyaka ka1946, ezalelwa eQonce eMpuma Koloni. Wafunda esikolweni sabantu abantsundu eNatali, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le SASO."** (Steve Biko was born in the year 1946, in Qonce, in the Eastern Cape. He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.). The writer develops the body of the text effectively, with coherent presentation of the sub-themes presented by each paragraph as identified in paragraph 2 (lines 5-10). The writer effectively employs the element of conclusion in lines 23, 24, 25, and 26, as illustrated in the sentences, **"USteve Biko wayengumzabalazi omkhulu, kuba uninzi labantu abaMnyama bayazingca ngaye. Ngoku umntu oMnyama uvumelekile angaqeshwa nakowuphi umsebenzi."** (Steve Biko was a great activist, because many Black people are proud of him. Now a Black person is allowed to be employed anywhere.). This demonstrates improvement compared to the stage 2 essay.

3.6.4.6.3 The lexicon

An examination and analysis of the lexicon relate to the following lexical items and syntactic components of text construction that create meaning and interpretation of the text: choice of sentence initial elements (that includes prepositions, and demonstratives, articles and the existential pronoun-**ku-**(there), substitution markers) and choices of verbs (that includes mental verbs, infinitive verbs, adverbs and verb clauses of motion). It is evident that the stage 3 essay exhibits effective realization of the lexical elements, that is prepositions in lines 3, 6, 7, 8, 9, 11, 12, 18 and 20, as in the sentence, **"Wafunda esikolweni sabantu abaNtsundu eNatali, kwisikolo samabanga aphezulu soogqirha, wayebalasele kwiqela le-NUSAS phambi kokuba akhokele iqela le-SASO."**(He went to a Black school in Natal, in a tertiary medical school, he was famous with the organization of NUSAS before leading the SASO organization.), complementizers in lines 23 and 26, for example, in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."** (The division for White school only or Black school only ended/do not exist anymore.), pronouns in lines 2, 11 and 14, substitution markers in lines 3, 12, 22, 25 and 26, existential-there element in lines 17 and 26, as illustrated in the phrase, **"…kwakukho isikafuli latsho ipolisa elaliphethe."**(… the police in command said that there was a scuffle.) and in the sentence, **"Yaphela into yokuba kubekho isikolo sabaMhlophe bodwa okanye abaMnyama bodwa."**(The division for White school only or Black school only ended/do not exist anymore.).

On the other hand, the writer effectively uses the choice of verbs, that includes mental verbs in lines 2, 5 and 15 -22, infinitives in line 5 (although to a limited extent), verb of abstract motion in lines 10, 11, 13, 14 and 15, adverbs of manner and adverbs of degree in lines 2, 10 and 17. It is evident that the stage 3 essay exhibits effective realization of the text structuring in terms of text cohesion, text coherence and the lexicon.

The stage 3 essay shows an overall improvement in the effective realization of the elements of a biographical recount essay from the stage 1 essay to the stage 2 essay and from the stage 2 essay to the stage 3 essay. Therefore, the learner's writing provides evidence that the genre-based approach is effective to teaching across the curriculum.

3.7   WRITING TO PERSUADE: THE EXPOSITION

3.7.1 The overall design of the Exposition

In this section the writing of the exposition genre in isiXhosa is examined. The framework of analysis that will employed for the expository essays in isiXhosa comprises of the four areas of (i) overall design, (ii) language components, (iii) metadiscourse linguistic elements, and (iv) the model of text construction posited by Grabe and Kaplan (1996), recapitulated below.

Recall that the following elements, as posited by Feez and Joyce (2002), are examined in the overall design of the exposition:

(i)   **The objectives or aims of exposition**:

- To show that the learners have acquired and absorbed all the relevant information
- Can interpret the information
- Can use the information as a basis for arguments

(ii)   **The stages of exposition**:

- Thesis: It introduces the issue and the writer's point of view. (Can follow the background stage, which is optional, which provides any information the reader needs to follow the argument.)
- Arguments: A series of arguments are tabled in order to support the thesis.
- Restatement of the thesis: This is a stronger and a more direct statement of the thesis introduced in the first stage.

3.7.2   Language components of the exposition

3.7.2.1 Dudley-Evans' (2002) model of the three stages (moves or phases) of an argumentative (expository) essay:

- Thesis:

  a. Gambit move: Refers to a controversial or dramatic statement.
  b. Information: Refers to background material
  c. Proposition: States the writer' position and delimits topic

    d. Evaluation: Refers to a brief support of proposition

    e. Marker: Introduces and/or identifies a list

- Argument:

    a) Marker: signals the claim and relates it to the text

    b) Restatement: rephrasing or repetition of proposition

    c) Claim: Reason for acceptance of the proposition. Evidence: either strengthens perceived shared assumption, generalization based on evidence, or force of conviction.

    d) Support: Grounds that underpin the claim. Either: assumptions used to make the claim, or data or references.

- Conclusion:

    a) Marker: Signals conclusion boundary

    b) Consolidation: Relates argument to the proposition.

    c) Affirmation: Restates proposition

    d) Close: Widens context or perspective of proposition

3.7.2.2 Dudley-Evans' linguistic features of essay writing:

- The preference for more formal or modal verbs
- The need to avoid colloquial expressions
- The need to avoid contracted forms
- The preference for nominalized forms
- The avoidance of **"run on"** expressions
- The careful and selective use of the personal forms
- The avoidance of direct questions and the preference for indirect questions.

3.7.3   Hyland's linguistic elements for metadiscourse classification system

3.7.3.1 Textual metadiscourse:

- Textual markers;

    a. Logical connectives: Show connection between ideas, for example; therefore, so, in addition, and

    b.   Sequencers: Indicate sequence or ordering of material, for example; first, next, finally, in the second place, and numbering such as, 1,2, 3

    c.   Reminders: Refer to earlier text material, for example; as we saw in Chapter one/two, as mentioned in Chapter 2

    d.   Topicalizers: Indicate a shift in topic (that is, it focuses attention on the topic of a text segment), for example; with regard to, in connection with, well, now, I will discuss…

- Interpretative markers;

    a.   Code glosses: Explain text material and are used to help readers to grasp the writer's intended meaning by rewording, explaining, defining, or clarifying, for example; for example, that is, which means, in other words…

    b.   Illocution markers: Name the act performed, for example; to conclude, in sum, I predict, I assume, I hypothesize

    c.   Announcements: Announce upcoming material, for example; in the next section… the following discussion will…

3.7.3.2 Interpersonal metadiscourse:

a. Hedges: Show uncertainty to truth of assertion, for example; might, may, possible, likely, perhaps

b. Certainty or emphatic markers: Express full commitment to assertion, for example; certainly, clearly, undoubtedly, know, shows

c. Attributors or narrators: Enhance a position by claiming the support or sources of information presented, for example; According to Hyland, the Prime Minister announced that, Smith claims that…

d. Attitude markers: Display writer's affective values, express the writer's attitude to the propositional material he or she presents, for example; unfortunately, interestingly, I wish that, how awful that, I hope/agree, surprisingly…

e. Commentary: Used to address readers directly, drawing them into an implicit dialogue by commenting on the reader's probable mood or possible reaction to the text. That is, commentary markers build relationship with reader, for example; you might want to read the first/third chapter first, you will certainly agree that, you may not agree that…

3.7.3.3   Metadiscourse resources:

3.7.3.3.1   Interactive resources (help to guide the reader through the text):

a.   Transitions: Express relations between main clauses (for example; in addition, but, thus, and)

b.   Frame markers: Refer to discourse acts, sequences or stages (for example; finally, to conclude, my purpose is…)

c.   Endophoric markers: Refer to information in other parts of the text (for example; noted above, see Fig 1, in section 2)

d.   Evidentials: Refer to information from other texts (for example; according to Smith, Hyland states that…)

e.   Code Glosses: Elaborate propositional meanings (for example; namely, e.g., such as, in other words, that is)

3.7.3.3.2   Interactional resources (Involve the reader in the text):

a.   Hedges: Withhold commitment and open dialogue (for example; might, perhaps, possible, about)

b.   Boosters: Emphasize certainty or close dialogue (for example; in fact, definitely, it is clear that)

c.   Attitude markers: Express writer's attitude to proposition (for example; unfortunately, I agree, surprisingly)

d.   Self mentions: Explicit reference to author or authors (for example; I, we, my, me, our)

e.   Engagement markers: explicitly build relationship with reader (for example; consider, note, you can see that)

3.7.4   Grabe and Kaplan's textlinguistic properties of the writes parameter: The functional sentence perspective

3.7.4.1   Information Structure:

3.7.4.1.1 Topic sentence structure:

The topic sentence structure is concerned with the examination of the relations between the topic discourse, the topic subject of a sentence, the syntactic subject, and the initial sentence element. Various possible patterns in the written texts are explored through isolating the topic subject of a sentence and then followed by the examination of the

patterns of progression, which the topic subjects form in a text. The topic sentence structure provides a number of information structuring developments which in turn provides specific teaching suggestions for students to write texts less with deviation, but which are more readable, and more topically organization.

3.7.4.1.2 Topic continuity:

The topic refers to the noun phrases (NPs), which are continuously mentioned or restated in the ongoing discourse. This means that a noun phrase becomes a topic because of its continuous mention in the given-new chaining of discourse, but this requires specific prior mention in order to count something as a topic under analysis.

3.7.4.1.3 Topic structure analysis:

The topic structure analysis is concerned with the study of differences in high- and low-quality writing. The topic structure analysis reflects the analysis of the main topics, sub-topics and the coherence of the information in that particular written text.

3.7.4.1.4 Topic comment analysis:

The topic comment analysis focuses on what the sentence is about or the theme of the sentence. Grabe and Kaplan (1996:51) define the topic as referring to the heading of the text, that is, what does the heading or the topic addresses. The topic is then followed by the comment, which forms the analytic part or the clause that defines the topic. This means that the comment is required to give the more detailed interpretation, intuition, and explanation about the noun phrase (NP), which is the topic.

3.7.4.1.5 Given-new relations:

The given information is the information already known or background information, which can be in a form of a topic or headline or may appear in the introductory part of a text in the case of a written texts. Then the new information refers to the unused or complete new information, which is readily recognized by the reader when introduced. Grabe and Kaplan (1996:51) postulate that the organization of given information before new information makes texts more readable and memorable. It is on the reader perspective to determine whether the information is new or known.

3.7.4.1.6   Theme-rheme relations:

The theme refers to the first mentioned phrase in a clause, which forms the point of departure of the writer. The theme has relation with the subject of the sentence. Grabe and Kaplan (1996:50) define the theme-rheme structure in texts as independent concepts whereby the theme represent the point of departure in a structure. In contrast, the rheme represents the move away from the speakers' starting point. Grabe and Kaplan (1996:50) postulate that theme-rheme focuses on the writer's response, as opposed to the given-new information, which is based on the audiences' perspective.

3.7.4.1.7 Focus-presupposition:

Grabe and Kaplan (1996:51) maintain that the focus-presupposition relation refers to the highlighted or focused information. This can also be referred to as new information, which can be contrasted in an unexpected way, a background, and presupposed or assumed information.   The focus relation can be associated or be synonymous with the new information whilst the presupposed can be associated or be synonymous with the given information.

3.7.4.2   Text Structuring

3.7.4.2.1 Maintenance of text cohesion:

Text cohesion represents the chronological sequencing of information and events in text. The sequencing of information is signified by the existence of relationship between sentences and clausal units in a text. As a result, Grabe and Kaplan (1996:56) point out that there are various means by which cohesion operates which includes the following devices:

- The use of lexical cohesion elements such as ellipsis, collocation, repetition, substitution and comparative cohesion and reference (The substitution and comparative cohesion overlap in their functioning);

- The use of grammatical cohesive devices in the essay such as pronominal cohesion (for example, his, it, are used to refer to clauses);

- The use of conjunctive cohesive devices (such as, and);

- The use of demonstratives as reference markers or cohesive devices.

3.7.4.2.2   Maintenance of text coherence:

According to Grabe and Kaplan (1996:67) text coherence explores the understanding to how readers interpret the text as coherent and how writers control language structure to convey a sense of coherence. Grabe and Kaplan (1996:71) postulate that in the process of examining the coherence of the text the following elements are explored: relevance, elements of subordination (cause, condition, comparison, specification) and coordination (addition and restatement) the use of inferences and the rhetorical patterns within coherence (cause and effect, comparison-contrast, argument exemplification, and problem solution patterns) as well as the reflection of the writer's intent, that is, the non-linguistic bases of coherence.

3.7.4.2.3   The lexicon

Grabe and Kaplan (1996:64) refer to the lexicon as the "mental word list" because it provides lexical entries used in text construction. The lexicon provides the basic meaning in the semantic sense, and inference signals which reflect the syntactic components. These components include prepositions, demonstratives, articles this/that), existential-**ku-**there), pronouns, ellipsis markers and substitution markers such as "abanye/ nabanye/ omnye" (others, and others, the other one) to convey the exact meaning and attitude through the use of the above diction. The lexicon is characterized by the choice of verbs, such as: mental verbs, infinitives, adverbs of manner, location, time, and verbs of motion.

Analysis of expository essay: Stage 1: Essay 1

The stage 1 essays were written before genre-based teaching took place. The essay analysed below is typed in its original form. Free English translations are provided below the individual isiXhosa sentences to provide an approximate meaning of each isiXhosa sentence and reflect the word order. Hence, in some instances the English sentences are non-idiomatic.

Instruction: Bhala isincoko esityhila ukubaluleka kwesaci sesiXhosa esithi, "Izandla ziyahlambana". Kubhalo lwesi sincoko umfundi makasebenzise ulwazi lwakhe lwemveli njengesiseko.

(Write an expository essay that show the importance of the isiXhosa idiom, "Each one needs the help of the other." The learner must use his or her indigenous knowledge as a background in the process of writing the essay.)

Stage 1 Essay 1: Title: **"Izandla ziyahlambana"**

(Hands wash each other)

1. **Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana.** *(Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other.)*

2. **Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona.** *(This idiom is an idiom which is mostly loved in school where helping each other exists.)*

3. **Ukuncedisana kwetitshala abafundi bencedisana kwabodwa ngokunjalo nakwititshala kwa ngqu nabazali bencedisana netitshala ukuqulunqa imfundo ibe sexabisweni eliphezulu.** *(The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other to compile/debate education to be in a high position/standard.)*

4. **Ekuhlaleni ithanda kakhulu ukubakho into yokuncedisana, ukuncedisana kooMasipala kwakunye nabahlali ngokucoca indawo abahlala kuzo.** *(In the society helping each other exists a lot, helping each other of the municipalities with the community by cleaning where they stay or their areas of occupation.)*

5. **Ukuncedisana kwabahlali kwakunye namapolisa ukulwa ubundlobongela ekuhlaleni.** *(Helping each other of people with the police to fight crime in the community)*

6. **Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, umzekelo ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo.** *(Helping each other of the community, when one is needy they help by supporting him or her with food, for example by giving each other building material, when there was fire and also with something to eat.)*

7. **Kwakhona izandla ziyahlambana kwindawo ezinjengezibhedlele, iiklinikhi apho abantu baye bancedwe khona ngoonesi.** *(Again, hands wash each other in place such as hospitals, clinics where people get help form the nurses.)*

8. **Apho oogqirha bewa bevuka bencedisana noluntu ukuba lubesempilweni.** *(It is where the doctors try their best/work hard (falling and rising) helping the community to be in good health.)*

9. **Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo okanye imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana.** *(People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together.)*

10. **Liyinyani iqhalo elithi, "Izandla ziyahlamabana" kuba ukuncedisana kuvelisa iziphumo ezihle.** *(The idiom, "Hands wash each other" is true because helping each other produces good results.)*

11. **Njengoko xa uhlamba izandla ngesinye ufumana ucoceko.** *(As it is the same when washing one hand with the other you get cleanliness).*

12. **Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle.** *(Even with the children similarly when people are helping each other they get good result).*

13. **Kodwa xa bengancedisani abanye baphelela ekusokoleni nasekufeni xa ungamameli imigaqo.** *(But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.)*

3.7.5 The overall design of the exposition

(i)   Objectives of Exposition

The expository essay about the idiom, **"Izandla ziyahlambana"** (Hands wash each other) gives evidence that the writer has relevant background and knowledge about the meaning of the idiom. The relevance of the idiom is demonstrated by the interpretations given by the writer by expressing different contexts from which the idiom is effectively applicable. The writer further employs an argument-exemplification pattern as the basis of information presentation about the idiom, **"Izandla ziyahlambana"** (Hands wash each other). It is evident therefore, that the writer effectively realizes the objectives of exposition.

(ii)   The stages of exposition

- Thesis: The background information is optional, and the the writer of this essay does not realize that element. The writer gives introduction about his or her own view concerning the topic in line 1, as illustrated in the sentence, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other.) Hence, the whole text addresses the view of helping each other expressed by the idiom, **"Izandla ziyahlambana"** (Hands wash each other). It is evident that the writer partially employs the requirements relating to stating the thesis.
- Arguments: The writer presents a series of arguments to support the thesis in the form of examples based on various contexts from which the topic is backgrounded. The writer demonstrated the relevance of the thesis by presenting various contexts such as the school context or environment, the social context, which includes the municipality, police sector, the health sectors such as hospitals and clinics, in the work environment, and with the youth in general. The text therefore, exhibits the effective realization of the sequencing of arguments.
- Restatement of the thesis: In the concluding paragraph the writer strongly emphasize the importance of the thesis, **"Izandla ziyahlambana"** (Hands wash each other) which was introduced in the introductory paragraph, by restating the idiom repeatedly in a more direct statement, as demonstrated in the sentences, **"Liyinyani iqhalo elithi, "<u>Izandla ziyahlambana</u>" kuba ukuncedisana kuvelisa iziphumo ezihle. Njengoko xa <u>uhlamba izandla</u> ngesinye ufumana ucoceko."**

(The idiom, "Hands wash each other" is true because helping each other produces good results. As it is the same when washing one hand with the other you get cleanliness). Therefore the element of restatement is effectively realized.

3.7.6 Language Components of the Exposition

3.7.6.1 Dudley-Evans' (2002) three stages and moves or phases of expository essay

- Thesis:

a) Gambit move: In line 2 the writer employs the gambit move by employing the dramatic phrase, **"apho ukuncedana kukho khona"** (where helping each other exists) to express the idea of helping each other as the main domain in a school environment, as demonstrated in the sentence, **"Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (This idiom is an idiom which is mostly loved in school where the act of helping each other exists.) This statement is controversial or dramatic in the sense that the teachers encounter problems due to lack of cooperation from both the parents and learners. Therefore, the existence of helping each other as the idiom expresses is often debatable and controversial in the school environment.

b) Information: The writer has not referred to any background material or reference sources. However, the writer has used his or her general knowledge about idioms.

c) Proposition: In line 1 the writer states his or her position by employing the action verb, **'liveza'** (shows) to express his personal perspective and interpretation of the thesis, **"Izandla ziyahlambana"** (Hands wash each other), as demonstrated in the sentence, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other.) On the other hand, the writer delimits the topic, **"Izandla ziyahlambana"** (Hands wash each other) to be applicable only to human beings by not taking into consideration the concept of hierarchy of living organisms (such as the interdependency of animals to one another), as illustrated in the sentence, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other.)

d) Evaluation: In line 2 the writer employs a verbal phrase, **"…lithandwa kakhulu…"** (…is liked/loved very much…) to support the relevance and applicability of the writer's proposition about the idiom, **"Izandla ziyahlambana"** (Hands wash each other), as expressed in the sentence, **""Eli qhalo liqhalo apho <u>lithandwa kakhulu</u> esikolweni apho ukuncedana kukho khona."** (This idiom is an idiom which is mostly loved in school where helping each other exists.)

e) Marker: In lines 2, 4, 5, 6, 7, 9 and 12 the writer gives a detailed elaboration about the meaning and implications of the idiom by presenting a list of various contexts from which it (the idiom) is realized, as demonstrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu <u>esikolweni</u>… <u>Ekuhlaleni</u> ithanda kakhulu ukubakho into yokuncedisana, ukuncedisana <u>kooMasipala</u> kwakunye <u>nabahlali</u> ngokucoca indawo abahlala kuzo."** (This idiom is an idiom, which is mostly loved in school… In the society helping each other exists a lot, helping each other of the municipalities with the community by cleaning where they stay or their areas of occupation.) The text thus exhibits effective realization of the elements of the thesis.

- **Argument:**

a) Marker: In lines 1 and 2 the writer utilises a demonstrative marker, **'eli'** (this) to refer to the theme expressed by the text, as demonstrated in the sentences, **"Izandla ziyahlambana, <u>eli qhalo</u> liveza inkalo yokuncedisana … <u>Eli qhalo</u> liqhalo apho lithandwa kakhulu …"** (Hands wash each other, this idiom shows the perspective of people helping each other …This idiom is an idiom which is mostly loved…) Therefore, the demonstrative marker, **'eli'** (this) refers back to the idiom which is the main focus or the theme of the text. In lines 2, 4, and 7 the writer employs the locative markers to depict and to claim the different contexts or domains from which the idiom, **"Izandla ziyahlambana"** (Hands wash each other) is applied, as demonstrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu <u>esikolweni</u>… <u>Ekuhlaleni</u> ithanda kakhulu… Kwakhona izandla ziyahlambana kwindawo ezinjen<u>gezibhedlele</u>, <u>iiklinikhi</u> …"** (This idiom is an idiom which is mostly loved <u>in school</u>… <u>In the society</u> helping each other exists a lot… Again, each one needs the help of the other in place such as <u>hospitals</u>, <u>clinics</u>…)

b) Restatement: In lines 1, 7, 10 and 11 the writer restates the idiom, **"Izandla ziyahlambana"** (Hands wash each other) by repeating the same phrase as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Izandla ziyahlambana</u>, eli qhalo liveza inkalo yokuncedisana… Kwakhona <u>izandla</u>**

ziyahlambana kwiindawo ezinjengezibhedlele… Liyinyani iqhalo elithi, "Izandla ziyahlambana"…" (Hands wash each other) this idiom shows the perspective of people helping each other… Again, each one needs the help of the other in places such as hospitals…The idiom, "each one needs the help of the other" is true…) In lines 1, 2, 3, 4, 5, 6, 8, 10, 11 and throughout the text the writer repeatedly refers back to the proposition by rephrasing the idiom, **"Izandla ziyahlambana"** (Hands wash each other) and employing synonymous expressions, such as, **"ukuncedisana, ukuncedana, ukusebenzisana"** (assisting, helping each other, working together), as expressed in the sentences, **"Ukuncedisana kweetitshala abafundi bencedisana kwabodwa ngokunjalo nakwiititshala kwa ngqu nabazali bencedisana neetitshala. Abantu bayasebenzisana kwinto eniyenzayo … nasemisebenzini ngenxa yokusebenzisana. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (The helping each other of a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other. People help each other in anything they do… even at work because of working together. This idiom is an idiom which is mostly loved in school where helping each other exists.)

c)   Claim: The reason for acceptance of the proposition is based on the fact that the writer's proposition depicts a generalization. This view is based on evidence provided by the different contexts presented in the text that supports the writer's claim about the idiom, **"Izandla ziyahlambana"** (Hands wash each other). There relevance of the idiom has been proven to be applicable in these contexts.

d)   Support: The claim about the idiom, **"Izandla ziyahlambana"** (Hands wash each other) is based on the writer's general background knowledge. Therefore, there are no references or sources of information employed by the writer to support the claim. It is evident that the writer partially employs the elements of argument, as the support stage or element is not realized.

•   Conclusion:

a)   Marker: In lines 10, 11, 12 and 13 the writer depicts the end of the claims about the proposition. In line 10 the writer uses an emphatic expression in a form of a copulative marker, **'Liyinyani…'** (It is truth) to depict the conclusion boundary. Therefore, the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba**

ukuncedisana kuvelisa iziphumo ezihle."(The idiom, "hands wash each other" is true because helping each other produces good results.) depicts the end.

b)   Consolidation: The writer presents information that depicts support for his argument expressed by the topic, **"Izandla ziyahlambana"** (Hands wash each other). In other words, the writer does not employ any deviation from, or argument against the proposition. Hence, in the concluding sentence in line 13 the writer emphasizes the consequences encountered if the idiom has not been effectively followed. This is expressed in the sentence, **"Kodwa xa bengancedisani abanye <u>baphelela ekusokoleni nasekufeni</u> xa ungamameli imigaqo."** (But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.)

c)   Affirmation: In lines10 and 11 the writer affirms the proposition, **"Izandla ziyahlambana"** (Hands wash each other) by emphasizing the truth of the idiom. The writer executes this affirmation by restating the idiom and by emphasizing on the positive outcomes of the idiom, as expressed in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The idiom, "hands wash each other" is true because helping each other produces good results.)

d)   Close: The writer widens the context of the proposition by using a locative in the concluding paragraph in line 12, **'nalapha'** (and even here) to express the open-end of the proposition. He uses the locative to give the reader the opportunity to explore the proposition in other contexts, as demonstrated in the sentence, **"Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."**(Even with the children similarly when people are helping each other they get good result). It is evident that the writer effectively utilises the elements of conclusion, as demonstrated in the above discussion.

3.7.6.2 Dudley-Evans' linguistic features of essay writing:

a.   The preference for more formal or modal verbs: The writer of the expository text titled, **"Izandla ziyahlambana"** (Hands wash each other) effectively employs formal verbs, for example, in line 1 he uses the verb **'sivelisa'** (shows/depicts) and in line 3, **'ukuqulunqa'** (to debate or to compile)to express the theme of the text.

b.   The writer of the expository text titled, **"Izandla ziyahlambana"** (Hands wash each other) effectively avoids the use of colloquial expressions that depict informal language use.

c.   The writer of the expository text titled, **"Izandla ziyahlambana"** (Hands wash each other) effectively avoids the use of contracted forms of language.

d.   The writer has not employed expressions such as, **"njalo njalo"** (and so on)

e.   The writer carefully and selectively uses the personal forms, for example, the first person pronouns: The writer has partially employed the element of carefully selecting the personal forms of pronouns, in line 6 the writer employs, **'omnye'** (one) instead of using a person **(umntu)** in order to avoid the expression, one. On the other hand, in line 11 the writer effectively uses the a second person pronoun by utilising, **'<u>u</u>fumane'** (<u>you</u> get), as illustrated in the sentence, **"Njengoko xa uhlamba izandla ngesinye ufumana ucoceko."**(As it is the same when washing one hand with the other you get cleanliness).

f.   The writer effectively utilises the linguistic feature of avoiding direct questions, however he or she has not employed any indirect questions. It is evident that the writer partially employs Dudley-Evans' linguistic features of essay writing.

3.7.6.3   Linguistic elements of classification system for metadiscourse:

3.7.6.3.1 Textual metadiscourse:

- Textual markers;

a.   Logical connectives: In lines 3, 6 and 9 the writer employs logical connectives, **'ngokunjalo'** and **'kwakunye'** (and also similarly, together with) to link the idea of helping each other and working together, as expressed in the sentences, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa <u>ngokunjalo</u> nakwiititshala kwa ngqu nabazali… Nalapha ebantwaneni <u>ngokunjalo</u>… umzekelo ukunikana ngezinto zokwakha, xa bekutshile <u>kwakunye</u> nento esiwa phantsi kwempumlo."** (The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents…and even with the children similarly … for example by giving each other building material, when there was fire and also with something to eat.) In lines 7 and 12 the writer uses logical

connectives, **'Kwakhona, nalapha'** (in addition/again and even here) to show an addition of new or other information to previously mentioned information, as demonstrated in the sentences, **"<u>Kwakhona</u> izandla ziyahlambana kwindawo ezinjengezibhedlele… <u>Nalapha</u> ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (Again, hands wash each other in places such as hospitals…And even here with the children similarly when people are helping each other they get good result) It is evident therefore, that the writer effectively employs logical connectives in the text.

b. Sequencers: The writer has not effectively employed the sequencers, as the text is only ordered in paragraphs without any indication or use of numbering.

c. Reminders: The writer has not effectively employed the linguistic element of reminders, as there is no reference material, source nor any reference to previous mentioned information in the text.

d. Topicalizers: The writer does not effectively utilise topicalizers in the text but structures the text in such a way that each segment or paragraph depicts a different context that elaborates further on the topic. In the first paragraph, from lines 1-3 the writer gives a brief explanation about the topic, "**Izandla ziyahlambana**" (Hands wash each other) by depicting it's applicability in the school context, as expressed in the sentence, **"Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (This idiom is an idiom which is mostly loved in school where helping each other exists.)

In the following paragraph, in lines 4, 5 and 6 the writer introduces the idea of helping each other in a different context within communities and with community structures such municipalities and police, as demonstrated in the sentence, **"Ekuhlaleni ithanda kakhulu ukubakho into yokuncedisana, ukuncedisana kooMasipala kwakunye nabahlali ngokucoca iindawo abahlala kuzo."** (In the society helping each other exists a lot, helping each other of the municipalities with the community by cleaning where they stay or the areas they occupy.)

In lines 7, 8 and 9 the writer expresses the hospital context where the topic applies, as illustrated in the sentence, **"Kwakhona, izandla ziyahlambana kwiindawo ezinjengezibhedlele, iiklinikhi apho abantu baye bancedwe khona ngoonesi."** (Again, hands wash each other in place such as hospitals, clinics where people get

help from the nurses.) The conclusion also expresses a different context about the relevance of the topic in terms of the outcomes and good results when helping each other, as demonstrated in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlamabana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The idiom, "Hands wash each other" is true because helping each other produces good results.) The writer has partially utilised the textual markers, as the sequencers, topicalizers and reminders are not effectively realized in the text.

- Interpretative markers;

a. Code glosses: The writer uses code glosses only in line 6 to elaborate more on what the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) means, as illustrated in the sentence, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, <u>umzekelo</u> ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (Helping each other of the community, when one is needy they help by supporting him or her with food, <u>for example</u> by giving each other building material, when there was fire and also with something to eat.) The writer partially employs code glosses.

b. Illocution markers: The writer does not effectively employ the illocution markers, as there are no linguistic markers or lexical items that depict or name the act performed. However, in line 10 the writer uses a copulative to demonstrate the conclusion of the text, as illustrated in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The idiom, "Hands wash each other" is true because helping each other produces good results.)

c Announcements: The writer does not effectively employ the linguistic element of announcements in the text.

3.7.6.3.2 Interpersonal metadiscourse:

a. Hedges: The writer does not employ the linguistic element of hedges to express the interpersonal metadiscourse in the text.

b. Certainty or emphatic markers: In lines 1 and 2 the writer employs certainty markers to show the meaning expressed by the idiom, **"Izandla ziyahlambana"** (Hands wash each other), as demonstrated in the sentences, **"…eli qhalo <u>liveza</u> inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. Eli qhalo liqhalo**

apho <u>lithandwa </u>kakhulu esikolweni apho ukuncedana kukho khona.”(… this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.)

In line 10 the writer employs a copulative marker to emphasize the relevance of the topic, as expressed in the sentence, **“Liyinyani iqhalo elithi, “Izandla ziyahlambana” kuba ukuncedisana kuvelisa iziphumo ezihle.”** (The idiom, “Hands wash each other” is true because helping each other produces good results.) In line 13 the writer makes use of emphatic markers to express the assertion of the consequences encountered by those who do not follow or take into account the relevance of the idiom, as illustrated in the sentence, **“Kodwa xa bengancedisani abanye <u>baphelela</u> ekusokoleni nasekufeni xa ungamameli imigaqo.”** (But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.) Therefore, it is evident that the writer employs effectively certainty or emphatic markers in the text.

c. Attributors or narrators: The writer has not effectively employed the linguistic element of attributors or narrators, as there are no sources of information or references presented by the writer.

d. Attitude markers: The writer does not display his or her affective values in the first person, as required by attitude markers. However, in lines 10, 11 and 12 the positive attitude of the writer is expressed by the attitude markers employed that illustrate the good or positive result in the application of the idiom, as demonstrated in the sentences, **“…ukuncedisana kuvelisa <u>iziphumo ezihle</u>. Njengoko xa uhlamba izandla ngesinye ufumana <u>ucoceko</u>…xa abantu bencedisana kuye <u>kuphume isiphumo esihle</u>.”** (… helping each other produces good results. As it is the same when washing one hand with the other you get cleanliness… when people are helping each other they get good result) The writer partially employs the attitude markers.

e. Commentary: The writer did not effectively employ the linguistic element of commentary, as there is no direct communication between the readers and the writer.

3.7.6.3.3 Metadiscourse resources

Some of the resources under metadiscourse resources will illustrate the same elements discussed above, therefore the examples employed in those cases will be the same.

3.7.6.3.3.1 Interactive resources (help to guide the reader through the text):

a. Transitions: In lines 3, 6 and 9 the writer employs transitional markers which also function as logical connectives, **'ngokunjalo'** and **'kwakunye'** (and also similarly, together with). These transitional markers express the relation between the main clauses, as expressed in the sentences, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa ngokunjalo nakwiititshala kwa ngqu nabazali…"**(The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents…). The main clause in the above sentence is, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa…"** (The helping each other a teacher with learners, learners helping each other…) which is followed by a transitional marker, **'ngokunjalo'** (and similarly). The writer also employs the transitional marker, **'kwa-'** (and) to show a transition between the role played by two types of people, the teachers and parents. The transitional markers are also employed to show addition of information to the main clause, as demonstrated in the sentences, **"Nalapha ebantwaneni ngokunjalo… umzekelo ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (And even with the children similarly … for example by giving each other building material, when there was fire and also with something to eat.)

In lines 7 and 12 the writer uses transitional markers, **'Kwakhona, nalapha'** (in addition/again and even here with) to show an addition of new or other information to previously mentioned clause, as demonstrated in the sentences, **"Kwakhona izandla ziyahlambana kwiindawo ezinjengezibhedlele… Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (Again, each one needs the help of the other in place such as hospitals…And even with the children similarly when people are helping each other they get good result) In line 13 the writer utilises a transitional marker, **'abanye'** (others) to link the main clause, **"Kodwa xa bengancedisani abanye baphelela ekusokoleni nasekufeni xa ungamameli imigaqo."** (But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to

regulations.)   It is evident therefore, that the writer effectively employs transitional markers in the text.

b.   Frame markers: The writer does not effectively employ the frame markers, as there are no linguistic markers or lexical items that depict or name the act performed. However, in line 10 the writer uses a copulative to depict the conclusion of the text, as illustrated in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The idiom, "Each one needs the help of the other" is true because helping each other produces good results.)

c.   Endophoric markers: It is evident that the writer does not effectively employ endophoric markers, as these elements are not identified in the stage 1 essay.

d.   Evidentials: As has been discussed with attributors or narrators, the writer has not effectively employed the linguistic element of evidentials, as there is no reference of information from other texts.

e.   Code Glosses: The writer uses code glosses only in line 6 to elaborate more on what the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) means, as illustrated in the sentence, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, <u>umzekelo</u> ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (Helping each other of the community, when one is needy they help by supporting him or her with food, <u>for example</u> by giving each other building material, when there was fire and also with something to eat.) The writer partially employs code glosses.

3.7.6.3.3.2   Interactional resources (Involves the reader in the text)

a.   Hedges: The writer does not effectively employ hedges in the text.

b.   Boosters: The writer does not effectively employ any boosters in the text, as there is no dialogue presented.

c.   Attitude markers: The writer does not display his or her affective values in the first person, as required by attitude markers. However, in lines 10, 11 and 12 the positive attitude of the writer is expressed by the attitude markers employed that show good or positive result in the application of the idiom, as demonstrated in the

sentences, **"…ukuncedisana kuvelisa <u>iziphumo ezihle</u>. Njengoko xa uhlamba izandla ngesinye ufumana <u>ucoceko</u>…xa abantu bencedisana kuye <u>kuphume isiphumo esihle</u>."** (… helping each other produces good results. As it is the same when washing one hand with the other you get cleanliness… when people are helping each other they get good result). The writer partially employs the attitude markers.

d.   Self mention: The writer does not employ self-mention pattern in the text, as the text is written in third person narration.

e.   Engagement markers: The writer does not employ engagement markers to build relationship with reader in the text.

3.7.6.4   Grabe and Kaplan's textlinguistic properties of the writes parameter: The functional sentence perspective

3.7.6.4.1   Information Structure

3.7.6.4.1.1   Topic Sentence Structure

The sentence that forms the topic of the expository text is, **"Izandla ziyahlambana"** (Hands wash each other). The function of the topic sentence therefore, as the heading of the text performs the role of expressing the theme of the content about the idiom, **"Izandla ziyahlambana"** (Hands wash each other) In other words, the continuity, the progression and the comprehensiveness or completeness of the text depends much on the topic sentence structure. Hence, the topic sentence structures the information expressed by the content in the sense that it (topic sentence) links, connects and relates information expressed by the content back to the topic sentence. This is demonstrated in lines 1 and 2 of the introductory paragraph by the use of the demonstrative marker, **'eli'** (this) to refer to the idiom which is the topic sentence, as illustrated in the sentence, **"<u>Izandla ziyahlambana</u>, <u>eli qhalo</u> liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. <u>Eli qhalo</u> liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (Hands wash each other), this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.) Therefore, the topic sentence structure guides, links and enhances effective readability and organization of the text. The writer effectively employs the linguistic property of the topic sentence structure.

3.7.6.4.1.2   Topic Continuity

Topic continuity refers to the continuous mention of the noun phrase (NP), which is the subject of the topic. The NP is, **"Izandla ziyahlambana"** (Hands wash each other) as it forms the topic of the expository text under analysis. The topic continuity is identified throughout the discourse in various grammatical forms such as in the form of demonstrative markers in lines 1 and 2, as illustrated in the sentences, **"…eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (…this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.) In lines 1, 7 and 10 the writer continuously mentions the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) in the text as a way of expressing the continuity of the topic, as depicted in the sentences, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana ... Kwakhona izandla ziyahlambana kwindawo ezinjengezibhedlele… Liyinyani iqhalo elithi, "Izandla ziyahlamabana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (Hands wash each other, this idiom shows the perspective of helping each other…Again, hands wash each other in place such as hospitals…The idiom, "Hands wash each other" is true because helping each other produces good results.) Therefore, the writer effectively employs the linguistic property of topic continuity.

3.7.6.4.1.3   Topic Structure Analysis

The topic structure analysis refers to the topic of the expository text, **"Izandla ziyahlambana"** (Hands wash each other) The structure of the topic is written in such a way that it stimulates the indigenous knowledge of the reader especially a reader who knows the meaning and complexity of idiomatic expressions in the isiXhosa cultural context. At the same time, the topic can be analyzed in terms of introdcing new information to the reader who does not know the meaning and the implication associated with the idiom or who gives a literal meaning of the idiom. The topic is structured in such a way that it gives rise to a number of questions such as:

- What does the idiom mean?
- In which field or context is it applicable or relevant?
- Is the idiom worth writing and reading about?

All these questions are immediately addressed by the content that expresses different contexts where the idiom is applicable, as illustrated in lines 2, 4, 5, 6 and 7, as demonstrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu <u>esikolweni</u> apho ukuncedana kukho khona. Kwakhona izandla ziyahlambana kwiindawo ezinjen<u>gezibhedlele</u>, <u>iiklinikhi</u> apho abantu baye bancedwe khona ngoonesi."** (This idiom is an idiom which is mostly loved in school where helping each other exists. Again, each one needs the help of the other in places such as hospitals, clinics where people get help form the nurses.) However, the structure of the text does not reflect sub-topics as there is only one main topic, **"Izandla ziyahlambana"** (Hands wash each other). Therefore, the stage 1 expository essay partially realizes the topic structure analysis.

3.7.6.4.1.4   Topic Comment Analysis

The topic of the expository text can be analyzed under two properties, the noun phrase, **"Izandla"** (Hands) which represents the topic and the comment, **"ziyahlambana"** (wash each other) which forms the analytic clause that defines the topic. In this instance the comment is the part of the text that dwells much on deliberating, and giving a more detailed interpretation, and exposition about the noun phrase, which is the topic of the text. In other words, the comment elaborates more on the topic, it expresses the theme of the topic. Therefore, the topic, **"Izandla ziyahlambana"** (Hands wash each other) is given attribution by the content, which revolves around the idiomatic expression about helping each other. It is therefore, evident that the stage 1 expository essay exhibits effective use of the topic comment analysis.

3.7.6.4.1.5   Given-New Relations:

The literal meaning of the topic, **"Izandla ziyahlambana"** (Hands wash each other) is a given information as everybody knows that one hand washes the other. Furthermore, by the fact that the expression, **"Izandla ziyahlambana"** (Hands wash each other) forms the heading of the text, and appears in the introductory part of a text, as illustrated in the sentence, **"<u>Izandla ziyahlambana</u>, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other) gives evidence that the topic is given information. The meaning of the idiomatic expression, which forms the topic of the text, **"Izandla ziyahlambana"** (Hands wash each other) can be referred to as the new information or unused information, as it is recognized by the reader when introduced to various contexts from which it applies. Therefore, the

comprehensive elaboration about the topic, **"Izandla ziyahlambana"** (Hands wash each other) addresses aspects embedded in the expression. It evident that the stage 1 expository essay exhibits effective use of the given-new relations.

3.7.6.4.1.6   Theme-Rheme Relations

As the theme refers to the first mentioned phrase in a clause, and forms the point of departure of the writer, the expression of the topic, **"Izandla…"** (Hands…) functions as the writer's point of departure. The rheme addresses the question, **"Zitheni"** (What about them?) which is then followed by the rheme, **'ziyahlambana'** (they wash each other). Therefore the theme-rheme relations maintain the relationship with the subject of the context, as the stage 1 expository essay gives an elaboration in content about how the hands wash each other. The stage 1 essay thus demonstrated effective realization of the theme-rheme relation.

3.7.6.4.1.5   Focus presupposition relation:

Similarly, to the given-new relations, the literal meaning of the topic, **"Izandla ziyahlambana"** (Hands wash each other) is presupposed information, as everybody knows that one hand washes the other. Furthermore, by the fact that the expression, **"Izandla ziyahlambana"** (Hands wash each other) forms the heading of the text, appears in the introductory part of a text, as illustrated in the sentence, **"<u>Izandla ziyahlambana</u>, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other) gives evidence that the topic is given information.

On the other hand, the meaning of the idiomatic expression, which forms the topic of the text, **"Izandla ziyahlambana"** (Hands wash each other) can be referred to as the focus relation or unused information, as it is recognized by the reader when introduced to various contexts from which it applies. Therefore, the comprehensive elaboration about the topic, **"Izandla ziyahlambana"** (Hands wash each other) addresses aspects embedded in the focused relation or the writer's information or the writer's own perspective. It evident that the stage 1 expository essay exhibits effective use of focus-presupposition relation.

The stage 1 expository essay demonstrates the effective realization of the elements of information structure. This is demonstrated by the effective realization of the topic sentence structure, topic continuity, topic comment analysis, given- new relations, theme-

rheme relations and the focus-presupposition. However, the topic structure analysis is partially employed.

3.7.6.4.2   Text Structure

3.7.6.4.2.1   Text cohesion

Text cohesion concerns the chronological sequencing of information and events in a text and the existence of relationship between sentences and clausal units in a text. Therefore, text cohesion is identified by the use of the following devices; ellipsis, collocation, repetition, demonstratives, conjunctions, substitutions, comparative cohesion and reference.

- Ellipsis: Ellipsis is identified by the use of three dots that indicate omission, continuity, or to show that more information is not reflected in the text. The expository essay, **"Izandla ziyahlambana"** (Hands wash each other) does not employ ellipsis.

- Collocation: The writer employs idiomatic expressions in the expository text, as the topic of the text is an idiom, **"Izandla ziyahlambana"** (Hands wash each other). In line 6 the writer also employs the idiomatic expression to depict helping each other by providing food or something to drink, as illustrated in the sentence,**"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, umzekelo ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (Helping each other of the community, when one is needy they help by supporting him or her with food, for example by giving each other building material, when there was fire and also with something to eat.). In line 7 the writer employs the idiom, **"esiwa evuka"** (falling and rising) to depict the effort of struggling to provide health. Therefore, the writer effectively employs collocation.

- Repetition: In lines 10 and 12 the writer uses repetition to emphasize the positive result obtained when the idiom has been effectively realized, as demonstrated in the sentences, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (The idiom, "Hands wash each other" is true because helping each other produces good results. Even with the children similarly when people are helping each other they get good result). In lines 1, 7, 10 and 11 the writer employs repetition by using synonymous expressions, such

as, **"ukuncedisana, ukuncedana, ukusebenzisana"** (assisting, helping each other, working together), as expressed in the sentences, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa ngokunjalo nakwiititshala kwa ngqu nabazali bencedisana netitshala. Abantu bayasebenzisana kwinto eniyenzayo … nasemisebenzini ngenxa yokusebenzisana. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (The helping each other of a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other. People help each other in anything they do… even at work because of working together. This idiom is an idiom which is mostly loved in school where helping each other exists.) The stage 1 expository essay effectively uses the element of repetition.

- Demonstratives: In lines 1 and 2 the writer employs demonstrative pronouns to emphasize and to refer to back to prior mentioned phrases, as demonstrated in the sentences, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.) The stage 1 essay partially employs the demonstrative element in the sense that, **"eli"** (this) is the only demonstrative employed and it only appears in lines 1 and 2.

- Conjunctions: In lines 4, 5 and 6 the writer uses the conjunction, **'kwakunye'** (and with) as a reflection of a chronological sequencing and addition of information, as demonstrated in the sentences, **"Ekuhlaleni ithanda kakhulu ukubakho into yokuncedisana, ukuncedisana kooMasipala kwakunye nabahlali ngokucoca indawo abahlala kuzo. Ukuncedisana kwabahlali kwakunye namapolisa ukulwa ubundlobongela ekuhlaleni."** (In the society helping each other exists a lot, helping each other of the municipalities with the community by cleaning where they stay or the areas they occupy. Helping each other of people with the police to fight crime in the community.)

In lines 6, 11, 12 and 13 the writer uses the conjunction, **'xa'** (when) to justify the reason when an action of helping each other takes place, as demonstrated in the sentences, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede**

ngokumxhasa kwinto etyiwayo, umzekelo ukunikana ngezinto zokwakha, <u>xa</u> bekutshile kwakunye nento esiwa phantsi kwempumlo." (Helping each other of the community, when one is needy they help by supporting him or her with food, for example by giving each other building material, when there was fire and also with something to eat.) In lines 9 and 10 the writer employs conjunctions, **"ngenxa, kuba"** (because) to introduce the reasoning behind the success of an action of helping each other, as expressed in the sentences, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo okanye imigaqo oyimiselweyo nasemisebenzini <u>ngenxa</u> yokusebenzisana. Liyinyani iqhalo elithi, "Izandla ziyahlambana" <u>kuba</u> ukuncedisana kuvelisa iziphumo ezihle."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together. The idiom, "Hands wash each other" is true because helping each other produces good results.) In lines 9 and 13 the writer employs conjunctions, **'okanye'** (or) and **'kodwa'** (but) to emphasize a difference and to contrast between two aspects, which also functions as a depiction of substitution and comparative cohesion, as illustrated in the sentences, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo <u>okanye</u> imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana. <u>Kodwa</u> xa bengancedisani abanye baphelela ekusokoleni nasekufeni xa ungamameli imigaqo."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together. But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.) It is thus evident that the writer effectively utilises conjunctions in the text.

- Substitution and comparative cohesion: In line 9 the writer uses a conjunction, **'okanye'** (or) to express comparison between instruction and rules that enhances working together in a work-place, as expressed in the sentence, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo <u>okanye</u> imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together.) The writer partially employs the element of substitution and comparative cohesion, as it is only used in line 9.

- Reference: The writer employs the use of reference markers to refer back to what has been mentioned prior. In lines 7 and 12 the writer uses the referential expression in

the form of conjunctions, **'kwakhona'** (again), **'nalapha'** (and here) to refer back to an expression which has been previously mentioned, as well as make an addition to what has been mentioned, as demonstrated in the sentences, **"<u>Kwakhona</u> izandla ziyahlambana kwindawo ezinjengezibhedlele… <u>Nalapha</u> ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (Again, hands wash each other in place such as hospitals…Even with the children similarly when people are helping each other they get good result). The stage 1 essay thus effectively employs reference in the form of conjunctions. It is evident that the elements of text cohesion have been effectively employed in the text, except only the use of ellipsis, which has not been realised by the writer.

3.7.6.4.2.2   Text coherence

As text coherence addresses linguistic links that exist in the text to give and to highlight the reader's interpretation, therefore the following elements are explored in the expository text: non-linguistic basis of coherence, relevance, elements of subordination and coordination, use of reference and rhetorical patterns within coherence:

- Non-linguistic basis of coherence

  In lines 1 and 2 the writer introduces the meaning and interpretation of the idiom expressed by the topic, **"Izandla ziyahlambana"** (Hands wash each other) as a way of enhancing the conventions and rules of writing, as demonstrated in the sentence, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other.)

  Lines 3, 4, 5, 6, 7, 8 and 9 form the body of the text in which the writer depicts different contexts that demonstrate the relevance and applicability of the topic, as a way of revealing coherence in the text. This is illustrated in the sentence, **"<u>Ekuhlaleni</u> ithanda kakhulu ukubakho into yokuncedisana, ukuncedisana <u>kooMasipala</u> kwakunye nabahlali ngokucoca indawo abahlala kuzo."** (In the society helping each other exists a lot, helping each other of the municipalities with the community by cleaning where they stay or the areas they occupy.) In lines 10, 11, 12 and 13 the writer concludes the text by expressing the positive result attained when the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) which has been effectively realized, as expressed in the sentence, **"Liyinyani iqhalo elithi, "Izandla**

ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle." (The idiom, "hands wash each other" is true because helping each other produces good results.) It is evident that the writer effectively employs the non-linguistic basis of coherence.

- Relevance

The stage 1 expository text is relevant in the sense that the aspects relating to the meaning of the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) depict well-known contexts and instances whereby a person has to lend a hand. In other words, the relevance of the text has been proven by the different contexts expressed in the text. Therefore, the stage 1 expository essay exhibits effective use of the element of relevance.

- Elements of subordination and coordination:

The use of comparison: In line 9 the writer uses a conjunction, **'okanye'** (or) to express comparison between instruction and rules that enhances working together in a work-place, as expressed in the sentence, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo <u>okanye</u> imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together.) Comparison is partially employed in the stage 1 expository essay.

Cause and condition: In lines 10, 11,12 and 13 the writer employs elements of cause and condition by giving results obtained as a condition when helping each other in a matter identified as the cause. This is depicted in the sentences, **"Njengoko xa uhlamba izandla ngesinye ufumana ucoceko. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (As it is the same when washing one hand with the other you get cleanliness. Even with the children similarly when people are helping each other they get good result). It is evident that the writer takes into account the effective application of both cause and condition.

Addition and restatement: In lines 4 and 5 the writer employs a conjunction, **'kwakunye'** (and also) to depict addition of information, as demonstrated in the sentence, **"…ukuncedisana kooMasipala <u>kwakunye</u> nabahlali ngokucoca indawo abahlala kuzo."** (…helping each other of the municipalities with the community by

cleaning where they stay or their areas of occupation.) In line 9 the writer employs a comparative conjunction to express addition, as illustrated in the sentence, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo <u>okanye</u> imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together.)

The writer employs restatement in the form of repetition. In lines 10 and 12 the writer uses repetition to emphasize positive result obtained when the idiom has been effectively employed, as demonstrated in the sentences, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana <u>kuvelisa iziphumo ezihle</u>. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye <u>kuphume isiphumo esihle."</u>** (The idiom, "Hands wash each other" is true because helping each other produces good results. Even with the children similarly when people are helping each other they get good result). In lines 1, 7, 10 and 11 the writer employs repetition by using synonymous expressions, such as, **"ukuncedisana, ukuncedana, ukusebenzisana"** (assisting, helping each other, working together), as expressed in the sentences, **"<u>Ukuncedisana</u> kwetitshala abafundi <u>bencedisana</u> kwabodwa ngokunjalo nakwititshala kwa ngqu nabazali <u>bencedisana</u> neetitshala. Abantu <u>bayasebenzisana</u> kwinto eniyenzayo … nasemisebenzini ngenxa <u>yokusebenzisana</u>. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho <u>ukuncedana</u> kukho khona."** (The helping each other of a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other. People help each other in anything they do… even at work because of working together. This idiom is an idiom which is mostly loved in school where helping each other exists.) The stage 2 expository text exhibits effective realization of addition and restatement.

- The use of inferences: The element of inferences is related to the reader's perspective of associating the information with his or her own experiences and to the real world context. Hence, it depends on the reader's intuition to determine the newness of the information or to perceive the information as presupposed, backgrounded and as already known information. As discussed above with inferences in cohesion, it is assumed that a reader of the expository text is an isiXhosa speaker who is well versed with the isiXhosa idioms, who can relate to the contexts expressed in the text.

- Rhetorical patterns within coherence: Grabe and Kaplan (1996) maintain that the rhetorical pattern of coherence involves the writer's artistic skill of text construction. Therefore, the elements of rhetorical patterns such as cause and effect pattern, problem-solution pattern, and subject-exemplification pattern are examined in the expository text with the intention of determining the extent of coherence in the text.

The cause and effect pattern: Since the cause and effect pattern are similar to cause and condition, therefore, the same examples are employed to depict the element of the cause and effect pattern. In lines 10, 11, 12 and 13 the writer employs elements of cause and effect by giving results obtained as an effect when helping each other. This has been employed as a cause, as depicted in the sentences, **"Njengoko xa uhlamba izandla ngesinye ufumana ucoceko. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (As it is the same when washing one hand with the other you get cleanliness. Even with the children similarly when people are helping each other they get good result). The cause and effect pattern is effectively employed in the stage 1 expository essay.

The problem-solution pattern: In line 3 the writer presents a problem of the education standard which needs to be uplifted. At the same time, the solution to the problem is expressed by the writer as working together of parents, teachers and learners in a school environment, as illustrated in the sentence, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa ngokunjalo nakwititshala kwa ngqu nabazali bencedisana neetitshala ukuqulunqa imfundo ibe sexabisweni eliphezulu."** (The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other to compile/debate the education to be in a high position/standard.) The stage 1 expository essay demonstrates partial realization of the problem-solution pattern as it only appears in line 3.

The argument-exemplification pattern: In line 7 the writer uses the device of argument-exemplification by referring to the hospital context in order to express the relevance of the idiom expressed by the topic, **"Izandla ziyahlambana"** (Hands wash each other). The writer gives an example of the efforts undertaken by nurses to help the community, as illustrated in the sentence, **"Kwakhona izandla ziyahlambana kwiindawo ezinjengezibhedlele, iiklinikhi apho abantu baye bancedwe khona ngoonesi."** (Again, hands wash each other in places such as hospitals, clinics where

people get help form the nurses.) The stage 1 expository essay demonstrates partial realization of the argument-examplification pattern as it only appears in line 7.

Comparison-contrast pattern: The writer uses the comparison pattern in line 9 utilizing the conjunction, **'okanye'** (or) to express comparison-contrast between instruction and rules that enhances working together in a work-place, as expressed in the sentence, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo okanye imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together.) Comparison-contrast pattern is partially employed in the stage 1 expository essay.

3.7.6.4.2.3 The lexicon

Lexicon refers to lexical entries or mental word list used in text construction to create interpretation and meaning. The following syntactic components are examined in the expository text; the use or choices of sentence initial elements such as prepositions, the choice of verbs and substitute markers.

- Choice of sentence-initial elements

  Grabe and Kaplan (1996) claim that the choice of sentence-initial element contributes towards the communicative intention between the reader and the writer. As a result the assumption is that the reader can predict or assume the content of the text by looking at the topic sentence. This implies that the topic sentence, **"Izandla ziyahlambana"** (Hands wash each other) immediately attracts the reader's curiosity to assume that the content will address circumstances, context and experiences that depict the relevance of the idiomatic expression about helping each other.

  Prepositions: The writer employs prepositions throughout the text to enhance coordination and coherence between clauses, sentences, and paragraphs. In lines 2, 4, 6 and 7 the writer employs prepositional markers to depict location and action undertaken jointly, as demonstrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona. Kwakhona izandla ziyahlambana kwiindawo ezinjengezibhedlele, iiklinikhi apho abantu baye bancedwe khona ngoonesi. Apho oogqirha bewa bevuka bencedisana noluntu ukuba lube sempilweni."** (This idiom is an idiom which is mostly loved in school where helping each other exists. Again, hands wash each other in places such as

hospitals, in clinics where people get help form the nurses. It is where the doctors try their best/work hard helping the community to be in good health). The stage 1 expository essay thus exhibits effective realization of prepositions, which also means that the choice of sentence-initial elements is realized.

- Choice of verbs

Choice of verbs involves types of verbs intentionally selected by the writer to illustrate the content and the theme of the text. The following verbs are explored; mental verbs, infinitive verbs, various motions and adverbs.

Mental Verbs: In line 5 the writer employs a mental verb, **'ukulwa'** (to fight) to refer to the strategies of fighting crime but not in the literal sense of physical struggle, as expressed in the sentence, **"Ukuncedisana kwabahlali kwakunye namapolisa <u>ukulwa</u> ubundlobongela ekuhlaleni."** (Helping each other of people with the police to fight crime in the community). In line 8 the writer employs a mental verb by using an idiomatic expression, **'bewa bevuka'** (falling and rising) to express the efforts made by doctors to save people's live, as demonstrated in the sentence, **"Apho oogqirha <u>bewa bevuka</u> bencedisana noluntu ukuba lube sempilweni."** (It is where the doctors try their best/work hard helping the community to be in good health.) The writer partially employs mental verbs as they are only employed in lines 5 and 8.

Infinitive verbs: Throughout the text the writer employs infinitive verbs to define a number of activities and contexts expressed in the text. In line 3 the writer uses the infinitive verb, **'ukuqulunqa'** (to debate) which depicts the writer's choice of lexical entries that express a deeper meaning of planning the future of learners' education. This is demonstrated in the sentence, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa ngokunjalo nakwiititshala kwa ngqu nabazali bencedisana netitshala <u>ukuqulunqa</u> imfundo ibe sexabisweni eliphezulu."** (The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other to compile/debate education to be in a high position/standard.) In lines 3, 4, 5, 6 and 10 the writer repeatedly employs the infinitive verb, **'ukuncedisana'** (helping each other) to express the theme of the text, as illustrated in the sentences, **"<u>Ukuncedisana</u> kwetitshala abafundi bencedisana kwabodwa… <u>Ukuncedisana</u> kwabahlali kwakunye namapolisa ukulwa ubundlobongela ekuhlaleni."** (The helping each other of a teacher with

learners…Helping each other of people with the police to fight crime in the community.) The stage 1 expository essay shows effective use of infinitive verbs.

Adverbs: In line 2 and 4 the writer employs adverbs of manner that further describe the action and activity expressed in the text, as illustrated in the sentences, **"Eli qhalo liqhalo apho** <u>**lithandwa kakhulu**</u> **esikolweni apho ukuncedana kukho khona. Ekuhlaleni** <u>**ithanda kakhulu**</u> **ukubakho into yokuncedisana…"** (This idiom is an idiom which is mostly loved in school where helping each other exists. In the society helping each other exist a lot…). The writer effectively employs the lexicon to enhance the text structure of the expository essay, titled, **"Izandla ziyahlambana"** (Hands wash each other). The stage 1 expository essay exhibits partial realization of adverbs, as they are only employed in lines 2 and 4.

It is evident that the writer employs the element of the lexicon effectively, but to a limited extent as mental verbs and adverbs are partially employed in the stage 1 essay.

3.8   Analysis of an Expository essay: Stage 2: Essay 1

The stage 2 essays were written after genre-based teaching took place. The essay examined is typed here in its original form. Free English translations are provided below the respective isiXhosa sentences to give the approximate meanings and reflect the word order in the isiXhosa sentences. Thus the English sentences are sometimes non-idiomatic.

Instruction: Bhala isincoko esityhila nesingqina ukuba, 'Ubuntu' sisithethe sakwaXhosa. Kubhalo lwesi sincoko umfundi makasebenzise ulwazi lwakhe lwemveli njengesiseko. (Write an expository essay that shows and goes with the view that, 'Humanity/Compassion' is Xhosa culture. The learner must use his or her indigenous knowledge as a background in the process of writing the essay.)

Stage 2 Essay 1: Title: **"Ubuntu sisithethe sakwaXhosa"**

(Humanity/Compassion is Xhosa culture)

1.   **Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili.** *(Humanity is to know how to help the other person and that was very important with Xhosas before.)*

2.   **Omnye wayekade ekwazi ukunceda omnye umntu.** *(The other used to be able to help the other person.)*

3.   **Kodwa ngoku sele ingabo nabo abanceda abanye.** *(But now it's those few who help others.)*

4.   **Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu.** *(But despite that humanity is the helping each other of people.)*

5.   **Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu.** *(It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)*

6.   **Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu.** *(This humanity then means that as a person you must have humanity to other people.)*

7.   **Ukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo.** *(To be able to be considerate of the other person by giving suitable mercy)*

8.   **Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo.** *(You must be able to help other people so that they can also help you, then that is humanity.)*

9.   **Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu.** *(There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)*

10.   **Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu.** *(A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.)*

11.   **Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo.** *(There are also those who help*

because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward.)

12. **Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…***(A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…)*

13. **Ubuntu busekhona kwabanye abantu.** *(Humanity still exists with other people.)*

14. **Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu.** *(But our people are the cause for other people to lose or not to have humanity because the misuse/abuse it because they see their situation, and that causes people with humanity to lose it.)*

15. **Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu.** (*In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)*

16. **Kuba akukho mntu unokukwenzela into abe ekubona ukuba awufanelekanga nokuba ukwenzela ngobuntu.** *(Because there will never be a person who gives you humanity whereas he or she can see that you don't deserve it.)*

17. **Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu.** *(What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.)*

18. **Umntu into ayiphiwe nguThixo makahlale nayo ayigcine angayilahli abe lolu hlobo alulo.** *(A person must keep his or her God given gift and not change his or her personality.)*

19. **Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa.** *(Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself).*

20. **Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo.** *(A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how she or he will be known by other people.)*

21. **Leyo yeyona nto inokubangela abantu babenobuntu bahlale benjalo.** *(That will cause people to have humanity at all times.)*

3.8.1 The overall design of Exposition

(i) Objectives of Exposition

The stage 2 expository essay about, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) exposes information about the meaning of humanity or compassion in the Xhosa context, as expressed in line 1 in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.). This means that the writer has relevant background and knowledge about the meaning of the concept, **'Ubuntu'**. The writer's background knowledge is demonstrated by the interpretations given by the writer by expressing various ways of manifesting compassion in the text. It is evident therefore, that the writer effectively realizes the objectives of exposition.

(ii)   Stages of Exposition

- Thesis: The background information is optional, however, the writer of the text does provide the background information about, **'Ubuntu'** (compassion) in lines 1 and 2 by tracing it back long time ago, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into <u>yayikade ibaluleke kakhulu kumaXhosa ngaphambili</u>. Omnye <u>wayekade</u> ekwazi ukunceda omnye umntu."** (Humanity is to know how to help the other person and that was very important with Xhosas before.)

Furthermore, in lines 4 and 5 the writer gives introduction by defining the meaning of the concept, **'Ubuntu'** (humanity), as illustrated in the sentences, **"Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu. Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu."** (But despite that, humanity is the helping each other of people. It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.) Therefore, the whole text addresses the view of showing compassion to other people without expecting reciprocity. It is evident that the writer effectively employs the thesis.

- Arguments: The writer presents a series of arguments to support the thesis about, **'Ubuntu'** (Humanity) in the form of examples based on various human activities and human characters or personalities from which the topic is backgrounded. Throughout the text the writer demonstrates the relevance of the thesis by presenting various means of showing compassion or humanity, as expressed in lines 7, 8, 9, 10, 11, 12 and 15, in the sentences, **"Umntu onobuntu <u>ukhuthele</u>, <u>uthule</u>, <u>uyabathanda abantu</u>, <u>unobubele</u>, <u>uyanceda</u> engalindelanga kuncedwa kuba encedile… Umntu ukuze abe nobuntu kuwe kufuneka <u>umhloniphe</u>, <u>umthembe</u>, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (A person with humanity is active, polite/quiet, loves people, generous, helps without expecting a return… In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.) In lines 17 and 18 the writer presents argument about what can be done in order to sustain compassion as a way of supporting the thesis, as expressed in the sentences, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane mabacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu. Umntu into ayiphiwe nguThixo makahlale nayo ayigcine angayilahli abe lolu hlobo alulo."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity. A person

must keep his or her God given gift and not change his or her personality.) The text therefore, exhibits effective realization of the sequencing of arguments.

- Restatement of the thesis: In the concluding paragraph the writer strongly emphasize the importance of the thesis, **"Ubuntu"** (humanity/compassion) which was introduced in the introductory paragraph, by restating the concept repeatedly in a more direct statement, as demonstrated in the sentences, **"Okokugqibela, umntu wonke makazame <u>ubuntu</u> kwabanye abantu kuba naye uyafuna ukwenzelwa. Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba <u>nobuntu</u> ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo."** (Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself. A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.) The writer effectively employs restatement of the thesis.

3.8.2 Language Components of Exposition

3.8.2.1 Dudley-Evans' three stages and moves or phases of expository essay

- Thesis:

a) Gambit move: In line 1 the writer employs the gambit move by using the controversial statement that depicts humanity as a concept backgrounded only to one racial group, the Xhosas, as demonstrated in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) This statement is controversial or dramatic in the sense that helping a person and showing compassion exists among all racial groups and throughout the world. Therefore, the existence of showing compassion as a concept applicable and relevant to amaXhosa only is very much debatable and controversial.

b) Information: In line 9 the writer gives the background information about the concept, **'Ubuntu'** (humanity) by referring to other idioms and proverbs that support compassion, as demonstrated in the sentence, **"Kukho iqhalo okanye isaci esithi,**

isandla sihlamba esinye okanye <u>umntu ngumntu ngabantu.</u>" (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.) Therefore, the writer partially employs the information stage, as there is no reference source specified where the mentioned idioms and phrases are backgrounded.

c)   Proposition: In line 1 the writer clearly states his or her position by employing the verb phrase that depicts abstract action or motion, **'kukukwazi ukunceda'** (is to be able to help) to express his personal perspective and interpretation of the thesis, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) as demonstrated in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) In lines 1 and 2 the writer delimits the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) to be applicable only to humans and to have been considered during a certain period, as illustrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu <u>kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili</u>. Omnye <u>wayekade ekwazi ukunceda omnye umntu.</u>"** (Humanity is to know how to help the other person and that was very important with Xhosas before. The other used to be able to help the other person.)

d)   Evaluation: In line 4 the writer employs a conjunction, **'kodwa'** (but) to support the view expressed by the proposition. The conjunction is utilised to emphasize the meaning of the proposition despite the mentioned instances where compassion is ignored by people, as expressed in the sentence, **"Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu."** (But despite that humanity is the helping each other of people.) Therefore, the conjunction, **'kodwa'** (but) disputes the view expressed in line 2 that, **"Omnye wayekade ekwazi ukunceda omnye umntu."** (The other used to be able to help the other person.)

e)   Marker: In lines 5, 6, 7, 9, 10, 12, and 15 the writer gives a detailed elaboration about the implications and the meaning of compassion, **'Ubuntu'**, as demonstrated in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ube nabo ubuntu kwabanye abantu. Ukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo."** (This humanity then means that as a person you must have

compassion to other people. To be able to be considerate of the other person by giving suitable mercy.) In lines 11, 14 and 16 the writer further identifies negative attitudes revealed by people when compassion is given or when they give it to other people, as expressed in the sentences, **"Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo. Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."** (There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward. But our people are the cause for other people to lose or not to have humanity because they misuse/abuse it because they see their situation, and that causes people with humanity to lose it.) The text thus exhibits effective realization of the elements of thesis.

- Argument:

a) Marker: In lines 1 and 6 the writer utilises demonstrative markers, **'leyo'** (that) and **'obu'** (this) to refer to the theme expressed by the text about compassion as helping people, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye <u>leyo</u> into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. This humanity then means that as a person you must have humanity to other people.) Therefore, the demonstrative marker, **'obu'** (this) refers back to the concept of compassion, which is the main focus, or the theme of the text.

b) Restatement: In lines 1, 4, 6, 8, 10, 11, 12, 13, 14 and throughout the text the writer restate the concept, **'Ubuntu'** (Humanity or compassion) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuntu</u> obu ke buthetha ukuba xa ungumntu kufuneka ubenabo <u>ubuntu</u> kwabanye abantu. <u>Ubuntu</u> busekhona kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people. Humanity still exists with other people.) In lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuntu'** (Humanity) to synonymous

expressions, **'-nceda'** (help) that depict its (humanity) function of helping people, as demonstrated in the sentences, **"Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu. Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister. You must be able to help other people so that they can also help you, then that is humanity.)

c)   Claim: The reason for acceptance of the proposition is based on the fact that the writer's proposition depicts generalization about the concept or belief of compassion or humanity. The proposition is based on evidence provided by the different meanings, implications and connotations presented in the text that supports the writer's claim about the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). The relevance of the meaning is suported by the claims and definitions provided by the writer in the text.

d)   Support: The claim about the concept **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) is based on the writer's general background knowledge and his cultural understanding of the concept, **'ubuntu'** (humanity). Therefore, there are no references or sources of information employed by the writer to support the claim. It is evident that the writer partially employs the elements of argument, as the support stage or element is only based on general knowledge about social and moral values.

- Conclusion:

a)   Marker: In lines 18, 19 and 20 the writer depicts the end of the claims about the proposition. In lines 18, 19 and 20 the writer uses the hortative or declarative mood expression, **'maka-'** (must) to depict the conclusion boundary. This is demonstrated in the sentences, **"Umntu into ayiphiwe nguThixo makahlale nayo ayigcine angayilahli abe lolu hlobo alulo. Okokugqibela, umntu wonke makazame ubuntu… Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye…"** (A person must keep his or her God given gift and not change his or her personality. Lastly, everybody must try by all means to have humanity/compassion… A person must be confident about himself or herself and tell himself or herself that he or she will help the other person…)

b) Consolidation: In lines 19, 20 and 21 the writer concludes by presenting information that depicts his support for his argument expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). In other words the writer's presentation is consolidated in such a way that it does not show any deviation or argument against the proposition, but emphasizes by recommending what needs to be done in order to sustain compassion. The writer's consolidation is demonstrated in the sentences, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo. Leyo yeyona nto inokubangela abantu babenobuntu bahlale benjalo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him. That will cause people to have humanity at all times.)

c) Affirmation: In line 19 the writer concludes the text by affirming the proposition, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) by emphasizing on the truth of the concept in a form of giving advise that shows reciprocity and sustainability of humanity, as expressed in the sentence, **"Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all means to have humanity/ compassion to other people as he or she would like the same to himself or herself).

d) Close: In line 19 the writer widens the context of the proposition by using a collective expression, **'umntu wonke'** (everybody) which gives every reader of the text an opportunity to explore the proposition further and to express his or her own understanding about humanity as a concept that either requires giving compassion to another person only if you want it in return or giving without expecting it in return, as expressed in the sentence, **"Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself). It is evident that the writer effectively utilises the elements of conclusion, as demonstrated in the above discussion.

3.8.2.2 Dudley-Evans' linguistic features of essay writing

a. The preference for more formal or modal verbs: The writer of the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa

culture) effectively employs formal verbs, **'kukukwazi, buthetha, kufuneka'** (to be able, means, required), as there are no informal verbs employed to express the theme of the text. This property is illustrated in lines 1, 6, 10 and throughout the text, in the sentences, **"Ubuntu <u>kukukwazi</u> ukunceda omnye umntu … Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu <u>kufuneka</u> ubenabo ubuntu kwabanye abantu."** (Humanity is to be able to know how to help the other person. This humanity then means that as a person you must have humanity to other people.)

b. The writer of the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) effectively avoids the use of colloquial expressions that depict informal language usage.

c. The writer of the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) effectively avoids the use of contracted forms of language.

d. The writer has not employed expressions such as, **"njalo njalo"** (and so on)

e. The writer carefully selects the use of the personal forms such as first person pronouns in the text by referring to his own view in line 17, as demonstrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.). The writer carefully selects the personal forms of pronouns, in lines 9, 10, 12, 15, 18, 19 and 20 by referring to a person **(umntu)** in order to avoid the expression, **'omnye'** (one), as illustrated in the sentences, **"<u>Umntu</u> onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo <u>umntu</u> wohluke kakhulu emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) On the other hand, in line 5 the writer effectively depicts a second person pronoun by utilising, **'<u>u</u>ngamncedi'** and, **'kuba <u>u</u>mazi'** (because you know him or her) and (<u>you</u> do not help), as illustrated in the sentence, **"Kukunceda ungalindelanga**

kufumana nto kuloo mntu umncedayo kwaye <u>u</u>ngamncedi kuba <u>u</u>mazi okanye ingumntakwenu.” (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)

f. The writer effectively utilises the linguistic feature of rhetoric question in line 15 to avoiding the direct speech in order to emphasize the fact that people have to be compassionate towards other as they would like the same unto them, as illustrated in the sentence, **“Umntu ukuze abe nobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu.”** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.). It is thus evident that the writer effectivelly employs Dudley-Evans' linguistic features of essay writing.

3.8.2.3   Linguistic elements of classification system for metadiscourse:

3.8.2.3.1 Textual metadiscourse:

- Textual markers;

a. Logical connectives: In line 5 the writer employs logical connectives, in particular the conjunction, ‘**kwaye**’ (and) and ‘**kuba**’ (because) to link the sentence denoting the idea of helping a person without expecting a return with the sentence denoting the idea of helping a person irrespective of knowing the person or being related to him or her, as demonstrated in the sentence, **“Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo <u>kwaye</u> ungamncedi <u>kuba</u> umazi <u>okanye</u> ingumntakwenu.”** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.) In lines 8, 9 and 17 the writer utilises conjunctive connective markers, ‘**okanye, ukuze, ngenxa**’ (or, so that, because of) to connect, to add and to compare one idea with the other, as illustrated in the sentence, **“Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu <u>ukuze</u> ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe <u>ngenxa</u> yabalahlekisi abangenabuntu.”** (What I can advise is that people must help each other and think for other people in order to sustain humanity,

so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.) It is evident therefore, that the writer effectively employs conjunctives as logical connectives in the text in the form of conjunctive devices.

b.   Sequencers: The writer has employed the sequencers, although to a limited extent as they are only identified in the concluding paragraph of the text, as demonstrated in the sentence, **"Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself).

c.   Reminders: The writer has not effectively employed the linguistic element of reminders, as there is no reference material, source nor any reference to previously mentioned information the in the text. However, in line 9 the writer does refer to idiomatic expressions that have the same meaning as the concept of humanity, **'Ubuntu'**, as expressed in the sentence, **"Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu." (**There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)

d.   Topicalizers: The writer has effectively utilised topicalizers in the text in the sense that each segment or paragraph depicts a different context that elaborates further the topic. In the introductory paragraph from line 1-5 the writer gives a brief explanation and background about the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture), as expressed in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."**(Humanity is to know how to help the other person and that was very important with Xhosas before.)

In the following paragraph, that is from line 6-9 the writer expands the meaning of humanity or compassion by relating it to synonymous idiomatic expressions, as depicted in the sentence, **"Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu."** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)

In lines 10-14 the writer expresses different characters, in particular the type of people who believe in humanity and those who do not, as illustrated in the sentences, **"Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba <u>bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu</u>, lowo umntu wohluke kakhulu emntwini onobuntu. Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu <u>kuba bayabaxhaphaza</u> kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."**(A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity. But our people are the cause for other people to lose or not to have humanity because they misuse/abuse it because they see their situation, and that causes people with humanity to lose it.)

In lines 15-18 the writer introduces trends and attributes to be strived for by those people who seek humanity or compassion, as expressed in the sentences,**"Umntu ukuze abe nobuntu kuwe kufuneka <u>umhloniphe, umthembe, umazi ukuba ngumntu</u> ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu. Umntu into ayiphiwe nguThixo makahlale nayo ayigcine angayilahli abe lolu hlobo alulo."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it. A person must keep his or her God given gift and not change his or her personality.)

In lines 19-20 the writer concludes by expressing ways of sustaining humanity, as demonstrated in the sentence, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo."**(A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.)

- Interpretative markers;

a.   Code glosses: The writer explains the intended meaning by emphasizing the topic through rephrasing the concept, '**Ubuntu**' (humanity) and comparing it to the concept that depicts the functioning and actions associated with humanity, with the

verb, **'ukunceda'** (to help), as illustrated in lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text, as demonstrated in the sentences, **"Kukunceda ungalindelanga kufumana nto kuloo mntu <u>umncedayo</u> kwaye <u>ungamncedi</u> kuba umazi okanye ingumntakwenu. Kufuneka <u>ubancede</u> abanye abantu khona ukuze nabo <u>bakuncede</u>, bubuntu ke obo."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister. You must be able to help other people so that they can also help you, then that is humanity.)

On the other hand, in lines 1, 6 and 12 the writer employs code glosses to explain and to define the meaning of the concepts expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"**(Humanity/ Compassion is a Xhosa culture) as demonstrated in the sentences, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"**(This humanity then <u>means</u> that as a person you must have humanity to other people. A person with humanity is active, polite/quiet, loves people, generous, helps without expecting a return…). The writer thus employs code glosses effectively.

b.   Illocution markers: The writer employs illocution markers in that in line 17 he or she uses the first person, **'ndi'** (I) to express his own thought and view, as demonstrated in the sentence, **"Eyona nto <u>ndinokuyicebisa</u> kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."**(What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.) In line 19 of the concluding paragraph the writer employs an illocutional marker to demonstrate the act performed, as illustrated in the sentence, **"<u>Okokugqibela</u>, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (<u>Lastly</u>, everybody must try by all means to havehumanity/ compassion to other people as he or she would like the same to himself or herself).

c.   Announcements: The writer does not employ the linguistic element of announcements in the text.

3.8.3.3.2   Interpersonal metadiscourse:

a.   Hedges: The writer does not employ the linguistic element of hedges to express the interpersonal metadiscourse in the text about humanity.

b.   Certainty or emphatic markers: In line 6 the writer employs a certainty marker, **'buthetha'** (means) to emphasize the meaning of the concept, **'ubuntu'** (humanity) expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture), as expressed in the sentence, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.) In line 10 the writer repeatedly employs an emphatic marker in the form of an adverb of manner, **'wohluke kakhulu'** (very different), to express full commitment of knowledge and to show certainty about the difference between people with humanity and those who do not have it. This is expressed in the sentence, **"Umntu onobuntu <u>wohluke kakhulu</u> ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu <u>wohluke kakhulu</u> emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) In line 17 the writer employs the first person singular to emphasize certainty about his view, as illustrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa kukuba abantu mabancedisane…"** (What I can advise is that people must help each other). In lines 18, 19 and 20 the writer uses an emphatic or declarative expression, **'maka-'** (must) to depict the his certainty about the topic, as demonstrated in the sentences, **"Umntu into ayiphiwe nguThixo <u>maka</u>hlale nayo ayigcine angayilahli abe lolu hlobo alulo. Okokugqibela, umntu wonke <u>makazame</u> ubuntu… Umntu <u>makazithande</u> azixelele ukuba yena unguye enguye nje uza kumnceda omnye…"** (A person must keep his or her God given gift and not change his or her personality. Lastly, everybody must try by all means to have humanity/compassion… A person must be confident about himself and tell himself or herself that he or she will help the other person…) Therefore, it is evident that the writer employs effectively certainty or emphatic markers in the text.

c.   Attributors or narrators: The writer of the expository text, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) has not effectively

employed the linguistic element of attributors or narrators, as there are no sources of information or references presented by the writer.

d. Attitude markers: In lines 1 and 2 the writer's affective values are clearly defined by the background he or she expresses about the concept of **'ubuntu'** (humanity) in the text, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Omnye wayekade ekwazi ukunceda omnye umntu."**(Humanity is to know how to help the other person and that was very important with Xhosas before. The other one used to be able to help the other person.) In line 4 the writer expresses the positive attitude and give an accolade to those people who believe in the concept of, **'ubuntu'** (humanity) as demonstrated in the sentence, **"Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu.** (But despite that humanity is the helping each other of people.) In line 13 the writer shows hope that there are people who still uphold the concept of humanity, which is one other element that depicts the writer's positive attitude in the text, as illustrated in the sentence, **"Ubuntu busekhona kwabanye abantu."** (Humanity still exists with some people.) In lines 15, 17, 20 and 21 the positive attitude of the writer is expressed by advice and suggestions given by him or her that could help to instill and to sustain the concept of humanity as part of social values, as expressed in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.) The writer thus employs effectively the attitude markers.

c. Commentary: The writer appropriately employs the linguistic element of commentary, in line 15 with the intention of emphasing reciprocity in terms of giving and showing compassion to other people as you expect the same with you. The writer employs commentary in a form of drawing the reader's probable mood, as demonstrated in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube <u>wena</u> ungenabo, <u>ubufuna nje kwabanye</u> abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or

her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.).

3.8.2.3.3 Metadiscourse resources:

Some of the resources under metadiscourse resources discussed below illustrate the elements similar to those discussed above. This means that the example employed in those cases will be the same or show the some resemblance.

3.8.2.3.3.1   Interactive resources (help to guide the reader through the text):

a.   Transitions: Transitions perform the same semantic function as is expressed grammatically by logical connective. In line 5 the writer employs transitions in the form of a conjunctions, **'kwaye'** (and) and **'kuba'** (because) to express the relation between the idea expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). The main clause with the meaning of the concept of humanity depicts helping a person without expecting a return, and helping a person irrespective of knowing him or her or being related to that person, as demonstrated in the sentence, **"Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo <u>kwaye</u> ungamncedi <u>kuba</u> umazi <u>okanye</u> ingumntakwenu."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.) In lines 8, 9 and 17 the writer utilises transitional markers, **'okanye, ukuze, ngenxa'** (or, so that, because of) to connect, to add and to compare one idea from the other, as illustrated in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu <u>ukuze</u> ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe <u>ngenxa</u> yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think of other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.) It is evident therefore, that the writer effectively employs transitional markers in the text in the form of conjunctions.

b.   Frame markers: The writer employs frame markers, as in line 17, where he uses the first person, **'ndi'** (I) to express his own thoughts and views, as demonstrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho**

mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu.”(What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.) In line 19 of the concluding paragraph the writer employs a frame marker to depict the act performed, as demonstrated in the sentence, **“Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa.”**(Lastly, everybody must try by all means to have humanity/compassion to other people as he or she would like the same to himself or herself).

c. Endophoric markers: Despite the fact that the writer does not refer to any figure or section in the text in lines 6, 10, 11, 14 and 21, the writer nevertheless uses demonstrative markers to refer to information in other parts of the text that depict the reference to the topic, as demonstrated in the sentences, **“Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Leyo yeyona nto inokubangela abantu babenobuntu bahlale benjalo.”** (This humanity then means that as a person you must have humanity to other people. That will cause people to have humanity at all times.) It is thus evident that the writer partially employs endophoric markers in the text.

d. Evidentials: As it has been discussed with attributors or narrators, the writer has not effectively employed the linguistic element of evidentials, as there is no reference of information from other texts, except exemplifications of idiomatic expressions in line 9 that have synonymous meaning with the concept, **‘ubuntu’** (humanity), as illustrated in the sentence, **“Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu.”** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)

e. Code Glosses: The writer explains the intended meaning by emphasizing the topic through paraphrasing the concept, **‘Ubuntu’** (humanity) and referring it to the concept that depicts the functioning and the activity associated with humanity, where the verb, **‘ukunceda’** (to help) is used. This property is ilustrated in lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text, as demonstrated in the sentences, **“Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu. Kufuneka ubancede abanye**

abantu khona ukuze nabo <u>bakuncede</u>, bubuntu ke obo." (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister. You must be able to help other people so that they can also help you, then that is humanity.)

In addition, in lines 1, 6 and 12 the writer employs code glosses to explain the meaning of the concept of **"Ubuntu sisithethe sakwaXhosa"**(Humanity/ Compassion is a Xhosa culture) as demonstrated in the sentences, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"**(This humanity then <u>means</u> that asa person you must have humanity to other people. A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…) The writer thus employs code glosses effectively.

3.8.2.3.3.2 Interactional resources (Involves the reader in the text):

a. Hedges: The writer partially employs hedges in the text, as it is only used in line 17. The writer does not fully commit himself in giving advise about sustaining humanity, as demonstrated in the sentence, **"Eyona nto <u>ndinokuyicebisa</u> kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I <u>can</u> advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.). The writer uses, **"endi<u>no</u>-"** (what I <u>can</u>) as if he does not have enough authority or opportunity to give the advice.

b. Boosters: Boosters perform a similar function to certainty or emphatic markers. In line 6 the writer employs a booster, '**buthetha'** (means) to emphasize the meaning of the concept, '**ubuntu'** (humanity) expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture), as demonstrated in the sentence, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.) In line 10 the writer repeatedly employs a booster in a form of an adverb of manner, '**wohluke kakhulu'** (very different), to express full commitment of knowledge and to show certainty of the dialogue about the difference

between people with humanity and those who do not have it, as expressed in the sentence, **"Umntu onobuntu <u>wohluke kakhulu</u> ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu <u>wohluke kakhulu</u> emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) In line 17 the writer employs the first person singular to emphasize certainity about his view, as illustrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa kukuba abantu mabancedisane…"** (What I can advise is that people must help each other).

In lines 18, 19 and 20 the writer uses a booster or declarative expression, **'maka-'** (must) to depict his certainty about the topic, as demonstrated in the sentences, **"Umntu into ayiphiwe nguThixo <u>makahlale</u> nayo ayigcine angayilahli abe lolu hlobo alulo. Okokugqibela, umntu wonke <u>makazame</u> ubuntu… Umntu <u>makazithande</u> azixelele ukuba yena unguye enguye nje uza kumnceda omnye…"** (A person must keep his or her God given gift and not change his or her personality. Lastly, everybody must try by all means to have humanity/compassion… A person must be confident about himself and tell himself or herself that he or she will help the other person…) Therefore, it is evident that the writer employs effectively the boosters in the text.

Attitude markers: In lines 1 and 2 the writer's affective values are clearly defined by the background expressed about the concept of **'ubuntu'** (humanity) in the text, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibalulekekakhulu kumaXhosa ngaphambili. Omnye wayekade ekwazi ukunceda omnye umntu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. The other one used to be able to help the other person.) In line 4 the writer expresses positive attitude and an attribute towards those people who believe in the concept of, **'ubuntu'** (humanity), as demonstrated in the sentence, **"Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu.** (But despite that humanity is the helping each other of people.) In line 13 the writer shows hope that there are people who still uphold the concept of humanity, which is one other element that depicts the writer's positive attitude in the text, as illustrated in the sentence, **"Ubuntu busekhona kwabanye abantu."** (Humanity still exists with other people.)

In lines 15, 17, 20 and 21 the positive attitude of the writer is expressed by advice and suggestions he given that could help to instill and to sustain the concept of humanity as part of social values, as expressed in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.) The writer effectively employs the attitude markers.

Self mentions: The writer does employ self-mention pattern in the text, although to a very limited exent as it only appears in line 17. In line 17 the writer mentions his opinion about sustaining humanity in the first person singular, **'Ndi-'** (I), as illustrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What <u>I</u> can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.).

c. Engagement markers: The writer partially employs the engagement markers in the sense that there is no direct dialogue with the reader. However, in line 15 the writer uses the second person singular to enhance his intention of emphasing reciprocity and to to build a relationship with the reader in the text, in terms of giving and showing compassion to other people as you expect the same with you, as demonstrated in the sentence, **"Umntu ukuze abenobuntu <u>kuwe</u> kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube <u>wena</u> ungenabo, <u>ubufuna nje kwabanye</u> abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

3.8.2.4   Grabe and Kaplan's textlinguistic properties of the writes parameter: The functional sentence perspective

3.8.2.4.1   Information Structure:

3.8.2.4.1.1 Topic Sentence Structure:

The sentence that forms the topic of the expository text is, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture). The function of the topic sentence therefore, as the heading of the text performs the role of expressing the theme of the content about the expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/ Compassion is a Xhosa culture). The continuity, and completeness of the text depends much on the topic sentence structure. Therefore, the topic sentence structures enhances the information expressed by the content in the sense that it (topic sentence) links, connects and relates information expressed by the content back to the topic sentence. This is demonstrated by repetition of the concept, **'ubuntu'** (humanity) in lines 1 and 4 of the introductory paragraph. The writer has the intention of giving a definition of the concept of humanity, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. But despite that humanity is the helping each other of people.)

In lines 6, 8 and 21 the writer employs demonstrative markers, **"obu, obo, leyo"** (this, that, that) to relate information expressed by the content back to the topic, as demonstrated in the sentences, **"Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ube nabo ubuntu kwabanye abantu. Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke <u>obo</u>."** (This humanity then means that as a person you must have humanity to other people. You must be able to help other people so that they can also help you, then that is humanity.) Therefore, the topic sentence structure guides, links and enhances effective readability and organization of the text. The writer effectively employs the linguistic property of the topic sentence structure in the text, titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture).

3.8.2.4.1.2   Topic Continuity

Topic continuity refers to the continuous mention of the noun phrase (NP), which is the subject of the topic. The NP is, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/ Compassion is a Xhosa culture) as it forms the topic of the expository text. The topic continuity is identified throughout the discourse in various grammatical forms such as in the form of demonstrative markers in lines 6, 8 and 21, as illustrated in the sentences, **"Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ube nabo ubuntu kwabanye abantu. Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke <u>obo</u>."** (This humanity then means that as a person you must have humanity to other people. You must be able to help other people so that they can also help you, then that is humanity.) In lines 1, 4, 6, 10 and throughout the text the writer repeatedly mentions the expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) in the text as a way of expressing the continuity of the topic, as depicted in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu.** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity. This humanity then means that as a person you must have humanity to other people.) Therefore, the writer effectively employs the linguistic property of topic continuity.

3.8.2.4.1.3   Topic Structure Analysis:

The topic structure analysis refers to the topic of the expository text, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture). The structure of the topic is written in such a way that it stimulates and brings back the belief about the cultural and moral values and the indigenous knowledge of the reader especially a reader who knows the meaning and implications of humanity **'Ubuntu'** in the Xhosa culture. At the same time the topic can be analyzed in terms of introducing new information to the reader who does not know the meaning and the implication associated with the concept of **'ubuntu'** (humanity) or who misinterprets or use the concept in a negative way in such a way that he or she uses it to his or her advantage and for her or his benefit. The topic is structured in such a way that it gives rise to a number of questions such as:

- What the expression of, **'ubuntu'** (humanity) means?

- In which field or context is it applicable or relevant?

- Is the concept of, **'ubuntu'** (humanity) worth writing and reading about?

The first question is imediately answered in line 6, in the sentence which defines the expression of, **'ubuntu'** (humanity) as, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.) On the other hand, the second question about the context of the text is addressed in lines 1 and 2, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu <u>kumaXhosa ngaphambili</u>. Omnye wayekade ekwazi ukunceda omnye umntu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. The other one used to be able to help the other person.)

Lines 9, 10, 12 and 15 address the question of whether the text is worth writing about in such a way that the sentences depict the relevance of the content in terms of demonstrating the human values. Likewise, the emphasis on the negative beliefs of those people who use the concept of humanity to their advantage, is expressed in the sentences, **"Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile… Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return… In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.) The writer thus effectively realises the topic structure analysis.

3.8.2.4.1.4   Topic Comment Analysis:

The topic of the expository text can be analyzed under two elements, the noun phrase, **"Ubuntu"** which represents the topic and the comment, **"sisithethe sakwaXhosa"** which forms the analytic clause that defines the topic. In this instance the comment is the part of the text that dwells much on deliberating, on giving a more detailed interpretation, intuition, and exposition about the noun phrase, **'Ubuntu'** (humanity) which forms part of the topic of the text. In other words, the comment defines what the concept means in such a way that there is reference to idiomatic expressions that supports the interpretation given in the

comment analysis. This is expressed in line 9, in the sentence, **"Kukho iqhalo okanye isaci esithi, <u>isandla sihlamba esinye</u> okanye <u>umntu ngumntu ngabantu</u>."** (There is an idiom or a proverb that states, each one needs the help of the other or a person is a person because of other people.) Therefore, the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) is given attribution by the content, which revolves around the concept of, **'ubuntu'** (humanity).

3.8.2.4.1.4   Given-New Relations:

The literal meaning of the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/ Compassion is a Xhosa culture) is a given information in the sense that humanity is part of social values and moral standards of the Xhosa culture. This is expressed in line 1, in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.)

On the other hand, the meaning of the expression, which forms the topic of the text, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) can be referred to as the new information or unused information, as it is recognized by the reader when introduced to various interpretations and meanings about, **'ubuntu'** (humanity), as demonstrated in lines 1, 2 and 6, in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.) Therefore, the comprehensive elaboration about the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) addresses aspects embedded in the expression.

3.8.2.4.1.6   Theme-Rheme Relations

As the theme refers to the first mentioned phrase in a clause, and forms the point of departure of the writer, the expression of the topic, **'Ubuntu…'** (Humanity…) functions as the writer's point of departure. The rheme addresses the question, **"Butheni?"** (What about it?) which is then followed by the rheme, **'…sisithethe sakwaXhosa '** (…is the Xhosa culture). Therefore, the theme-rheme relations maintain the relationship with the subject of the context in the sense that the theme is expressed and further illustrated by the rheme.

3.8.2.4.1.7   Focus presupposition relation:

Similarly, to the given-new relations, the literal meaning of the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) is presupposed information, as everybody knows that, **'ubuntu'** (humanity) is a moral value of showing compassion. This is expressed in lines 6 and 7, in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Ukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo."** (This humanity then means that as a person you must have humanity to other people. To be able to be considerate of the other person by giving suitable mercy).

However, the practical meaning and background of the expression, **'ubuntu'** (humanity) is given in line 1, as demonstrated in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.), shows the things that a person has to do or not to do. Hence, the writer has demonstrated these properties in line 10, as illustrated in the sentence, **"Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) The qualities of people with humanity and those without humanity or who pretend to have humanity for their personal benefit, are illustrated in lines 11 and 12, as expressed in the sentences, **"Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo. Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"** (There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward. A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…) These qualities are all embedded under the focus relation, which is based on the writer's own perspective.

3.8.2.4.2   Text Structure

3.8.2.4.2.1   Text cohesion

The following devices are explored under text cohesion; ellipsis, collocation, repetition, demonstratives, conjunctions, substitution, comparative cohesion and reference.

- Ellipsis: As ellipsis is identified by the use of three dots that indicate omission, continuity, that is, showing that more information follows, is not reflected in the text. The expository essay**, "Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) does employ ellipsis in the text to indicate the omitted list of qualities of a person with humanity, as demonstrated in the line 12, in the sentence, **"Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"** (A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…)

- Collocation: The writer employs idiomatic expressions in the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture). In line 9 the writer also employs the idiomatic expression, **"Kukho iqhalo okanye isaci esithi, <u>isandla sihlamba esinye</u> okanye <u>umntu ngumntu ngabantu.</u>"** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.) in order to depict the meaning of humanity as expressed with the idiom, **"isandla sihlamba esinye"** (each hand washes the other) which means helping each other. As well as the idiom, **"umntu ngumntu ngabantu"** (a person is a person because of other people.) implies that each person is dependent to the other in one-way or the other.

- Repetition: In lines 1, 4, 6, 8, 10, 11, 12, 13, 14 and throughout the text the writer repeats the concept, '**Ubuntu**' (Humanity or compassion) as a way of enhancing text cohesion, as illustrated in the sentences, **"<u>Ubuntu</u> obu ke buthetha ukuba xa ungumntu kufuneka ubenabo <u>ubuntu</u> kwabanye abantu. <u>Ubuntu</u> busekhona kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people. Humanity still exists with other people.) In lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text the writer repeatedly refers back to the proposition by rephrasing the concept, '**Ubuntu**' (Humanity) to synonymous expressions, '**-nceda**' (help) that depict the function of humanity as helping people, as is demonstrated in the sentences, **"<u>Kukunceda</u> ungalindelanga kufumana nto kuloo mntu <u>umncedayo</u>**

kwaye <u>ungamncedi</u> kuba umazi okanye ingumntakwenu. Kufuneka <u>ubancede</u> abanye abantu khona ukuze nabo <u>bakuncede,</u> bubuntu ke obo." (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister. You must be able to help other people so that they can also help you, then that is humanity.)

- Demonstratives: In lines 1 and 6 the writer utilises demonstrative markers, **'leyo'** (that) and **'obu'** (this) to refer to the theme expressed by the text about compassion as helping people as well as to enhance text cohesion, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye <u>leyo</u> into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. This humanity then means that as a person you must have humanity to other people.) Therefore, the demonstrative marker, **'obu'** (this) refers back to the concept of compassion, which is the main focus, or the theme of the text. The writer utilises demonstrative markers in lines 5, 8, 10, 11, 14 and 21, **"obo, lowo, kulo, lo, leyo"** (that, that, in this, that), as demonstrated in the sentences, "**<u>Leyo</u> yeyona nto inokubangela abantu babenobuntu bahlale benjalo.** (That will cause people to have humanity at all times.) It is evident that the text exhibits effective use of demonstrative markers.

- Conjunctions: In line 5 the writer employs conjunction, **'kwaye'** (and) and **'kuba'** (because) to link the idea of helping a person without expecting a return with the idea of helping a person irrespective of knowing the person or being related to him or her, as demonstrated in the sentence, **"Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo <u>kwaye</u> ungamncedi <u>kuba</u> umazi <u>okanye</u> ingumntakwenu."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.) In lines 8, 9 and 17 the writer utilises conjunctions to enhance cohesion of the text, **'okanye, ukuze, ngenxa'** (or, so that, because of) to connect, to add and to compare one idea from the other, as illustrated in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu <u>ukuze</u> ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe <u>ngenxa</u> yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his

humanity because of untrustworthy people who do not have humanity.) It is evident therefore, that the writer effectively employs conjunctions in the text.

- Reference: The writer refers to the use of reference markers to refer back to what has been mentioned in prior sentences. In line 11 the writer uses the referential expression in the form of existentisl-there, **'bakhona'** (there), to refer back to an expression which has been previously mentioned about people who show compassion because they want something in return and as well as an addition to what has been mentioned about the different types of showing humanity. This is demonstrated in the sentence, **"Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo.** (There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward.) In line 14 the writer employs a conjunctive device, **'kodwa'** (but) to refer back to the statement mentioned in line 13, which depicts a comparison on the existence of humanity among people, as expressed in the sentence, **"<u>Kodwa</u> abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."** (But our people are the cause for other people to lose or not to have humanity because they misuse/abuse it because they see their situation, and that causes people with humanity to lose it.) The writer effectively utilises reference in the text about, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). It is evident that the elements of text cohesion have been effectively employed in the text, except only the use of ellipsis, which has not been realised by the writer.

3.8.2.4.2.2   Text coherence

As text coherence addresses linguistic links that exist in the text to give and to highlight the reader's interpretation, the following elements are explored in the expository text; non-linguistic basis of coherence, relevance, elements of subordination and coordination, use of reference and rhetorical patterns within coherence:

- Non-linguistic basis of coherence:
  In lines 1, 2, 3, 4 and 5 the writer introduces the meaning, interpretation and the background information expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) as a way of enhancing the conventions and rules of writing, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda**

omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Kukuncede ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu.” (Humanity is to know how to help the other person and that was very important with Xhosas before. It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)

In lines 6, 7, 8 and 9, which form part of the body of the text, the writer depicts what it means to show humanity by supporting his view with synonymous idiomatic expressions, as illustrated in the sentences, **“Ukukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo. Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu.”** (To be able to be considerate of the other person by giving suitable mercy. There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)

In lines 10, 11, 12, 23 and 14 the writer gives a description of people with humanity and those who do not have humanity, as illustrated in the sentence, **“Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu.”** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) In lines 15, 16, 17 and 18 the writer gives advice on what to do in order to attain humanity, as demonstrated in the sentence, **“Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu.”** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don’t have it, how do you want humanity if you don’t have it.)

In lines 19, 20 and 21 the writer concludes the text by expressing his views about sustaining humanity, as depicted in the sentence, **“Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo.”** (A person must be confident about himself or herself and tell himself or herself that he or she will help the

other person and that is how other people will know her or him.) It is evident that the writer effectively employs the non-linguistic basis of coherence.

- Relevance

  The expository text is relevant in the sense that the aspects relating to the concept of the idiomatic expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) depict the meaning of humanity in two contexts. In line 1 the writer depicts the context of the past in relation to the meaning of the expression of humanity, as demonstrated in the sentence, **"Ubuntu kukukkwazi ukunceda omnye umntu kwaye leyo into <u>yayikade</u> ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) While on the other hand, in line 3 the writer depicts the present context, as demonstrated in the sentence, **"Kodwa <u>ngoku </u>sele ingabo nabo abanceda abanye."** (But now it's those few who help others.) In line 15 the writer provides relevant ways that can be employed to bring back humanity, as illustrated in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

  In line 20 the writer provides ways to adopt in order to sustain humanity, as expressed in the sentence, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.).

- Elements of subordination and coordination

  The use of comparison: In line 2, 3, 4 and 14 the writer uses the conjunction, **'kodwa'** (but) to express comparison between two periods of time, the past and the present. The writer depicts the difference in the practise of humanity as social, moral and human ethics, as expressed in the sentences, **"Omnye wayekade ekwazi ukunceda omnye umntu. Kodwa ngoku sele ingabo nabo abanceda abanye. Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu."** (The other used to be able to help the other

person. But now it's those few who help others. But despite that humanity is the helping each other of people.) The writer thus effectively employs comparison in the text.

Cause and condition: In line 8 the writer employs the cause and condition device in that he explains the condition and cause of giving compassion to other people, as demonstrated in the sentence, **"Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."**(You must be able to help other people so that they can also help you, then that is humanity.) In line 14 the writer expresses the cause for lack of, **'ubuntu'** (humanity) as caused by people who abuse humanity, as illustrated in the sentence, **"Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba <u>bayabaxhaphaza</u> kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."**(But our people are the cause for other people to lose or not to have humanity because the misuse/abuse it because they see their situation, and that causes people with humanity to lose it.)

In line 15 the writer explains the reason or cause for people to receive compassion or humanity, as expressed in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

In lines 20 and 21 the writer expresses the cause to sustain humanity, as demonstrated in the sentences, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo. Leyo yeyona nto inokubangela abantu babenobuntu bahlale benjalo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.That will cause people to have humanity at all times.)

Addition and restatement: In line 2 the writer employs, **'omnye'** (the other) to depict addition, as expressed in the sentence, **"<u>Omnye</u> wayekade ekwazi ukunceda <u>omnye</u> umntu."**(The other used to be able to help the other person.) In lines 5, 9 and 11 the writer utilises conjunctive markers, **"kwaye, okanye, kwakhona"** (and, or, again) that

depict addition of information, as expressed in the sentences, **"Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo <u>kwaye</u> ungamncedi kuba umazi <u>okanye</u> ingumntakwenu. Bakhona nabanceda kuba befuna ukuncedwa <u>kwakhona</u>..."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister. There are also those who help because they want to be helped again…)

The writer employs restatement in the form of repetition. In lines 1, 4, 6, 8, 10, 11, 12, 13, 14 and throughout the text the writer restates the concept, **'Ubuntu'** (Humanity or compassion) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuntu</u> obu ke buthetha ukuba xa ungumntu kufuneka ubenabo <u>ubuntu</u> kwabanye abantu. <u>Ubuntu</u> busekhona kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people. Humanity still exists with other people.) In lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuntu'** (Humanity) to synonymous expressions, **'-nceda'** (help) that depict its (humanity) function of helping people, as demonstrated in the sentences, **"<u>Kukunceda</u> ungalindelanga kufumana nto kuloo mntu <u>umncedayo</u> kwaye <u>ungamncedi</u> kuba umazi okanye ingumntakwenu. Kufuneka <u>ubancede</u> abanye abantu khona ukuze nabo <u>bakuncede</u>, bubuntu ke obo."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister. You must be able to help other people so that they can also help you, then that is humanity.)

- The use of reference: The element of reference is related to the reader's perspective of associating the information with his or her own experiences and to the real world context. It means that it is upon the reader's intuition to determine the newness of the information or to perceive the information as presupposed, backgrounded and as already known information. As discussed above with reference to cohesion, it is assumed that a reader of the expository text is an isiXhosa speaker who is well versed with the expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture), who can relate to the contexts expressed in the text.

- Rhetorical patterns within coherence: The following elements of rhetorical patterns are examined below: cause and effect pattern, problem-solution pattern, and argument-exemplification pattern

The cause and effect pattern: As the cause and effect pattern are similar to cause and condition, therefore, the same examples are employed to depict the element of cause and effect pattern. In line 8 the writer provides the cause and effect pattern in the sense that, he explains the effect and cause of giving compassion to other people, as demonstrated in the sentence, **"Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."**(You must be able to help other people so that they can also help you, then that is humanity.) In line 14 the writer expresses the cause for lack of, **'ubuntu'** (humanity) as caused by people who abuse humanity, as illustrated in the sentence, **"Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."** (But our people are the cause for other people to lose or not to have humanity because the misuse/abuse it because they see their situation, and that causes people with humanity to lose it.)

In line 15 the writer explains the reason or cause for people to receive compassion or humanity, as expressed in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

In lines 20 and 21 the writer expresses the cause and effect to sustain humanity, as demonstrated in the sentences, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo. Leyo yeyona nto inokubangela abantu babenobuntu bahlale benjalo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.That will cause people to have humanity at all times.) The writer employs effectively the elements of cause and effect pattern.

The problem-solution pattern: In lines 2 and 3 the writer presents a problem about the loss of humanity, as demonstrated in the sentences, **"Omnye wayekade ekwazi ukunceda omnye umntu. Kodwa ngoku sele ingabo nabo abanceda abanye."**(The other used to be able to help the other person. But now it's those few who help others.) On the other hand, in lines 4 and 5 the writer provides a solution to

the previously mentioned problem, as expressed in the sentences, **"Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu. Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu."** (But despite that humanity is the helping each other of people. It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)

In line 11 the writer introduces the problem related to people who only show compassion because they expect a return, as expressed in the sentence, **"Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo."** (There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward.) In line 12 the writer, however, immediately provides a solution to the problem stated in line 11, as illustrated in the sentence, **"Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"** (A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…) In lines 13 and 14 the writer employs the problem-solution pattern, as demonstrated in the sentences, **"Ubuntu busekhona kwabanye abantu. Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."** (Humanity still exists with other people. But our people are the cause for other people to lose or not to have humanity because they misuse/abuse it because they see their situation, and that causes people with humanity to lose it.) The writer thus effectively employs the problem-solution pattern.

The argument-exemplification pattern: In line 10, 11, 14 and 16 the writer employs the argument exemplification pattern by giving examples about different kinds of people who do not take into consideration the concept of, **"ubuntu"** (humanity), as demonstrated in the sentences, **"Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona <u>abantu abanolunya abangakwaziyo ukubanceda abanye</u> abantu, lowo umntu wohluke kakhulu emntwini onobuntu. Bakhona <u>nabanceda kuba befuna ukuncedwa kwakhona</u>, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from

a person with humanity. There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward.)

In line 9 the writer gives examples based on idiomatic expressions that support the concept of humanity, as demonstrated in the sentence, **"Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu."** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.) It is evident that the writer effectively employs the argument-exemplification pattern in the text about humanity.

3.8.2.4.2.3   The lexicon

The following syntactic components are examined for the expository text below: the use or choices of sentence initial elements such as prepositions, the choice of verbs, and substitute markers.

- Choice of sentence-initial elements
  The assumption is that the reader can predict or assume the content of the text by examining the topic sentence. This is illustrated by the topic sentence, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) which immediately attracts the reader's intuitive mentality to assume that the content will address circumstances, context and experiences that depict the relevance of the expression about humanity or compassion **'ubuntu'**.

  Prepositions and preposition-like elements: The writer employs prepositions and preposition-like elements throughout the text to enhance coordination and coherence between clauses, sentences, and paragraphs. In lines 1 and 13 the writer employs prepositional markers, **"kumaXhosa, kwabanye"** (in, with) to depict the presence of humanity in other people, as expressed in the sentence, **"Ubuntu busekhona kwabanye abantu."** (Humanity still exists with other people.) In lines 4, 18 and 19 the writer employs prepositional markers, **"kwabantu, nguThixo, ebantwini"** (of, by, in), as illustrated in the sentences, **"Kodwa kunjalo ubuntu kukunceda-ncedana kwabantu."** (But despite that humanity is the helping each other of people.) It is evident that the writer effectively employs the prepositions in the text.

- Choice of verbs

Choice of verbs involves types of verbs intentionally selected by the writer to depict the content and the theme of the text. The following verbs are explored; mental verbs, infinitive verbs to reflect various (abstract) motions and adverbs or adverbial phrases and clauses.

Mental Verbs: In line 1, 2 and 4 the writer employs the mental verb, **'ukunceda'** (to help) to refer to everyday phenomenon of lending a hand or to the lifestyle of humanity, as expressed in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) In line 7 the writer employs mental verb, **'ukucingela'** (to think of others) to express the efforts and techtics involved in order to show humanity, as demonstrated in the sentence, **"Ukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo."** (To be able to be considerate of the other person by giving suitable mercy) In line 9 the writer employs the mental verb, **"ukuhlamba"** (to wash) which in the literal sense means to wash but referring to helping other people, as illustrated in the sentence, **"Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."** (You must be able to help other people so that they can also help you, then that is humanity.) In lines 14 and 17 the writer employs mental verbs, **"bayaxhaphaza, ukuphulukana"** (they abuse, to lose) which give a mental picture of people who misuse and abuse the kindness of other people, as illustrated in the sentence, **"Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."** (But our people are the cause for other people to lose or not to have humanity because the misuse/abuse it because they see their situation, and that causes people with humanity to lose it.) The writer effectively uses mental verbs to give mental image of the activities referred to in the text.

Infinitive verbs: Throughout the text the writer employs infinitive verbs to define a number of activities and contexts expressed in the text. In lines 1, 2 and 11 the writer uses the infinitive verb, **'ukunceda'** (to help) which depicts the writer's choice of lexical entries that express a deeper meaning of helping people without experting a reward, as demonstrated in the sentence, **"Omnye wayekade ekwazi <u>ukunceda</u> omnye umntu."** (The other used to be able to help the other person.) In line 7 the writer employs the infinitive verb, **"Ukucingela"** (to think for) to express the efforts and

technics involved in order to show humanity, as demonstrated in the sentence, **"Ukwazi <u>ukumcingela</u> omnye umntu umenzele inceba efanelekileyo."** (To be able to be considerate of the other person by giving suitable mercy)

In line 17 the writer employs the infinitive mental verbs, **"ukuphulukana"** (to lose) which give a mental picture of people who lose their valuable kindness because of other people who misuse it, as illustrated in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzo<u>kuphulukana</u> nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.) It is therefore, evident that the writer effectively utilises infinitive verbs in the text under analysis as it has been demonstrated by the above exemplifications.

Adverbs: In line 10 the writer employs adverbs of manner that further describe the action and activity expressed in the text. These adverbs demonstrate the difference between people who are kind and have humanity from those who do not have humanity, as illustrated in the sentence, **"Umntu onobuntu <u>wohluke kakhulu</u> ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu <u>wohluke kakhulu</u> emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) The text exhibits partial use of adverbs as the writer only employs the adverb of manner as identified in line 10 of the text.

The writer thus effectively employs the various elements relating to the lexicon to enhance the text structure of the expository essay, titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture)

3.9   ANALYSIS OF THE EXPOSITORY ESSAY: STAGE 3: ESSAY 1

The stage 3 essays were written after genre-based teaching took place in both the stage 2 and the stage 3 essay writing. The essay is typed here in the original form that it was written. Free English translations are provided for the individual sentences in isiXhosa to

provide an approximate meaning and to reflect the word order. Thus, some of the English translations may be non-idiomatic.

Instruction: Bhala isincoko esityhila ubuninzi ngokubhekiselele kukuhla nokunyuka kobuninzi bendalo. Kubhalo lwesi sincoko umfundi makasebenzise ulwazi olusekwe kwisifundo seBhayoloji esikwiSahluko 14, esisihloko saso sithi, "Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo." (Write an expository essay on population dynamics. In the writing process of the essay the learner must use information based from the Biology textbook in Chapter 14, with the title: "Some aspects of population dynamics.")

Stage 3 Essay 1: Title: **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** *(Some aspects of population dynamics.)*

(a) Yintoni ubuninzi?

(What is population dynamics?)

1. **Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala.** *(Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.)*

2. **Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha.** *(Population dynamics also means that the nature is not static but changes in time.)*

3. **Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa.** *(Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)*

4. **Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla.** *(The increase of numbers of these things depends on the above-mentioned aspects.)*

(b) Imiba ephembelela ubuninzi
(Parameters that influence population dynamics)

5. **Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu.** *(Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.)*

6. **Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo.** *(Reproduction takes place in all living organisms.)*

7. **Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini.**
(Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos.)

8. **Ukanti ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi.**
(However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.)

9. **Xa kuzalwa kakhulu kube kungafiwa kakhulu ubuninzi buyanda.** *(When there is high rate of birth whereas the death rate is not high the population increases.)*

10. **Ukufika, ukumka nokufuduka: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile, njengokusuka kwabantu kwamanye amazwe bayokuhlala kwamanye amazwe.**
(Immigration, emigration and migration: Population dynamics can also be defined in terms of addition of human numbers or things in a certain area, such as migration of people from other countries to live in other countries.)

11. **Kananjalo, xa abanye abantu besuka kwiindawo zabo besiya kwezinye iindawo nobuninzi buyanda.** *(At the same time, when people move away from their areas going to other places even the population increases.)*

12. **Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo.** *(The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.)*

13. **Oku kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo.** *(This arrival means a one-way inward movement.)*

14. **Ukwanda nokuncipha kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo.** *(The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area.)*

15. **Oku kumka kuthetha ukuba akukho mntu ufikayo kule ndawo bemka kuyo.** (*This moving away means a one-way outward movement.)*

16. **Ukufuduka (migration) kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo kukwa ngunobangela wokunyuka nokuhla kwamanani kwindalo.** *(Moving away (migration) of the whole group members or people in certain areas to live in other areas is also another reason for the increase and decrease of population.)*

17. **Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo.** *(Lastly, death rate is another cause of population increase or decrease.)*

18. **Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide.** *(The word death means the loss of life after a long time of living.)*

19. **Xa izinga lokufa liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda.** *(When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.)*

20. **Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo.**

(Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.)

3.9.1   The overall design of Exposition

(i)   Objectives of Exposition

The stage 3 expository essay about, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics) introduces information about the meaning of population dynamics, as illustrated by the sub-heading, **"Yintoni ubuninzi?** (What is population dynamics?) In line 1, in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.) expresses the objective of the text. On the other hand, in line 3 the writer gives a detailed background explanation about aspects that influence the decrease and increase of the population. This shows that the writer can use the information as the basis for argument, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka/ ukufuduka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The above information gives evidence that the writer has acquired and absorbed enough and relevant background knowledge about the meaning of the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics). It is evident therefore, that the writer effectively realizes the objectives of the expository essay.

(ii)   The stages of exposition

- Thesis: The writer provides background information, despite the fact that it is optional, by highlighting the theme of the text in a form of subtopics, as demonstrated by the phrases, **"Yintoni ubuninzi, Imiba ephembelela ubuninzi."** (What is population dynamics, Parameters that influence population dynamics.)? On the other

hand, in line 1 and 2 the writer does introduce the issues that depict his point of view about the topic, as demonstrated in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

In addition, in line 3 the writer highlights the main aspects that supports his point of view, as expressed in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto <u>ezinjengokuzala</u>, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration), <u>ukusuka/ ukufuduka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye <u>nokufa</u>."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) Therefore, it is evident that the writer effectively employs the thesis.

- Arguments: In lines 5, 10, 12, 13, 14, 15, 16, 17 and 18 the writer presents a series of arguments, which have been highlighted in line 3, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto <u>ezinjengokuzala</u>, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration), <u>ukusuka/ ukufuduka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye <u>nokufa</u>."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death) The writer supports the thesis about, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics) by giving descriptions and explanation of terms or concepts

that form the basis of the argument, as illustrated in the sentences, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu. Ukufika, ukumka nokufuduka: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile, njengokusuka kwabantu kwamanye amazwe bayokuhlala kwamanye amazwe."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. (Population dynamics can also be defined in terms of addition of human numbers or things in a certain area, such as migration of people from other countries to live in other countries.) The text exhibits effective realization of the sequencing of arguments.

- Restatement of the thesis: In the concluding paragraph, in line 17 the writer strongly emphasize the importance of the thesis by pointing out death as another cause of population dynamics, as demonstrated in the sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.). The writer further restate the thesis in line 20 by putting more emphasis on the fact that death is the only cause or factor that contributes more on the decrease of population, as expressed in the sentence, **"Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The writer thus effectively employs restatement of the thesis.

3.9.2   Language Components of Exposition

3.9.2.1 Dudley-Evans' three stages and moves or phases of expository essay:

- Thesis:

a. Gambit move: In line 4 the writer effectively employs the gambit move, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects) The writer employs the gambit move in order to allow the reader to express and to add his or her own views

about other aspects that influences population dynamics beside the one mentioned in the text. The writer employs a controversial statement that only relates to those aspects he has mentioned in line 3. This statement is controversial or dramatic in the sense that the writer expresses his view that the elements mentioned in the text are the only aspects that influence population dynamics, whereas there are other aspects that could be mentioned, such as food supply, effects of deseases, temperatures and other elements.

b. Information: The instruction rewritten by the writer, **"Bhala isincoko esityhila ubuninzi ngokubhekiselele kukuhla nokunyuka kobuninzi bendalo. Kubhalo lwesi sincoko umfundi makasebenzise ulwazi olusekwe kwisifundo seBhayoloji esikwiSahluko 14, esisihloko saso sithi, "Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Write an expository essay on population dynamics. In the writing process of the essay the learner must use information based from the Biology textbook in Chapter 14, with the title: "Some aspects of population dynamics.") is evidence that the information presented in the text has background material, which is the Biology textbook. Furthermore, as evidence that the writer's presentation is based on backgrounded material, the aspects of population dynamics mentioned in the instruction and in the heading are discussed in detail in the content of the text, as demonstrated in lines 3, 5, 10, 12, 13, 14, 15, 16, 17 and 18. This is illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka/ukufuduka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) Therefore, the writer effectively employs the information stage in the text.

c. Proposition: The writer clearly states his or her position by employing the sub-headings that depicts the theme of the text, as well as to express his personal perspective and interpretation of the thesis, **"Imiba ngokubhekiselele ekuhleni**

nasekunyukeni kobuninzi bendalo.” (Some aspects of population dynamics). This is demonstrated in the following sub-headings:

o   **Yintoni ubuninzi?** (What is population dynamics?)
o   **Imiba ephembelela ubuninzi** (Parameters that influence population dynamics)

On the other hand, in lines 1 and 2 the writer employs verb phrases that depict and support the writer's proposition, as illustrated in the sentences, **“Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha.”** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) The writer delimits the topic, **“Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo.”** (Some aspects of population dynamics) to be influenced only by five aspects, **“ukuzala, ukumka, ukufika, ukufuduka kunye nokufa”** (natality, emigration, immigration, migration and natality), which are mentioned in line 3, as illustrated in the sentence, **“Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla.”** (The increase of numbers of these things depends on the above-mentioned aspects.) The text therefore, exhibits effective realization of the element of proposition.

d.   Evaluation: In line 5 and 6 the writer briefly supports the proposition by referring to one aspect that influences population dynamics, whereby he or she gives a detailed explanation about the ways in which birth contributes to the increase of population, as illustrated in the sentence, **“Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu.”** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.) The writer also emphasizes the role of birth as a contributing factor in population dynamics, as demonstrated in the sentence, **“Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo.”** (Reproduction takes place in all living organisms.) Therefore, the writer effectively employs the element of evaluation.

e.   Marker: The marker introduces a list of supporting proposition about the theme of the text.Iin line 3 the writer gives a detailed elaboration about the aspects that relate to population dynamics, as expressed in the sentence, **“Izinto ezithi zichaphazele**

ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa." (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) In lines 5, 6, 7,8, 10, 12, 13, 16 and 17 the writer gives a detailed list of aspects that influences population dynamics with detailed explanations, elaboration and exemplifications that supports the proposition, as expressed in the sentences, **"<u>Ukufika, ukumka nokufuduka</u>: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile, njengokusuka kwabantu kwamanye amazwe bayokuhlala kwamanye amazwe. Okokugqibela, <u>iqondo/izinga lokufa</u> (death rate) <u>likwangunobangela</u> wokwanda nokuncipha kwendalo."** (<u>immigration, emigration, migration</u>**:** Population dynamics can also be defined in terms of addition of human numbers or things in a certain area, such as migration of people from other countries to live in other countries. Lastly, death rate is another cause of population increase or decrease.) The writer effectively employs the element of a marker in the text as it enhances the identification of the list in the text. Therefore, the text exhibits effective realization of the elements of thesis statement.

- Argument:

a. Marker: In lines 4, 5, 13, 15, 18 and 20 the writer utilises demonstrative markers, **"kwezi, zezi, kwabo, oku, kule, eli, eso"** (in these, are these, of those, this, in this, this, that) to signal the claim expressed by the proposition. In line 4 the writer utilises the demonstrative, **'kwezi'** (in these) to refer to the elements mentioned in the previous sentence, in line 3, which entails the elements that influence population dynamics, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 13 the writer employs demonstrative markers to refer back to the arrival of people as one other cause that contributes to increase and decrease in population dynamics, as demonstrated in the sentence, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya**

kwelinye icala ngaphandle <u>kwabo</u> bafikayo." (This arrival means a one-way inward movement.) Therefore, the writer effectively employs the demonstrative markers.

b. Restatement: In lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text the writer restates the concept, **'Ubuninzi'** (Population dynamics) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuninzi</u> kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) In lines 1, 3, 4, 11, 14, 17 19 and 20 the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuninzi'** (Population dynamics) to synonymous expressions, **'-ukwanda, ukuncipha'** (increase, decrease) that depict the population growth or decrease in numbers, as demonstrated in the sentences, **"<u>Ukwanda</u> no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>."** (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) The writer thus effectively employs the element of restatement in the text.

c. Claim: The reason for acceptance of the proposition is based on the fact that the writer's proposition is based on the strength of perceived assumption as the text is backgrounded on approved learning resource material. On the other hand, the writer's proposition is accepted as it depicts generalization based on evidence presented by the writer, in providing the information about what population dynamics mean and what influences it. It is demonstrated in lines 2 and 3, as illustrated in the sentences, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration),**

ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa." (Population dynamics also means that the nature is not static but changes in time. Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) It is evident therefore, that the writer has effectively realises the claim.

d. Support: The claim about the concept **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) is based on the writer's knowledge from the Biology textbook from which the expository text is based. The heading, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) and sub-headings, **"Yintoni ubuninzi?** (What is population dynamics?)**, "Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) given by the writer provides the writer's support and also underpins the claim presented by the topic.

Furthermore, lines 1 and 2 effectively underpin the writer's claim, as demonstrated in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) The support is clearly realized by the writer in the text.

• Conclusion:

a. Marker: In lines 17, 18, 19 and 20 the writer depicts the end of the claims about the proposition, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) In lines 17, 19 and 20 the writer repeats the same expressions, **'ukwanda, ukuncipha'** (increase and decrease) as declarative markers to the proposition expressed throughout the text about population dynamics, as expressed in the sentence, **"Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>."**

(When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) The writer concludes the text by employing the expression, **'okokugqibela'** (lastly) as an emphatic or declarative expression that marks the end of the writer's proposition, as demonstrated in the sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.) The writer has realized the element of marker that depicts the end of proposition.

b. Consolidation: In lines 17, 18, 19 and 20 the writer concludes by presenting information that depicts his support for his argument expressed by the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) In other words, the writer's presentation is consolidated in such a way that it does not show any deviation or argument against the proposition, but rather emphasizes it by stating the major effect that causes the decrease in population dynamics, as demonstrated in the sentence, **"Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The writer thus utilises effectively the element of consolidation.

c. Affirmation: In line 17 the writer concludes the text by affirming the proposition, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) The writer's emphasis is on the impact of death as one aspect mentioned that influences population dynamic, as expressed in the sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.) Therefore, the writer effectively affirms the proposition invoking population dynamics.

d. Close: In line 20 the writer widens the context of the proposition by using a conjunction, **'kodwa'** (but) which gives the reader an opportunity to explore and to express his or her opinions and his perspective about the concept of population dynamics, as well as the impact and role death plays in the process, as illustrated in the sentence, **"Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba**

ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo." (But despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) It is evident that the writer effectively utilises the elements of conclusion, as demonstrated in the above discussion.

3.9.2.2 Dudley-Evans' linguistic features of essay writing:

a. The preference for more formal or modal verbs: In lines 2, 3, 4 and throughout the text the writer of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) effectively employs formal verbs, **'bukwathetha, zichaphazele, lixhomekeke, zikhankanywe'** (also means, influences, depends on, mentioned), as there are no informal verbs employed to express the theme of the text. This is illustrated in the sentence, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) The modal verb, **'bukwathetha'** (also means) is a formal verb in the sense that it functions as a marker that gives explanation or a further elaboration about the proposition of expressed by the text. In line 4 the writer employs modal verbs, **'lixhomekeke, zikhankanywe'** (depends, mentioned), as illustrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto <u>lixhomekeke</u> kwezi zinto <u>zikhankanywe</u> ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects) to depict the formality of the proposition presented in the text, as the writer could have opted for less or informal verbs, which would have made the text less formal.

b. The writer of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) effectively avoids the use of colloquial expressions that depict informal language usage.

c. The writer of the expository text titled, **""Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) effectively avoids the use of contracted forms of language.

d. The writer has not employed 'run on' expressions as they yield the text to be less formal.

e.   The writer carefully selects the use of the personal forms of writing to refer to population dynamics. He does that by employing the third person linguistic forms, in this case abstract nouns, to express the theme of the text, as expressed in lines 1, 2, 3, 4, 9, 10, 11 and 20, in the sentences, **"U̲buninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. U̲buninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time. Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.)

f.   The writer effectively utilise the linguistic feature of rhetorical questions in that there are no direct questions utilised by the writer directed to the reader. However, the writer employs a direct question in a form of a sub-heading in order to guide the reader about the aspects expressed by the content of the text, as demonstrated by the sub-heading, **"Yintoni ubuninzi?"** (What is population dynamics?), which is immediately addressed by the definition presented in line 1, as demonstrated in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.) It is evident that the writer effectivelly realizes Dudley-Evans' linguistic features of essay writing.

3.9.2.3   Linguistic elements of classification system for metadiscourse:

3.9.2.3.1 Textual metadiscourse:

•   Textual markers;

a.   Logical connectives: In lines 2, 3, 4, 10, 11, 12, 14, 16, 18, 19 and 20 the writer uses logical connectives, **"koko, okanye, kunye, xa, emva, ukanti, kodwa, kwaye"** (but, or, and, when, after, whereas, but, and) to connect the writer's ideas.

In line 2 the writer employs a logical connective in the form of a conjunction, **'koko'** (but) to link the idea that population dynamics is a static process and does not remain the same, as expressed in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi k̲o̲k̲o̲ iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) In lines 3, 4, 10, 12, 14 and 16 the writer employs logical

connective, **'okanye'** (or) to reflect comparison between two expressed ideas, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) In lines 3, 11, 19 and 20 the writer utilises conjunctive devices to depict the connection between clauses denoting ideas, as expressed in the sentences, **"…ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. <u>Kodwa</u> kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, <u>kwaye</u> ayikho enye into eya kuphinda ivale eso sithuba sayo."** (…moving away of the whole group members or people in certain areas to live in other areas (migration) and death. But despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again).   It is evident, therefore, that the writer effectively employs logical connectives in the text in the form of conjunctive devices.

b. Sequencers: The writer effectively employs sequencers in the sense that the text has sub-topics that function as sequencers to depict the introduction of the text, as expressed in the subheading, **"Yintoni ubuninzi?"** (What is population dynamics?). Furthermore, the writer employs sequencers to express the continuity of the content and to signal the beginning of the body of the text by using a sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) which is followed by a list of elements that influence population dynamics, as demonstrated in line 5 in the sentence, **"<u>Ukuzala:</u> Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.). In line 17 the writer concludes the text by employing the sequencer, **'okokugqibela'** (lastly) to depict the end of proposition, as illustrated in the

sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.) The writer thus effectively employs sequencers in the text.

c.   Reminders: Despite the fact that the writer does not refer to other sources except the Geography textbook, it is clear that the writer employs reminders within the text. In line 2 he uses the verb, **'bukwathetha'** (also means) to express the idea which has been dealt with previously, as demonstrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) On the other hand, in line 4 the writer employs a demonstrative marker to refer back to elements, which have been already mentioned in line 3, as illustrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.)

d.   Topicalizers: In line 5 the writer signals the shift from one segment to the other in the text by utilising a comparative marker, **'ezinye'** (others) as expressed in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.) In lines 7 and 8 the writer uses the linguistic marker, **'ukanti'** (whereas) to indicate a shift from one explanatory information to the other, as demonstrated in the sentences, **"Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini. Ukanti ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi."** (Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos. However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.) In line 11 the writer uses the marker, **'kananjalo'** (at the same time) to express the shift in the text, as expressed in the sentence, **"Kananjalo, xa abanye abantu besuka kwiindawo zabo besiya kwezinye iindawo nobuninzi buyanda."** (At the same time, when people move

away from their areas going to other places even the population increases.) On the other hand the writer presents a different sub-theme in each paragraph as a way of topicalizing the content of the text according to the elements that contribute to population dynamics, as expressed in line 3, in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The writer has, therefore, effectively utilised topicalizers in the text.

- Interpretative markers;

a. Code glosses: The writer explains the intended meaning by emphasizing the topic through paraphrasing of the concept, **'Ubuninzi'** (population dynamics) and referring it to the concept that depicts the meanings and implications associated to the increase and decrease of living organisms, **'ukwanda, ukuncipha'** (increase and decrease). This property is identified in lines 1, 3, 4, 11, 14, 17, 19 and 20, as demonstrated in the sentences, **"<u>Ukwanda</u> no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>."** (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) In lines 2, 12, 13 and 15 the writer explains what it means by the expression, population dynamics as a way of acquainting and empowering the reader with additional information from the one already expressed, as demonstrated in the sentences, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo <u>kuthetha</u> ukufika (immigration) kwesiqingatha sabantu okanye**

samalungu eqela elithile kwindawo enabantu abahlala kuyo." (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.)

In line 5 the writer employs code glosses to explain. He does this by giving an example to elaborate further the meaning of the natality, **'ukuzala'** as a contributing element to population dynamics, as expressed in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, <u>umzekelo</u> ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.) The writer thus effectively employs the elements of code glosses in the text.

b.   Illocution markers: The writer employs illocution markers in order to name or to depict the act performed, by utilising sub-topics that function as indicators to depict the introduction of the text, as expressed in the subheading, **"Yintoni ubuninzi?"** (What is population dynamics?). Furthermore, the writer employs an illocutional marker to express the continuity of the content and to signal the beginning of the body of the text by using a sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) which is followed by a list of elements that influence population dynamics, as demonstrated in lines 5 and 10, in the sentence, **"<u>Ukuzala:</u> Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu. <u>Ukufika, ukumka nokufuduka</u>: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu…"** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. Population dynamics can also be defined in terms of addition of human numbers…). In line 17 the writer concludes the text by employing the illocutional marker, **'okokugqibela'** (lastly) to depict the end of proposition, as illustrated in the sentence, **"<u>Okokugqibela</u>, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.) The writer effectively employs illocution markers in the text.

c. Announcements: The writer effectively employs the element of announcing the upcoming information by employing sub-headings, which are followed by the information related to that particular sub-heading, as illustrated with the sub-heading, **"Yintoni ubuninzi?** (What is population dynamics?). The sub-heading is followed by explanations about, **'ubuninzi'** (population dynamics) in lines 1 and 2, as demonstrated in the sentences, **"Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) Furthermore, the writer announces the upcoming information by employing the sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) which depicts the elements that will be discussed that influences population dynamics, as expressed in line 3, in the sentence, **"<u>Izinto ezithi zichaphazele ubuninzi</u> bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto <u>ezinjengokuzala</u>, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration), <u>ukusuka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye <u>nokufa</u>."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The writer effectively employs the element of announcing the upcoming material or information in the text, which is also identified in lines 5 and 10 by the use of a punctuation marker, the colon which shows the element which will be discussed or explained. This is demonstrated in the sentences, **"<u>Ukuzala:</u> Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo… <u>Ukufika, ukumka nokufuduka:</u> Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile…"** (Natality: These living organisms reproduce in different ways…Population dynamics can also be defined in terms of addition of human numbers or things in a certain area…).

3.8.3.3.2 Interpersonal metadiscourse:

a.   Hedges: As hedges depict uncertainty to truth of assertion, the text about population dynamics does not employ this element. It is for that reason that the content of the text is based and backgrounded on knowledge from an authentic Biology textbook, which is a prescribed textbook and a reference source for grade 11 learners.

b.   Certainty or emphatic markers: In lines 1 and 2 the writer employs certainty markers, **'kukwanda'** (is the increase) and, **'bukwathetha'** (it also means) to emphasize the meaning of the concept, **'ubuninzi'** (population dynamics) expressed by the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics), as demonstrated in the sentences, **"Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) In line 4 the writer employs an emphatic marker in a form of a demonstrative marker, **'kwezi'** (in these), as expressed in the sentence,**"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) to express full commitment of knowledge and to show certainty about the elements that influence population dynamics. In line 3, this property is illustrated, in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto <u>ezinjengokuzala</u>, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration), <u>ukusuka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye <u>nokufa</u>."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

In lines 5, 6, 10, 12 and 18 the writer employs the sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) to

express full emphasis about the proposition expressed by the text. The sub-heading is further followed by definitions of elements that influences population dynamics, as demonstrated in the sentences, **"Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (Reproduction takes place in all living organisms. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area. The word death means the loss of life after a long time of living.) Therefore, it is evident that the writer employs effectively certainty or emphatic markers in the text.

c.   Attributors or narrators: As the writers of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics) were not referred or instructed to use any other reference material, even the writer of this text has not employed or used any other resource material except only the Biology textbook from which the writer was instructed to use. It is therefore, evident that the writer follows the instruction of writing given effectively.

d.   Attitude markers: In lines 1, 2 and 12 the writer provides more than one definition of the topic. This feature depicts his or her affective value and his positive attitude about the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics), as expressed in the sentences, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo <u>kuthetha</u> ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.) In lines 7 and 8 the writer expresses his positive attitude and his assertion of knowledge about the topic on population dynamics by providing exemplifications which demonstrate the relevance of the information with the intention of exposing and making more accessibility of information to the reader, as demonstrated in the sentences, **"Izilwanyana <u>ezinjengeenkomo</u>, <u>amahashe</u>, <u>iingonyama</u>…zizala njengabantu, ngokuthi**

zizale abantwana ngabanye nangababini. Ukanti ezizala amaqanda zezifana <u>**neenkukhu**</u>**,** <u>**iinciniba**</u>**,** <u>**iintaka**</u>**…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi."** (Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos. However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.)

In lines 5, 13, 15 and 18 the writer's positive attitude further depicts his patience in the sense that he or she thoroughly explains every aspect or element related or which impact on population dynamics, as demonstrated in the sentences, **"Oku kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. Oku kumka kuthetha ukuba akukho mntu ufikayo kule ndawo bemka kuyo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (This arrival means a one-way inward movement. This moving away means a one-way outward movement. The word death means the loss of life after a long time of living.) The writer thus effectively employs the attitude markers.

e. Commentary: In line 4 the writer's commentary with the reader is depicted by the reference to prior mentioned information in the text, and the writer's intention is expressed by the use of a demonstrative marker, **'kwezi'** (in these) which draws the reader's attention closer to the content of the text, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) On the other hand, direct communication with the reader and the writer is accompllished by the sub-topics employed by the writer, as they directly address the reader about the content and the theme of the text, as illustrated in the subheadings, **"Yintoni ubuninzi?"** (What is population dynamics?), **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics). The text exhibits effective realization of the commentary element. It is evident that the writer effectively employs the elements of interpersonal metadiscourse, as hedges, certainty or emphatic markers, attributors, or narrators, attitude markers and commentary are identified in the expository text on population dynamics.

3.9.2.3.3 Metadiscourse resources

Some of the resources under metadiscourse resources will illustrate the semantic features elements similar to those discussed above. Therefore, the example employed in those cases will be the same or show the same resemblance in the analysis of stage 3: essay 1 expository essay.

3.9.2.3.3.1 Interactive resources

a. Transitions: Transitions perform semantic the function grammatically expressed by logical connectives. In lines 2, 3, 4, 10, 11, 12, 14, 16, 18, 19 and 20 the writer uses logical transitions, specifically the conjunctions, **"koko, okanye, kunye, kananjalo, emva, ukanti, kodwa, kwaye"** (but, or, and, in addition/at the same time, after, whereas, but, and) to connect and to relate the writer's ideas to the main clause or proposition. In line 2 the writer employs a transitional marker namely the conjunction, **'koko'** (but) to link the idea that population dynamics is a dynamic process and does not remain the same, as expressed in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi <u>koko</u> iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) In lines 3, 4, 10, 12, 14 and 16 the writer employs the logical connective, **'okanye'** (or) to reflect comparison between two expressed ideas which are related to the theme of the text, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

In lines 3, 11, 19 and 20 the writer utilises transitions, specifically conjunctive devices to depict the connection between clauses, and to express addition to information expressed in the text, **"…ukusuka kweqela lonke lamalungu okanye**

labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> **nokufa.** <u>**Kodwa**</u> **kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke,** <u>kwaye</u> **ayikho enye into eya kuphinda ivale eso sithuba sayo.** <u>**Kananjalo,**</u> **xa abanye abantu besuka kwiindawo zabo besiya kwezinye iindawo nobuninzi buyanda."** (…moving away of the whole group members or people in certain areas to live in other areas (migration) and death. But despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again. Iin addition, when people move away from their areas going to other places even the population increases.). It is evident, therefore, that the writer effectively employs transitions in the text in the form of conjunctive devices.

b.   Frame markers: The writer employs frame markers in order refer, to name and to depict the act performed in the text by utilising sub-topics that function as indicators to identify the introduction and the body of the text, as expressed in the subheading, **"Yintoni ubuninzi?"** (What is population dynamics?) which depicts introduction. Furthermore, the writer employs a frame marker to express the continuity of the content and to signal the beginning of the body of the text by using a sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) which is followed by a list of elements that influence population dynamics, as demonstrated in lines 5 and 10, in the sentences, **"**<u>**Ukuzala:**</u> **Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalelanjengomntu.** <u>**Ukufika, ukumka nokufuduka**</u>**: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu…"** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. Immigration, emigration and migration: Population dynamics can also be defined in terms of addition of human numbers…). In line 17 the writer concludes the text by employing a frame marker, **'Okokugqibela'** (lastly) to depict the end of proposition, as illustrated in the sentence, **"**<u>**Okokugqibela**</u>**, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.) The writer thus effectively employs frame markers in the text.

c.   Endophoric markers: In line 4 the writer utilises an endophoric marker to refer to the information that expresses elements of population dynamics, which has been

demonstrated. In line 3 he utilises a locative demonstrative marker, **'kwezi'** (in these), as illustrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto <u>zikhankanywe ngasentla</u>."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 13 the writer employs a demonstrative marker, **'oku'** (this) which refers to the information mentioned in line 12 about the arrival of living organisms which contribute to the increase of population, as expressed in the sentence, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo."** (This arrival means a one-way inward movement.) In line 15 the writer employs a demonstrative marker, **'oku'** (this) which refers to the information mentioned in line 14 about the moving away of living organisms which contribute to the decrease of population, as expressed in the sentence, **"<u>Oku</u> kumka kuthetha ukuba akukho mntu ufikayo kule ndawo bemka kuyo."** (This moving away means a one-way outward movement.) In line 18 the writer defined the element of death that contributes to population dynamics which is mentioned in line 17 of the text, as expressed in the sentence, **"<u>Eli</u> gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (The word death means the loss of life after a long time of living.) The writer employs an endophoric marker, **'eso'** (that) in line 20 in a form of a demonstrative marker to refer to information in other parts of the same sentence in text, as demonstrated in the sentence, **"Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale <u>eso</u> sithuba sayo."** (Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) It is evident that the writer effectively employs endophoric markers in the text.

d. Evidentials: As the grade 11 learners who wrote the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) were not instructed to use any other reference material or other texts, therefore, even the writer of this text has not employed or used any other resource material except only the Biology textbook from which the writer was instructed to use. It is therefore, evident that the writer follows the instruction of writing given effectively.

e. Code Glosses: The writer explains the intended meaning by emphasizing on the topic by using a synonymous concept of, **'Ubuninzi'** (population dynamics) and

referring it to the concept that depicts the meanings and implication associated with the increase and decrease of living organisms, **'ukwanda, ukuncipha'** (increase and decrease). This property is identified in lines 1, 3, 4, 11, 14, 17, 19 and 20, as demonstrated in the sentences, **"Ukwanda no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>."** (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.)

In lines 2, 12, 13 and 15 the writer explains the expression, opulation dynamics as a way of empowering the reader with additional information from that which has already been demonstrated, as expressed in the sentences, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo <u>kuthetha</u> ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.)

In line 5 the writer employs code glosses to explain the meaning of natality, **'ukuzala'** by giving an example to elaborate further, as a contributing element to population dynamics, as depicted in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, <u>umzekelo</u> ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.) The writer effectively employs the elements of code glosses in the text. It is evident that the writer effectively employs the elements of interactive resources, as transitions, frame markers, endophoric markers, evidentials and code glosses are realized in the expository text on population dynamics.

3.9.2.3.3.2   Interactional resources (Involve the reader in the text):

a.   Hedges: As hedges depict uncertainty to truth of assertion, the text about population dynamics does not employ this element to show the writer's full commitment. The content of the text is based and backgrounded on knowledge from an authentic Biology textbook, which is a prescribed textbook and a reference source for learners. Therefore, the writer's information is based of facts from the pescribed source of reference.

b.   Boosters: As boosters perform a similar function as certainty or emphatic markers, in lines 1 and 2 the writer employs the boosters, '**kukwanda**' (is the increase) and, '**bukwathetha**' (it also means) to emphasize certainty about the meaning of the concept, '**ubuninzi**' (population dynamics) expressed by the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics). This is demonstrated in the sentences, **"Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

In line 4 the writer employs an emphatic marker or booster in the form of a demonstrative marker, '**kwezi**' (in these), **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.). The demonstrative marker expresses full commitment of knowledge and shows certainty about the elements that influence population dynamics, as illustrated in line 3, in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto <u>ezinjengokuzala</u>, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration),   <u>ukusuka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye <u>nokufa</u>."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving

away of the whole group members or people in certain areas to live in other areas (migration) and death.)

In lines 5, 6, 10, 12 and 18 the writer employs the sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) to express full emphasis about the proposition expressed by the text. The sub-heading is further followed by definitions of elements that influence population dynamics, as demonstrated in the sentences, **"Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (Reproduction takes place in all living organisms. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area. The word death means the loss of life after a long time of living.) Therefore, it is evident that the writer employs effectively the boosters, declarative or certainty markers in the text.

c.   Attitude markers: In lines 1, 2 and 12 the writer provides more than one definition about the topic, which depicts his positive attitude about the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics). This is expressed in the sentences, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo <u>kuthetha</u> ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.) In lines 7 and 8 the writer expresses his positive attitude and his certainty about the information presented under the topic on population dynamics by providing exemplifications which demonstrate the relevance of the information with the intention of exposing and making more accessibility of information to the reader, as demonstrated in the sentences, **"Izilwanyana <u>ezinjengeenkomo</u>, <u>amahashe</u>, <u>iingonyama</u>…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini. Ukanti ezizala amaqanda zezifana <u>neenkukhu</u>, <u>iinciniba</u>, <u>iintaka</u>…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi."** (Animals such as cows,

horses, lions…give birth just like human beings by giving birth to young ones in ones or twos. However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.)

In lines 5, 13, 15 and 18 the writer's positive attitude further depicts his patience as he or she thoroughly explains every aspect or element related to population dynamics, as demonstrated in the sentences, **"Oku kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. Oku kumka kuthetha ukuba akukho mntu ufikayo kule ndawo bemka kuyo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (This arrival means a one-way inward movement. This moving away means a one-way outward movement. The word death means the loss of life after a long time of living.) The writer effectively realizes the attitude markers in the text.

d.   Self mentions: The writer employs self-mention pattern in the text, as he carefully selects the use of the personal forms of writing to refer to population dynamics by employing the third person linguistic markers to express the theme of the text. In lines 1, 2, 3, 4, 9, 10, 11 and 20 the writer demonstrates self mention, in the sentence, **"U̲buninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. U̲buninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time. Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.)

e.   Engagement markers: In line 4 the writer's interaction with the reader is depicted by the reference to a prior mentioned information in the text. The writer's intention is expressed by the use of a locative demonstrative marker, **'kwezi'** (in these) which draws the reader closely into the content of the text, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.)   In addition, the writer lodges a direct relationship with the reader by employing sub-topics, which directly address the reader about the content and the theme of the text, as illustrated in the sentences, **"Yintoni ubuninzi?"** (What is population dynamics?), **"Imiba ephembelela ubuninzi"**

(Parameters that influence population dynamics). The text exhibits effective realization of the engagement markers.

It is evident that the writer effectively employs the elements of interactional resources, since hedges, boosters or certainty markers, attitude markers, self-mentions and engagement markers are realized in the expository text on population dynamics. In other words the metadiscourse resources are effectively realized in the text, titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.)

3.9.2.4 Grabe and Kaplan's textlinguistic properties of the writes parameter: The functional sentence perspective

3.9.2.4.1 Information Structure:

3.9.2.4.1.1 Topic Sentence Structure:

The sentence that forms the topic of the expository text is, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.)

The function of the topic sentence therefore, as the heading of the text performs the role of expressing the theme of the content about what population dynamics mean, and the elements that influence and contribute to population dynamics.

In other words, the continuity, the progression and the comprehensiveness or completeness of the text depends much on the topic sentence structure. Hence, the topic sentence structures the information expressed by the content in the sense that it (topic sentence) links, connects and relates information expressed by the content back to the topic sentence. The sub-topics perform that function of linking the theme back to the topic sentence, as demonstrated in the sub-topic, **"Yintoni ubuninzi?"** (What is population dynamics?). It guides the theme through various definitions expressed in the text, as demonstrated in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.)

On the other hand, topic sentence structure is demonstrated by repetition of the concept, **'ubuninzi'** (population dynamics) in lines 1 and 2 of the introductory paragraph with the

intention of giving a definition of the concept of population dynamics. As it is demonstrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.)

In lines 13, 15, 18 and 20 the writer employs demonstrative markers, **"oku, eli, eso"** (this, that, that) to relate information expressed by the content back to the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics), as demonstrated in the sentences, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. <u>Eli</u> gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide. Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale <u>eso</u> sithuba sayo."** (This arrival means a one-way inward movement. This word death means the loss of life after a long time of living. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) Therefore, the topic sentence structure guides, links and enhances effective readability and organization of the text. The writer effectively employs the linguistic property of the topic sentence structure in the text, titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.)

3.9.2.4.1.2   Topic Continuity:

The continuously mentioned noun phrase (NP) in the text is the subject of the topic is, **'ubuninzi'** (population dymanics) as it forms part of the topic of the expository text under analysis. Topic continuity is identified throughout the discourse in various grammatical forms, such as in the form of demonstrative markers in lines 13, 15, 18 and 20, as illustrated in the sentences, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale <u>eso</u> sithuba sayo."** (This arrival means a one-way inward movement. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.)

In lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text the writer restates the concept, **'Ubuninzi'** (Population dynamics) as a way of expressing the continuity of the topic and to enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuninzi</u> kukwanda**

kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha." (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) Therefore, the writer effectively employs the linguistic property of topic continuity.

3.9.2.4.1.3   Topic Structure Analysis

The topic structure analysis refers to the topic of the expository text, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) The structure of the topic is written in such a way that it encourages the reader to access new information about the changes that take place in nature in terms of population dynamics, as expressed in line 3, in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa"** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The topic is structured in such a way that it gives rise to a number of questions such as:

- What the expression, **'ubuninzi'** (population dynamics) means?
- In which field or context is it applicable or relevant?
- Is the concept of, **'ubuninzi'** (population dynamics) worth writing and reading about?

The first question is immediately answered in lines 1 and 2, in the sentence, which defines the expression of, **'ubuninzi'** (population dynamics) as illustrated in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) The second question about the context of the text is addressed in lines 1, 2 and 6, as

demonstrated in the sentences, **"Ubuninzi kukwanda kweqela <u>lezinto eziphilayo ezihlala endaweni enye</u>, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba <u>indalo</u> ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukuzala yinto eyenzeka kuzo <u>zonke izinto eziphilayo</u>. "** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time. Reproduction takes place in all living organisms.)

Lines 10, 19 and 20 address the question of whether the text is worth writing about in such a way that the sentences depict the relevance of the content in terms of demonstrating the elements of population dynamics and the way in which it impacts on nature. In addition, in lines 5, 7 and 8 the reader acquires factual and informative knowledge about the reproductive system of various living organisms, as demonstrated in the sentences, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto <u>zizala ngamaqanda</u>, ezinye ziya <u>zizalela njengomntu</u>. Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini. Ukanti ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize <u>ziwaqandusele kubekho amatshontsho amaninzi.</u>"** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos. However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.) The writer effectively realizes the topic structure analysis.

3.9.2.4.1.4   Topic Comment Analysis

The topic of the stage 3 expository essay is analyzed in terms of two elements, the noun phrase, **"Ubuninzi bendalo"** (Population dynamics) which represents the topic and the comment, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni…"** (Some aspects on the acceleration and decrease in…) which forms the analytic clause that defines the topic. The comment is the part of the topic that dwells much on deliberating, on giving a more detailed interpretation, intuition and expository information about the noun phrase, **'Ubuninzi bendalo'** (Population dynamics). In other words, the comment defines the meaning of the concept, as demonstrated in lines 1 and 2, in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande**

ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha." (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.). This includes the elements contributing to the noun phrase, **'Ubuninzi bendalo'** (Population dynamics), as illustrated in lines 3 and 4, in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects.) The stage 3 essay, therefore, manifests effective realization of the topic comment analysis.

3.9.2.4.1.5 Given-New Relations

As the given relation refers to already known or highlighted information, the noun phrase, **'Ubuninzi bendalo'** (Population dynamics) represents the given information. It is generally known that the population does not remain static, but is dynamic. In other words, the literal meaning of the topic, **"Ubuninzi bendalo"** (Population dynamics) depicts a world-wide known fact about the life pattern of the living and the non-living organisms. On the other hand, the aspects that contribute to population dynamics are regarded as new relation or unused information, as they untangle the aspects of population dynamics beyond the recognised and the known. Hence, the expression, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni…"**(Some aspects on the acceleration and decrease in…) is referred to as the new information or unused information, as it is recognized by the reader when introduced to various interpretations and meanings about, **'Ubuninzi bendalo'** (population dynamics)**.** This is demonstrated by the sub-topics, (a)   **Yintoni ubuninzi?** (What is population dynamics?), (b) **Imiba ephembelela ubuninzi** (Parameters that influence population dynamics). In line 3 the new information is expressed, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye**

zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa." (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.). Therefore, the comprehensive elaboration of the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) addresses aspects embedded in the expression.

3.9.2.4.1.6   Theme-Rheme Relations

As the theme refers to the first mentioned phrase in a clause, and forms the point of departure of the writer, therefore, the expression of the topic, **'Ubuninzi bendalo…'** (Population dynamics…) functions as the writer's point of departure. The rheme addresses the question, **"Butheni?"** (What about it?). This question is then followed by the rheme, "imiba ngokubhekiselele ekuhleni nasekunyukeni…" (Some aspects of…) It is evident that the theme-rheme relations maintain the relationship with the subject of the context in the sense that the theme is expressed and further illustrated by the aspects and elements embedded in the rheme. Therefore, the writer effectively utilises the element of the theme-rheme relations.

3.9.2.4.1.7   Focus presupposition relation

Similarly, to the given-new relations, the presupposition relation refers to already known or highlighted information according to the writer's perspective. The expression, **'Ubuninzi bendalo'** (Population dynamics) represents the backgrounded information. It is generally known that the population is dynamic, as it changes in terms of numbers time and again. Lines 1 and 2 supports the view that the expression, **Ubuninzi bendalo'** (Population dynamics) refers to the presupposed information, as illustrated in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."**(Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

Furthermore, lines 6 and 7 demonstrate the fact that, **'Ubuninzi bendalo'** (Population dynamics) refers to the presupposed information, as expressed in the sentences, **"Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo. Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini."** (Reproduction takes place in all living organisms. Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos.).

The aspects that contribute to population dynamics are regarded as the focus relation or unused information, as it unravels and exposes the aspects of population dynamics beyond the recognised and the known information. Therefore, it is for this reason that the expression, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni…"** (Some aspects on the acceleration and decrease in…) is referred to as the focus information or unused information, as it is recognized by the reader when introduced to various interpretations and meanings about, **'Ubuninzi bendalo'** (population dynamics)**.** This is demonstrated by the sub-topics, **(a) Yintoni ubuninzi?** (What is population dynamics?), **(b) Imiba ephembelela ubuninzi** (Parameters that influence population dynamics). In line 3 the focus relation is illustrated, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.). Therefore, the comprehensive elaboration of the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) addresses aspects embedded in the expression, as is demonstrated with the focus-presupposition relation. It is evident therefore, that the writer of the stage 3 essay effectively realizes the properties of the focus-presupposition relation, as they are based on the his own perspective.

3.9.2.4.2   Text Structure

3.9.2.4.2.1 Text cohesion

The following devices are explored under text cohesion: ellipsis, collocation, repetition, demonstratives, conjunctions, substitutions, comparative cohesion and reference.

3.9.2.4.2.1.1 Ellipsis is identified by the use of three dots that indicate omission, continuity, and also used to show that more information is not reflected in the text. In the stage 3 expository essay titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.), the writer employs ellipsis to indicate the omitted examples of the living organisms that give birth in the same way as human beings. In line 7 the writer gives manifest of this view, in the sentence, **"Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini."** (Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos.). In line 8 the writer uses ellipsis to depict other living organisms that increase the numbers of population in a form of laying eggs, as demonstrated in the sentence, **"Ukanti ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi."** (However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.) The stage 3 essay, therefore, manifests an effective realization of ellipsis.

3.9.2.4.2.1.2 Collocation: The writer of the stage 3 essay employs polite expression to depict the aspects that influence population dynamics, as demonstrated in line 3, in the phrase, **"Izinto ezithi <u>zichaphazele</u> ubuninzi…"** (Aspects that <u>influence</u> the increase or decrease of population are…) and in the sub-topic, **"Imiba ephembelela…"** (Aspects that influence…) In other words, the writer could have used expressions such as, **"ezibangela/ ezidala"** (causes). Furthermore, in line 3 the writer employs formal and professional expressions, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (<u>immigration</u>), <u>ukumka</u> kwamalungu eqela elithile (<u>emigration</u>), <u>ukusuka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (<u>migration</u>) kunye <u>nokufa</u>."** (Aspects that influence the increase or decrease of population are things such as

reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The stage 3 expository essay, therefore, effectively utilises the collocation expressions in the text.

3.9.2.4.2.1.3 Repetition: In lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text the writer of the stage 3 essay repeats the concept, **'Ubuninzi'** (Population dynamics) as a way of enhancing the cohesion of the text. As it is illustrated in the sentences, **"<u>Ubuninzi</u> kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) In lines 1, 3, 4, 11, 14, 17, 19 and 20 the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuninzi'** (Population dynamics) to synonymous expressions, **'-ukwanda, ukuncipha'** (increase, decrease) that depict the population growth or decrease in numbers, as demonstrated in the sentences, **"<u>Ukwanda</u> no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>."** (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) The writer effectively employs the element of repetition in the stage 3 essay.

3.9.2.4.2.1.4 Demonstratives: In lines 4, 5, 13, 15, 18 and 20 the writer utilises demonstrative markers, **"kwezi, zezi, kwabo, oku, kule, eli, eso"** (in these, are these, of those, this, in this, this, that) to signal the claim expressed by the proposition of the stage 3 essay. In line 4 the writer utilises the demonstrative, **'kwezi'** (in these) to refer to the elements mentioned in the previous sentence, in line 3, which entails the elements that influence population dynamics, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 13 the writer employs demonstrative markers to refer back to the arrival of people as one

other cause that contributes to increase and decrease in population dynamics, as demonstrated in the sentence, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo."** (This arrival means a one-way inward movement.) The writer thus effectively employs demonstratives.

3.9.2.4.2.1.5 Conjunctions: In lines 2, 3, 4, 10, 11, 12, 14, 16, 18, 19 and 20 the writer uses conjunctions, **"koko, okanye, kunye, xa, emva, ukanti, kodwa, kwaye"** (but, or, and, when, after, whereas, but, and) to enhance coherence in the stage 3 essay as well as to connect the writer's ideas. In line 2 the writer employs a conjunction, **'koko'** (but) to link the idea that population dynamics is not a static process and does not remain the same, as expressed in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi <u>koko</u> iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes time by time.) In lines 3, 4, 10, 12, 14 and 16 the writer employs a conjunction, **'okanye'** (or) to reflect comparison between two expressed ideas, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) In lines 3, 11, 19 and 20 the writer utilises conjunctive devices, **"…ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. <u>Kodwa</u> kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, <u>kwaye</u> ayikho enye into eya kuphinda ivale eso sithuba sayo."** (…moving away of the whole group members or people in certain areas to live in other areas (migration) and death. But despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again) to depict the connection between ideas. It is evident therefore, that the writer effectively employs conjunctive devices.

3.9.2.4.2.1.6 Reference: The writer uses the reference markers to refer back to what has been mentioned prior. Despite the fact that the writer of the stage 3 essay does not employ

the existential-**ku-**(there) in the text, however in line 4 the writer employs a demonstrative expression, **"…kwezi zikhankanywe apha ngasentla."** (…from these mentioned above.) to refer to the information expressed in line 3. As it is manifested in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects.)The writer effectively utilises reference in the text on, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) It is evident that the elements of text cohesion have been effectively employed in the stage 3 essay.

3.9.2.4.2.2   Text coherence

Text coherence relates the linguistic links that exist in the text to give and to highlight the reader's interpretation. Therefore, the following elements are explored in the expository text; non-linguistic basis of coherence, relevance, elements of subordination and coordination, use of reference and rhetorical patterns within coherence:

3.9.2.4.2.2.1 Non-linguistic basis of coherence: In lines 1, 2, 3 and 4 the writer introduces the meaning, interpretation and the background information relating back to the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) The introduction is the writer's response to the sub-topic, which is structured in a form of question, illustrated as, **(a) Yintoni ubuninzi?** (What is population dynamics?) The above structure is a way of enhancing the conventions and rules of writing, and to enhance coherence within the content of the stage 3 essay. This property is demonstrated in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi**

zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla." (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time. Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects.).

In addition, in lines 5, 6, 7, 8 and 9, the writer structures the sentences in such a way that they address the theme expressed by the sub-topic, **"Imiba ephemebelela ubuninzi"** (Parameters that influence population dynamics) under the sub-theme, **'Ukuzala'** (Reproduction or Natality), as shown in the sentences, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu. Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. Reproduction takes place in all living organisms.)

In lines 10, 11, 12, 13, 14, 15 and 16 the writer gives explanations and definitions as part of the body of the text about what the concepts immigration, emigration and migration, as illustrated in the sentences, **"Ukufika, ukumka nokufuduka: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile, njengokusuka kwabantu kwamanye amazwe bayokuhlala kwamanye amazwe."** (Immigration, emigration and migration: Population dynamics can also be defined in terms of addition of human numbers or things in a certain area, such as migration of people from other countries to live in other countries.) In lines 17, 18, 19 and 20 the writer concludes the stage 3 essay text by giving explanation and definition about what the concept of death means and it's contribution in population dynamics, as illustrated in the sentences, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva**

kwelixa lokuphila elide." (Lastly, death rate is another cause of population increase or decrease. The word death means the loss of life after a long time of living.) It is evident that the writer effectively employs the non-linguistic basis of coherence in the stage 3 essay about population dynamics.

3.9.2.4.2.2.2 Relevance: The stage 3 expository essay about, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics) is relevant as it exposes information about the meaning of population dynamics and the aspects embedded in it. These aspects are illustrated under the sub-heading, **"Yintoni ubuninzi?** (What is population dynamics?), as well as in line 1, in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.).

The relevance of the text is furthermore exemplified in line 3, where the writer gives a detailed background explanation about aspects that influence the decrease and increase of the population. This shows that the writer can use the information as the basis for his argument, as depicted in the sentence **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka/ ukufuduka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The above information gives evidence that the writer has acquired sufficiently relevant background knowledge about the meaning of the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics). It is evident therefore, that the writer effectively employs relevance, as an element that influences the coherence of the text.

3.9.2.4.2.2.3 Elements of subordination and coordination

3.9.2.4.2.2.3.1 The use of comparison: The writer of the stage 3 exposition employs comparison in the text in abundance by the use of conjunctions. In line 2 the writer utilises the conjunction, **"koko"** (but) to compare the changes of population, as illustrated in the

sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi <u>koko</u> iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.). In lines 3, 10, 12, 14 and 16 the writer uses a conjunction, **'okanye'** (or) to express comparison between two aspects of population dynamics, the increase and the decrease, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members <u>or</u> people in certain areas to live in other areas (migration) <u>and</u> death. The increase in population means arrival (immigration) of a minimum number of people <u>or</u> of certain members of a group into an area where there are dwellers of that particular area.)

Furthermore, in line 5, the writer uses the conjunction, **"ezinye"** (others) to express comparison in the reproductivity of living organisms, as illustrated in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo <u>ezinye</u> zezi zinto zizala ngamaqanda, <u>ezinye</u> ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.). In lines 8 and 19 the writer uses the conjunction, **"ukanti"** (whereas) to depict comparison between the rate of death and the rate of living, as well as the distinction between the living organisms that give birth through offsprings and those that produce eggs, as expressed in the sentences, **"<u>Ukanti</u> ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi. Xa izinga lokufa liphezulu amanani endalo ayancipha, <u>ukanti</u>, xa izinga lokufa liphantsi indalo iyanda."** (However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) In line 20 the writer compares the elements

expressed earlier with the final thought about population dynamics by using a conjunction, **"kodwa"** (but), as demonstrated in the sentence, **"<u>Kodwa</u> kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (Despite that/but, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The writer thus effectively employs comparison in the text.

3.9.2.4.2.2.3.2 Cause and condition: In lines 1 and 2 the writer provides the condition by providing a detailed elaboration about what the population dynamics mean, as explained in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha.** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

In line 3 the writer summaries the causes of population dynamics in order to highlight the whole content of the stage 3 essay, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

Line 4 of the stage 3 essay the writer further emphasizes the causes by referring to line 3 as a way of expressing the cause of population dynamics, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 20 the writer gives a cause for a condition in the sense that he or she postulates that death, as a condition is another cause for the population to decrease, as elaborated in the sentence, **"Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya**

kuphinda ivale eso sithuba sayo. (Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The stage 3 essay exhibits effective realization of the cause and condition elements.

3.9.2.4.2.2.3.3 Addition and restatement

The writer of the stage 3 exposition utilises addition in the text in abundance by using conjunctions which depict addition of information in a way of comparing two or more aspects, as well as in a way of adding a further explanatory information into the proposition of the text. Therefore, addition is employed in such a way that it also depicts comparison, as manifested below. In line 2 the writer utilises the conjunction, **"koko"** (but) to depict the changes of population, as illustrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi <u>koko</u> iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes time by time.).

In lines 3, 10, 12, 14 and 16 the writer uses the conjunctions, **'okanye'** (or) and **"kunye"** (and) to express a comparison between two aspects of population dynamics, the increase and the decrease. This is demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members <u>or</u> people in certain areas to live in other areas (migration) <u>and</u> death. The increase in population means arrival (immigration) of a minimum number of people <u>or</u> of certain members of a group into an area where there are dwellers of that particular area.)

Furthermore, in line 5 the writer uses the modifier –**nye**, which is used for contrasting clauses, as conjunction, **"ezinye"** (others) to express additional information about the reproductivity of living organisms, as illustrated in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo <u>ezinye</u> zezi zinto zizala**

ngamaqanda, <u>**ezinye**</u> **ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.). In lines 8 and 19 the writer uses the conjunction, **"ukanti"** (whereas) to depict a comparison between clauses denoting the rate of death and the rate of living, and the distinction between the living organisms that give birth through offsprings and those that produce eggs. This property is expressed in the sentences, **"**<u>**Ukanti**</u> **ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi. Xa izinga lokufa liphezulu amanani endalo ayancipha,** <u>**ukanti**</u>**, xa izinga lokufa liphantsi indalo iyanda."** (However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) In line 20 the writer compares the elements of population dynamics expressed earlier with the final thought about population dynamics by using a conjunction, **"kodwa"** (but), as demonstrated in the sentence, **"**<u>**Kodwa**</u> **kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo.** (Despite that/but, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.)

In lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text the writer of the stage 3 essay repeats the concept, '**Ubuninzi**' (Population dynamics) in order to enhance the coherence of the text, as illustrated in the sentences, **"**<u>**Ubuninzi**</u> **kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala.** <u>**Ubuninzi**</u> **bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukufika, ukumka nokufuduka:** <u>**Ubuninzi**</u> **bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile, njengokusuka kwabantu kwamanye amazwe bayokuhlala kwamanye amazwe. Kananjalo, xa abanye abantu besuka kwiindawo zabo besiya kwezinye iindawo** <u>**nobuninzi**</u> **buyanda."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time. Immigration, emigration and migration: Population dynamics can also be defined in terms of addition of human numbers or things in a certain area, such as migration of people from other countries to

live in other countries. At the same time, when people move away from their areas going to other places even the population increases.)

In lines 1, 3, 4, 11, 14, 17, 19 and 20 the writer repeatedly refers back to the topic or heading of the essay by rephrasing the concept, '**Ubuninzi**' (Population dynamics) to synonymous expressions, '**-ukwanda, ukuncipha**' (increase, decrease) that depict the population growth or decrease in numbers, as demonstrated in the sentences, "**Ukwanda nokuncipha kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla.**" (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases. The increase of numbers of these things depends on the above-mentioned aspects.) It is evident that the writer effectively employs the elements of addition and restatement in the stage 3 essay.

3.9.2.4.2.2.3.4 The use of reference: The element of reference is related to the reader's perspective of associating the information with his or her own experiences and to the real world context. Hence, it depends on the reader's intuition to determine the newness of the information or to perceive the information as presupposed, backgrounded and as already known information. However, as discussed above with reference to cohesion, despite the fact that the writer of the stage 3 essay does not employ the existential-**ku-**(there) in the text, he or she uses reference markers to refer back to what has been mentioned before. In line 4 the writer employs a demonstrative expression, "**…kwezi zikhankanywe apha ngasentla.**" (…from these mentioned above.) to refer to the information expressed in line 3, as manifested in the sentences, "**Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla.**" (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a

group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects.)The writer effectively utilises reference in the text aboout, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) It is evident that the elements of text coherence are effectively employed in the stage 3 essay.

3.9.2.4.2.2.3.5 Rhetorical patterns within coherence: The following elements of rhetorical patterns are examined; cause and effect pattern, problem-solution pattern, subject-exemplification pattern and comparison-contrast.

3.9.2.4.2.2.3.5.1 The cause and effect pattern: As the cause and effect pattern are similar to cause and condition, therefore, the same examples are employed to depict the element of cause and effect pattern or condition.

In lines 1 and 2 the writer provides the effect by giving a detailed elaboration about what the population dynamics mean, as explained in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

In line 3 the writer summarizes the causes of population dynamics in order to highlight the whole content of the stage 3 essay, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

In line 4 of the stage 3 essay the writer further emphasizes the causes by referring to line 3 as a way of expressing the effect of population dynamics, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 20 the writer gives the cause for the effect or condition in the sense that he or she postulates that death, as a condition is another cause for the population to decrease, as elaborated in the sentence, **"Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The stage 3 essay exhibits effective realization of the cause and effect pattern.

3.9.2.4.2.2.3.5.2 The problem-solution pattern: In line 9 the writer presents a problem caused by the lack of balanced population, as manifested in the sentence, **"Xa kuzalwa kakhulu kube kungafiwa kakhulu ubuninzi buyanda."** (When there is high rate of birth whereas the death rate is not high the population increases.) On the other hand, the severity of the problem is expressed in line 6, as illustrated in the sentence, **"Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo."** (Reproduction takes place in all living organisms.) In line 11 the writer highlights the problem of the increase in population, which is caused by migration, as demonstrated in the sentence, **"Kananjalo, xa abanye abantu besuka kwiindawo zabo besiya kwezinye iindawo nobuninzi buyanda."** (At the same time, when people move away from their areas going to other places even the population increases.)

The solution to the above problem is clearly revealed in line 2, as illustrated in the sentence, "**Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) In other words, the writer shows that it is a necessity that the population has to change time and again. In addition, in lines 19 and 20 the writer provide solutions to the problem stated above as regards the increase of population, as demonstrated in the sentences, **"Xa izinga lokufa liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda. Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the

population increases. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The stage 3 expository essay manifests effective realization of the problem-solution pattern.

3.9.2.4.2.2.3.5.3 The subject-exemplification pattern: In line 3 the writer employs subject exemplification by giving examples of aspects that contribute or influence population dynamics, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinje**ngokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile **(immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things <u>such as</u> reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) Furthermore, in line 5 the writer employs exemplification to justify the subject of Natality, that is, the many ways that living organisms can give birth in, as illustrated in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, <u>umzekelo</u> ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, <u>for example</u> some of these organisms lay eggs, some reproduce in the same way as human beings.)

In lines 7 and 10 the writer employs subject-exemplification by giving examples to elaborate more on the subject of the increase in population and the reproduction by mammals, as revealed in the sentence, **"Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini."** (Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos.) In line 8 the writer further gives examples in order to elaborate more on the subject of natality in a more comparative way, as expressed in the sentence, **"Ukanti ezizala amaqanda <u>zezifana</u> neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi."** (However, those that lay eggs are those <u>such as</u> hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.) It is evident that the writer effectively employs subject-exemplification pattern in the stage 3 essay.

3.9.2.4.2.2.3.5.4 Comparison-contrast: The writer of the stage 3 exposition employs the comparison-contrast pattern in the text in abundance by using conjunctions. In line 2 the writer utilises the conjunction, **"koko"** (but) to compare and contrast the changes of population, as illustrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi <u>koko</u> iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.). In lines 3, 10, 12, 14, and 16 the writer uses the conjunction, **'okanye'** (or) to compare and contrast the aspects of population dynamics, the increase and the decrease, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members <u>or</u> people in certain areas to live in other areas (migration) <u>and</u> death. The increase in population means arrival (immigration) of a minimum number of people <u>or</u> of certain members of a group into an area where there are dwellers of that particular area.)

Furthermore, in line 5 the writer uses the modifier conjunction **–nye** (some, other) which often contrasts cluases as **"ezinye"** (others) to express comparison in the reproductivity of living organisms, as illustrated in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo <u>ezinye</u> zezi zinto zizala ngamaqanda, <u>ezinye</u> ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.). In lines 8 and 19 the writer uses the conjunction, **"ukanti"** (whereas) to depict comparison and contrast between the rate of death and the rate of living, as well as the distinction between the living organisms that give birth by offsprings and those that produce eggs, as expressed in the sentences, **"<u>Ukanti</u> ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi. Xa izinga lokufa liphezulu amanani endalo ayancipha, <u>ukanti</u>, xa izinga lokufa liphantsi indalo iyanda."**

(However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.)

In line 20 the writer compares the elements expressed earlier in the clause denoting the final thought about population dynamics by using a conjunction, **"kodwa"** (but), as demonstrated in the sentence, **"<u>Kodwa</u> kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (Despite that/but, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.). The writer effectively employs the comparison pattern in the text.

3.9.2.4.2.3 The lexicon

The following syntactic components are examined in the stage 3 expository essay; the use or choices of sentence initial elements such as prepositions, the choice of verbs and substitute markers.

3.9.2.4.2.3.1 Choice of sentence-initial elements:

The assumption is that the reader can predict or assume the content of the text by looking at the topic sentence. This implies that the topic sentence, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) immediately attracts the reader's attention to assume that the content will address the elements that influence population dynamics. It may also come to the readers mind that the essay will address the reasons beyond the elements that causes population dynamics, such as lack of food, diseases and conflicts or wars. The choice of sentence initial element encompasses the use of prepositions, as demonstrated below.

Prepositions and preposition-like elements: The writer employs prepositions throughout the text to enhance the choice of sentence initial element. In lines 3, 4 and 5 the writer employs prepositional markers, occurring as **"nga-, sa-, kwe-, kwi-, ngasentla, ngee-"** (by, of, in, above) to highlight the elements of population dynamics, as expressed in the sentences, **"Izinto ezithi zichaphazele ubuninzi <u>be</u>zinto <u>ngo</u>kuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha <u>sa</u>bantu okanye <u>sa</u>malungu eqela elithile (immigration), ukumka <u>kwa</u>malungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye <u>la</u>bantu <u>kwii</u>ndawo ezithile**

besiya <u>kwe</u>**zinye iindawo (migration) kunye nokufa. Inani** <u>lo</u>**kwanda okanye** <u>lo</u>**buninzi** <u>be</u>**zinto lixhomekeke kwezi zinto zikhankanywe** <u>ngasentla</u>**."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects. Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.) It is evident that the writer effectively employs prepositions and preposition-like elements throughout the stage 3 essay.

3.9.2.4.2.3.2 Choice of verbs

Choice of verbs involves types of verbs intentionally selected by the writer to depict the content and the theme of the text. The following verbs are explored; mental verbs, and infinitive verbs to reflect various motions and adverbs.

Mental Verbs: In lines 3 and 16 the writer employs mental verbs that create a mental image about the different patterns of movement of living organisms, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala,** <u>ukufika</u> **kwesiqingatha sabantu okanye samalungu eqela elithile (immigration),** <u>ukumka</u> **kwamalungu eqela elithile (emigration),** <u>ukusuka</u> **kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa.** <u>Ukufuduka</u> **(migration) kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo kukwa ngunobangela wokunyuka nokuhla kwamanani kwindalo."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. Moving away (migration) of the whole group members or people in certain areas to live in other areas is also another reason for the increase and decrease of population.)

In lines 3, 9, 17, 18, 19 and 20 the writer employs the mental verb, **"ukufa"** (death) to depict the role played by death in population dynamics, as illustrated in the sentences, **"Okokugqibela, iqondo/izinga** <u>lokufa</u> **(death rate) likwangunobangela wokwanda nokuncipha kwendalo. Eli gama lithi** <u>ukufa</u> **lichaza ukulahlekelwa bubomi emva**

kwelixa lokuphila elide. Xa izinga <u>lokufa</u> liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda." (Lastly, death rate is another cause of population increase or decrease. The word death means the loss of life after a long time of living. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) In line 2 the writer uses the verbs, **"ingatshintshi"** and **"ingaguquguquka"** (not changing) to establish a mental picture of a situation where the nature or the population remains static and the outcomes of that condition, as expressed in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) The writer effectively uses mental verbs to give mental image of the elements of population dynamics in the stage 3 expository essay.

Infinitive verbs: Given that infinitive verbs have the prefix, **"uku-"** the writer employs infinitive verbs throughout the stage 3 essay to depict the elements and aspects that influence population dynamics. In lines 3, 10 and 16 the writer uses the infinitive verbs to depict his choice of lexical entries that express the main causes of population dynamics, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration), <u>ukusuka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. <u>Ukufika</u>, <u>ukumka</u> nokufuduka…"** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. Immigration, emigration and migration: Population dynamics can also be defined in terms of addition…)

In lines 18 and 20 the writer employs the infinitive verb, **"ukufa"** (death) to depict the role played by death in population dynamics, as illustrated in the sentences, **"Eli gama lithi <u>ukufa</u> lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide. Kodwa kunjalo, <u>ukufa</u> kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (The word death means the loss of life after a long time of living. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap

again.). It is therefore, clear that the writer effectively utilises infinitive verbs in the text under analysis as it has been demonstrated by the above exemplifications.

Adverbs: In line 9 the writer employs adverbs of manner that further describe the action and activity expressed in the text about natality and mortality, as illustrated in the sentence, **"Xa <u>kuzalwa kakhulu</u> kube <u>kungafiwa kakhulu</u> ubuninzi buyanda."** (When there is high rate of birth whereas the death rate is not high the population increases.) The text exhibits partial use of adverbs as the writer only employs the adverb of manner as identified in line 9 of the text. The writer effectively employs the lexicon to enhance the text structure of the expository essay, titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.)

3.9.3 Differences and Improvements in features of writing to persuade, expository genre from the stage 1 essay to the stage 2 essay, and from the stage 2 to the stage 3 essay

This section presents an analysis and evaluative investigation of genre-related differences and improvements in the essays of stage 1 to stage 2, and stage 2 to stage 3 expository essays. The intention of this discussion is to evaluate the learner's progress in writing from one stage to the other, therefore, the following aspects will evaluated.

3.9.3.1 Grammatical properties of the writing

The learner's stage1 expository essay demonstrates orthographical errors such as punctuation, as demonstrated in line 6, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, <u>umzekelo</u> ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (Helping each other of the community, when one is needy they help by supporting him or her with food, for example by giving each other building material, when there was fire and also with something to eat.) The word, **"umzekelo"** (for example) is supposed to be followed by a comma, but the writer does not use this punctuation. Furthermore, the writer spelling errors, are demonstrated in line 10, in the sentence, **"Liyinyani iqhalo elithi, "Izandla <u>ziyahlambana</u>" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The idiom, "hands wash each other" is true because helping each other produces good results.) However, with the stage 2 expository essay the learner shows progress in terms of the grammatical errors committed in the stage 1 essay.

In addition, the writer demonstrates significant progress from the stage 2 to the stage 3 essay, as the grammatical structure of the stage 3 essay, titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) demonstrates no deviation or grammatical errors.

The stage 3 essay exhibits effective realization of the grammatical structure.

3.9.3.2 The overall design of the exposition

Although the stage 1 expository essay demonstrates effective realization of the overall design of exposition, the writer exhibits progress from the stage 1 essay to the stage 2 essay. This view is based on the reasons that the writer effectively realizes the objectives of exposition. The stage 2 essay expresses the learner's ability to interpret information, to use information as the basis for argument and to express the relevance of the background information employed in the essay. This is demonstrated in line 1, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into <u>yayikade ibaluleke kakhulu kumaXhosa ngaphambili</u>."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) Therefore, the stage 2 essays exhibit effective realization of overall design of exposition, even more than the stage 1 expository essay.

The learner's continuous engagement in the writing of the expository essay gives evidence that the learner shows progress in the acquisition of genre-based skills. In the stage 3 essay the writer effectively realizes the genre-based properties and the overall design of exposition. This is demonstrated in lines 1 and 3, where the writer exposes information about the meaning of population dynamics.

3.9.3.2.1 The stages of the exposition

Regarding the thesis which is the first stage of exposition, the learner partially realises this property in the stage 1 essay, but there is improvement in the stage 2 essay as the learner demonstrates effective realization of the thesis. This is illustrated in lines 1, 2, 4 and 5. The writer demonstrates a further improvement and progress in the stage 3 essay, as illustrated in lines 1 and 2, where the writer introduces issues that depict his own point of view about population dynamics. Furthermore, in line 3 the writer highlights the main aspects relating to population dynamics that supports his point of view.

As regard the argument both the stage 1 and the stage 2 expository essays demonstrate effective use of the argument. A series of arguments are tabled in order to support the

thesis, as illustrated in the stage 2 essay in lines 7, 8, 9, 10, 11, 12 and 15, as well as in lines 17 and 18. Therefore, the writer maintains momentum concerning the development of the argument. Similarly, in the stage 3 essay, the writer demonstrates a retention of capability of keeping and applying information effectively. This property is illustrated in lines 5, 10, 12, 13, 14, 15, 16, 17 and 18 where the writer presents a series of arguments. It is evident that the stage 3 essay exhibits effective use of the sequencing of argument.

Regarding the restatement of thesis, the learner demonstrates progress and improvement from the stage1 essay to the stage 2 essay. The learner has employed the restatement of thesis in the stage 1 essay, but in the stage 2 essay the learner expresses the restatement element with more emphasis by using direct sentence in line 19 of the concluding paragraph of the essay. This is illustrated in the sentence, **"Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself). Hence, it is evident that the learner does show progress from the stage 1 essay to the stage 2 essay.

In addition, the stage 3 essay depicts the learners' progress in that in lines 17 and 20 the writer restate the importance of the proposition by putting more emphasis on death as another cause of population decrease. It is therefore, evident that the stage 3 essay effectively realizes the restatement of thesis.

3.9.3.3   Language Components of Exposition
Dudley-Evans' three stages and moves or phases of expository essay

- Thesis:

It is evident that the writer effectively realizes the gambit move of all the three stages. However, the difference is that in stage 1 essay the writer partially employs the gambit move in a form of a dramatic expression that expresses the idea of helping each other. In the stage 2 essay the writer employs a clear controversial statement that depicts humanity as applicable to one social group, the Xhosa people . Therefore, the existence of showing compassion as a concept applicable and relevant to Xhosa people is very much debatable and controversial. This shows improvement of the realization of the gambit move in the stage 2 essay compared to the stage 1 essay.

On the other hand, the writer demonstrates progress in realizing the gambit move. It is evident that a controversial statement is used by the writer in line 3, where the writer

expresses his own view that the elements mentioned in the essay are the only elements that influence population dynamics. Despite the fact that there are other aspects that could be mentioned as influencing population dynamics, such as, food supply, temperatures, the effect of diseases and other related elements.

A steady progress from one stage to the other is evident in the realization of the information. The writer does not effectively employ this element in the stage 1 essay. The writer partially employs the information in the stage 2 essay, as there is no reference source specified, as reference from where the idioms and phrases are backgrounded. However, in the stage 3 essay the writer effectively employs the information, as a prescribed Grade 11 biology textbook is used as a reference source. On the other hand, the aspects of population dynamics mentioned in the instruction as well as in the heading of the stage 3 essay are discussed in details in the content of the text in lines 3, 5, 10, 12, 13, 14, 15, 16, 17 and 18.

Concerning the proposition, it is evident that the writer's position is clearly defined in all the three stages of expository essays in the sense that the stage 1 essay employs an action verb to express the writer's opinion, and delimits the topic by referring to Xhosas as the people whom the idiom is applicable. At the same time, the stage 2 essay employs a verb phrase that depicts action and motion to express the writer's opinion. Similarly to the stage 1essay, the writer refers to Xhosas as the only ethnic group the idiom about helping each other is applicable. On the other hand, the stage 3 essay employs sub-headings that depict the theme of the text, and verb phrases, as illustrated in lines 1 and 2. The writer employs sub-headings to state the writer's position. Therefore, the writer delimits the topic by postulating that there are only five aspects that influence population dynamics. It is therefore, evident that the writer is capable of keeping information.

As regard evaluation, it is evident that the writer's support of the proposition is clearly defined in all three stages of expository essays. The stage 1 essay in line 2 employs a verb phrase to support applicability of the proposition, whereas, the stage 2 essay employs conjunctions in lines 2 and 4 to support and to emphasize the meaning of the proposition. Furthermore, the stage 3 essay employs a detailed explanatory expressions in a form of subheadings to support the proposition. In other words, the writer employs evaluation in a more detailed manner in the stage 3 essay and that depicts a significant progress in terms of effectively realizing the evaluation.

As markers introduce a list, it is evident that the stage 1, the stage 2 and the stage 3 essays exhibit effective use of markers. However, the stage 1 essay employs a demonstrative marker in a very scarce manner, as it is only employed in lines 1 and 2, in the sentences, **"Izandla ziyahlambana, <u>eli</u> qhalo liveza inkalo yokuncedisana … <u>Eli</u> qhalo liqhalo apho lithandwa kakhulu …"** (Hands wash each other, this idiom shows the perspective of people helping …This idiom is an idiom which is mostly loved…). Similarly to the stage 2 essay, the writer utilises demonstrative markers only in lines 1 and 6 to refer to the theme expressed by the text about compassion, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye <u>leyo</u> into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. This humanity then means that as a person you must have humanity to other people.). In lines 4, 5, 13, 15, 18 and 20 the writer utilises demonstrative markers, **"kwezi, zezi, kwabo, oku, kule, eli, eso"** (in these, are these, of those, this, in this, this, that) to give a detailed list of aspects that influences population dynamics. This is demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) The above assessment effectively manifests the significant improvement of the writer in writing of the stage 3 essay.

- Argument:

The marker signals the claim and relates it to the text. As discussed before concerning the realization of the demonstrative marker in the stage 1, 2 and 3 essays, the same assessment applies in this property of a marker under argument. It is evident that the stage 1, the stage 2 and the stage 3 essays exhibit effective use of markers. However, the stage 1 essay employs a demonstrative marker in a very scarce manner, as it is only employed in lines 1 and 2, in the sentences, **"Izandla ziyahlambana, <u>eli</u> qhalo liveza inkalo yokuncedisana … <u>Eli</u> qhalo liqhalo apho lithandwa kakhulu …"** (Hands wash each other, this idiom shows the perspective of people helping …This idiom is an idiom which is mostly loved…). Similarly to the stage 2 essay, the writer utilises demonstrative markers only in lines 1 and 6 to refer to the theme expressed by the text about compassion, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye <u>leyo</u> into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."**

(Humanity is to know how to help the other person and that was very important with Xhosa people before. This humanity then means that as a person you must have humanity to other people.) In the stage 3 essay in lines 4, 5, 13, 15, 18, and 20 the writer utilises demonstrative markers, **"kwezi, zezi, kwabo, oku, kule, eli, eso"** (in these, are these, of those, this, in this, this, that) to gives a detailed list of aspects that influences population dynamics, as demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) The above assessment shows the significant improvement of the writer in writing of the stage 3 essay compared to the stage 1 and the stage 2 essays.

As restatement refers to the rephrasing or repetition of the proposition, it is evident that the stage 1, 2 and 3 essays effectively employ the property of restatement. In the stage 1 essay in lines 1, 2, 3, 4, 5, 6, 8, 10, 11 and throughout the text the writer repeatedly refers back to the proposition by rephrasing the idiom, **"Izandla ziyahlambana"** (Hands wash each other) and employing synonymous expressions, such as, **"ukuncedisana, ukuncedana, ukusebenzisana"** (assisting, helping each other, working together). This repetition or restatement is expressed in the sentences, **"<u>Ukuncedisana</u> kwetitshala abafundi <u>bencedisana</u> kwabodwa ngokunjalo nakwiititshala kwa ngqu nabazali <u>bencedisana</u> netitshala. Abantu <u>bayasebenzisana</u> kwinto eniyenzayo … nasemisebenzini ngenxa <u>yokusebenzisana</u>. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho <u>ukuncedana</u> kukho khona."** (The helping each other of a teacher with learners, learners helping each other and also similar with teachers and parents by helping each other. People help each other in anything you do… even at work because of working together. This idiom is an idiom which is mostly loved in school where helping each other exists.). In the stage 2 essay the writer utilises restatement in lines 1, 4, 6, 8, 10, 11, 12, 13, 14 and throughout the text by restating the concept, **'Ubuntu'** (Humanity or compassion) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuntu</u> obu ke buthetha ukuba xa ungumntu kufuneka ubenabo <u>ubuntu</u> kwabanye abantu. <u>Ubuntu</u> busekhona kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people. Humanity still exists with other people.).

In the stage 3 essay the writer illustrates the restatement in lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text by restating the concept, **'Ubuninzi'** (Population dynamics) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuninzi</u>**

kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha.” (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes time by time.) In lines 1, 3, 4, 11, 14, 17, 19 and 20, the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuninzi'** (Population dynamics) to synonymous expressions, **'-ukwanda, ukuncipha'** (increase, decrease) that depict the population growth or decrease in numbers, as demonstrated in the sentences, **“<u>Ukwanda</u> no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>.”** (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) The above assessment depicts the writer's ability to maintain information and to use it appropriately, as demonstrated in the stage 1, 2, and 3 essays of the expository writing.

The writer effectively manifests appropriate application of the claim in the stage 1, 2 and the stage 3 essays. However, the stage 1 and the stage 2 essays demonstrate a similarity as they both express the content based on idiomatic expressions, **“Izandla ziyahlambana”** (Hands wash each other) in the stage 1 essay and **“Ubuntu”** (Humanity/compassion) in the stage 2 essay. In the stage 1 essay the proposition is based on the fact that the writer's proposition depicts generalization, which is based on evidence provided by the different contexts presented in the text that supports the writer's claim about the idiom, **“Izandla ziyahlambana”** (Hands wash each other), whereby it's relevance has been proven to be applicable in these contexts.

Similar to the stage 2 essay, the reason for acceptance of the proposition is based on the fact that the writer's proposition depicts generalization about the concept or belief on compassion or humanity. The belief or concept is based on evidence provided by the different meanings, implications and connotations presented in the text that supports the writer's claim about the topic, **“Ubuntu sisithethe sakwaXhosa”** (Humanity/Compassion is a Xhosa culture). However, it is evident that the writer manifests a significant improvement in the realization of the element of claim in the stage 3 essay, compared to

the stage 1 and the stage 2 essays. In the stage 3 essay the reason for acceptance of the proposition is based on the fact that the writer's proposition is based on the strength of perceived assumption as the text is backgrounded on approved learning resource material. In addition, the writer's proposition is accepted as it depicts generalization based on evidence presented by the writer, in providing the information about what population dynamics mean and what influences it, as demonstrated in lines 2 and 3, in the sentences, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Population dynamics also means that the nature is not static but changes in time. Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.).

The learner manifests a steady improvement from the stage 1, 2 to the stage 3 essay in terms of the appropriate realization of grounds that underpin or support the claim. In the stage 1 and stage 2 essays the claim about the idiom, **"Izandla ziyahlambana"** (Hands wash each other) and **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) are based on the writer's general background knowledge. Therefore, there are no references or sources of information employed by the writer to support the claim. In other words, the writer does not employ the support in both these two stages of expository writing.

In the stage 3 essay, the writer effectively employs the support and that depicts an improvement and progress in the learner's writing. The claim about the heading/topic **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) is based on the writer's knowledge from the Biology textbook from which the expository text is based. The heading, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) and sub-headings, **"Yintoni ubuninzi?** (What is population dynamics?)**, "Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) given by the writer provides the writer's support and also underpins the claim presented by the topic,

"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo." (Some aspects of population dynamics.) Therefore, the support is effectively realized by the writer in the stage 3 essay.

- Conclusion

As the markers signals conclusion boundary, the stages 1, 2, and 3 essays exhibit effective realization of various markers employed by the writer to depict the conclusion. However, in the stage 1 essay, the markers are scarce, for example, in line 10 the writer uses an emphatic expression in a form of a copulative marker, **'Liyinyani…'** (It is truth) to depict the conclusion boundary. This is expressed in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle."**(The idiom, "hands wash each other" is true because helping each other produces good results.). The text exhibits effective application of the markers in the stage 2 essay, as the learner in lines 18, 19 and 20 uses an emphatic or declarative expression, **'maka-'** (must) to depict the conclusion boundary, as demonstrated in the sentences, **"Umntu into ayiphiwe nguThixo makahlale nayo ayigcine angayilahli abe lolu hlobo alulo. Okokugqibela, umntu wonke makazame ubuntu… Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye…"** (A person must keep his or her God given gift and not change his or her personality. Lastly, everybody must try by all means to have humanity/compassion… A person must be confident about himself and tell himself or herself that he or she will help the other person…).

The writer exhibits significant improvement in the stage 3 essay compared to the stage 1 and the stage 2 essays, which only employ one type of a marker, the emphatic marker. In lines 17, 19 and 20 the writer repeats the same expressions, **'ukwanda, ukuncipha'** (increase and decrease) as declarative markers to the proposition expressed throughout the text about population dynamics, as expressed in the sentence, **"Xa izinga lokufa liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda."** (When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) The writer concludes the text by employing the expression, **'okokugqibela'** (lastly) as an emphatic or declarative expression that marks the end of the writer's proposition, as demonstrated in the sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.).

As consolidation relates argument to the proposition, it is evident that the writer effectively manifests appropriate application of consolidation in the stage 1, 2 and the stage 3 essay. In the stage 1 essay the writer presents information that depicts his support for his argument expressed by the topic, **"Izandla ziyahlambana"** (Hands wash each other). In other words, the writer does not show any deviation or argument against the proposition. This is manifested in line 13, where the writer emphasizes the consequences encountered if the idiom has not been effectively followed. Hence, it is expressed in the sentence, **"Kodwa xa bengancedisani abanye <u>baphelela ekusokoleni nasekufeni</u> xa ungamameli imigaqo."** (But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.).

In the stage 2 essay, the writer's presentation is consolidated in lines 19, 20 and 21 in such a way that it does not show any deviation or argument against the proposition, but emphasizes by recommending what needs to be done in order to sustain compassion. This is demonstrated in the sentences, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo. Leyo yeyona nto inokubangela abantu babenobuntu bahlale benjalo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him. That will cause people to have humanity at all times.). In the stage 3 essay, the writer utilises effectively the element of consolidation, as demonstrated in lines 17, 18, 19 and 20 where the writer concludes the essay by presenting information that depicts his support for his argument expressed by the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.). This is exemplified in the sentence, **"Kodwa kunjalo, <u>ukufa</u> kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.)

Given that the affirmation restates proposition, all the three stages of writing the expository essay exhibit the effective realization of affirmation. In the stage 1 essay, in lines 10 and 11, the writer affirms the proposition, **"Izandla ziyahlambana"** (Hands wash each other) by emphasizing on the truth of the idiom, by restating the idiom and by emphasizing on the positive outcomes of the idiom. This is expressed in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The

idiom, "hands wash each other" is true because helping each other produces good results.).

In addition, in the stage 2 essay, the learner in line 19 concludes the essay by affirming the proposition, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) by emphasizing on the truth of the concept in a form of giving advise that shows reciprocity and sustainability of humanity, as expressed in the sentence, **"Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself). In the stage 3 essay, in line 17, the writer concludes the text by affirming the proposition, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics). The writer emphasizes the impact of death as one other aspect mentioned that influences population dynamic, as expressed in the sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.). Therefore, the writer effectively affirms the proposition based on population dynamics in the stage 3 essay.

All the three stages of writing the expository essay exhibit the effective realization of the close. In the stage 1 essay, the writer widens the context of the proposition. The writer employs a conjunction in the concluding paragraph in line 12, **'nalapha'** (and even here) to express the open-end of the proposition. In this way the writer gives the reader an opportunity to explore the proposition in other contexts, as demonstrated in the sentence, **"Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."**(Even with the children similarly when people are helping each other they get good result).

In the stage 2 essay, the writer widens the context of the proposition in line19 by using a collective noun, **'umntu wonke'** (everybody) which gives every reader of the text an opportunity to explore the proposition further and to express his or her own understanding about humanity/compassion as a concept that either requires giving compassion to another person only if you want it in return or giving without expecting it in return, as expressed in the sentence, **"Okokugqibela, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all

means to have humanity/compassion to other people, as he or she would like the same to himself or herself).

In the stage 3 essay, in line 20, the writer widens the context of the proposition by using a conjunction, **'kodwa'** (but) which gives the reader an opportunity to explore and to express his or her opinions and his perspective about the concept of population dynamics. The impact and role death plays in the process, is also illustrated in the sentence, **"<u>Kodwa</u> kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (But despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.)

The learner's continuous engagement in the writing of the expository essay gives evidence that he shows progress from the stage 1 essay to the stage 2 esssay and from the stage 2 essay to the stage 3 essay. Furthermore, a significant improvement in the stage 3 essay is demonstrated. Therefore, the Dudley-Evans' three stages and moves of expository essay are employed appropriately, as demonstrated with the elements of the thesis, (that is, the gambit move, information, proposition, evaluation, marker), argument, (that is, marker, restatement, claim and support), and conclusion, (that is, marker, consolidation, affirmation, and close).

3.9.3.4 Dudley-Evans' linguistic features of essay writing

Concerning the preference for more formal or modal verbs, all the three stages of writing the expository essay exhibit the effective use of more formal or modal verbs. In the stage 1 essay, the writer employs formal verbs, for example, in line 1 the formal verb **'sivelisa'** (shows/depicts) expresses the theme of the text, as well as the formal verb, **'ukuqulunqa'** (to debate or to compile) in line 3. In the stage 2 essay, the writer of the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) effectively employs formal verbs, **'kukukwazi, buthetha, kufuneka'** (to be able, means, required), as there are no informal verbs employed to express the theme of the text. This is illustrated in lines 1, 6, 10 and throughout the text, in the sentences, **"Ubuntu <u>kukukwazi</u> ukunceda omnye umntu … Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu <u>kufuneka</u> ubenabo ubuntu kwabanye abantu."** (Humanity is to be able to know how to help the other person. This humanity then means that as a person you must have humanity to other people.)

Furthermore, in lines 2, 3, 4 and throughout the stage 3 essay, the writer effectively employs formal verbs, **'bukwathetha, zichaphazele, lixhomekeke, zikhankanywe'** (also means, influences, depends on, mentioned), as there are no informal verbs employed to express the theme of the text, as illustrated in the sentence, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) The mental verb, **'bukwathetha'** (also means) is a formal verb in that it functions as a marker that gives explanation or a further elaboration about the proposition expressed by the text. In line 4 the writer employs modal verbs to depict the formality of the proposition presented in the text, **'lixhomekeke, zikhankanywe'** (depends, mentioned), as illustrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto <u>lixhomekeke</u> kwezi zinto <u>zikhankanywe</u> ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects). The writer demonstrates effective retention capacity of information throughout the three stages of expository writing, despite the varying numbers of exemplification as illustrated in the stage 3 essays where more elaborative example are presented.

As regards the need to avoid colloquial expressions, all the three stages of writing the expository essay effectively avoid use of colloquial expressions. The stage 1 essay writer of the expository text titled, **"Izandla ziyahlambana"** (Hands wash each other) effectively avoids the use of colloquial expressions that depict informal language use. In the stage 2 essay the writer of the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) effectively avoids the use of colloquial expressions that depicts informal language usage. The stage 3 essay writer of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) effectively avoids the use of colloquial expressions. The writer demonstrates effective retention capacity of information throughout the three stages, despite the varying numbers of exemplification, as demonstrated in the stage 3 essay.

Regarding the need to avoid contracted forms, the stage 1 essay writer of the expository text titled, **"Izandla ziyahlambana"** (Hands wash each other) effectively avoids the use of contracted forms of language. In addition, the writer of the stage 2 expository essay titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) does avoid the use of contracted forms of language. Furthermore, the stage 3 essay writer of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi**

bendalo." (Some aspects of population dynamics) does not use the contracted forms of language. Therefore, all the three stages of writing the expository essay effectively avoid the contracted forms of writing. Hence, it is evident that the writer demonstrates effective retention capacity of information throughout the three stages.

Concerning the preference for nominalized forms, all the three stages of writing the expository essay exhibit the effective use of nominalized forms of writing. The writer demonstrates effective retention capacity of information throughout the three stages of expository writing.

As regards the avoidance of **"run on"** expressions, all the three stages of the expository essays effectively avoid the use of run on expressions. Thus, demonstrates the learner's effective retention of information. In other words, the stage 1, 2 and 3 essays do not employ expressions such as, **"njalo njalo"** (and so on) as they make the text to be less formal.

Regarding the careful and selective use of the personal forms, the stage 1 essay partially employs this property. For example, in line 6, the writer employs, **'omnye'** (one) instead of using a person **(umntu)** in order to avoid the expression, one. On the other hand, in line 11 the writer effectively depicts a second person pronoun by utilising, **'ufumane'** (you get), as illustrated in the sentence, **"Njengoko xa uhlamba izandla ngesinye ufumana ucoceko."**(As it is the same when washing one hand with the other you get cleanliness). In addition, in the stage 2 essay the writer employs the element of carefully selecting the personal forms of pronouns in order to avoid the expression, **'omnye'** (one) when the writer refers to a person **(umntu).** This is expressed in lines 9, 10, 12, 15, 18, 19 and 20, as illustrated in the sentences, **"Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu."** (A person with humanity is totally different from people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) In addition, in line 5 the writer effectively depicts second person pronoun by utilising, **'ungamncedi'**(you do not help), and, **'kuba umazi'** (because you know him or her), as illustrated in the sentence, **"Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu.** (It is to help without expecting something in return from

the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)

Furthermore, the stage 3 essay writer carefully selects the use of the personal forms of writing to refer to population dynamics by employing the third person linguistic markers to express the theme of the text. Lines 1, 2, 3, 4, 9, 10, 11 and 20 depict the use of the personal forms of writing, as illustrated in the sentences, **"U̱buninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. U̱buninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time. Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.). It is therefore, evident that the writer demonstrates a significant progress from the stage 1 essay to the stage 2 essay, and from the stage 2 essay to the stage 3 essay.

Concerning the avoidance of direct questions and the preference for indirect questions, all the three stages of writing the expository essay exhibit the effective use of indirect questions. In the stage 2 essay the writer effectively utilise the linguistic feature of rhetoric question in line 15 to avoiding the direct questions. The writer avoids direct questions in order to emphasize the fact that people have to be compassionately towards other as they would like the same unto them, as illustrated in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

In the stage 3 essay, the writer effectively utilises the linguistic feature of rhetoric question in the sense that there are no direct question utilised by the writer to the reader. However, the writer employs direct question in a form of a sub-heading in order to guide the reader about what to expect in the content of the text, as demonstrated by the sub-heading, **"Yintoni ubuninzi?"** (What is population dynamics?). This direct question is immediately addressed by the definition presented in line 1. This is demonstrated in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.) It is evident that the writer

effectively realizes Dudley-Evans' linguistic features of essay writing in all the three stages, despite the defects that are identified in the stage 1 essay as they reflect progress in the stage 2 and stage 3 essays.

3.9.3.5 Linguistic elements of classification system for metadiscourse:

3.9.3.5.1 Textual metadiscourse

Textual markers

Logical connectives realize a connection between clauses denoting different ideas. It is evident that the writer maintains an equal balance in all the three stages in terms of apply logical connectives. In the stage 1 essay, in lines 3, 6, 7, 9 and 12 the writer uses logical connectives. This is illustrated in lines 3, 6 and 9, where the writer employs logical connectives, **'ngokunjalo'** and **'kwakunye'** (and also similarly, together with) to link the idea of helping each other and working together, as expressed in the sentences, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa <u>ngokunjalo</u> nakwititshala kwa ngqu nabazali… Nalapha ebantwaneni <u>ngokunjalo</u>… umzekelo ukunikana ngezinto zokwakha, xa bekutshile <u>kwakunye</u> nento esiwa phantsi kwempumlo."** (The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents…and even with the children similarly … for example by giving each other building material, when there was fire and also with something to eat.)

In the stage 2 essay, the writer effectively employs logical connectives in the form of conjunctive devices. In lines 8, 9 and 17 the writer utilises connective markers, **'okanye, ukuze, ngenxa'** (or, so that, because of) to connect, to add and to compare one idea from the other, as illustrated in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu <u>ukuze</u> ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe <u>ngenxa</u> yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity/compassion.). In addition, in line 5, the writer employs logical connectives in the form of a conjunction, **'kwaye'** (and) and **'kuba'** (because) to link the idea of helping a person without expecting a return and with the idea of helping a person irrespective of knowing the person or being related to him or her, as demonstrated in the sentence, **"Kukunceda ungalindelanga**

kufumana nto kuloo mntu umncedayo <u>kwaye</u> ungamncedi <u>kuba</u> umazi <u>okanye</u> ingumntakwenu." (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)

In the stage 3 essay, the writer demonstrates a significant progress in the use of connectives as he applies more exemplifications in order to justify employing the logical connectives. In lines 2, 3, 4, 10, 11, 12, 14, 16, 18, 19 and 20, the writer uses the logical connectives, **"koko, okanye, kunye, xa, emva, ukanti, kodwa, kwaye"** (but, or, and, when, after, whereas, but, and) to connect the his/her ideas, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

The learner exhibits a gradual, step-by-step, that is a steady progress in terms of the utilization of the **sequencers**. In the stage 1 essay, the writer does not effectively employ the sequencers, as the text is only ordered in paragraphs without any indication or use of numbering. On the other hand, in the stage 2 essay, the writer employs the sequencers, although to a limited extent as they are only identified in the concluding paragraph of the text, as demonstrated in the sentence, **"<u>Okokugqibela</u>, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."** (Lastly, everybody must try by all means to have humanity/compassion to other people, as he or she would like the same to himself or herself).

In addition, the stage 3 essay exhibits the effective use of the sequencers in that the text has sub-topics that function as sequencers to depict the introduction of the text, as expressed in the subheading, **"Yintoni ubuninzi?"** (What is population dynamics?). Furthermore, the writer employs the sequencer to express the continuity of the content and to signal the beginning of the body of the text by using a sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) which is

followed by a list of elements that influence population dynamics, as demonstrated in line 5, in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.). In line 17, the writer concludes the text by employing the sequencer, **'okokugqibela'** (lastly) to depict the end of proposition, as illustrated in the sentence, **"Okokugqibela, iqondo/izinga lokufa (death rate) likwangunobangela wokwanda nokuncipha kwendalo."** (Lastly, death rate is another cause of population increase or decrease.). The above assessment shows that the writer improved from the stage 2 essay writing to the stage 3 essay, as this property was partially realized in the stage 2 essay whereas in the stage 1 the lement was not realized at all.

In the stage 1 essay, the writer does not effectively employ the linguistic element of **reminders**, as there is no reference material, source, nor any reference to previously mentioned information in the text. Similarly, in the stage 2 essay, the writer does not effectively employ the linguistic element of reminders, as there is no reference material, source, nor any reference to previous mentioned information in the text. However, in line 9, the writer does refer to idiomatic expressions that have the same meaning as the concept of humanity, **'Ubuntu'**, as expressed in the sentence, **"Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu."** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)

However, in the stage 3 essay, despite the fact that the writer does not refer to other sources except the Biology textbook, it is evident that the writer employs reminders within the text. In line 2 he uses the verb, **'bukwathetha'** (also means) to express the ideas which have been dealt with previously, as demonstrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) Furthermore, in line 4, the writer employs a demonstrative marker to refer back to elements, which have been already mentioned in line 3, as illustrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.). It is evident therefore, that the stage 3 essay exhibits a

significant improvement from the stage 1 essay to the stage 2essay and from the stage 2 essay to the stage 3 essay, as demonstrated by the assessment above.

The writer has not effectively utilised **topicalizers** in the text, but has structured the text in such a way that each segment or paragraph depicts a different context that elaborates further the topic. In the first paragraph, from line 1-3, the writer gives a brief explanation about the topic, "**Izandla ziyahlambana**" (Hands wash each other). The writer depicts the applicability of the idiomatic expression in the school context, as illustrated in the sentence, **"Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona.** (This idiom is an idiom which is mostly loved in school where helping each other exists.).

On the other hand, in the stage 2 essay, the writer has effectively utilised topicalizers in the text, as each segment or paragraph depicts a different context that elaborates further about the topic. In the introductory paragraph, from line 1-5, the writer gives a brief explanation and background about the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture), as expressed in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."**(Humanity is to know how to help the other person and that was very important with Xhosas before.) In the stage 3 essay, the writer effectively utilises topicalizers in the text, as she or he presents a different sub-theme in each paragraph. In this way, the writer is topicalizing the content of the text according to the elements that contribute to population dynamics. This is expressed in line 3, in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) In lines 7 and 8, the writer uses the linguistic marker (a conjunction), **'ukanti'** (whereas) to indicate a shift from one explanatory information to the other, as demonstrated in the sentences, **"Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini. <u>Ukanti</u> ezizala amaqanda zezifana neenkukhu, iinciniba,**

iintaka…zezithi zizalele amaqanda amaninzi zize ziwaqandusele kubekho amatshontsho amaninzi." (Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos. However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.)

Interpretative markers;

In the stage 1 essay, the writer uses **code glosses** in line 6 only to elaborate more on what the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) means. This is illustrated in the sentence, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, <u>umzekelo</u> ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (Helping each other of the community, when one is needy they help by supporting him or her with food, <u>for example</u> by giving each other building material, when there was fire and also with something to eat.) Therefore, the writer partially employs code glosses in the stage 1 essay.

In the stage 2 essay, the writer demonstrates progress as he explains the intended meaning by emphasizing the topic by paraphrasing the concept, **'Ubuntu'** (humanity) and referring it to the concept that depicts the functioning and the activity associated with humanity, which is the verb, **'ukunceda'** (to help). Hence, it is identified in lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text, as demonstrated in the sentences, **"<u>Kukunceda</u> ungalindelanga kufumana nto kuloo mntu <u>umncedayo</u> kwaye <u>ungamncedi</u> kuba umazi okanye ingumntakwenu. Kufuneka <u>ubancede</u> abanye abantu khona ukuze nabo <u>bakuncede</u>, bubuntu ke obo."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/she is your brother/sister. You must be able to help other people so that they can also help you, then that is humanity.)

In lines 1, 6 and 12, the writer furthermore employs code glosses to explain and to define the meaning of the concept expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture), as demonstrated in the sentences, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"**(This humanity then <u>means</u> that as a person you must have humanity to other people. A person with humanity is active,

polite/quiet, loves people, generous, helps without expecting as return…) The writer employs code glosses effectively in the stage 2 essay.

In the stage 3 essay, the writer shows a significant progress in realizing the properties of code glosses, as she or he explains the intended meaning by emphasizing on the topic through paraphrasing the concept, **'Ubuninzi'** (population dynamics). He refers the topic to the concept that depicts the meanings and implication associated with the increase and decrease of living organisms, **'ukwanda, ukuncipha'** (increase and decrease). These concepts are identified in lines 1, 3, 4, 11, 14, 17, 19 and 20, as demonstrated in the sentences, **"Ukwanda no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>."** (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) In lines 2, 12, 13 and 15, the writer explain what the expression population dynamics means as a way of acquainting and empowering the reader with additional information from that already given.

The writer of the stage 1 essay does not effectively employ the **illocution markers**, as there are no linguistic markers or lexical items that depict or name the act performed. However, in line 10, the writer uses a copulative to demonstrate the conclusion of the text, as illustrated in the sentence, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana kuvelisa iziphumo ezihle."** (The idiom, "hands wash each other" is true because helping each other produces good results.)

In the stage 2 essay, the writer does employ illocution markers in that, in line 17, he or she uses the first person, **'ndi'** (I) to express his own thought/ view, as demonstrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa…"** (What I can advise is…). In line 19 of the concluding paragraph, the writer employs an illocution marker to demonstrate the act performed, as demonstrated in the sentence, **"<u>Okokugqibela</u>, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."**(<u>Lastly</u>, everybody must try by all means to have humanity/compassion to other people as he or she would like the same to himself or herself). It is evident that the writer shows gradual progress in terms of

the effective application of the illocution marker from the stage 1 essay to the stage 2 essay as demonstrated above.

Furthermore, in the stage 3 essay, the writer manifests further improvement as she or he employs illocution markers in order to name or to depict the act performed, by utilising sub-topics that function as indicators to depict the introduction of the text. This is expressed by the subheading, **"Yintoni ubuninzi?"** (What is population dynamics?). Furthermore, the writer employs an illocutional marker to express the continuity of the content and to signal the beginning of the body of the text by using a sub-heading, **"Imiba ephembelela ubuninzi"**(Parameters that influence population dynamics). This sub-heading is followed by a list of elements that influence population dynamics. These aspects are demonstrated in lines 5 and 10, in the sentences, **"<u>Ukuzala:</u> Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu. <u>Ukufika, ukumka nokufuduka</u>: Ubuninzi bungaphinde buchazwe njengokongezeleka kwenani labantu…"** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. (Population dynamics can also be defined in terms of addition of human numbers…).

The writer of the stage 1 essay does not employ the linguistic element of **announcements** in the text. Similarly to the stage 1 essay, the stage 2 essay does not effectively utilise the announcements. In the stage 3 essay, the writer manifests effectively the use of announcement by announcing the upcoming information through employing sub-headings, which are followed by the information related to that particular sub-heading. This is illustrated with the sub-heading, **"Yintoni ubuninzi?** (What is population dynamics?), which is followed by explanations about, **'ubuninzi'** (population dynamics) in lines 1 and 2. This is demonstrated in the sentences, **"Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha </u>ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.

Population dynamics also means that the nature is not static but changes in time.) Furthermore, the writer announces the upcoming information by employing the sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population

dynamics) which depicts the elements to be discussed that influences population dynamics.

3.9.3.5.2 Interpersonal metadiscourse

Concerning **hedges**, it is evident that the writer does not appropriately employ hedges to express the interpersonal metadiscourse in the stage 1 essay and in the stage 2 essays. However, in the stage 3 essay, the content of the text is based and backgrounded on knowledge from an authentic Biology textbook, which is a prescribed textbook and a reference source for learners. Therefore, the writer demonstrates progress in terms of the realization of hedges.

As regards certainty or **emphatic markers**, the stage 1, 2 and 3 essays manifest the appropriate utilisation of the emphatic markers, which shows the learner's ability to keep information. In the stage 1 essay, in line 13 the writer makes use of emphatic markers to express assertion of the consequences encountered by those who do not follow or take into account the relevance of the idiom, as illustrated in the sentence, **"Kodwa xa bengancedisani abanye <u>baphelela</u> ekusokoleni nasekufeni xa ungamameli imigaqo."** (But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.)

In the stage 2 essay, in lines 18, 19 and 20, the writer uses an emphatic or declarative expression, **'maka-'** (must) to depict the his certaintyabout the topic, as demonstrated in the sentences, **"Umntu into ayiphiwe nguThixo <u>makahlale</u> nayo ayigcine angayilahli abe lolu hlobo alulo. Okokugqibela, umntu wonke <u>makazame</u> ubuntu… Umntu <u>makazithande</u> azixelele ukuba yena unguye enguye nje uza kumnceda omnye…"** (A person must keep his or her God given gift and not change his or her personality. Lastly, everybody must try by all means to have humanity/compassion… A person must be confident about himself and tell himself or herself that he or she will help the other person…) Furthermore, in line 6, the writer employs a certainty marker, **'buthetha'** (means) to emphasize the meaning of the concept, **'ubuntu'** (humanity) expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture), as demonstrated in the sentence, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.)

In addition, in the stage 3 essay, the writer demonstrates significant progress in terms of employing exemplification in abundance in order to emphasize his or her point. For example, in lines 1 and 2, the writer employs certainty markers, **'kukwanda'** (is the increase) and, **'bukwathetha'** (it also means) to emphasize the meaning of the concept, **'ubuninzi'** (population dynamics) expressed by the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics). The use of certainity markers in the stage 3 essay is demonstrated in the sentences, **"Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) In lines 5, 6, 10, 12 and 18 the writer employs the sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) to express full emphasis about the proposition expressed by the text. Therefore, all the three stage exhibit effective realization of the certainty markers.

Regarding **attributors or narrators**, it is evident that the writer does not employ attributors or narrators to enhance the position by claiming the support or resources of information presented in both the stage 1 and the stage 2 essays. On the other hand, in the stage 3 essay, the learners of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) were not referred or either instructed to use any other reference material. Therefore, even the writer of the stage 3 essay does not employ or use any other resource material except only the Biology textbook from which the writer was instructed to use. It is for that reason that the stage 3 essay is assessed as the essay that realizes the narrators and attributers.

As regards the **attitude markers**, the learner demonstrates a steady progress in the sense that she or he partially employs the attitude markers in the stage 1 essay. However, in the stage 2 and 3 essays the learner shows significant progress and improvement, especially in the third stage, as there are more explanations and exemplifications that display the writer's affective values. In the stage 1 essay the writer does not display his or her affective values in first person, as required by attitude markers. However, in lines 10, 11 and 12 the positive attitude of the writer is expressed by the attitude markers employed that shows good or positive result in the application of the idiom, as demonstrated in the sentences, **"…ukuncedisana kuvelisa <u>iziphumo ezihle</u>. Njengoko xa uhlamba izandla**

ngesinye ufumana <u>ucoceko</u>…xa abantu bencedisana kuye <u>kuphume isiphumo esihle.</u>" (… helping each other produces good results. As it is the same when washing one hand with the other you get cleanliness… when people are helping each other they get good result).

In addition, in the stage 2 essay, in lines 15, 17, 20 and 21, the writer expresses the positive attitude through advice and suggestions he give as regards how it could help to instil and to sustain the concept of humanity as part of social values, as expressed in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.)

In the stage 3 essay, in lines 5, 13, 15 and 18, the writer's use of attitude markers in expressing his positive attitude further depicts his patience. The writer thoroughly explains every aspect or element related or which impact on population dynamics, as demonstrated in the sentences, **"Oku kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. Oku kumka kuthetha ukuba akukho mntu ufikayo kule ndawo bemka kuyo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (This arrival means a one-way inward movement. This moving away means a one-way outward movement. The word death means the loss of life after a long time of living.) In lines 1, 2 and 12, the writer provides more than a single definition about the topic, which depicts his or her affective value and his positive attitude about the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics), as expressed in the sentences, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo <u>kuthetha</u> ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.)

Concerning the **commentary**, the writer exhibits a steady progress from the stage 1 essay to the stage 2 essay and from the stage 2 essay to the stage 3 essay writing in terms of

realising the commentary. In the stage 1 essay, the writer does not effectively employ the linguistic element of commentary, as there is no direct communication between the readers and the writer. However, in the stage 2 essay the writer employs commentary in a form of drawing on the reader's probable mood, as demonstrated in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube <u>wena</u> ungenabo, <u>ubufuna nje kwabanye</u> abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, <u>how do you</u> want humanity if you don't have it.).

The writer of the stage 3 essay demonstrates an improvement in the realization of commentary to depict a direct communication with the reader and the writer. This is demonstrated by the sub-topics employed by the writer, of which he directly addresses the reader about the content and the theme of the text, as illustrated in the phrases, **"Yintoni ubuninzi?"** (What is population dynamics?), **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics).

3.9.3.5.3 Metadiscourse resources

Interactive resources

- Transitions: It is evident that all the three stages of expository text writing effectively use the transitions to express relations in the main clause with other clauses in the sentence. In the stage 1 essay, in lines 3, 6 and 9, the writer employs transitional markers which also functions as logical connectives, **'ngokunjalo'** and **'kwakunye'** (and also similarly, together with) to express the relation between the main clauses. This is expressed in the sentences, **"Ukuncedisana kwetitshala abafundi bencedisana kwabodwa <u>ngokunjalo</u> nakwititshala <u>kwa</u> ngqu nabazali…"** (The helping each other a teacher with learners, learners helping each other and also similar with teachers and parents…)

  In line 5 of the stage 2 essay, the writer employs transitions in the form of conjunctions, **'kwaye'** (and) and **'kuba'** (because) to express the relation between the ideas expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). It is the main clause that expresses the meaning of the concept of humanity, as illustrated in the sentence, **"Kukunceda ungalindelanga kufumana nto**

kuloo mntu umncedayo <u>kwaye</u> ungamncedi <u>kuba</u> umazi <u>okanye</u> ingumntakwenu." (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.) In lines 8, 9 and 17, the writer utilises transitional markers, **'okanye, ukuze, ngenxa'** (or, so that, because of) to depict the use of transitions. Therefore, the stage 2 essay consists of transitions in abundance, and that shows the writer's ability in the realization of the property.

In the stage 3 essay, the writer uses logical transitions in the form of conjunctions in lines 2, 3, 4, 10, 11, 12, 14, 16, 18, 19 and 20, **"koko, okanye, kunye, kananjalo, emva, ukanti, kodwa, kwaye"** (but, or, and, in addition/at the same time, after, whereas, but, and). The logical transitions are employed to connect and to relate the writer's ideas to the main clause or proposition. In addition, in lines 3, 4, 10, 12, 14 and 16, the writer employs logical connective, **'okanye'** (or) to reflect comparison between two expressed ideas which are related to the theme of the text, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.).

- Frame markers: The assessment reveals that there are varying differences from the stage 1 to the stage 2 essays, and from the stage 2 to the stage 3 essays, in terms of the realization of the frame markers. In the stage 1 essay, the writer does not effectively employ the frame markers, as there are no linguistic markers or lexical items that depict or name the act performed. Furthermore, in the stage 2 essay, the writer in line 19 of the concluding paragraph employs a frame marker to depict the act performed, as demonstrated in the sentence, **"<u>Okokugqibela</u>, umntu wonke makazame ubuntu kwabanye abantu kuba naye uyafuna ukwenzelwa."**(<u>Lastly</u>, everybody must try by all means to have humanity/compassion to other people as he or she would like the same to himself or herself).

Om addotopm. in the stage 3 essay, the writer employs a frame marker to express the continuity of the content and to signal the beginning of the body of the text by using a sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics). Furthermore, the writer employs frame markers in order refer to name and to depict the act performed in the text. The writer executes this property by utilising sub-topics that function as indicators to depict the introduction and the body of the text, as expressed in the subheading, **"Yintoni ubuninzi?"** (What is population dynamics?).

- Endophoric markers: the writer exhibits a steady progress from the stage 1 to the stage 2 essay, and from the stage 2 to the stage 3 essay writing regarding the realization of the endophoric markers. In the stage 1 essay, the writer does not employ endophoric markers, as they are not identified in the expository essay titled, **"Izandla ziyahlambana"** (Hands wash each other). On the other hand, despite the fact that the writer does not refer to any figure or section in the text, nevertheless, in lines 6, 10, 11, 14 and 21 the writer uses demonstrative markers to refer to information in other parts of the text that depict the reference to the topic. Hence, it is demonstrated in the sentences, **"Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. <u>Leyo</u> yeyona nto inokubangela abantu babenobuntu bahlale benjalo."** (This humanity then means that as a person you must have humanity to other people. That will cause people to have humanity at all times.). Therefore, the stage 2 essay partially employs the endophoric markers, which demonstrates a significant progress from the stage 1 essay.

In the stage 3 essay, it is evident that the writer effectively employs endophoric markers in the text, as in line 4, where he utilises an endophoric marker to refer to the information that expresses elements of population dynamics. It has been demonstrated in line 3, where the writer uses a locative demonstrative marker, **'kwezi'** (in these), as illustrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto <u>zikhankanywe ngasentla</u>."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 13, the writer employs a demonstrative marker, **'oku'** (this) which refers to the information mentioned in line 12 about the arrival of living organisms which contribute to the increase of population, as expressed in the sentence, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo."** (This arrival means a one-way inward movement.)

- Evidentials: It is evident that the writer shows some defective use in both the stage 1 and the stage 2 essays regarding the realization of evidentials. In the stage 1 essay, the writer does not effectively employ the linguistic element of evidentials, as there is no reference of information from other texts. Similarly, even in the stage 2 essay the writer does not effectively employ the linguistic element of evidentials, as there is no reference of information from other texts, except exemplifications of idiomatic expressions in line 9 which has a synonymous meaning with the concept, **'ubuntu'** (humanity). This is illustrated in the sentence, **"Kukho iqhalo okanye isaci esithi, <u>isandla sihlamba esinye</u> okanye <u>umntu ngumntu ngabantu.</u>"** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.)

  However, in the stage 3 essay, it is evident that the writer follows effectively the instruction given for writing. As the learners of the expository text titled, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) were not referred or either instructed to use any other reference material or other texts. Therefore, even the writer of the stage 3 essay does not employ or use any other resource material except only the Biology textbook from which the writer was instructed to use.

- Code Glosses: The learner shows a steady progress regarding the effective use of the code glosses. The stage 1 essay exhibits ineffectiveness as the code glosses are partially employed. The writer of the stage 1 essay utilises code glosses only in line 6 to elaborate more on what the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) means. This is illustrated in the sentence, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, <u>umzekelo</u> ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento esiwa phantsi kwempumlo."** (Helping each other of the community, when one is needy they help by supporting him or her with food, <u>for example</u> by giving each other building material, when there was fire and also with something to eat.)

  In addition, in the stage 2 essay the writer manifests improvement from the stage 1 essay. In lines 1, 6 and 12 the writer employs code glosses to explain and to define the meaning of the concept expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"**(Humanity/Compassion is a Xhosa culture). This is also demonstrated in the sentences, **"Ubuntu obu ke <u>buthetha</u> ukuba xa ungumntu kufuneka ubenabo**

ubuntu kwabanye abantu. Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"(This humanity then <u>means</u> that as a person you must have humanity to other people. A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…) Hence, the assessment that the writer employs code glosses effectively.

However, in the stage 3 essay, the learner demonstrates a significant improvement, for example, in lines 2, 12, 13 and 15, the writer explains what it means by the expression, population dynamics as a way of empowering the reader with additional information from the one already highlited information, as expressed in the sentences, **"Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo <u>kuthetha</u> ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.). In line 5, the writer employs code glosses to explain the meaning of natality, **'ukuzala'** by giving an example to elaborate further population dynamics, as expressed in the sentence, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, <u>umzekelo</u> ezinye zezi zinto zizala ngamaqanda, ezinye ziya zizalela njengomntu."** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.)

Interactional resources

- Hedges: Concerning hedges, it is evident that the writer does not employ hedges to express the interpersonal metadiscourse in the stage 1 and the stage 2 essays. However, in the stage 3 essay, the content of the text is based and backgrounded on knowledge from an authentic Biology textbook, which is a reference source for learners. Therefore, the writer demonstrates significant progress in terms of the realization of hedges in the stage 3 essay.

- Boosters: The learner exhibits varying degrees of improvement differences in terms of the realization of boosters. In the stage 1 essay, the writer does not employed any boosters in the text, as there is no dialogue presented in the text. However, the writer

shows an improvement in the stage 2 essay, in line 10 the writer repeatedly employs a booster in a form of an adverb of manner, **'wohluke kakhulu'** (very different), to express full commitment of knowledge and to show certainty of the dialogue about the difference between people with humanity and those who do not have it, as expressed in the sentence, **"Umntu onobuntu <u>wohluke kakhulu</u> ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu <u>wohluke kakhulu</u> emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) In line 17, the writer employs the first person singular to emphasize certainity about his view, as illustrated in the sentence, **"Eyona nto <u>ndi</u>nokuyicebisa kukuba abantu mabancedisane…"** (What I can advise is that people must help each other). In lines 18, 19 and 20, the writer uses a booster or declarative expression, **'maka-'** (must) to depict the his certainty about the topic.

Above all, in the stage 3 essay, the learner manifests the effective realization of boosters, for example, in lines 1 and 2, the writer employs a booster, **'kukwanda'** (is the increase) and, **'bukwathetha'** (it also means) to emphasize certainty about the meaning of the concept, **'ubuninzi'** (population dynamics) expressed by the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics). This property is demonstrated in the sentences, **"Ubuninzi <u>kukwanda</u> kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi <u>bukwathetha</u> ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

In line 4, the writer employs emphatic marker or boosters in the form of a demonstrative marker, **'kwezi'** (in these), as shown in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) The booster is employed to express full commitment of knowledge and to show certainty about the elements that influence population dynamics. In line 3, the effective realization of boosters is illustrated in the sentence, **"Izinto ezithi zichaphazele**

ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa." (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

In lines 5, 6, 10, 12 and 18, the writer employs the sub-heading, **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics) to express full emphasis about the proposition expressed by the text. Therefore, it is evident that the learner employs the boosters in abundance in the stage 3 essay, and that shows significant progress in the application of the genre-based theory of writing.

- Attitude markers: As regards the attitude markers, the learner demonstrates a steady progress in that she or he partially employs the attitude markers in the stage 1 essay. However, in the stage 2 and 3 essays the learner shows significant progress and improvement especially in the third stage, as there are more explanations and exemplifications that display the writer's affective values. In the stage 1 essay the writer does not display his or her affective values in first person, as required by attitude markers. However, in lines 10, 11 and 12 of the stage 1 essay, the positive attitude of the writer is expressed by the attitude markers employed that shows good or positive result in the application of the idiom, as demonstrated in the sentences, **"…ukuncedisana kuvelisa iziphumo ezihle. Njengoko xa uhlamba izandla ngesinye ufumana ucoceko…xa abantu bencedisana kuye kuphume isiphumo esihle."** (… helping each other produces good results. As it is the same when washing one hand with the other you get cleanliness… when people are helping each other they get good result).

In addition, in the stage 2 essay, in lines 15, 17, 20 and 21 the writer expresses the positive attitude through advises and suggestions given in the text that he thinks could help to instil and to sustain the concept of humanity aspart of social values, as expressed in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona,**

kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu." (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.)

In the stage 3 essay, in lines 5, 13, 15 and 18, the writer's positive attitude further depicts his patience in the sense that he or she thoroughly explains every aspect or element relating to population dynamics, as demonstrated in the sentences, **"Oku kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. Oku kumka kuthetha ukuba akukho mntu ufikayo kule ndawo bemka kuyo. Eli gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide."** (This arrival means a one-way inward movement. This moving away means a one-way outward movement. The word death means the loss of life after a long time of living.) In lines 1, 2 and 12, the writer provides more definitions relating to the topic. Thus, depicts his or her affective value and his positive attitude about the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics). This is expressed in the sentences, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu okanye samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Population dynamics also means that the nature is not static but changes in time. The increase in population means arrival (immigration) of a minimum number of people or of certain members of a group into an area where there are dwellers of that particular area.)

- Self mention: It is evident that the learner exhibits a defective use in his writing in terms of realizing the self-mention in the stage 1 essay. However, the writer shows an improvement in the stage 2 essay as the property is partially realized. But in the stage 3 essay the writer manifests a significant improvement in terms of effectively employing the self-mention. In the stage 1 essay, the writer does not employ self-mention pattern in the text, as the text is written in third person narration.

In the stage 2 essay the writer does employ self-mention pattern in the text, although to a very limited extent as it only appears in line 17. In line 17, the writer mentions his opinion about sustaining humanity in the first person singular, **'Ndi-'** (I), as illustrated in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane**

babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu." (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because or untrustworthy people who do not have humanity.).

In the stage 3 essay, the writer does employ the self-mention device in the text, as he carefully selects the use of the personal forms of writing to refer to population dynamics by employing the third person linguistic markers to express the theme of the text. This is expressed in lines 1, 2, 3, 4, 9, 10, 11 and 20, in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time. Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.)

- Engagement markers: It is evident that the learner exhibits ineffectiveness in his writing in terms of realizing the engagement markers in the stage 1 essay. However, the writer shows an improvement in the stage 2 essay as the property is partially realized. But in the stage 3 essay, the writer manifests a significant improvement in terms of effectively employing the engagement markers.The writer of the stage 1 essay does not employ engagement markers to build relationship with reader in the text.

In the stage 2 essay the writer partially employs the engagement markers in that there is no direct dialogue with the reader. However, in line 15 the writer uses the second person singular to enhance his intention of emphasizing reciprocity and to build relationship with reader in the text, in terms of realizing giving and showing of compassion to other people. This property is demonstrated in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

In the stage 3 essay, the writer exhibits the effective realization of the engagement markers. In line 4, the writer's interaction with the reader is depicted by the reference to a prior mentioned information in the text. The writer's intention is expressed by the use of a locative demonstrative marker, **'kwezi'** (in these) which draws the reader closely into the content of the text. Hence, it is demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) On the other hand, the writer lodges a direct relationship with the reader by employing sub-topics, which directly address the reader about the content and the theme of the text, as illustrated in the sub-topics, **"Yintoni ubuninzi?"** (What is population dynamics?), **"Imiba ephembelela ubuninzi"** (Parameters that influence population dynamics).

3.9.3.6 Grabe and Kaplan's textlinguistic properties of the writes parameter: The functional sentence perspective

3.9.3.6.1 Information Structure:

3.9.3.6.1 Topic Sentence Structure: The essays of the learners in the stage 1, 2 and 3 writing of the expository genre exemplify the effective application of the topic sentence structure. It is evident, that the learner is efficient in utilizing the properties of the topic sentence structure. This is illustrated in the stage 1 essay, where the topic sentence structures the information expressed by the content by linking, connecting and by relating information expressed by the content back to the topic sentence. The above assessment is clearly illustrated in lines 1 and 2 of the introductory paragraph by the use of the demonstrative marker, **'eli'** (this) to refer the idiom which is the topic sentence. This is illustrated in the sentences, **"<u>Izandla ziyahlambana</u>, <u>eli qhalo</u> liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. <u>Eli qhalo</u> liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.)

In the stage 2 essay, the writer employs demonstrative markers, **"obu, obo, leyo"** (this, that, that) in lines 6, 8 and 21 to relate information expressed by the content back to the topic, as demonstrated in the sentences, **"Ubuntu <u>obu</u> ke buthetha ukuba xa ungumntu kufuneka ube nabo ubuntu kwabanye abantu. Kufuneka ubancede abanye abantu**

khona ukuze nabo bakuncede, bubuntu ke <u>obo</u>." (This humanity then means that as a person you must have humanity to other people. You must be able to help other people so that they can also help you, then that is humanity.) Therefore, the writer effectively employs the linguistic property of the topic sentence structure in the text, titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture).

Furthermore, in the stage 3 essay, the writer exhibits effective realization of the topic sentence structure in that the sentence that forms the topic of the expository text is, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) The sub-topics are performing the function of linking the theme to the topic sentence, as expressed by the sub-heading, **"Yintoni ubuninzi?"** (What is population dynamics?). The sub-heading guides the theme through various definitions expressed in the text, as demonstrated in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.)

Furthermore, in lines 13, 15, 18 and 20, the writer employs the demonstrative markers, **"oku, eli, eso"** (this, that, that) to relate information expressed by the content back to the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics), The writer demonstrated this property in the sentences, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. <u>Eli</u> gama lithi ukufa lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide. Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale <u>eso</u> sithuba sayo.**" (This arrival means a one-way inward movement. This word death means the loss of life after a long time of living. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) Therefore, the topic sentence structure guides, links and enhances effective readability and organization of the text.

3.9.3.6.1.2 Topic continuity: Given that the topic continuity refers to the continuous mention of the noun phrase (NP), which is the subject of the topic, the stage 1, 2 and 3 essays of the expository genre exemplify a gradual progress in the effective application of the topic continuity. It is evident, that the learner is efficient in utilizing the properties of the topic continuity, as illustrated in the stage 1 essay, where the noun phrase, **"Izandla**

ziyahlambana" (Hands wash each other) forms the topic of the expository text. The topic continuity is identified throughout the discourse in various grammatical forms, such as in the form of demonstrative markers in lines 1 and 2, as illustrated in the sentences, **"…eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (…this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.) In lines 1, 7, and 10, the writer continuously mentions the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) in the text as a way of expressing the continuity of the topic, as depicted in the sentences, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana ... Kwakhona izandla ziyahlambana kwindawo ezinjengezibhedlele… Liyinyani iqhalo elithi, "Izandla ziyahlambana"** kuba ukuncedisana kuvelisa iziphumo ezihle.** (Hands wash each other, this idiom shows the perspective of helping each other…Again, hands wash each other in place such as hospitals…The idiom, "Hands wash each other" is true because helping each other produces good results.)

In addition, in the stage 2 essay, the writer effectively employs the linguistic property of topic continuity. The subject of the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) forms the topic of the stage 2 expository essay. Topic continuity is accomplished throughout the essay in various grammatical forms such as in the form of demonstrative markers in lines 6, 8 and 21, as illustrated in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ube nabo ubuntu kwabanye abantu. Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."** (This humanity then means that as a person you must have humanity to other people. You must be able to help other people so that they can also help you, then that is humanity.) In lines 1, 4, 6, 10 and throughout the text, the writer repeatedly mentions the expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/ Compassion is Xhosa culture) in the text as a way of expressing the continuity of the topic, as depicted in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally

different from a person with humanity. This humanity then means that as a person you must have humanity to other people.)

Furthermore, in the stage 3 essay, the writer manifests a significant progress in the realization of the topic continuity. The continuously mentioned noun phrase (NP), which is the subject of the topic is, **'ubuninzi'** (population dynamics) forms part of the topic of the stage 3 expository essay. In lines 13, 15, 18 and 20, the writer uses demonstrative markers to enhance topic continuty, as illustrated in the sentences, **"<u>Oku</u> kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo. Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale <u>eso</u> sithuba sayo."** (This arrival means a one-way inward movement. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.)

In lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the stage 3 essay, the writer restates the concept, **'Ubuninzi'** (Population dynamics) as a way of expressing the continuity of the topic and to enhance the coherence of the text, as illustrated in the sentences, **"<u>Ubuninzi</u> kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) Therefore, the writer effectively employs the linguistic property of topic continuity in all the three stages of the expository genre. This gives evidence that the learner is capable of employing the genre-based properties of writing.

3.9.3.6.1.3 Topic structure analysis: The stage 2 and 3 essays of expository genre manifest realization of the topic structure analysis effectively. However, the structure of the stage 1 essay does not reflect sub-topics and there is only one main topic, **"Izandla ziyahlambana"** (Hands wash each other). Therefore, the stage 1 expository essay partially realizes the topic structure analysis. It is evident that from the stage 1 essay to the stage 2 essay and from the stage 2 essay to the stage 3 essay, the writer shows a significant improvement in terms of giving more elaborative exemplifications on the topic structure analysis. In the stage 1 essay, the topic structure analysis refers to the topic **"Izandla ziyahlambana"** (Hands wash each other) which is written in such a way that it stimulates the indigenous knowledge of the reader especially a reader who knows the

meaning and complexity of idiomatic expressions in isiXhosa. The topic is structured in such a way that it gives rise to a number of questions such as:

- What the idiom means?
- In which field or context is it applicable or relevant?
- Is the idiom worth writing and reading about?

All these questions are immediately addressed by the content that expresses different contexts where the idiom is applicable. Hence, this is illustrated in lines 2, 4, 5, 6 and 7, as demonstrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu <u>esikolweni</u> apho ukuncedana kukho khona. Kwakhona izandla ziyahlambana kwindawo ezinjen<u>gezibhedlele</u>, <u>iiklinikhi</u> apho abantu baye bancedwe khona ngoonesi."** (This idiom is an idiom which is mostly loved in school where helping each other exists. Again, each one needs the help of the other in place such as hospitals, clinics where people get help form the nurses.).

In the stage 2 essay, the topic structure analysis refers to the topic of the expository text, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). The structure of the topic is written in such a way that it stimulates and brings back the belief about the cultural and moral values as well as the indigenous knowledge of the reader, especially a reader who knows the meaning of humanity **'Ubuntu'** in the Xhosa culture. The topic is structured in such a way that it gives rise to a number of questions such as:

- What the expression of, **'ubuntu'** (humanity) means?
- In which field or context is it applicable or relevant?
- Is the concept of, **'ubuntu'** (humanity/compassion) worth writing and reading about?

The first question is immediately answered in line 6, in the sentence which defines the expression of, **'ubuntu'** (humanity) as, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.) The second question about the context of the text is addressed in lines 1 and 2, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu <u>kumaXhosa ngaphambili</u>. Omnye wayekade ekwazi ukunceda omnye umntu."** (Humanity is to know how to help the other person and that was very important with Xhosas before. The other used to be able to help the other person.)

Lines 9, 10, 12 and 15 address the question of whether the text is worth writing about in such a way that the sentences depict the relevance of the content in terms of demonstrating the human values. At the same time, the writer emphasizes the negative beliefs of those people who use the concept of humanity/compassion to their advantage, as expressed in the sentences, **"Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile… Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu."** (A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return… In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

Significant progress is manifested by the learner in the stage 3 essay in the sense that the topic structure analysis refers to the topic of the expository text, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) The structure of the topic is written in such a way that it encourages the reader to access new information about the changes that take place in nature in terms of population dynamics. As expressed in line 3, in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The topic is structured in such a way that it gives rise to a number of questions such as:

- What the expression of, **'ubuninzi'** (population dynamics) means?
- In which field or context is it applicable or relevant?
- Is the concept of, **'ubuninzi'** (population dynamics) worth writing and reading about?

The first question is immediately answered in lines 1 and 2, in the sentence, which defines the expression of, **'ubuninzi'** (population dynamics) as, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) On the other hand, the second question about the context of the text is addressed in lines 1, 2 and 6, as demonstrated in the sentences, **"Ubuninzi kukwanda kweqela <u>lezinto eziphilayo ezihlala endaweni enye</u>, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba <u>indalo</u> ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukuzala yinto eyenzeka kuzo <u>zonke izinto eziphilayo</u>. "** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time. Reproduction takes place in all living organisms.)

Lines 10, 19 and 20 address the question of whether the text is worth writing about. The sentences depict the relevance of the content in terms of demonstrating the elements of population dynamics and the way in which they impact on nature. In addition, in lines 5, 7 and 8, the reader acquires factual and informative knowledge about the reproductive system of various living organisms, as demonstrated in the sentences, **"Ukuzala: Izinto eziphilayo zithi zizale ngeendlela ezahlukeneyo, umzekelo ezinye zezi zinto <u>zizala ngamaqanda</u>, ezinye ziya <u>zizalela njengomntu</u>. Izilwanyana ezinjengeenkomo, amahashe, iingonyama…zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini. Ukanti ezizala amaqanda zezifana neenkukhu, iinciniba, iintaka…zezithi zizalele amaqanda amaninzi zize <u>ziwaqandusele kubekho amatshontsho amaninzi.</u>"** (Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings. Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos. However, those that lay eggs are those such as hens, ostriches, birds… are those that produce many eggs and hatch them to produce many offsprings.) The learner effectively realises the topic structure analysis in the stage 2 and the stage 3 essays.

3.9.3.6.1.4 Topic-comment analysis: As the topic comment-analysis refers to the theme of the heading of the text, the stage 1, 2 and 3 essays of the expository genre exemplify

effective realization of the topic-comment analysis. It is evident, that the learner is efficient in utilizing the properties of the topic-comment analysis, as it is analyzed under two properties, the noun phrase, **"Izandla"** (Hands) which represents the topic and the comment, **"ziyahlambana"** (wash each other) which forms the analytic clause that defines the topic. In this instance the comment is the part of the stage 1 essay.Therefore, the comment elaborates on the topic, in that it expresses the theme of the topic. It is for that reason that the topic, **"Izandla ziyahlambana"** (Hands wash each other) is given attribution by the content, which revolves around the idiomatic expression of helping each other. It is therefore, evident that the stage 1 expository essay exhibits effective use of the topic-comment analysis.

On the other hand, in the stage 2 expository essay, the writer effectively realizes the topic-comment analysis. The topic is analyzed under two elements, the noun phrase, **"Ubuntu"** which represents the topic and the comment, **"sisithethe sakwaXhosa"** which forms the analytic clause that defines the topic. In this instance the comment is the part of the text that exposes a more detailed interpretation about the noun phrase, **'Ubuntu'** (humanity) which forms part of the topic of the stage 2 essay. In other words, the comment defines what the concept mean in such a way that there is reference to idiomatic expressions that supports the interpretation given in the comment analysis. This is expressed in line 9, in the sentence, **"Kukho iqhalo okanye isaci esithi, <u>isandla sihlamba esinye</u> okanye <u>umntu ngumntu ngabantu</u>."** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.) Therefore, the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) is given attribution by the content, which revolves around the concept of, **'ubuntu'** (humanity).

In the stage 3 essay, the writer demonstrates further progress, as the topic of the stage 3 expository essay is analyzed under two elements, the noun phrase, **"Ubuninzi bendalo"** (Population dynamics) which represents the topic and the comment, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni…"**(Some aspects on the acceleration and decrease in…) which forms the analytic clause that defines the topic. The comment is the part of the topic that dwells on deliberating, and giving a more detailed interpretation, intuition and expository information about the noun phrase, **'Ubuninzi bendalo'** (Population dynamics). In other words, the comment defines the meaning of the concept, as demonstrated in lines 1 and 2, in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi**

bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguguguquka kumaxesha ngamaxesha." (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.). This includes the elements contributing to the noun phrase, **'Ubuninzi bendalo'** (Population dynamics), as illustrated in lines 3 and 4, in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects.) The stage 3 essay, therefore, manifest effective realization of the topic comment analysis and a significant progress compared to the stage 1 and the stage 2 essays.

3.9.3.6.1.5 Given-new relations: The given relation refers to already known or highlighted information. In the stage 1 essay, the literal meaning of the topic, **"Izandla ziyahlambana"** (Hands wash each other) is given information as everybody knows that one hand washes the other. Furthermore, expression, **"Izandla ziyahlambana"** (Hands wash each other) forms the heading of the text, and appears in the introductory part of a text, as illustrated in the sentence, **"<u>Izandla ziyahlambana</u>, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other) gives evidence that the topic is given information.

In addition, the meaning of the idiomatic expression, which forms the topic of the text, **"Izandla ziyahlambana"** (Hands wash each other) can be referred to as the new information or unused information, as it is recognized by the reader when introduced to various contexts from which it applies. Therefore, the comprehensive elaboration about the topic, **"Izandla ziyahlambana"** (Hands wash each other) addresses aspects embedded in the expression. It is for that reason that the stage 1 essay exhibits effective application of the given-new relations.

In the stage 2 essay, the learner manifests an ability to retain information in the sense that the literal meaning of the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/ Compassion is a Xhosa culture) is a given information, as humanity is part of social values and moral standards of the Xhosa culture. In line 1, the writer expresses the given relation in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) Furthermore, the meaning of the expression, which forms the topic of the text, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) can be referred to as the new information or unused information. It is recognized by the reader when introduced to various interpretations and meanings about, **'ubuntu'** (humanity/compassion), as demonstrated in lines 1, 2 and 6, in the sentence, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people.) Therefore, the comprehensive elaboration about the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) addresses aspects embedded in the expression.

The noun phrase of the stage 3 essay, **'Ubuninzi bendalo'** (Population dynamics) represents the given information. It is generally known that the population does not remain static but is dynamic. In other words, the literal meaning of the topic, **"Ubuninzi bendalo"** (Population dynamics) depicts a worldwide known fact about the life pattern of the living and the non-living organisms. In addition, the aspects that contribute to population dynamics are regarded as new relation or unused information, as they untangle the aspects of population dynamics beyond the recognised and the known. Hence, the expression, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni…"**(Some aspects on the acceleration and decrease in…) is referred to as the new information or unused information, as it is recognized by the reader when introduced to various interpretations and meanings about, **'Ubuninzi bendalo'** (population dynamics). This is demonstrated by the sub-topics, (a) **Yintoni ubuninzi?** (What is population dynamics?), **(b) Imiba ephembelela ubuninzi** (Parameters that influence population dynamics). In line 3, the new information is illustrated, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo**

(migration) kunye nokufa." (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.).Therefore, the comprehensive elaboration about the topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) addresses aspects embedded in the expression. All the three stage of the expository essays manifests effectively the given-new relation. However, a significant progress is illustrated by the exemplifications employed in the stage 3 essay.

3.9.3.6.1.6 Theme-rheme relations: The stage 1, 2 and 3 essays manifest effective realization of the theme-rheme relation. However, there are differences in terms of the exemplification presented in the three stages of expository essays. These differences mark the learner's progress in terms of the application of the theme-rheme. The theme refers to the first mentioned phrase in a clause, and forms the point of departure of the writer. Therefore, in the stage 1 essay, the expression of the topic, **"Izandla…"** (Hands…) functions as the writer's point of departure. The response (rheme) addresses the question, **"Zitheni"** (What about them?) which is then followed by the rheme, **'ziyahlambana'** (they wash each other). Therefore, the theme-rheme relations maintain the relationship with the subject of the context, as the stage 1 expository essay gives a more elaborative content about how the hands wash each other. The stage 1 essay demonstrated effective realization of the theme-rheme relation.

In the stage 2 essay, the expression of the topic, **'Ubuntu…'** (Humanity/ compassion…) functions as the writer's point of departure. The rheme addresses the question, **"Butheni?"** (What about it?) This is then followed by the response (rheme), **"…sisithethe sakwaXhosa"** (…is the Xhosa culture). Therefore, the theme-rheme relations maintain the relationship with the subject of the context as the theme is expressed and further illustrated by the rheme.

Furthermore, in the stage 3 essay, the expression of the topic, **'Ubuninzi bendalo…'** (Population dynamics…) functions as the writer's point of departure. The rheme addresses the question, **"Butheni?"** (What about it?). This is then followed by the response rheme, **"imiba ngokubhekiselele ekuhleni nasekunyukeni…"** (Some aspects of…) It is evident that the theme-rheme relations maintain the relationship with the subject of the context as the theme is expressed by the aspects and elements embedded in the rheme. Therefore,

the writer effectively utilises the element of the theme-rheme relations in the stage 3 essay. It is evident that the learner effectively retains information throught the writing stages of the expository essay, as demonstrated in the stage 1, 2 and the stage 3 essays.

3.9.3.6.1.7 Focus-presupposition: The three stages of the expository essay demonstrates effective application of the focus-presupposition. In the stage 1 essay, the literal meaning of the topic, **"Izandla ziyahlambana"** (Hands wash each other) is presupposed information, as everybody knows that one hand washes the other. Furthermore, by the fact that the expression, **"Izandla ziyahlambana"** (Hands wash each other) forms the heading of the text, appears in the introductory part of a text, as illustrated in the sentence, **"<u>Izandla ziyahlambana</u>, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other) gives evidence that the topic is given information.

In addition, the meaning of the idiomatic expression, which forms the topic of the text, **"Izandla ziyahlambana"** (Hands wash each other) can be referred to as the focus relation or unused information, as it is recognized by the reader when introduced to various contexts from which it applies. Therefore, the comprehensive elaboration about the topic, **"Izandla ziyahlambana"** (Hands wash each other) addresses aspects embedded in the focused relation or the writer's information or the writer's own perspective. It evident that the stage 1 expository essay exhibits effective use of focus-presupposition relation.

In addition to the above, in the stage 2 essay, the literal meaning of the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture) is presupposed information, as everybody knows that, **'ubuntu'** (humanity) is a moral value of showing compassion. It is expressed in lines 6 and 7, in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Ukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo."** (This humanity then means that as a person you must have humanity to other people. To be able to be considerate of the other person by giving suitable mercy).

However, the practical meaning and background of the expression, **'ubuntu'** (humanity) in line 1, as demonstrated in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.), depicts the things that a person has to do or not to do. This is also demonstrated in line 10

in the sentence, **"Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.) The text also demonstrates the qualities of people with humanity and those without humanity or who pretend to have humanity in for their personal benefit, as illustrated in lines 11 and 12, in the sentences, **"Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo. Umntu onobuntu ukhuthele, uthule, uyabathanda abantu, unobubele, uyanceda engalindelanga kuncedwa kuba encedile…"** (There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward. A person with humanity is active, polite/quiet, loves people, generous, helps without expecting as return…) All these elements are embedded under the focus relation, which is based on the writer's own perspective.

In the stage 3 essay, the expression, **'Ubuninzi bendalo'** (Population dynamics) represents the backgrounded information, in the sense that it is generally known that the population is dynamic, as it changes in terms of numbers time and again. Lines 1 and 2 supports the view that the expression, **Ubuninzi bendalo'** (Population dynamics) refers to the presupposed information, as illustrated in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) Furthermore, lines 6 and 7, demonstrate the fact that, **'Ubuninzi bendalo'** (Population dynamics) refers to the presupposed information, as expressed in the sentences, **"Ukuzala yinto eyenzeka kuzo zonke izinto eziphilayo. Izilwanyana ezinjengeenkomo, amahashe, iingonyama… zizala njengabantu, ngokuthi zizale abantwana ngabanye nangababini."** (Reproduction takes place in all living organisms. Animals such as cows, horses, lions…give birth just like human beings by giving birth to young ones in ones or twos.).

On the other hand, the aspects that contribute to population dynamics are regarded as the focus relation or unused information, as they unravel and expose the aspects of population dynamics beyond the recognised and the known information. Therefore, it is for this

reason that the expression, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni…"** (Some aspects on the acceleration and decrease in…) is referred to as the focus information or unused information, as it is recognized by the reader when introduced to various interpretations and meanings about, **'Ubuninzi bendalo'** (population dynamics). This is demonstrated by the sub-topics, **(a) Yintoni ubuninzi?** (What is population dynamics?), **(b) Imiba ephembelela ubuninzi** (Parameters that influence population dynamics). In line 3 the focus relation is illustrated, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.). Therefore, the comprehensive elaboration onthe topic, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) addresses aspects embedded in the expression, as is demonstrated with the focus-presupposition relation. It is evident therefore, that the writer of the stage 3 essay effectively realizes the properties of the focus-presupposition relation, as they are based on the his own perspective.

3.9.3.6.2 Text Structure

Text cohesion: The following devices are assessed under text cohesion in the stage 1, 2 and 3 of the grade 11 learner's written expository genre: collocation, repetition, demonstratives, conjunctions, substitutions, comparative cohesion and reference.

- Collocation: The three stages of the expository genre effectively employ collocation. The writer employs idiomatic expressions in the expository text, as the topic of the text is an idiom, **"Izandla ziyahlambana"** (Hands wash each other). In line 6, the writer also employs the idiomatic expression to depict helping each other by providing food or something to drink, as expressed in the sentence, **"Ukuncedisana kwabahlali bodwa, omnye xa eswele baye bamncede ngokumxhasa kwinto etyiwayo, umzekelo ukunikana ngezinto zokwakha, xa bekutshile kwakunye nento <u>esiwa phantsi kwempumlo</u>."** (Helping each other of the community, when one is needy they help by

supporting him or her with food, for example by giving each other building material, when there was fire and also with something to eat.). In line 7, the writer employs the idiom, **"esiwa evuka"** (falling and rising) to depict the effort of struggling to provide health. Therefore, the writer effectively employs collocation.

On the other hand, the stage 2 essay effectively demonstrates the learners retention ability, as the writer employs idiomatic expressions in the expository text titled, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). In line 9, the writer employs the idiomatic expression, **"Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu."** (There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.) in order to depict the meaning of humanity as expressed with the idiom, **"isandla sihlamba esinye"** (each one needs the help of the other) which means helping each other. This is also depicted by the idiom, **"umntu ngumntu ngabantu"** (a person is a person because of other people.) which implies that each person is dependent to the other in one-way or the other.

The writer of the stage 3 essay, shows further improvement as he employs a formal expression to depict the aspects that influences population dynamics, as demonstrated in line 3, in the phrase, **"Izinto ezithi zichaphazele ubuninzi zezi…"** (Aspects that influence the increase or decrease of population are…) and in the sub-topic, **"Imiba ephembelela…"** (Aspects that influence…) In other words, the writer could have used expressions such as, **"ezibangela/ ezidala"** (causes). Furthermore, in line 3, the writer employs formal and professional expressions, as illustrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** **(**Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) The stage 3 expository essay, therefore, gives evidence that the writer effectively utilises the collocation expressions in the text.

- Repetition: The three stages of the expository genre effectively employ repetition. The stage 1 expository essay effectively uses the element of repetition. This is illustrated in lines 10 and 12, where the writer uses repetition to emphasize positive result obtained when the idiom has been effectively utilised, as demonstrated in the sentences, **"Liyinyani iqhalo elithi, "Izandla ziyahlambana" kuba ukuncedisana <u>kuvelisa iziphumo ezihle</u>. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye <u>kuphume isiphumo esihle</u>."** (The idiom, "hands wash each other" is true because helping each other produces good results. Even with the children similarly when people are helping each other they get good result). In lines 1, 7, 10 and 11, the writer employs repetition by using synonyms, such as, **"ukuncedisana, ukuncedana, ukusebenzisana"** (assisting, helping each other, working together).

In the stage 2 essay, the writer exhibits the effective realization of repetition, as illustrated in lines 1, 4, 6, 8, 10, 11, 12, 13, 14 and throughout the text. The writer repeats the concept, **'Ubuntu'** (Humanity or compassion) as a way of enhancing text cohesion, as expressed in the sentences, **"<u>Ubuntu</u> obu ke buthetha ukuba xa ungumntu kufuneka ubenabo <u>ubuntu</u> kwabanye abantu. <u>Ubuntu</u> busekhona kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people. Humanity still exists with other people.) In lines 1, 2, 3, 4, 5, 8, 10, 12 and throughout the text, the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuntu'** (Humanity) to synonymous expressions, **'-nceda'** (help) that depict the function of humanity of helping people

In the stage 3 essay, in lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text, the writer of the stage 3 essay repeats the concept, **'Ubuninzi'** (Population dynamics) as a way of enhancing the cohesion of the text, as illustrated in the sentences, **"<u>Ubuninzi</u> kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) In lines 1, 3, 4, 11, 14, 17, 19 and 20, the writer repeatedly refers back to the proposition by rephrasing the concept, **'Ubuninzi'** (Population dynamics) to synonymous expressions, **'-ukwanda, ukuncipha'** (increase, decrease) that depict the population growth or decrease in numbers, as demonstrated in the sentences, **"<u>Ukwanda</u> no<u>kuncipha</u> kwendalo kukwabangelwa kukumka (emigration) kwesiqingatha sabantu okanye samalungu eqela elithile**

kwindawo ebebehlala kuyo. Xa izinga lokufa liphezulu amanani endalo <u>ayancipha</u>, ukanti, xa izinga lokufa liphantsi indalo <u>iyanda</u>." (The increase and decrease in population is also caused by moving away of a minimum number of people or of certain members of a group from an area where they were dwellers of that particular area. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) The writer effectively employs the element of repetition in the stage 3 essay.

- Demonstratives: The learner exhibits a steady improvement from the stage 1 essay to the stage 2 essay, and from the stage 2 essay to the stage 3 essay. The stage 1 essay partially employs the demonstrative element in the sense that, **"eli"** (this) is the only demonstrative employed and it only appears in lines 1 and 2. In lines 1, 2, the writer employs demonstrative pronouns to emphasize and to refer to back to prior mentioned phrases, as demonstrated in the sentences, **"Izandla ziyahlambana, <u>eli</u> qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana. <u>Eli</u> qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other. This idiom is an idiom which is mostly loved in school where helping each other exists.)

In the stage 2 essay, the writer employs demonstrative markers in abundance, as he or she utilises demonstrative markers in lines 5, 8, 10, 11, 14 and 21, **"obo, lowo, kulo, lo, leyo"** (that, that, in this, that). This is demonstrated in the sentence, "**<u>Leyo</u> yeyona nto inokubangela abantu babenobuntu bahlale benjalo."** (That will cause people to have humanity at all times.)

In the stage 3 essay, in lines 4, 5, 13, 15, 18, and 20, the writer utilises demonstrative markers, **"kwezi, zezi, kwabo, oku, kule, eli, eso"** (in these, are these, of those, this, in this, this, that) to signal the claim expressed by the proposition of the stage 3 essay. In line 4, the writer utilises the demonstrative, '**kwezi**' (in these) to refer to the elements mentioned in the previous sentence, in line 3, which entails the elements that influence population dynamics. This property is demonstrated in the sentence, **"Inani lokwanda okanye lobuninzi bezinto lixhomekeke <u>kwezi</u> zinto zikhankanywe ngasentla."** (The increase of numbers of these things depends on the above-mentioned aspects.) In line 13, the writer employs demonstrative markers to refer back to the arrival of people as one other cause that contributes to increase and decrease in population dynamics, as

demonstrated in the sentence, **"Oku kufika kuthetha ukuba akukho mntu uya kwelinye icala ngaphandle kwabo bafikayo."** (This arrival means a one-way inward movement.) Therefore the writer effectively employs the demonstratives in the stage 3 essay.

- Conjunctions: All the three stages of the expository genre reveal effective realization of conjictive devices. In lines 9 and 13 of the stage 1 essay, the writer employs conjunctions, **'okanye'** (or) and **'kodwa'** (but) to emphasize a difference and to contrast between two aspects. This also functions as a realization of substitution and comparative cohesion, as illustrated in the sentences, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo okanye imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana. Kodwa xa bengancedisani abanye baphelela ekusokoleni nasekufeni xa ungamameli imigaqo."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together. But when they are not helping each other some/ the others end up poor/struggling and even to death when they do not listen to regulations.) In lines 6, 11, 12 and 13, the writer uses the conjunction, **'xa'** (when) to justify the reason when an action of helping each other takes place. It is evident that the writer effectively utilises conjunctions in the stage 1 essay.

In the stage 2 essay, in line 5, the writer employs the conjunction, **'kwaye'** (and) and **'kuba'** (because) to link the idea of helping a person without expecting a return with the idea of helping a person irrespective of knowing the person or being related to him or her. This is demonstrated in the sentence, **"Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu."** (It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.) In lines 8, 9 and 17, the writer utilises conjunctions to enhance cohesion of the text, **'okanye, ukuze, ngenxa'** (or, so that, because of) to connect, to add and to compare one idea with another, as illustrated in the sentence, **"Eyona nto ndinokuyicebisa kukuba abantu mabancedisane babacingele abanye abantu ukuze ubuntu buhlale bukhona, kungazi kubakho mntu uzokuphulukana nobuntu bakhe ngenxa yabalahlekisi abangenabuntu."** (What I can advise is that people must help each other and think for other people in order to sustain humanity, so that there will be nobody who loses his humanity because of untrustworthy people who do not have humanity.) It is evident therefore, that the writer effectively employs conjunctions in stage 2 essay.

In the stage 3, in lines 2, 3, 4, 10, 11, 12, 14, 16, 18, 19 and 20, the writer uses conjunctions, **"koko, okanye, kunye, xa, emva, ukanti, kodwa, kwaye"** (but, or, and, when, after, whereas, but, and) to enhance coherence in the stage 3 essay, as well as to connect clauses denoting the writer's ideas. In line 2, the writer employs a conjunction, **'koko'** (but) to link the idea that population dynamics is a dynamic process and does not remain the same, as expressed in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi <u>koko</u> iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.)

In lines 3, 4, 10, 12, 14 and 16, the writer employs a conjunction, **'okanye'** (or) to reflect comparison between two expressed ideas, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.) In lines 3, 11, 19 and 20, the writer utilises conjunctive devices, as illustrated in the sentences, **"…ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. <u>Kodwa</u> kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, <u>kwaye</u> ayikho enye into eya kuphinda ivale eso sithuba sayo."** (…moving away of the whole group members or people in certain areas to live in other areas (migration) and death. But despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again) to depict the connection between ideas. It is evident therefore, that the writer effectively employs conjunctive devices.

- Reference: All the three stages of the expository genre exemplify the effective realization of reference. In the stage 1 essay, the writer refers to the use of reference markers to refer back to what has been mentioned prior. In lines 7 and 12, the writer uses the referential expression in the form of conjunctions, **'kwakhona'** (again), **'nalapha'** (and here) to refer back to an expression which has been previously mentioned and an addition to what has been mentioned. Hence, it is demonstrated in the sentences, **"<u>Kwakhona</u>**

izandla ziyahlambana kwindawo ezinjengezibhedlele… Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle.” (Again, hands wash each other in place such as hospitals…Even with the children similarly when people are helping each other they get good result). The stage 1 essay effectively thus employs reference in the form of conjunctions

Furthermore, the stage 2 essay effectively utilises reference in the text about, **“Ubuntu sisithethe sakwaXhosa”** (Humanity/Compassion is a Xhosa culture). In lines 11, the writer uses the referential expression in the form of existential-there, **‘bakhona’** (there), to refer back to an expression which has been previously mentioned. The expression was about people who show compassion because they want something in return and about the different types of showing humanity, as demonstrated in the sentence, **“Bakhona nabanceda kuba befuna ukuncedwa kwakhona, lowo umntu akanabuntu uyenza nje kuba efuna umvuzo.”** (There are also those who help because they want to be helped in return, that person does not have humanity as he or she is just helping because she or he wants a reward.)

In line 14, the writer employs a conjunctive device, **‘kodwa’** (but) to refer back to the statement mentioned in line 13, which depicts a comparison about the existence of humanity among people, as expressed in the sentence, **“Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu.”** (But our people are the cause for other people to lose or not to have humanity because the misuse/abuse it because they see their situation, and that causes people with humanity to lose it.)

The writer of the stage 3 essay refers to reference markers as used to refer back to what has been mentioned prior. Despite the fact that the writer of the stage 3 essay does not employ the existential-**ku-**(there) in the text, however in line 4, the writer employs a demonstrative expression, **“…kwezi zikhankanywe apha ngasentla.”** (…from these mentioned above.) to refer to the information expressed in line 3. This is manifested in the sentence, **“Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi**

bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla." (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects.)The writer effectively utilises reference in the text on, **Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) It is evident that the elements of text cohesion have been effectively employed in the stage 3 essay.

Text coherence: As text coherence addresses linguistic links that exist in the text to give and to highlight the reader's interpretation, the following elements are evaluated in the stage 1, 2 and 3 essays of the expository text writing; non-linguistic basis of coherence, relevance, elements of subordination and coordination, use of reference and rhetorical patterns within coherence:

• Non-linguistic basis of coherence: The stages 1, 2 and 3 essays effectively employ the non-linguistic basis of coherence. In the stage 1 essay, in lines 1 and 2, the writer introduces the meaning and interpretation of the idiom expressed by the topic, **"Izandla ziyahlambana"** (Hands wash each other). In this way the writer enhances the conventions and rules of writing, as demonstrated in the sentence, **"Izandla ziyahlambana, eli qhalo liveza inkalo yokuncedisana kwabantu ukusebenzisana nokuncedisana."** (Hands wash each other, this idiom shows the perspective of people helping each other working together and assisting each other.) Lines 3, 4, 5, 6, 7, 8 and 9 forms the body of the text and is where the writer depicts different contexts that demonstrate the relevance and applicability of the topic, as a way of revealing coherence in the stage 1 essay.

Furthermore, in the stage 2 essay, in lines 1, 2, 3, 4 and 5, the writer introduces the meaning, interpretation and the background information expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture). This is a way of enhancing the conventions and rules of writing, as demonstrated in the sentences, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili. Kukunceda ungalindelanga kufumana nto kuloo mntu umncedayo kwaye ungamncedi kuba umazi okanye ingumntakwenu."** (Humanity is to know how to help the other person and that was very important with

Xhosas before. It is to help without expecting something in return from the person you help and not helping because you know him/ her or because he/ she is your brother/sister.)

In lines 6, 7, 8 and 9, which forms part of the body of the text, the writer depicts what it means to show humanity by supporting his view with synonymous idiomatic expressions. In lines 19, 20 and 21, the writer concludes the text by expressing his views about sustaining humanity, as depicted in the sentence, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.) It is thus evident that the writer effectively employs the non-linguistic basis of coherence.

In the stage 3 essay, it is furthermore evident that the writer effectively employs the non-linguistic basis of coherence. In lines 1, 2, 3, 4 and 5, the writer introduces the meaning, interpretation and the background information expressed by the topic, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture). In lines 6, 7, 8 and 9, which forms part of the body of the text the writer depicts what it means to show humanity by supporting his view with synonymous idiomatic expressions, as illustrated in the sentences, **"Ukwazi ukumcingela omnye umntu umenzele inceba efanelekileyo. Kukho iqhalo okanye isaci esithi, isandla sihlamba esinye okanye umntu ngumntu ngabantu."** (To be able to be considerate of the other person by giving suitable mercy. There is an idiom or a proverb that says, each one needs the help of the other or a person is a person because of other people.). In lines 19, 20 and 21, the writer concludes the text by expressing his views about sustaining humanity, as depicted in the sentence, **"Umntu makazithande azixelele ukuba yena unguye enguye nje uza kumnceda omnye umntu uza kuba nobuntu ebantwini yindlela afuna ukwaziwa ngayo nabangamaziyo."** (A person must be confident about himself or herself and tell himself or herself that he or she will help the other person and that is how other people will know her or him.)

- Relevance: The stages 1, 2 and 3 essays effectively employ relevance to enhance coherence. The stage 1 expository text is relevant in the sense that the aspects relating to the meaning of the idiomatic expression, **"Izandla ziyahlambana"** (Hands wash each other) depict well-known contexts and instances whereby a person has to lend a hand. In other words, the relevance of the text has been proven by the contexts expressed in the

text. Therefore, the stage 1 expository essay exhibits the effective use of the element of relevance.

The stage 2 essay is relevant in that the aspects relating to the concept, meaning of the idiomatic expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is Xhosa culture) depict the meaning of humanity in two contexts: in line 1 the writer depicts the context of the past in relation to the meaning of the expression of humanity, as demonstrated in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) On the other hand, in line 3, the writer depicts the present context, as demonstrated in the sentence, "**Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosas before.) In line 15, the writer provides relevant ways that can be employed to bring back humanity, as illustrated in the sentence, **"Umntu ukuze abenobuntu kuwe kufuneka umhloniphe, umthembe, umazi ukuba ngumntu ungalindeli ukuba makakwenzele ubuntu ube wena ungenabo, ubufuna nje kwabanye abantu." (**In order for a person to have humanity towards you, you have to respect, trust the person, and know him or her as a person without expecting his or her humanity towards you whereas you don't have it, how do you want humanity if you don't have it.)

The writer shows progress in terms of relevance in the stage 3 essay, as the stage 3 expository essay about, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo"** (Some aspects of population dynamics) is relevant. It exposes information about the meaning of population dynamics and the aspects embedded in it, as illustrated by the sub-heading, **"Yintoni ubuninzi?** (What is population dynamics?), as well as in line 1, in the sentence, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction.).

Furthermore, the relevance of the stage 3 essay is evidenced in line 3, where the writer gives a detailed background explanation about aspects that influence the decrease and increase of the population. This shows that the writer can use the information as the basis for argument, as demonsrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto <u>ezinjengokuzala,</u>**

ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka/ ukufuduka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa." (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

- Elements of subordination and coordination: The writer shows improvement in the stage 2 and the stage 3 essays, compared to the stage 1 essay, where some elements of surbordination and coordination are only partially employed. This is demonstrated by the ineffective use of comparison, in line 9 the writer uses a conjunction, **'okanye'** (or) to express comparison between instructions and rules that enhances working together in a work place. This is expressed in the sentence, **"Abantu bayasebenzisana kwinto eniyenzayo ukuhamba ngemiyalelo okanye imigaqo oyimiselweyo nasemisebenzini ngenxa yokusebenzisana."** (People help each other in anything you do by abiding/following the stipulated instructions or regulations even at work because of working together.) Furthermore, in the stage 1 essay in lines 10, 11,12 and 13, the writer employs elements of cause and condition by giving results obtained as a condition when helping each other has been employed as a cause, as depicted in the sentences, **"Njengoko xa uhlamba izandla ngesinye ufumana ucoceko. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (As it is the same when washing one hand with the other you get cleanliness. Even with the children similarly when people are helping each other they get good result). In lines 4 and 5, the writer employs a conjunction, **'kwakunye'** (and also) to denote the addition of information. The writer of the stage 1 essay employs restatement in the form of repetition. In lines 10 and 12, the writer uses repetition to emphasize positive result obtained when the idiom has been utilised effectively, as demonstrated in the sentences, **"Liyinyani iqhalo elithi, "Izandla ziyahlamabana" kuba ukuncedisana kuvelisa iziphumo ezihle. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (The idiom, "hands wash each other" is true because helping each other produces good results. Even with the children similarly when people are helping each other they get good result).

The stage 2 essay gives evidence of the effective application of the elements of surbordination and coordination. In line 2, 3, 4, and 14, the writer uses a conjunction,

'**kodwa**' (but) to express comparison. In line 8, the writer provides the cause and condition in the sense that, he explains the condition and cause of giving compassion to other people, as demonstrated in the sentence, **"Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."**(You must be able to help other people so that they can also help you, then that is humanity.). In line 2, the writer employs, '**omnye**' (the other) to depict addition, as expressed in the sentence, **"Omnye wayekade ekwazi ukunceda omnye umntu."**(The other used to be able to help the other person.) In lines 5, 9, and 11, the writer utilises conjunctive markers, **"kwaye, okanye, kwakhona"** (and, or, again) that depict addition of information. The writer employs restatement in the form of repetition. In lines 1, 4, 6, 8, 10, 11, 12, 13, 14 and throughout the text, the writer restate the concept, '**Ubuntu**' (Humanity or compassion) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"Ubuntu obu ke buthetha ukuba xa ungumntu kufuneka ubenabo ubuntu kwabanye abantu. Ubuntu busekhona kwabanye abantu."** (This humanity then means that as a person you must have humanity to other people. Humanity still exists with other people.).

The writer of the stage 3 expository essay employs comparison in the text in abundance by using conjunctions. In line 2, the writer utilises the conjunction, **"koko"** (but) to compare the changes of population. This is illustrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.). In lines 3, 10, 12, 14, and 16, the writer uses conjunction, '**okanye**' (or) to express comparison between two aspects of population dynamics. The stage 3 essay exhibits effective realization of the cause and condition elements. In lines 1 and 2, the writer provides the condition by providing a detailed elaboration about what the population dynamics mean, as explained in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.)

The writer of the stage 3 exposition utilises addition in the text in abundance by using conjunctions which depict addition of information in a way of comparing two or more aspects, as well as in a way of adding a further explanatory information into the proposition of the text. Therefore, addition is employed in such a way that it also depicts comparison,

as manifested below. In line 2, the writer utilises the conjunction, **"koko"** (but) to depict the changes of population, as illustrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.).

In lines 3, 10, 12, 14, and 16, the writer uses conjunctions, **'okanye'** (or) and **"kunye"** (and) to express comparison between two aspects of population dynamics, the increase and the decrease, as demonstrated in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise <u>okanye</u> zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile (immigration), ukumkakwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu <u>okanye</u> labantu kwiindawo ezithile besiya kwezinye iindawo (migration) <u>kunye</u> nokufa. Ukwanda kwendalo kuthetha ukufika (immigration) kwesiqingatha sabantu <u>okanye</u> samalungu eqela elithile kwindawo enabantu abahlala kuyo."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members <u>or</u> people in certain areas to live in other areas (migration) <u>and</u> death. The increase in population means arrival (immigration) of a minimum number of people <u>or</u> of certain members of a group into an area where there are dwellers of that particular area.)

In lines 1, 2, 3, 4, 9, 10, 11, 20 and throughout the text, the writer of the stage 3 essay restates or repeats the concept, **'Ubuninzi'** (Population dynamics) as a way of enhancing the coherence of the text, as illustrated in the sentences, **"<u>Ubuninzi</u> kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. <u>Ubuninzi</u> bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha. Ukufika, ukumka nokufuduka: <u>Ubuninzi</u> bungaphinde buchazwe njengokongezeleka kwenani labantu okanye izinto kwindawo ethile, njengokusuka kwabantu kwamanye amazwe bayokuhlala kwamanye amazwe. Kananjalo, xa abanye abantu besuka kwiindawo zabo besiya kwezinye iindawo <u>nobuninzi</u> buyanda."** (Population dynamics is the increase of living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time. Immigration, emigration and migration: Population dynamics can also be defined in terms of addition of human numbers or things in a certain area, such as migration of people from other countries to

live in other countries. At the same time, when people move away from their areas going to other places even the population increases.) It is evident that the writer effectively employs the elements of addition and restatement in the stage 3 essay.

- The use of reference: All the three stages of expository writing effectively use reference. In the stage 1 essay the element of inferences is relating to the reader's perspective of associating the information with his or her own experiences and to the real world context. It means that, it is upon the reader's intuition to determine the newness of the information or to perceive the information as presupposed, backgrounded and as already known information. As discussed above with inferences in cohesion, it is assumed that a reader of the expository text is an isiXhosa speaker who is well versed with the isiXhosa idioms, who can relate to the contexts expressed in the text.

In the stage 2 essay the element of reference is related to the reader's perspective of associating the information with his or her own experiences and to the real world context. It means that it is upon the reader's intuition to determine the newness of the information or to perceive the information as presupposed, backgrounded and as already known information. As discussed above with reference in cohesion, it is assumed that a reader of the expository text is an isiXhosa speaker who is well versed with the expression, **"Ubuntu sisithethe sakwaXhosa"** (Humanity/Compassion is a Xhosa culture), can relate to the contexts expressed in the text.

The writer of the stage 3 essay exemplifies the use of reference markers to refer back to what has been mentioned prior. In line 4, the writer employs a demonstrative expression, **"…kwezi zikhankanywe apha ngasentla."** (…from these mentioned above.) to refer to the information expressed in line 3, as manifested in the sentences, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. Inani lokwanda okanye lobuninzi bezinto lixhomekeke kwezi zinto zikhankanywe ngasentla."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on

the above-mentioned aspects.)The writer effectively utilises reference in the text on, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics.) It is evident that the elements of text coherence are effectively employed in the stage 1, 2 and 3 essays.

- Rhetorical patterns within coherence: The stage 1 essay exhibits only partial application of the rhetorical patterns of coherence, as the problem-solution, argument-exemplification and comparison-contrast paterns are patially employed. Recall that the cause and effect pattern are similar to cause and condition, therefore, the same examples are employed to depict the element of cause and effect pattern. In the stage 1 essay, in lines 10, 11,12 and 13, the writer employs elements of cause and effect by giving results obtained as an effect when helping each other has been employed as a cause, as depicted in the sentences, **"Njengoko xa uhlamba izandla ngesinye ufumana ucoceko. Nalapha ebantwaneni ngokunjalo xa abantu bencedisana kuye kuphume isiphumo esihle."** (As it is the same when washing one hand with the other you get cleanliness. Even with the children similarly when people are helping each other they get good result).

On the other hand, in the stage 2 essay, in line 8, the writer employs the cause and effect pattern in the sense that, he explains the effect and cause of giving compassion to other people, as demonstrated in the sentence, **"Kufuneka ubancede abanye abantu khona ukuze nabo bakuncede, bubuntu ke obo."**(You must be able to help other people so that they can also help you, then that is humanity.) In lines 2 and 3, the writer presents a problem about the loss of humanity/compassion, as demonstrated in the sentences, **"Omnye wayekade ekwazi ukunceda omnye umntu. Kodwa ngoku sele ingabo nabo abanceda abanye."** (The other used to be able to help the other person. But now it's those few who help others.) In line 10, 11, 14 and 16, the writer employs subject exemplification by giving examples about different kinds of people who do not take into consideration the concept of, **"ubuntu"** (humanity).

In the stage 3 essay, the cause and effect pattern is similar to cause and condition, therefore the same examples are employed to depict the element of cause and effect pattern or condition. In lines 1 and 2, the writer depicts the effect by giving a detailed elaboration about what the population dynamics mean, as explained in the sentences, **"Ubuninzi kukwanda kweqela lezinto eziphilayo ezihlala endaweni enye, apho zithi zande ngokuzala. Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics is the increase of

living organisms occupying the same area, where they increase through reproduction. Population dynamics also means that the nature is not static but changes in time.) The solution to the above problem is effectively revealed in line 2, as illustrated in the sentence, "**Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) In other words, the writer shows that it is a necessity that the population has to change time and again. Similarly, in lines 19 and 20, the writer provide solutions to the problem stated above as regards the increase of population, as demonstrated in the sentences, **"Xa izinga lokufa liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda. Kodwa kunjalo, ukufa kuyabunciphisa ubuninzi bezinto, kuba ithi into ifile ingaphinde ivuke, kwaye ayikho enye into eya kuphinda ivale eso sithuba sayo."** (When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases. Despite that, death decreases population, because if something is dead it will never be alive again, and there is nothing that will close that gap again.) The stage 3 expository essay manifests effective realization of the problem-solution pattern.

In line 3, the writer employs subject exemplification by giving examples of aspects that contribute or influence population dynamics, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinj̲e̲ngokuzala, ukufika kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), ukumka kwamalungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa."** (Aspects that influence the increase or decrease of population are things s̲u̲c̲h̲ ̲a̲s̲ reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death.)

The writer of the stage 3 exposition employs the comparison-contrast rhetorical pattern in the text in abundance by using conjunctions. In line 2, the writer utilises the conjunction, **"koko"** (but) to compare and contrast the changes of population, as illustrated in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.). In lines 3, 10, 12, 14, and 16, the writer uses conjunction, **'okanye'** (or) to compare and contrast the aspects of population dynamics,

the increase and the decrease. It is evident that the writer effectively demonstrated a significant progress in terms of the application of the rhetorical elements. In the stage 1 essay the text exhibits partially the application of the rhetorical patterns of coherence, that is, the problem-solution, argument-exemplification and comparison-contrast patterns. However, in the stage 2 and the stage 3 essay the above elements that were used defectively in stage1, are effectively realized.

The lexicon

The following syntactic components are examined in the stage 1, 2 and 3

expository essays: the use or choices of sentence initial elements such as prepositions, the choice of verbs and substitute markers.

- Choice of sentence-initial elements: All the elements of the choice of sentence-initial are effectively employed in the stage 1, 2 and 3 expository essays. For example, the use of prepositions, in the stage 1 essay, in lines 2, 4, 6 and 7, the writer employs prepositional markers to depict location and action undertaken jointly, as demonstrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona. Kwakhona izandla ziyahlambana kwiindawo ezinjengezibhedlele, iiklinikhi apho abantu baye bancedwe khona ngoonesi. Apho oogqirha bewa bevuka bencedisana noluntu ukuba lubesempilweni."** (This idiom is an idiom which is mostly loved in school where helping each other exists. Again, hands wash each other in place such as hospitals, in clinics where people get help form the nurses. It is where the doctors try their best/work hard helping the community to be in good health).

On the other hand, in the stage 2 essay, the writer employs prepositions throughout the text to enhance coordination and coherence between clauses, sentences, and paragraphs. In lines 1 and 13, the writer employs prepositional markers, **"kumaXhosa, kwabanye"** (in, with) to depict the presence of humanity/compassion in other people, as expressed in the sentence, **"Ubuntu busekhona kwabanye abantu."** (Humanity still exists with other people.)

In the stage 3 essay, the writer employs prepositions and preposition-like elements throughout the text to enhance the choice of sentence-initial elements. In lines 3, 4 and 5, the writer employs prepositional markers, **"nga-, sa-, kwe-, kwi-, ngasentla, ngee-"** (by, of, in, above) to highlight the elements of population dynamics, as expressed in the

sentences, **"Izinto ezithi zichaphazele ubuninzi <u>be</u>zinto <u>ngo</u>kuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, ukufika kwesiqingatha <u>sa</u>bantu okanye <u>sa</u>malungu eqela elithile (immigration), ukumka <u>kwa</u>malungu eqela elithile (emigration), ukusuka kweqela lonke lamalungu okanye <u>la</u>bantu <u>kwii</u>ndawo ezithile besiya <u>kwe</u>zinye iindawo (migration) kunye nokufa. Inani <u>lo</u>kwanda okanye <u>lo</u>buninzi <u>be</u>zinto lixhomekeke kwezi zinto zikhankanywe <u>ngasentla</u>."** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. The increase of numbers of these things depends on the above-mentioned aspects. Natality: These living organisms reproduce in different ways, for example some of these organisms lay eggs, some reproduce in the same way as human beings.)

The three stages of the expository essay effectively manifest significant information rentention by the learner, as the stage 1, 2 and 3 expository essays exhibit effective realization of prepositions and preposition-like elements, thus supporting the choice of sentence-initial elements.

Choice of verbs: The choice of verbs involves types of verbs intentionally selected by the writer to illustrate the content and the theme of the text. The following verbs are evaluated; mental verbs, infinitive verbs to reflect various motions and adverbs.

- Mental Verbs: It is evident that the writer exhibits a gradual step-by-step improvement in terms of realizing the use of mental verbs, as in the stage 1 essay she or he partially employs mental verbs as they are only employed in lines 5 and 8. In line 5, the writer employs mental verb, **'ukulwa'** (to fight) to refer to the strategies of fighting crime but not in the literal sense of physical struggle, as expressed in the sentence, **"Ukuncedisana kwabahlali kwakunye namapolisa <u>ukulwa</u> ubundlobongela ekuhlaleni."** (Helping each other of people with the police to fight crime in the community). In line 8 the writer employs mental verb by using an idiomatic expression, **'bewa bevuka'** (falling and rising) to express the efforts made by doctors to save people's live, as demonstrated in the sentence, **"Apho oogqirha <u>bewa bevuka</u> bencedisana noluntu ukuba lubesempilweni."** (It is where the doctors try their best/work hard helping the community to be in good health.)

In the stage 2 essay, the writer manifests a marked improvement compared to the stage 1 essay in the sense that she or he effectively uses mental verbs to give a mental image of the activities referred to in the text. In lines 1, 2 and 4, the writer employs mental verb, **'ukunceda'** (to help) to refer to everyday phenomenon of lending a hand or to the lifestyle of humanity. This is expressed in the sentence, **"Ubuntu kukukwazi ukunceda omnye umntu kwaye leyo into yayikade ibaluleke kakhulu kumaXhosa ngaphambili."** (Humanity is to know how to help the other person and that was very important with Xhosa people before.) In lines 14 and 17, the writer employs mental verbs, **"bayaxhaphaza, ukuphulukana"** (they abuse, to lose) which give a mental picture of people who misuse and abuse the kindness of other people, as illustrated in the sentence, **"Kodwa abantu bakuthi ngabo nababangela abanye abantu bangabinabo ubuntu kuba bayabaxhaphaza kuba bebabona imeko yabo, loo nto itsho ibakhuphe emoyeni abantu abanobuntu."** (But our people are the cause for other people to lose or not to have humanity because the misuse/abuse it because they see their situation, and that causes people with humanity to lose it.)

In the stage 3 essay a more significant use of mental verbs is evidenced. In lines 3, 9, 17, 18, 19 and 20, the writer employs the mental verb, **"ukufa"** (death) to depict the role played by death in population dynamics, as illustrated in the sentences, **"Okokugqibela, iqondo/izinga <u>lokufa</u> (death rate) likwangunobangela wokwanda nokuncipha kwendalo. Eli gama lithi <u>ukufa</u> lichaza ukulahlekelwa bubomi emva kwelixa lokuphila elide. Xa izinga <u>lokufa</u> liphezulu amanani endalo ayancipha, ukanti, xa izinga lokufa liphantsi indalo iyanda."** (Lastly, death rate is another cause of population increase or decrease. The word death means the loss of life after a long time of living. When the death rate is high the numbers of population decrease, whereas, when the numbers of death rate are low the population increases.) In line 2, the writer uses the verbs, **"ingatshintshi"** and **"ingaguquguquka"** (not changing) to establish a mental picture of a situation where the nature or the population remains static and the outcomes of that condition, as expressed in the sentence, **"Ubuninzi bukwathetha ukuba indalo ayihlali nje ingatshintshi koko iyaguquguquka kumaxesha ngamaxesha."** (Population dynamics also means that the nature is not static but changes in time.) Therefore, the writer effectively uses mental verbs to give mental image of the elements of population dynamics in the stage 2 and 3 expository essays, despite the defective use thereof in the stage 1 essay.

- Infinitive verbs: As infinitive verbs begin with the prefix, **"uku-"** all the three stages of the expository genre manifest effective application of infinitives in abundance. In the

stage 1 essay throughout the text, the writer employs infinitive verbs to define a number of activities and contexts expressed in the essay. In lines 3, 4, 5, 6 and 10, the writer employs repeatedly the infinitive verb, **'ukuncedisana'** (helping each other) to express the theme of the text, as illustrated in the sentences, **"<u>Ukuncedisana</u> kwetitshala abafundi bencedisana kwabodwa… <u>Ukuncedisana</u> kwabahlali kwakunye namapolisa ukulwa ubundlobongela ekuhlaleni."** (The helping each other a teacher with learners…Helping each other of people with the police to fight crime in the community.) The stage 1 expository essay shows effective use of infinitive verbs.

In addition, in the stage 2 essay throughout the text, the writer employs infinitive verbs to define a number of activities and contexts expressed in the text. In lines 1, 2, and 11, the writer uses the infinitive verb, **'ukunceda'** (to help) which depicts the writer's choice of lexical entries that express a deeper meaning of helping people without experting a reward, as demonstrated in the sentence, **"Omnye wayekade ekwazi <u>ukunceda</u> omnye umntu."** (The other used to be able to help the other person.) In line 7, the writer employs the infinitive verb, **"Ukucingela"** (to think for) to express the efforts and technics involved in order to show humanity/compassion, as demonstrated in the sentence, **"Ukwazi <u>ukumcingel</u>a omnye umntu umenzele inceba efanelekileyo."** (To be able to be considerate of the other person by giving suitable mercy)

In the stage 3 essay, the writer employs infinitive verbs throughout the stage 3 essay to depict the elements and aspects that influence population dynamics. In lines 3, 10 and 16, the writer uses the infinitive verbs to depict his choice of lexical entries that express the main causes of population dynamics, as demonstrated in the sentence, **"Izinto ezithi zichaphazele ubuninzi bezinto ngokuthi zandise okanye zinciphise ubuninzi zizinto ezinjengokuzala, <u>ukufika</u> kwesiqingatha sabantu okanye samalungu eqela elithile (immigration), <u>ukumka</u> kwamalungu eqela elithile (emigration), <u>ukusuka</u> kweqela lonke lamalungu okanye labantu kwiindawo ezithile besiya kwezinye iindawo (migration) kunye nokufa. <u>Ukufika</u>, <u>ukumka</u> nokufuduka…"** (Aspects that influence the increase or decrease of population are things such as reproduction, arrival of a minimum number of people or of certain members of a group (immigration), going away of certain members of a group (emigration), moving away of the whole group members or people in certain areas to live in other areas (migration) and death. Immigration, emigration and migration: Population dynamics can also be defined in terms of addition…) In lines 18 and 20, the writer employs the infinitive verb, **"ukufa"** (death) to depict the role played by death in population dynamics. It is therefore,evident that the stage 1, 2 and 3 expository

essays exhibit effective use of infinitive verbs, as demonstrated by the exemplifications presented.

- Adverbs: It is evident that the writer partially employs adverbs in the stage 1, 2 and 3 expository essays. In the stage 1 essay, adverbs are only employed in lines 2 and 4. In line 2, 4 the writer uses adverbs of manner that further describe the action and activity expressed in the text, as illustrated in the sentences, **"Eli qhalo liqhalo apho lithandwa kakhulu esikolweni apho ukuncedana kukho khona. Ekuhlaleni ithanda kakhulu ukubakho into yokuncedisana…"** (This idiom is an idiom which is mostly loved in school where helping each other exists. In the society helping each other exist a lot…).

In the stage 2 essay, the text exhibits partial use of adverbs as the writer only employs the adverb of manner in line 10 of the text. In line 10 the writer utilises adverbs of manner that describes the motion expressed in the text about the difference between people who are kind and have humanity from those who do not have humanity, as illustrated in the sentence, **"Umntu onobuntu wohluke kakhulu ebantwini abangenabo ubuntu kuba bakhona abantu abanolunya abangakwaziyo ukubanceda abanye abantu, lowo umntu wohluke kakhulu emntwini onobuntu."** (A person with humanity is totally different from the people who do not have humanity because there are people with bad attitude who do not know how to help other people, that person is totally different from a person with humanity.)

In the stage 3 essay, the writer exemplifies limited improvement from the stage 1 and 2 essay. In line 9, the writer employs adverbs of manner that further elaborates the activity expressed in the text about natality and mortality, as illustrated in the sentence, **"Xa kuzalwa kakhulu kube kungafiwa kakhulu ubuninzi buyanda."** (When there is high rate of birth whereas the death rate is not high the population increases.) Therefore, the stage 3 essay exhibits partial use of adverbs as the writer only employs the adverb of manner, as it is identified in line 9 of the text. It is evident that the writer employs the element of the lexicon effectively, but to a limited extent as mental verbs in the stage 1 essay are partially realized and adverbs are partially employed in the stage 1, 2 and 3 essays.

CHAPTER 4
CONCLUSION

This study adopted the genre-based approach for investigating the writing in isiXhosa across the curriculum of grade eleven learners with isiXhosa as a first language. The effective realization of the properties of genre- based writing by learners with isiXhosa as first language has been examined with respect to the analysis of the biographical recount essays and the expository essays written in isiXhosa by grade eleven learners. The data, that is the learners' essays for this study, as analysed in chapter three, was collected in two high schools in the Cape Peninsula and adjacent region. The theoretical framework and methodology employed invoked the genre-based approach, including principles of text-linguistic properties, and metadiscourse properties, discussed in depth in chapter two of this study. The study investigated the questions embodied in the five main objectives stated in the introduction in chapter one. The research questions addressed in this study can be recapitulated as follows:

(i)   This study investigated the question of the extent to which grade 11 learners with isiXhosa as their first language can use isiXhosa as their first (home) language for the purpose of writing in their school disciplines in a bilingual education system, where English as their second or additional language is the prescribed medium of instruction;

(ii)   The study addressed the question of how genre-specific the writing skills of grade 11 learners with isiXhosa as first (home) language are realized in writing in isiXhosa as subject, and in their content subjects, like history and biology assuming a genre-based approach;

(iii)   This study examined the writing of grade 11 learners whose first (home) language is isiXhosa the extent to which they can transfer the genre-based writing skills they have acquired in writing in their first language in writing in isiXhosa as language subject to writing in their content subjects in isiXhosa;

(iv)   The study examined the realization of genre-based properties of writing in isiXhosa by grade 11 learners with isiXhosa as their first language. Thus, the research in this study has investigated questions about the extent to which the explicit genre-based instruction in isiXhosa as a language subject will result in improving the genre-based writing skills in isiXhosa by grade 11 learners with isiXhosa as their first language

across the curriculum. Thus, enhancing the educational performance and achievement of these grade 11 learners.

(v)   This study explored the gap in knowledge and insights as regard the role of writing in isiXhosa across the curriculum, providing theoretically motivated arguments to the question of the importance of a strong focus on genre-based pedagogy for African languages as language subjects. In particular, the transfer by learners of genre-based writing skills acquired in isiXhosa as language subject to writing in isiXhosa in their content subjects was addressed.

This study investigated the writing in isiXhosa by grade 11 learners as stated in objective (i) and (iv) of chapter one. The position of isiXhosa was stated in relation to English as a additional or second language and a medium of instruction in content subjects to learners whose first (home) language is isiXhosa at secondary school level. The language of instruction in content subjects is English, which is as an additional language for these learners. English is taught in schools to these learners as a language subject, like the learners' first (home) language, which is only taught as a subject in this context. The language of instruction relates to the main question addressed in this study, as the problem is not only encountered by the learners but by educators as well. Content subject teachers in the secondary school whose first (home) language is isiXhosa, where the learners' home language is also isiXhosa, in practice, teach the content subjects in both isiXhosa and English by means of switching from English to isiXhosa in an attempt to explain material better and to enhance the learners' understanding. With regard to objective (iv) of 1.1 this study investigated the bilingual (English and isiXhosa) teaching context, where English is used as the main medium for teaching the content subjects, and isiXhosa as a home language of learners is only taken as a subject. It is in the light of this objective (iv) of 1.1 of chapter one that the research undertaken investigated the question of the extent the explicit genre-based instruction in isiXhosa, as a language subject will result in improved genre-based writing of grade 11 learners with isiXhosa as first (home) language across the curriculum. The two genres that were addressed in the writing of learners are the biographical recount and the expository genres in content subjects like history and biology."

The role of writing by grade 11 learners in isiXhosa, as their first (home) language, in a bilingual education context for learning and teaching was discussed and explored in this study. This issue is point of central concern in the current South African education system.

The study also referred to the national South African and provincial (Western Cape) language policies. The educational language policies in schools with predominantly isiXhosa first (home) language speakers, that is, the Department of Education Language in Education Policy and the Western Cape Education Department Language in education policy highlight the importance and the relevance of bilingual education and first (home) language education in the South African educational context. The major guidelines expressed in the Western Cape Education Department Language in education policy explicitly express the advantages of first (home) language and bilingual education in the South African context, as demonstrated in the following statements:

On both a priori and empirical grounds, all researchers agree that mother-tongue education (=L1 – medium = MTE) results in cognitive advantages for school learners…At worst, there is no evidence to indicate that children in bilingual (= MT + L2) programmes are in any way damaged, cognitively disadvantaged or placed at risk academically, when compared with children in monolingual L1 programmes.

Some of the researchers state explicitly…that MTE affirms children in their self-worth and in their identity. Children exhibit increased and more lively participation in the classroom process. Their levels of self-assurance are raised, as is their critical engagement with the teacher. Conversely, children, all over the world who are submerged in an education system through the L2, demonstrate loss of self-confidence and low-self esteem. Most modern research confirms the proposition that a sound foundation in the mother-tongue facilitates learning of additional languages.

Research provides evidence that literacy transfers across languages. Learning to read in the mother-tongue makes learning to read (and write) in an additional language easier (successive biliteracy). the Western Cape Education Department Language in education policy depicts the current context in the South African education system in the classroom that, "In theory, the official approach is one of 'subtraction' (a diminishing role for the MT as LoLT, "Language of learning and teaching"), yet in practice, schools are characterized by in-official (oral) use of the home language for teaching and learning purpose.

In addition to the above major findings expressed in the Western Cape Education Department Language in education policy, the preamble of the National language in

Education Policy of the 14 of July 1997 outlined the following issues in the education system which have been invoked as rationale for this study:

The inherited language-in-education policy in South Africa has been fraught with tensions, contradictions and sensitivities, and underpinned by racial and linguistic discrimination. A number of these discriminatory policies have affected either the access of the learners to the education system or their success within it.

> This approach is in line with the fact that both societal and individual multilingualism are the global norm today, especially on the African continent. As such, it assumes that the learning of more than one language should be general practice and principle in our society. That is to say, being multilingual should be a defining characteristic of being South African. It is constructed also to counter any particularistic ethnic chauvinism or separatism through mutual understanding.

> A wide spectrum of opinions exists as to the locally viable approaches towards multilingual education, ranging from arguments in favour of the cognitive benefits and cost-effectiveness of teaching through one medium (home language) and learning additional language(s) as subjects, to those drawing on comparative international experience demonstrating that, under appropriate conditions, most learners benefit cognitively and emotionally from the type of structured bilingual education found in dual-medium (also known as two-way immersion) programmes. Whichever route is followed, the underlying principle is to maintain home language(s) while providing access to and the effective acquisition of additional language(s). Hence, the Department's position that an additive approach to bilingualism is to be seen as the normal orientation of our language-in-education policy. With regard to the delivery system, policy will progressively be guided by the results of comparative research, both locally and internationally.

> The right to choose the language of learning and teaching is vested in the individual. This right has, however, to be exercised within the overall framework of the obligation on the education system to promote multilingualism.

This study invoked, in addition, Baker's (2006) views on biliteracy, in order to show the relevance of the research undertaken in this study in the South African contemporary

context. According to Baker (2006), biliteracy is "advantageous at individual and societal levels". Baker postulates that for individuals, biliteracy reinforces and develops both oral languages in vocabulary, automatic decoding, fluency and positive attitude. A further explanation is given by Baker concerning biliteracy in the societal that a minority language has a great chance of survival if it becomes standardized, used in to write books, newspapers, magazines, adverts, signposts, as well as for literacy purposes alongside or in par with the majority language

This study has investigated genre-specific writing in isiXhosa by grade 11 learners with isiXhosa as first language assuming a framework of genre properties posited by Feez and Joyce (1998), Grabe and Kaplan (1996), and Hyland (2005), as regard metadiscourse in the analysis of both the biographical recount and the expository genres of grade eleven learners. Thus, Grabe and Kaplan's (1996) linguistic and ethnographic construction of texts, the overall structure of texts and the move structures were examined in the content of the text. The parameters of the ethnography of writing, **"Who writes what to whom, for what purpose, why, when, where and when and how?"** by Grabe and Kaplan was utilized in this study. In addition, Grabe and Kaplan (1996) have effectively explored the components of information structuring under the writes parameter; topic sentence structure, topic continuity, topic structure analysis, topic comment analysis, given-new relations, theme-rheme relations and focus-presupposition. In addition to the above components of the **write** parameter, the elements of the text structure, text cohesion, text coherence and the lexicon which form part of the textuality and the structuralism of a text, were examined for writing in isiXhosa in this study.

Feez and Joyce's (1998) overall design and language components of a biographical recount were explored in the research on essay writing in isiXhosa with reference to the following three stages that realize the rhetorical structure:

- The **orientation stage,** that is the stage in which the writer orients the reader about the events in the recount, about whom the recount is about, where and when the events took place.

- The **record of events**, that is the stage in which the events are sequenced in an ordered manner according to the time they took place in the person's life history.

- **Evaluation of the person** is the stage in which the biographer or the writer of the recount is examined, that is, the stage where the reader evaluates the choice of words

used by the writer that made the biography to be a reflection of the communicative purpose.

The study also investigated the writing of grade 11 learners in isiXhosa with respect to Feez and Joyce's (1998) proposals that the following language components have to be employed in effective writing of a biographical recount:

- The use of past tense
- The use of the third person narration
- The use of time phases that reflect; the beginning, middle and the end.
- The use of present tense

The overall design of writing to persuade for the isiXhosa essays was explored invoking the framework of Feez and Joyce (1998) with reference to expository writing, which entails writing. The following stages have been explored in the analysis of the grade 11 learners written essays in isiXhosa:

- Thesis: It introduces the issue and the writer's point of view
- Arguments: A series of arguments are tabled in order to support the thesis.
- Restatement of the thesis: This is a stronger and a more direct statement of the thesis introduced in the first stage.

The examination of essays in isiXhosa of the grade eleven learners also invoked Hyland's (2005) genre-based approach with regard to textual markers, which are realized in metadiscourse, and these markers include; conjunctions, adverbials and metaphorical or paraphrasing expressions. The analysis of the isiXhosa essay in this study has taken into account Hyland's (2005) classification of metadiscourse according to two dimensions of interaction:

i) The interactive dimension refers to the use of text-linguistic features such as the following; transition markers, frame markers, endophoric markers, evidential markers and code glosses

ii) The interactional dimension includes textual properties such as the following; hedges, boosters, attitude markers, self-mention and engagement markers

The findings of this study confirmed the effective realization and effective transfer of genre-based skills across the curriculum. This is pointed out in objective (ii) and (iii) of 1.1 in chapter one that the rationale of this study is to examine teaching different types of genres in terms of writing skills required across the curriculum. The study will empower learners with the genre-based writing skills. It will enable them to transfer the skills they have acquired in their first (home) language taught as language subject to writing in isiXhosa in the content subjects to the additional language. This refers to the learning of English and the writing of content subjects in English. Recent genre-based research supports the view that skills developed in the home language are transferred also to the additional language. Learners need skills in the genre texts of writing to persuade, to give exposition, to challenge, for discussion, the biographical recount, the historical recount, the historical account, and writing to explain (description and classification). Learners require the genre-based skills for writing not only in the language subjects such as English and isiXhosa, but across the curriculum.

Findings of the study relating to genre-based learning and teaching

The grade eleven learners' essays, which were discussed and analyzed in this study, were titled as follows:

(I)   The biographical recount essays:

Stage 1: Isincoko esingembali yobomi bukaRebeca Malope (A biographical recount about Rebeca Malope) in sub-section 3.4 of chapter 3

Stage 2: Isincoko esingomntu omnye (A biographical recount about one person) in sub-section 3.5 of chapter 3

Stage 3: Ubomi buka Steve Biko (The life of Steve Biko) in sub-section 3.6 of chapter 3

(II)   The expository essays:

Stage 1: Izandla ziyahlambana (Hands wash each other) in sub-section 3.7 of chapter 3

Stage 2: Ubuntu sisithethe sakwaXhosa (Compassion is a Xhosa culture) in sub-section 3.8 of chapter 3

Stage 3: Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo
(Some aspects of population dynamics.) in sub-section 3.9 of chapter 3

The following findings of the study support the increase in the degree of effectiveness of the realization of the genre-based approach characteristics. Thus, demonstrating the grade 11 learners' improvement in genre-based writing skills in isiXhosa from the stages 1, 2 and 3 essays in the writing of both the expository and the biographical recount essays. This study has demonstrated improvements in genre-text features of writing of the biographical recount genre from the stage one to the stage two essay. Some of the improvements identified in the evaluation of the biographical recount essay, were illustrated in sub-section 3.5.4 of chapter 3, under the heading, "Differences and Improvements in features of writing of biographical recount genre from stage 1 essay to stage 2 essay". These improvements and differences are as follows:

Concerning **assessing grammatical presentation**, illustrated in sub-section 3.5.4.1 of chapter 3 the learner's biographical recount essay in the stage 1 has demonstrated grammatical errors more than the stage 2 essay. Some of these grammatical errors include word division, as illustrated in lines 1, 2, 3, 6, 8 and 18, as demonstrated in the sentence, **"<u>Ndizakubhala</u> ngembali ngobomi <u>buka Rebeca</u> Malope."** (I will be writing about the life history of Rebeca Malope). The writer did not follow the grammatical rule of separating two words, as demonstrated with, **"Ndizakubhala"** (I will write) instead of writing, **"Ndiza kubhala"**.

The rhetorical stages demonstrated in subsection 3.5.4.2 of chapter 3 showed that the learner's writing exemplifies progress from the stage 1 essay to the stage 2 in terms of realizing the orientation section, which is stage 1 of the rhetorical stages, as the stage 2 essay demonstrated all the elements of the orientation stage; the person, the place, the time and the behavioural situation of the biography. Whereas with the stage 1 essay the elements of the orientation section were partially realized as the place and time were not mentioned in the biography. In addition, the writer in the stage 2 essay had even interjected the flow of events positively by adding information that enhanced and impacted the effectiveness of the biography, hence the stage 2 essay has demonstrated a positive realization and presentation of the record of events even more that stage 1 essay.

Concerning the use of **language components** demonstrated in the biographical recount in subsection 3.5.4.3 of chapter 3, it was shown that in the stage 1 essay the writer did not effectively employed past tense in the introductory paragraph. However, with the stage 2

essay the writer effectively employed past, which demonstrates progress of the learner in writing from stage 1 to stage 2.

As regards the use of **third person narration** depicted in subsection 3.5.4.3.2 of chapter 3, it was found that the learner partially employed the third person narration in the stage 1 essay, however, the learner effectively demonstrated improvement in the stage 2 essay, as she effectively realized the third person narration in stage 2.

The evaluation of the use of **time phase** to reflect the beginning, middle and end illustrated in subsection 3.5.4.3.3 of chapter 3 demonstrated that the learner effectively employed time phase that depicts the beginning, middle and end of the biography in the stage 1 essay. However, the grade 11 learner's writing showed a drawback in stage 2 essay in the sense that the beginning and the end phases were not realized in the biographical recount essay.

Concerning the use of **present tense**, it was demonstrated in subsection 3.5.4.3.4 of chapter 3, that the learner's writing showed progress and illustrated the ability of information retention in the sense that both the stage 1 and the stage 2 essays effectively realized the use of present tense.

As regards the **properties of the writes parameter** discussed under the heading of information structuring, presented in subsection 3.5.4.4 of chapter 3, the learner did realize some of the elements in the stage 2 essay, the elements which were not effectively or were partially realized in the stage one essay. For example, with the topic sentence structure, the grade 11 learner's writing partially realized the topic sentence structure in both the stage 1 and the stage 2 essays. However, in the stage 2 essay, the positive difference was that the learner employed a suspension device in his/her writing. This enhanced the effectiveness of topic continuity and thus led to an improvement in the stage 2 essay.

Concerning the for **what purpose parameter**, examined in subsection 3.5.4.4.2 of chapter 3, it was shown that the learner effectively employed the Gricean maxims in both the stage 1 and the stage 2 essays. However, the learner showed no improvement in the stage 2 essay concerning the systematic representation of a text, as the same weakness occurred in the stage 1 essay. However, the learner showed no progress in terms of employing more examples in order to elaborate further the use of speech acts in both the stage 1 and the stage 2 biographical recount essays. The above finding was highlighted by the fact that

in stage 1 the speech acts were used in lines 6 and 17 only, whereas in the stage 2 essay the speech acts were employed in lines 2 and 9 only, hence the observation that there was no improvement from stage 1 to stage 2. On the other hand, the learner demonstrated improvement in expressing convention for conveying positive attribute about the person the biography is about by using adjectival convention, which was not employed in the stage 1 essay.

As **text cohesion** was evaluated in subsection 3.5.4.6 of chapter 3 of this study, the following clausal units in a text: ellipsis, collocation, repetition, demonstratives, conjunctions, substitution and comparative cohesion were effectively employed in the stage 1 essay. At the same time substitution and comparative cohesion were partially employed and there was absence of elliptic devices. On the other hand, the stage 2 essay demonstrated progress, in the sense that despite the absence of ellipsis but other clausal units were effectively employed.

In the evaluation of **text coherence** in subsection 3.5.4.6.2 of chapter 3, it was shown that the learner in the stage 2 essay as compared to stage 1 essay has displayed improvement in the effective application of the elements of text coherence. In other words, relevance, elements of subordination (that is, cause, condition, and comparison), elements of coordination (addition, restatement), use of inferences, rhetorical patterns with coherence (that is, cause-effect, comparison-contrast, argument exemplification, and problem solution pattern) and non-linguistic basis of coherence were realized.

In the evaluation of effective realization of **the lexicon** in the learner's writing in subsection 3.5.4.6.2 of chapter 3, it was evident that both essays effectively realize the use of prepositions, pronouns, substitution markers and demonstratives although to limited extent with the stage 2 essay. On the other hand, with the stage 1 essay the writer did not effectively realized articles and existential-there, whereas the element was effectively realized in the stage 2 essay. However, both the stage 1 and the stage 2 essays did not effectively employ the elliptic devices.

This study demonstrated the differences and improvements in features of writing of biographical recount genre from the stage 2 essay to the stage 3 essay. Some of the improvements and differences that have been identified in the evaluation process of the biographical recount essay, as illustrated in subsection 3.6.4 of chapter 3 under the heading, "Differences and Improvements in features of writing of biographical recount genre from the stage 2 essay to the stage 3 essay", are as follows:

Assessing grammatical presentation, as demonstrated in subsection 3.6.4.2 of chapter 3. The learner's biographical recount essay in stage 3 demonstrates progress from stage 2. There are no major grammatical errors shown in the written essay except only for capitalization in certain lexical item such as in, **"aba̲ntsundu, aba̲mnyama"** (Black people)**, "aba̲mhlophe, abe̲lungu"** (White people). This is demonstrated in lines 3, 5, 6, 8, 11, 12, 14, 22, 23, 24, 25, and 26, as was demonstrated in 3.6.4.1 of chapter 3.

The rhetorical stages, as evaluated in subsection 3.6.4.2 of chapter 3, the writer has shown progress from the stage 2 essay to the stage 3 in terms of realizing the orientation section, and also maintained momentum as even with stage 2 the elements of the orientation section were effectively realized.

Concerning the use of **language components**, it was evident that the stage 3 essay showed improvement from both the stage 1 and the stage 2 essays, and even greater improvement and progress in the stage 3 essay. This was demonstrated by the fact that the stage 3 essay writer effectively employed the language component of past tense in the introductory part of the text, in the body, and also concluded the text by employing past tense in order to express the value of Biko in the political struggle. The above view was demonstrated in subsection 3.6.4.3 in chapter 3 of this study.

As regard the use of **third person narration** the study showed that the writer effectively employed the third person narration in the stage 3 essay, as demonstrated in subsection 3.6.4.3.2 of chapter 3 by the use of various linguistic components such as, the name and pronouns that referred to the person in the recount. It is evident, that the writer did show progress in the stage 3 essay.

The use of **time phase** in subsection 3.6.4.3.3 of chapter 3 reflected the beginning, middle and end of the text: The learner effectively employed time phase that depicted the beginning, middle and end of the biography in the stage 3 essay. Therefore, the learner's progress from the stage 2 to the stage 3 essay has been evident in the effectively application of the elements of time phase.

Concerning the use of **present tense** the learner's writing has shown progress from the stage 1 and the stage 2 essays and ability of information retention in the sense that the stage 3 essays effectively realized the use of present tense. The above statement was demonstrated in line 23 of the stage 3 essay, in subsection 3.6.4.3.4 of chapter 3.

As regards the **properties of the writes parameter** in subsection 3.6.4.4 of chapter 3, under the information structuring, the learner has shown improvement from the stage 2 essay to the stage 3 essay, as the elements of the what parameter were effectively realized throughout the text. In the stage 3 essay about Steve Biko the elements of the **what** parameter which include the type of genre, the type of content and the type of register were realized effectively in the grade 11 learner's writing.

Concerning the for **what purpose parameter**, as evaluated in subsection 3.6.4.4.2 of chapter 3 it was shown that the learners effectively employed the above elements in the stage 3 essay , which demonstrated a marked improvement in writing compared to the writing of the biographical recount in the stage 2 essay. The above finding is supported by the fact that the learner's essay has depicted factual correctness and informativeness, which showed systematic representation of the text and that also depicted the effective realization of the Gricean maxims.

Regarding **text cohesion** in subsection 3.6.4.6.1 of chapter 3, it was shown that the stage 3 essay demonstrated improvement from stage 2. It effectively employed the textlinguistic properties appropriately in order to effect text cohesion in terms of collocation, repetition, demonstratives and conjunctions, substitution and comparative cohesion, despite the absence of ellipsis. However, the learner required the teacher intervention in order to give more attention in the effective use of ellipsis, as the shortfall is noticeable even in both the stage 1 and the stage 2 essays.

With the evaluation of **text coherence** in subsection 3.6.4.6.2 of chapter 3, the learner's writing displayed improvement and progress in terms of effective application of the elements of text coherence from the stage 2 essay to the stage 3 essay. The learner employed the element of relevance in line 2 in order to depict and to relate various human conditions and individual experiences in the stage 3 essay. The writer also effectively employed coherent presentation of sub-theme in the text about Steve Biko, and that demonstrated improvement compared to the stage 2 essay.

Concerning the evaluation of **the lexicon** in subsection 3.6.4.6.3 of chapter 3, it was shown that the stage 3 essay depicted a marked improvement and the effective realization of the lexical elements, compared to the stage 2 essay, that is prepositions in lines 3, 6, 7, 8, 9, 11, 12, 18 and 20, demonstratives in lines 23 and 26, pronouns in lines 2, 11 and 14, substitution markers in lines 3, 12, 22, 25 and 26, existential-there element in lines 17 and 26, as illustrated in section 3.6.4.6.3 of chapter 3 of this study.

In summary, the stage 3 essay has shown an overall effective realization of the elements of a biographical recount essay. Improvement and progress from the stage 1 essay to the stage 2 essay and from the stage 2 essay to the stage 3 essay were identified. Therefore, this study shows that the genre-based approach is effective to writing across the curriculum in isiXhosa by learners who have isiXhosa as first (home) language.

The following findings reflect the degree of effectiveness of the realization of the characteristics of the genre-based approach. On the other hand, the study demonstrated the learner's improvement, or lack of theory in genre-based writing skills from stage one to stage two and from stage two to stage three in the **expository genre**, as illustrated in section 3.9.3. of chapter 3.

In the evaluation of **grammatical presentation** in subsection 3.9.3.1 in chapter 3 of this study it was identified that the learner's stage1 expository essay demonstrated grammatical errors, punctuation as an example. However, with the stage 2 expository essay the learner showed progress in terms of the grammatical errors committed in the stage 1 essay. On the other hand, the writer has demonstrated a drastic progress from stage 2 to stage 3, as the grammatical structure of the stage 3 essay, under the heading, **"Imiba ngokubhekiselele ekuhleni nasekunyukeni kobuninzi bendalo."** (Some aspects of population dynamics) has demonstrated no deviation or grammatical errors. The stage 3 essay has demonstrated progress, improvement and has exhibited effective realization of the grammatical structure.

Although the stage 1 expository essay demonstrated effective realization of the overall design of exposition, which was illustrated in subsection 3.9.3.1 of chapter 3, the learner's writing showed progress from the stage 1 essay to stage 2. This is based on the reasons that the writer has realized the objectives of exposition, as the stage 2 essay has expressed the learner's ability to interpret information, uses the information as the basis for argument and the relevance of the background information employed in the essay. Furthermore, the learner's continuous engagement in the writing of the expository essay has given evidence in the sense that the learner has shown progress in stage 3 as the learner's writing showed effectively the realization of the overall design, as demonstrated in lines 1 and 3, where the writer exposes information about the meaning of population dynamics.

Concerning the **three stages of exposition** evaluated in subsection 3.9.3.2.2 of chapter 3, the learner's writing has shown partially realized the thesis in the stage 1 essay, but

there was improvement in the stage 2 essay as the learner demonstrated effective realization of the thesis, as illustrated in lines 1, 2, 4 and 5. On the other hand, the writer demonstrated a further improvement and progress in stage 3.

As regards, **language components of exposition,** it was evident in subsection 3.9.3.3 of chapter 3 that the writer effectively realized the gambit move in all the three stage but with variation. However, the difference was that in stage 1 the writer partially employed the gambit move in a form of a dramatic expression that expressed the idea of helping each other. In stage 2 the writer employed a clear controversial statement that depicted humanity as applicable to one social group, amaXhosa. Therefore, the existence of showing compassion as a concept applicable and relevant to isiXhosa speaking people was very much debatable and controversial. This showed improvement of the realization of the gambit move in stage 2 compared to stage 1. On the other hand, the writer demonstrated progress and improvement in realizing the gambit move, as it was evident that a controversial statement was used by the writer in line 3 of the stage essay.

As regards the information, as illustrated in subsection 3.9.3.3.1.1.2 of chapter 3, a steady progress from one stage to the other was evident in the realization of the information in the sense that the learner's writing did not effectively employ this element in stage 1. The writer partially employed the information in stage 2, as there was no reference source specified, as reference from where the idioms and phrases were backgrounded. However, in stage 3 the writer effectively employed the information, as a prescribed Grade 11 geography textbook was used as a reference source.

The evaluation of the markers in subsection 3.9.3.3.1.1.5 of chapter 3 signaled conclusion boundary, the stage 1, 2 and 3 essays demonstrated effective realization of various markers employed by the writer to depict the conclusion. However, in the stage 1 essay the markers were scarcely represented, for example, in line 10 the writer used an emphatic expression in a form of a copulative marker, to depict the conclusion boundary. The writer showed a significant improvement in the stage 3 essay compared to the stage 1 and the stage 2 essays that only employed one type of a marker, the emphatic marker.

The above evaluative expressions showed the evidence from the analysis conducted in chapter four of this study that despite the variations in the three stages of the learner's expository essays, however, a steady progress and improvement from the stage 1 to the stage 2 and from the stage 2 to the stage 3 of the expository genre was outlined.

Objective (v) in 1.1 of chapter 1 stated that the purpose of this study is to contribute to filling the gap in knowledge and insights as regard the role of writing across the curriculum in the home language first (home) language. This study provided theoretically-motivated arguments to the question of the importance of a strong focus on genre-pedagogy for African languages as language subjects. It is against this background that this study has shown the classroom situation in the education context of South African. The results of this study have proved that the genre-based approach to writing in isiXhosa across the curriculum by grade 11 learners underpins the learner's success in a bilingual context. This means the study provides support for the view that isiXhosa first (home) language speakers use isiXhosa as the language of leaning and the teachers can use isiXhosa as a language of teaching in equivalence with English as an additional or second language.

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