

**THE PERSONAL EXPERIENCE ESSAY IN ISIZULU AS REFLECTION
OF THE WRITING COMPETENCE OF GRADE 12 LEARNERS**

By

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DECLARATION

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

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SUMMARY

This study explores the application of various approaches to teaching communicative writing skills in senior phases of learning. The main aim is to investigate how these approaches are adopted to instil competence in the communicative writing skills of grade 12 learners of isiZulu first language. Various approaches to writing skills are discussed and explored in order to make suggestions to educators' effective ways of teaching and learning communicative writing skills. Assessment criteria for written work are also presented to guide educators on how the written work is assessed. In order to ensure that the communicative writing skills are taught and learned effectively up to norms required by the Department of Education; the approaches to teaching communicative writing skills are discussed in relation to both the critical outcomes and the specific outcomes for the learning field Languages, Literacy and Communication as specified in the Curriculum 2005 (1997).

The idealized writing curriculum proposed by Grade and Kaplan (1996) is also presented in relation to the specific outcomes that need to be achieved in the Languages, Literacy and Communication learning field. The aim of presenting this writing curriculum is to enable the educators to teach communicative writing skills effectively and to be able to compete in the urban, technological, international world that requires competent writers.

In order to investigate the needs and problems that appear to constitute obstacles in teaching and learning communicative writing skills effectively, survey interviews were conducted with the respective educators; and written reports were requested from the educators who were participating in facilitating the process of writing the IsiZulu essays of Grade 12 learners for analysis. In this study, these essays are analysed and assessed. The findings based on this research are presented explicitly to identify the obstacles that educators and learners experience during the writing practices. Recommendations are made as regards positive and constructive changes in the teaching and learning of the communication writing skills in the senior phases of learning in South Africa.

OPSOMMING

Hierdie studie ondersoek die toepassing van verskeie benaderings tot die onderrig van kommunikatiewe skryfvaardighede in die senior fase van leer. Die hoofdoelstelling van die studie is om 'n ondersoek te doen na hoe benaderings wat aanvaar word aanleiding kan gee tot die verwerwing van taalvaardigheid, in die besonder, kommunikatiewe skryfvaardighede deur graad 12 eerstetaalleerders van isiZulu. Verskillende benaderings tot skryfvaardighede sal ondersoek word ten einde aanbevelings te maak oor doeltreffende wyses waarop onderwysers kommunikatiewe onderrig en leer kan bewerkstellig. Assesseringskriteria vir skriftelike werk sal aangebied word ten einde taalonderrigpraktisyns riglyne te gee aangaande die assosering van kommunikatiewe skryfvaardighede. Ten einde te verseker dat kommunikatiewe skryfvaardighede doeltreffend onderrig en aangeleer word tot op die peil vereis deur die Departement van Onderwys, sal die benaderings tot die onderrig van kommunikatiewe skryfvaardighede bespreek word met betrekking tot sowel die kritieke uitkomst as die spesifieke uitkomst van die leerveld Tale, Geletterdheid en Kommunikasie, soos gespesifiseer in Kurrikulum 2005 (1997).

Die voorgestelde skryfcurriculum van Grabe en Kaplan (1976) sal ook bespreek word met betrekking tot die spesifieke uitkomst wat bereik moet word in die leerveld Tale, Geletterdheid en Kommunikasie. Die doelstelling van die bespreking van hierdie skryfcurriculum is om onderwysers in staat te stel om kommunikatiewe skryfvaardighede doeltreffend te onderrig ten einde leerders in staat te stel om mededingend te wees in die huidige stedelike, tegnologiese, internasionale wêreld wat vaardige skrywers vereis.

Ten einde die behoeftes en probleme te ondersoek wat hindernisse is in die doeltreffende onderrig en leer van kommunikatiewe taalvaardigheid, is onderhoude gereël met verskillende onderwysers, en skriftelike rapporte is aangevra van onderwysers wat deelgeneem het in die fasiliteringsproses van die skryf van isiZulu opstelle deur graad 12 leerders vir die doeleindes van die analyses gedoen in hierdie studie. Die bevindinge gebaseer op die navorsing gedoen in hierdie studie word eksplisiet aangebied ten einde die hindernisse te identifiseer wat onderwys ervaar tydens die praktyk van skryfonderrig. Aanbevelings word gemaak rakende positiewe en konstruktiewe vernaderinge in die onderrig en leer van kommunikatiewe skryfvaardighede in die senior fase van leer in Suid-Afrika.

IQQQA

Lo mbhalo ubhekene nokusetshenziswa kwamasu anhlobonhlobo okufundisa nokulolonga amakhono okubhala kubafundi bamabanga aphezulu olimi lwesiZulu. Inhloso enkulu yalo msebenzi ukucwaninga ukuthi la masu okufundisa amakhona okubhala asetshenziswa kanjani kubafundi bebanga leshumi nambili, ukutshala nokuthuthukisa ubuchwepheshe emakhonweni okuxhumana ngokubhala.

Amasu okufundisa amakhono okuxhumana ngokubhala achaziwe adingidwa kabanzi ukuze kwenziwe iziphakamiso kubafundisi nabafundi balolu limi ngezindlela eziyizo ezingasetshenziswa ukuze la makhono alolongwe ngendlela eyimpumelelo. Amaqhinga okuhlola nokuklomelela umbhalo aveziwe ukuhlomisa abafundisi ekwazini lokho okuqikilelwayo uma kuhlolwa umbhalo.

Ukuqikelela ukuthi amakhono okuxhumana ngokubhala ayafundiswa futhi afundwe ngendlela eyimpumelelo, nangokwemithetho nezinga eliphakeme njengokuyaleza ko mnyango wezomfundo kazwelonke; la masu okufundiswa kwamakhono okuxhumana ngokubhala adingidwe ngokuhlotshaniwa nemiphumela-jikelele ka SAQA nemiphumela-ngqo yomkhakha wokufundwa kwamakhono olimi nokuxhumana njengalokhu kulayezwe kusomqulu we Kharikhulamu 2005 (1997).

Ingqalizivele yekharikhulamu yokufundiswa kwamakhono okuxhumana ngokubhala ehlongozwe izingqala butho zokufundiswa kwezilimi oGrabe kanye no Kaplan kusomqulu wabo wonyaka we - 1996 nayo yethuliwe ngokuhlotshaniwa nemiphumela-ngqo yomkhakha wokufundwa kwamakhono olimi nokuxhumana. Inhloso enkulu yalokhu ukuvezela abafundisi nabafundi balolu limi amathuba okufundisa nokufunda ngempumelelo amakhono okuxhumana ngokubhala, kanjalo nokukhona ukuncintisana namazwe omhlaba aphucuzekile nadinga abantu abangochwepheshe ekubhaleni.

Ukuphenya ngezindingo nezinkinga ezenza uhlelo lokufundisa nokufundwa kwamakhono okuxhumana ngokubhala lume kwangqingetshe, kwenziwe uphenyo ngokukhuluma nabafundisisi abebeqikelele ukuthi uhlelo lochungechunge lokubhala izindaba zesiZulu zebanga leshumi nambili ezihloliwe zacwaningwa luhambe kahle; banxusiwe futhi ukuthi bethule nemibiko ebhaliwe ngendlela lolu chungechunge lokubhala oluhambe ngayo kulo mbhalo, izindaba ezibhalwe yilaba bafundi zicwaningwe zahlolwa futhi. Iziphumo zalolu cwaningo ziveziwe ngokusobala, ukucacisa-ngqo izingqinamba abafundisi nabafundi ababhekana nazo ngenkathi kusemshikashikeni wokufunda ukubhala. Izincomo zenzelwe labo abasemagunyeni omthetho wezemfundo ukuze benze izinguquko eziphusile nezakhayo ekufundiseni nasekufundweni kwamakhono okubhala emazingeni aphakame okufunda eNingizimu Afrika.

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CHAPTER ONE

INTRODUCTION

1.1 PURPOSE OF STUDY

The main aim of this study is to investigate how communicative writing skills are taught and learned in the senior phase of learning with particular reference to the learners of IsiZulu in grade 12 in the Northern part of KwaZulu-Natal province. This study has been motivated by the educational renewal process in South Africa, which resulted in the adoption of Curriculum 2005 by South African Qualifications Authority (SAQA) as stipulated in the National Curriculum Framework (NQF) document, which is informed by principles derived from the White Paper on Education and Training (1995), and emphasises the need for major changes in education and training in South Africa in order to normalise and transform teaching and learning. According to NQF document, Curriculum 2005 aims at achieving the following vision for South Africa:

“A prosperous, truly united, democratic and internationally competitive country with literate, creative and critical citizens leading productive - fulfilled lives in a country free of violence, discrimination and prejudice” (Curriculum 2005, 1997).

In the light of the above statement, it seems appropriate to emphasise that South Africa needs literate citizens. Therefore the effective teaching and learning of communicative writing skills would enable the country to produce citizens who will be able to compete internationally in the full range of professional functions that require literacy skills. This study aims at investigating the obstacles that hinder the effective teaching and learning of communicative writing skills of IsiZulu first language. The investigation aims to formulate findings that will be considered in implementing the Curriculum 2005 effectively, in order to normalise and transform teaching and learning of writing skills of IsiZulu in language classrooms. In implementing the Curriculum 2005, the specific outcomes for the learning area Languages, Literacy and Communication, which are

achieved through the integrated use of listening, speaking, reading and writing skills, will be taken into consideration.

The aim of this study is therefore to address the needs of the educators of IsiZulu first language and in teaching and learning writing skills effectively. The recommendations based on the findings obtained will be stated as means of contributing to the teaching, developing, refining, and learning of the communicative writing skills, exemplifying the personal experience essay in particular. The choice of the investigation based on the writing of the personal experience essays has been motivated by the role of Archbishop Desmond Tutu in the Truth and Reconciliation Committee, where the citizens of South Africa are urged to tell the truth about their past personal experiences under the previous government, and reconcile with each other and thus healing the whole South African population.

1.2 STATEMENT OF RESEARCH PROBLEM

Communicative writing skills are not taught sufficiently in the senior phase to Grade 12 learners who are studying IsiZulu language as a main language in Northern KwaZulu-Natal province. Many of the educators of this language pay more attention to the development of mechanical orthographic skills and the development of communicative writing skills as a whole is often neglected. Even in the sphere of Higher Education and Training, student-teachers are insufficiently trained in teaching a set of cognitive and social relations of communicative writing effectively. This creates the perception that the teaching of communicative writing skills is not so important in language teaching, and this impression is implicitly carried over to the learners.

It is evident in many instances that IsiZulu educators rely mostly on the traditional or text-based approach to teaching writing skills, and that communicative methodology is not employed. Curriculum 2005 however is strongly based on a communicative approach to language teaching in which the socio-cultural context and future professional language needs of learners are emphasized.

In order to accommodate the cultural and social characteristics among grade 12 learners of IsiZulu in KwaZulu-Natal province, the ethnographic approach proposed by Grabe and Kaplan (1996) in analysing the essays of these learners will be employed. The parameters **who writes what to whom, for what purpose, and why** will be used in each essay under investigation. At the end of each essay analysis, the assessment criteria proposed by Tribble (1996) will be adapted to assess the communicative writing competence of each learner in writing the personal experience essay.

A workshop was conducted to guide the IsiZulu educators of grade 12 whose learners' essays will be analysed, on teaching the communicative writing skills of the personal experience essay, in particular. Upon the completion of the research, survey interviews were conducted, and written reports based on the processes of writing were requested from the educators. These survey interviews and written reports served as additional evidence in regards to the learners' communicative ability and creativity in their written content, as a standing requirement in the learning field document (1997) for Language Literacy and Communication.

1.3 ORGANISATION OF THE STUDY

This study has six chapters. In chapter 1 the purpose of the study and the research problem are stated. In chapter 2 approaches to teaching writing skills are discussed in detail. In section 2.2 the distinguishing features of the traditional or text-based approach, the process approach and genre-based approach are explored. In section 2.3 discussions on how genre and process approaches can become two resources available to learners and educators are presented. Chapter 3 examines how writing skills are taught and learned. In section 3.2 writing in language teaching is discussed, and two contrasting purposes of writing in language teaching are dealt with. The sets of knowledge that the writers need to possess in order to write effectively are discussed in section 3.3. In section 3.4 the teaching of writing skills in Outcomes-Based Education is discussed. The critical outcomes proposed by SAQA are discussed in relation to the communicative writing skills that are taught and learned in the language classroom.

In section 3.5 a generalised approach to writing curricular and the specific outcomes for the learning field Languages, Literacy and Communication are presented. In this presentation, an explanation is given of how these specific outcomes specified by the Department of Education in South Africa can be achieved through the implementation of the writing curricular that Grabe and Kaplan (1996) propose.

In chapter 4 the theory of writing is discussed. The ethnographic model of writing proposed by Grabe and Kaplan (1996) is reviewed in sub-section 4.2.1. In sub-section 4.2.2 a framework for the personal experience essay and the sets of knowledge that the writers need to possess in order to write this essay effectively are discussed and explained. In sub-section 4.2.3 the assessment of the personal experience essay in IsiZulu is discussed, and the assessment scale for written work proposed by Tribble (1996) is adapted for analysing the personal experience essays in IsiZulu.

In chapter 5 six personal experience essays are analysed. In section 5.2 theoretical framework for analysing IsiZulu personal experience essays is presented. In section 5.3 the personal experience essays in IsiZulu are analysed and assessed. Chapter 6 concludes the study and presents a chapter-by-chapter review, a summary of the findings and the recommendations.

1.4 **THE DISTINGUISHING FEATURES AND ORGANIZATION OF WRITTEN TEXTS**

Tribble (1996) explores the distinguishing features of spoken and written language, prior to his presentation of the distinguishing features and organization of written texts. Tribble argues that, while it is clear that the physical acts of speaking and writing are very different, and while it can be seen how language mode might be more appropriate in one social context than another there are fundamental differences between the language that is used when speaking and when writing.

1.4.1 DISTINGUISHING FEATURES OF SPOKEN AND WRITTEN LANGUAGE

According to Tribble contemporary views of the differences between written and spoken language support the idea that these modes possess distinctive features and that texts can be distributed along a continuum from the most 'typically spoken' to the most 'typically written'. One reason for investigating these differences is according to Tribble, that once students have a better understanding of how spoken and written texts can differ they are much better placed to become confident writers. Tribble argues that it is not enough for learners to have knowledge of the different social roles they adopt when writing or speaking. They also need to see how the different types of language are constructed, and to understand that written texts are not just spoken texts written down. From the above discussion it can be deduced that distinguishing features between written and spoken should be taught when teaching writing skills. By knowing these features the learners would be able to write fluently, confidently, appropriately and effectively. Tribble advances this view as he maintains that learning to write is not just a question of developing a set of mechanical 'orthographic' skills, it also involves learning a set of cognitive and social relations.

To elaborate on the above view Tribble refers to Kress (1989) who maintains that command of writing gives access to certain cognitive, conceptual, social and political arenas. The person who commands both the forms of writing and of speech is therefore equipped in a fundamentally different way from the person who commands the forms of speech only. Tribble asserts that for a variety of practical reasons, it is through the mastery of writing that the individual comes to be fully effective in intellectual organisation not only in the management of everyday affairs, but also in the expression of ideas and arguments. In this regard, Tribble points out that language teachers have to prepare students for life beyond school and to do that they need to be aware of a broad of relevant issues if they are to have a reasoned basis for teaching writing. This includes the nature of writing, its role in the society and how it is most effectively learned. Considering the above views it is evident that knowledge of distinguishing features of written texts forms the basis for teaching more advanced writing skills.

In support of his views Tribble examines the distinguishing features of both spoken and written language. He maintains that spoken language is characterized by prosodic features. These are non-verbal aspects of spoken language that are used systematically to help give meaning to utterances : rhythm, phrasing and pauses. It is also characterized by paralinguistic features which are not a system part of language but still add meaning to what is said. Tribble maintains that these features include the way someone is speaking (for example, loudly, or softly, shouting or whispering), and the facial expression and physical gestures they use when they speak. Although handwriting might give a way of identifying a writer, Tribble points out that a transcription of speech loses all of these non-verbal features that identify the speaker as an individual, writers have developed ways of compensating for them in cases where their absence would be important. Thus, Tribble asserts, it is the reason why punctuation and other features of typography like bold underlined or italicized texts are used, because the writing system cannot directly mimic or represent these non-verbal features of speech. For this reason Tribble discusses the features of written language that operate on the surface level and above the level of the sentence. On the sentence level, Tribble considers lexical density and stylistic choice as the features that distinguish typical spoken language from typical written language on the sentence level.

1.4.1.1 **Features of written language on the surface level**

1.4.1.1.1 Lexical density

Tribble defines lexical density as the ratio of the number of words to the number of clauses in a text. He asserts that written texts are more likely to have a high lexical density than spoken ones. To support this claim, Tribble designs a task, and presents two texts : text A is a spoken text and text B is a written text and presents two texts : text A is a spoken text and text B is a written text. Here the task, requires the reader to comment on the difference that exists between the two texts in as far as grammar and vocabulary are concerned. Tribble describes the respective texts as follows:

1. Spoken text

The grammar of this text consists of incomplete utterances, incorrect grammar, hesitation and reduced word form. The vocabulary is characterized by informal phrasal verbs and common words.

2. Written text

The grammar of the text consists of complete sentences, complete statements and full word forms. The vocabulary is characterized by rare words and conventional abbreviations.

Another task presented by Tribble requires the reader to count the number of grammatical items (for example, articles and prepositions) and the number of lexical items (words that have their own independent meaning) in each text, that is, in written and spoken texts. The report on this reveals that, the spoken text has a total number of 70 words, 18 of which are lexical items and 49 grammatical items, that is more than twice as many grammatical words as lexical words. This can be expressed as a lexical density of 26 per cent or 0.26. In the written text, the ratio is more or less reversed: it has 63 words, 37 of which are lexical items and 25 grammatical items - a lexical density of 59 percent or 0.59. Tribble maintains that this report shows typical contrast between spoken and written text, which validates Halliday's (1984) claim that in general the more 'written' the language being used, the higher will be the proportion of lexical words to the total number of running words in the text. To give a complete picture of the difference between spoken and written language, Tribble suggests that we also need to consider whether the lexical items which are countered are common (high frequency) or unusual (low frequency). To do this, Tribble presents a task where a reader is expected to identify among three statements, the one that seems to be the most characteristic of spoken language. Among three texts that is, text A, text B, and text C, text B, according to Tribble is identified as the most like the spoken word, as it uses more high frequency than low frequency words. Therefore, Tribble shows that the measure of lexical density, that is the number of lexical words as

compared to the grammatical words, combined with an assessment of the relative frequency of the individual lexical items that is, the number of high frequency words as compared to the number of low frequency words, can provide a reasonable reliable measure for assessing the 'writtenness' or 'spokenness' of different texts.

1.4.1.1.2 Stylistic choice

In discussing contrast between spoken and written language, Tribble identifies two styles of writing, that is nominalised styles and conversational styles of writing. Nominalised styles are regarded as lexically dense and make it possible to give prominence to certain categories of information and construct a distant impersonal relationship with the reader. Neeld (1990) refers to the nominalised style, as the deliberate use of passive voice instead of active voice, for her, this is a technique for making writing formal. She adds that the use of abstract words rather than concrete words contributes to formality. Neeld (1990) mentions that abstract nouns may refer to ideas and intangible things. Abstract words in this context may be related to Tribble's low frequency words. Neeld claims that the using of abstract words leads to overreliance on the passive voice as abstract nouns and passive voice tend to occur together.

According to Tribble conversational styles of writing use active verbs in multiclausal sentences and achieve completely different effect. As regards these styles of writing, Neeld points out that the writer uses the diction and style that are informal, when uses first person to refer to himself or herself. The result is reported to be friendly, sentences used in the active voice give the text vitality and contribute to the informal effect. Still on styles of writing, Neeld stresses that a formal (normalised) style suits a writer who wants to be serious, impressive, or impersonal, an informal (conversational) style brings the writer, reader and subject matter closer together and a colloquial style imitates the ease and casualness of conversation, therefore levels of diction affect the formality of writing. Using first-person and second-person pronominals always reduces formality. Referring to the writer as 'I' and to the reader as 'you' makes writing less formal, frequently, it is the work of a colloquial or a conversational style. Taking into consideration the effects of

both styles of writing, that is, conversational and nominalised style of writing, it seems apparent that these need to be taken into account when teaching writing skills. Similarly, Tribble states that writers in the real world write texts that can be placed at many different points on a continuum between speaking-like and writing-like. He argues that: “We would be very ill advised to assume that text can be written to a single strict recipe. In order to do particular ‘jobs’, writers have to be able to select a style which will best suit context and projected readership” (Tribble, 1996:21).

To elaborate on styles of writing, Neeld distinguishes normalised style from conversational style by stating that third person point of view contributes to the formality of the text in that both writer and reader remain unspecified and distant from each other because of the use of the third person. According to Tribble (1996) the writer may have a purpose of creating a sense of maximum distance and neutrality between him and her and the reader. Tribble and Neeld share the view that the choice of words in writing, and the diction, helps the writer to determine his or her style. Neeld claims that the varying denotation and connotation of words determine the writer’s style of writing. Neeld states that words may have straightforward and explicit meaning - what is sometimes called dictionary definitions. These definitions which attempt to describe a thing or an idea in itself, represent the denotation of a word. Neeld, however, argues that words also have meanings that exist in thoughts, feelings, cultures, and associations of individuals and groups. Those additional layers of meaning called connotation for Neeld surround a word and expand its impact beyond a simple dictionary meaning. In many cases, as Neeld observes, words or phrases can be relatively neutral, that is, they lack any positive or negative connotations. But a particular situation or context may give special meaning to an otherwise neutral expression.

According to Neeld political words and phrases are considered to be particularly rich in connotations, that shift according to the audience and writer, such words particularly define the social, political and professional groups people belong to. In learning the connotation of such terms, Neeld claims that by doing that we absorb in ideas and values of the community that uses them, as used words have various feelings and assertions. For



Need a writer is expected to strive to exploit the connotations of the words he or she is using for a given audience. Tribble is of the same opinion, when he states that the choices that the writers make involve questions about who the potential reader of the text might be, what effect the writer wants to achieve, what power relationships exist between the addressee of the text.

In addition to the above view Neeld stresses that the main consideration that makes one kind of diction (as a determinant of style) appropriate, and another entirely wrong, is the author's purpose. Tribble elaborates on this view by pointing out that gaining an understanding of the linguistic differences between typical written and typical spoken language is an essential part of a writer's education. An ability to write in a variety of styles - whether it is the formally conversational style of a personal letter, the densely nominalised approach used in some types of academic legal writing, or something in between - will increase a writer's effectiveness when it comes to addressing different audiences.

1.4.1.2 **Features of written language above sentence level**

As typical written language can be distinguished from typical spoken language in terms of lexis and grammar on the surface level of a text, Tribble (1996) also considers the distinguishing features on the deep level, which operates above the level of the sentence. In his discussion, he considers the organization of written texts as another distinguishing feature between spoken language. Tribble examines the organisation of written texts from three stand points. The first relates to the layout, or physical organisation on the page, of conventional texts. The second concerns the ways in which texts are organised as a result of the social functions they fulfil. The third considers relationships between clauses and clause complexes within written texts, irrespective of the purpose for which they are written.

1.4.1.2.1 Layout

Tribble defines layout as the typical organisation of words, pictures, and other typographic devices on the page. Tribble points out that in most societies certain kinds of texts have highly conventional layouts, for example, funeral announcements, dictionaries and business letters, he also believes that the layout of other kinds of text, for example, modern poetry, is less predictable. In introducing layout as one of the distinguishing features of written texts, Tribble presents a task where he mentions the arrangement of a written text for its particular social purpose, the conformity of written text to readers expectation and the knowledge one would use in order to organise a written text to make it appropriate to its purpose.

Thus, it can be deduced that layout of a written text is determined by its social purpose and its conformity to the readers expectations and to the conventions of the community where it is written and read. Therefore, for a writer to organise his or her text appropriately, he or she needs to know and practice the conventions of that particular text she or he is engaged in writing. The pattern of the organisation of the written text is designed also by taking into consideration the social purposes, the projected readership, and the conventions that guide the proper arrangement of it.

From what is presented above, Tribble considers the layout of envelopes and how it is determined by different social purpose and technologies, for example, the stamp goes in the top right-hand corner of an envelope because that is where according to automatic franking machines expect to find it. Therefore, it is also apparent that a writer has to use a proper layout for his of her text, that is, he or she should apply the conventions properly. Tribble states that these conventions are relatively simple to teach and to learn how to use, as they may not be internationally standardized, even though the functions they fulfil may be almost identical across cultures.

1.4.1.2.2 Social function

Tribble claims that texts are organised according to the social functions they fulfil. He associates these social functions to the concept of genre. In this context, Tribble uses the term genre, to refer to different types of social activity enacted through different types of texts spoken or written - that are associated with them. In terms of discourse analysis, Richards, Platt and Platt (1992) define genre as a class of speech events which are considered by class of speech community as being of the same type. According to these authors, examples of genres include prayers, seminars, conversations, songs, speech poems, letters, and novels, and these genres have particular and distinctive characteristics. Richards, Platt and Platt identify a group of several genres that may be called a complex genre, for example, a church service, which contains hymns, psalms, prayers and sermon.

Giving the elaborated definition of genre, Tribble (1996) refers to it as a communicative event which uses texts in predictable ways to achieve agreed communicative purpose. For Tribble (1996), letter is not a genre, but letter of appointment is a examples are likely to contain many predictable elements that are associated with this particular social action. From the various definitions of genre above, it can be deduced that a text becomes a member of a particular class of speech events or genre because of its social function, and this social function determines the distinctive characteristics of that text, which makes it possible for it to belong to that particular genre. These distinctive characteristics are recognised as conventions of that text as a genre.

Relating social function to genre, Tribble mentions as an example that, a sales executive may decide to send a promotional letter to some potential business clients. If the executive understands the genre constraints associated with this type of writing in a particular cultural context, he or she will not only know about the layout of the genre 'promotional letter', but will also be able to make appropriate lexical, grammatical, and content choices to give the letter the best chance of success with this type of reader. The executive, the letter, and the potential clients are all, according to Tribble, participants in the genre, each having a role to play. He asserts that if the executive has done his or research correctly,

has enough understanding of the genre to use it effectively, and has the linguistic skill to word the letter persuasively, there is a good chance that it will do the desired job and sales will be made. Regarding social function as a distinguishing feature of written texts, Tribble points out clearly that writers need to know what grammatical and lexical choices need to be made in order to match the text to the writing purpose, how to organise texts appropriately to do particular jobs and how to recognise the genre in which they are writing.

1.4.1.2.3 Clause relations

By the term 'clause relations' Tribble (1996) refers to the ways language is used to make connections within written text of all kinds. In this instance, the text organisation is not specifically associated with a particular social context, but with a set of typical textual patterns which competent readers can recognise because they are signalled by specific lexical markers, or because are familiar with the usual stages of development of a wide range of different text types. Tribble describes texts which are linked by specific lexical markers as cohesive and therefore characterised by cohesion.

1.4.1.2.3.1 *Cohesion*

For Grabe and Kaplan (1996) cohesion is the means available in the surface forms of the text to signal relationships that exist between sentences or clausal units in the text. According to Grabe and Kaplan (1996) cohesion operates by various means principally including reference, substitution, ellipsis, conjunction and the lexical relationships of repetition, inclusion, synonym/antonym and collocation. Tribble (1996) shares the view with Grabe and Kaplan that cohesion is achieved through the use of pronouns and reference words lexical repetition an other logical markers, but he argues that cohesion devices may only serve to stick sentences together in a sequence, he also observes that there is an assumption that lexical markers are there to organise the sentences into a larger structure. But if a text does not have purpose, has no overall structure, describes nothing and develops no argument, such a text is according to Tribble, despite the cohesion

devices it contains. Therefore, Tribble and Grabe and Kaplan regard cohesion as a characteristic of the textual structure at the surface structure, and it therefore assumed to be independent of coherence.

Discussing distinguishing features of written texts, Grabe and Kaplan present four potentially independent components that exist on two levels : two on a sentential level and two on a textual (intersentential) level. They also identify a major division at both levels between surface structure an underlying structure. This discussion interrelates with that of Tribble’s (1996) clause and discourse relations. A fifth component according to Grabe and Kaplan is the lexicon, which is a diffuse component underlying the other four discussed above. The elements of text structure are illustrated as follows:

	Surface		Deep
Sentential	Syntax	L E X I C O N	Semantics
Textual	Cohesion		

(Grabe and Kaplan 1996)

From the illustration presented by Grabe and Kaplan (1996) above, it is evident that, the elements of structure on the surface level are syntax and cohesion, syntax at the sentential, level and cohesion at the textual level. Syntax therefore represents systems of surface structure. For Grabe and Kaplan the syntactic components involve types of phrasing, types of clause construction, clausal combination, the syntactic construction, clausal combination and the ordering of the phrases and words within the sentence. At the level above the clause, lexical forms signal textual information in terms of cohesion. Grabe and Kaplan (1996) maintain that cohesion research, according to Halliday and Hasan (1976) focuses on a comprehensive examination of systematic devices used to connect the surface form of texts. For Grabe and Kaplan, it is the surface manifestation of the underlying relations that binds a text. While cohesion does not provide a full account of the interpretation of a text it is an important indicator. Considering the above discussion on cohesion, it is evident that Grabe and Kaplan and Tribble are of the opinion that cohesion

is the distinguishing feature of clause relations on the surface level of a text. Grabe and Kaplan note that cohesion indicates the underlying relation that binds a text.

1.4.1.2.4 Discourse relations

Discourse relations is defined by Tribble as larger structures in a text which are not directly expressed by the sequence of sentences, and which support the overall coherence of the text.

1.4.1.2.4.1 *Coherence*

As part of discourse relations, Tribble addresses coherence, which is supported by some underlying principles of ordering. Tribble defines coherence as relationships which link the meanings of utterances in a spoken text or the sentences in a written text. These can be established by the use of logical or sequence connectors or can result from the writers use of common ways of organizing meaning in texts, for example, patterns such as : General - particular, situation/problem-solution-evaluation/result (Tribble 1996). According to Tribble's definition, a text is said to be coherent when the meanings of utterances or sentences are clearly related to one another in a logical sequence.

Richards, Platt and Platt define coherence as the relationship which links the meanings of utterances in a discourse or of the sentences in a text. These authors in addition state that the links may be based on the speaker's shared knowledge, for example:

- A. Could you give me a lift home?
- B. Sorry, I'm visiting my sister.

Richards, Platt and Platt, (1996:61)

For Richards, Platt and Platt, there is no grammatical or lexical link between A question and B's reply but the exchange exhibits coherence because both A and B know that B's sister lives in the opposite direction to A's home. For Richards, Platt and Platt (1996),

generally, a paragraph exhibits coherence if it is a series of sentences that develop a main idea, that is, with a topic sentence and supporting sentences which relate to it. Defining coherence, Richards, Platt and Platt refer to some underlying principles of ordering which support it. They associate this ordering principle with schema which is defined by Tribble as a generally accepted way of organizing ideas which provides a basis for reader's expectations of how a text will develop. For Richards, Platt and Platt different kinds of texts and discourse, for example, stories, descriptions, letters, reports and poems are distinguished by the ways in which the topic, propositions, and other information are linked together to form a unit. This underlying structure is known as 'the scheme' or 'macro structure'. For example, the scheme underlying many stories, for Richards *et al.*, (1992) is Story = setting (=state + state + ...) + episodes (=event(s) + reaction), that is, stories consist of a setting in which time, place, and characters are identified, followed by episodes leading towards a reaction. A text or discourse in which a suitable underlying scheme or macro-structure is used is said to be 'coherent' according to Richards, Platt and Platt (1992).

From the definitions of coherence above, it can be deduced that schemata have an important contribution towards the maintenance of coherence in written texts in that it is mainly based on the readers expectations on how a text develops. Tribble states that the idea of genre can be drawn upon to explain the relative acceptability of the narrative text as opposed to the unacceptability of the technical one. The example of a technical text having different reader expectations from those of a narrative text, they indicate according to Tribble, that these texts are different genres and each genre creates expectations of a certain type of coherent development. Coherence as a distinguishing feature of writing is therefore determined by the genre type.

To appreciate how coherence is maintained across a text, Tribble suggests a way to test the coherence of a written text. He refers to Hoey (1983) and Widdowson (1983), where a text is treated as if it were in one half of a dialogue. The view presented here, is that each sentence of text is a remark made by the writer which anticipated a reaction from the reader. The imagined reaction is then responded to by the writer's next sentence. In the

implication of this view of writing and its interpretation, according to Tribble (1996), are summarised by Hoey:

The writer initiates his discourse with a first sentence.... The reader scans the first sentence and forms expectations as to the information that might follow. No harm is done by representing these expectations as questions. The writer then offers a further sentence as an answer to one or more of this or her questions (or expectations). If something in the sentence signals that the question being answered is not one on the reader's short list, then the reader retrospectively has to re-create the question that it must be answering, and if this is in turn impossible, the reader assumes that the sentences are in fact unrelated and seeks a relation elsewhere in the discourse (Hoey, 1983).

From the above description it is likely that a discourse becomes coherent if it meets the reader's expectations on the text presented, and the reader's expectations are based on a mental framework they have of how ideas are organised in a real world. Tribble refers to Hoey (1983) who suggests that sentences should be associated with element of the general schema:

- situation - problem - solution/response - evaluation/results
- reason - result
- general - particular

For Tribble the above-mentioned schematic patterns provide an interpretive framework of texts for readers and a productive framework for writers.

14.1.2.4.1.1 *Non-linguistic sources of coherence*

Apart from the linguistic sources of coherence, Grabe and Kaplan (1996) also present non-linguistic factors that are the sources of coherence. They observe that researchers in psychology; linguistics and applied linguistics in the last 20 years have begun to explore

coherence in an effort to understand how readers interpret a text as coherent. The first version of the non-linguistic basis of coherence is presented as a suggestion from the research in pragmatics and conversational analysis. In this regard, Grabe and Kaplan (1996) refer to Ganham (1985) and Oakhill and Ganham (1988) who suggest that some part of coherence is constructed by the readers interpretive systems regardless of the text structure itself. They also point out that readers make a number of bridging inferences which appear to be controlled largely by the reader's efforts to assemble a text-model representation into long-term memory. According to Grabe and Kaplan (1996) an understanding of the extent to which these bridging-inferencing processes, (as opposed to elaborative inferencing) reflect processing of a specifically linguistic nature as opposed to general cognitive processing, might determine whether these processes are part of the linguistic system or have their origin elsewhere in the cognitive processing model.

A second potentially non-linguistic source of coherence interpretation, according to Grabe and Kaplan is discussed by Brown and Yule (1983). Following Widdowson (1978) and others they suggest that coherence is the result of conventionalized knowledge and sequences which a hearer (reader) will be able to call upon to impose a coherent frame onto a message. These sources are typically referred to as scripts, frames, and or schemes for organizing knowledge of the world. Assuming these external knowledge sources, Grabe and Kaplan point out that according to Brown and Yule coherence is essentially the creation of the reader rather than a product of the text. Grabe and Kaplan state that it seems as if the reader draws upon a general principle of analogy and looks for similarities between the message and the knowledge he or she already has and, as a consequence, the reader is compelled to make connections. To support this claim they refer to Brown and Yule's view that, it is not the sequence of sentences which represents coherent discourse. Rather it is the reader, driven by the principles of analogy and local interpretation, who assumes that a sequence describes a series of connected events and interprets linguistic cues under that assumption.

A third version of the non-linguistic basis of coherence, according to Grabe and Kaplan, may be seen in the more recent theory of relevance proposed by Sperber and Wilson (1986). In this pragmatic interpretation of language use, the principle of relevance determines how coherent a message is to be taken. The basis of the theory assumes a general cognitive processing principle that human beings are designed to seek relevance in texts by comparing the text to other information resulting in the creation of new information, the contradiction of old information, and/or the confirmation of one's commitment concerning something. On this view, Grabe and Kaplan argue that this theory of relevance would not specifically state that relevance = coherence; indeed, a text may be coherent and meet none of the three criteria for relevance. These writers also point out that while advances in discourse analysis and pragmatics have opened new research perspectives on text comprehension and interpretation for Grabe and Kaplan, the basis for these interpretations nonetheless rests first with the text message itself constructed by the reader. For this reason Grabe and Kaplan find it reasonable to assume that the text itself has a considerable role to play in the construction of textual coherence.

Grabe and Kaplan state that there are controversies that have arisen over the nature of coherence, and this points to the fact that surface structure in text does not provide a perfect match with the organisational logic of texts. Second, no set of linguistic signalling will provide all the information needed to construct the text logic completely. Finally, Grabe and Kaplan state that writers will employ the formal resources for signalling text organisation to differing degrees depending on their familiarity with intended readers and their knowledge of the topic and genre, the goals of the writer, and the proficiency of the writer in the written medium. According to Grabe and Kaplan these factors together suggest that, while it is relatively easy to explore the surface forms of cohesion, the nature of coherence is much more difficult to discern. They maintain that beyond the surface form, text is organized by the writer's relation to it, to the reader's assumed knowledge, and to the subject matter.

According to Grabe and Kaplan's (1996) view coherence as a theoretical construct in text structure refers to the underlying relations that hold between assertions and how these assertions contribute to the overall discourse theme. Referring to Britton and Gulzon (1991), Grabe *et al.*, (1993) and Singer (1990) Grabe and Kaplan point out that this set of relations assume that coherent texts will be unified by one overarching theme whether stated or implicit, that is, coherence in text structure allows the reader to build at least in part, a mental model of comprehension. Grabe and Kaplan (1996:71) present three sub-components of coherence, which are consolidated in the majority of models that have been proposed. They define coherence (implicitly or explicitly) as:

- having a discourse theme (overall topic of discourse);
- comprising a set of relevant assertions relating logically among themselves by means of subordination (cause, condition, comparison, specification), coordination addition, restatement), and/or superordination, from the level of the sentence to the top-level structuring of a text; and
- being organised by information structure imposed on assertions most effectively to guide the reader in understanding the theme or the intent of the author (topic-comment, theme -rheme, given-new, focus-presupposition).

Information structure according to Grabe and Kaplan appears to be centrally involved in the creation of coherent text in that it implicates the issue of how linearized texts signal rate of information flow, amount of information, and the relations involved in the ongoing flow of information. In this regard, Grabe and Kaplan present questions that concern coherence as:

- how more important thematic information is highlighted in texts;
- how given (old) and new information are signalled;
- how aspects of information may be presupposed in relation to what is expressed; and

- how little new information or too much new information (which can only be defined with respect to some one intended assumed audience) affects the coherence of texts.

Still on coherence, Grabe and Kaplan assert that the role given to inferencing systems in the construction of text coherence needs to be considered while these are not specifically aspects of the text itself, they argue that, such systems, in their turn, must be constrained by the mechanisms of text structure if appropriate inferences are to be made. For example, a common distinction made in text inferences is between bridging and elaborative inferences in comprehension of texts. Many researchers assume that most inferences are elaborative and are not part of the basic comprehension cues directly signalled by texts. Some inferences, are required for readers to create connection between the new information and information already stored. This sort of inference, a bridging inference, for these writers, is assumed to be produced and stored as part of the basic text analysis. These findings, would suggest according to Grabe and Kaplan, that inferencing, as a coherence-creating mechanism, is strongly constrained by the structure of the text, and defining the concept of coherence in some manageable way seems to be crucial to any understanding of how texts are constructed. Grabe and Kaplan, given their objective to present a model of text construction which defines the properties of written text in real use, regard informational structure and dimensions of text structures as components that also receive support from text analysis research.

1.4.1.2.4.1.2 *Informational structure*

According to Grabe and Kaplan (1996), information structure is believed to be involved in the creation of coherent texts. They advance a more complex model of writing, as multidimensional construct and refer to functional sentence perspective to describe the functional arrangement of information in text, concerning the informational structuring of texts. Grabe and Kaplan regard given -new relations, topic comment relations and theme-rheme relations as the overlapping notions in the research on information structuring. They then argue that while each of these notions describe the functional arrangement of

information in text, they are sometimes defined differently depending upon the researcher. For Grabe and Kaplan in a given - new analysis, the researcher defines given as information that has already been mentioned. This explanation emanates from the functional sentence perspective which Richards, Platt and Platt (1992:149) described as a type of linguistic analysis associated with the Prague school which describes how information is distributed in sentences. Functional sentences perspective which is also known as FSP for Richards *et al.*, (1992), deals particularly with the effect of the distribution of known information (which Grabe and Kaplan 1996:50) call given information and new information.

Extending Grabe and Kaplan's definition of given and new information, Richards, Platt and Platt define given information as the known information, which is not new to the reader. They indicate that, the known or given information is known as theme in Functional perspective (FSP) and rheme refers to information that is new. Grabe and Kaplan argue that the concept theme - rheme relationship works together with given - new relations though they are not the same concept. Grabe and Kaplan point out that the distinction is that the given - new relationship is based on the perspective of the hearer or reader (and based on the intonation unit of information), while the theme - rheme relationship is based on the perspectives of the speaker or writer (and based on constituent sequence).

To explain the theme - rheme further, Grabe and Kaplan refer to Fries (1994) and Martin (1992) who suggest that, thematic structure represents the texts method of development, that is, the sequences of clause themes across a text point to the development of the major ideas (or macro-theme) in the text. Topic - comment structures, according to Grabe and Kaplan's point of view, are seen as defining 'what the sentence is all about' but this designation requires somewhat more interpretation and intuition. Grabe and Kaplan regard focus - presupposition as pair of terms which are sometimes confused with topic and comment terms, where focus presupposition refers to the information which is highlighted or focused (and usually contrasted in some unexpected way), and to the

information which is backgrounded (and is often treated as presupposed, or assumed, knowledge).

Richards, Platt and Platt (1992) present two explanations, for topic-comment structures, one is based on speech communities and the other one is based on the information structure of sentences. In speech communities topic is what is talked about or written about. In describing the information structure of sentences, they state that topic is a term for that part of a sentence which names the person, thing or idea about which something is said, and the comment is what is said about the topic. Richards, Platt and Platt argue that the concept of topic and comment is not identical with subject and predicate as subject predicate refers to the grammatical structure of a sentence rather than to its information structure. They explain that in a composition a sentence which describes the topic, purpose or main idea of a paragraph, that is, which states what the paragraph is about, is a topic sentence. A topic sentence may therefore be the first sentence in a paragraph with the other sentences adding illustrative or supporting details (a paragraph which follows deductive reasoning) or it may be the final sentence of the paragraph (a paragraph which follows inductive reasoning). Sometimes the topic sentence in a paragraph may be unstated but implied. An effective topic sentence usually contains an opinion that will be proved or supported in the paragraph or a statement which the writer will explain in more detail in the paragraph (Richards, Platt and Platt, 1992).

In discussing focus-presupposition structure, Grabe and Kaplan (1996) observe that focus is often treated as synonymous with new information, and presupposed as synonymous with given information, but that is possible to have information in focus which is given, or is the topic of a sentence, it is also possible to have presupposed information actually introduced in the text for the first time. From the above views, it is noted that Grabe and Kaplan's argument that the notions in the research on information structuring are overlapping, is supported.

1.4.2.4.1.2.1 *Topical sentence structure analysis*

As regards information structure research, Grabe and Kaplan (1996) present a topical sentence structure analysis as developed by Lautamotti (1987). In this case, topic-comment analysis is used to examine written text and discourse implication. This theory of topical development in discourse, examines the relations between the topical subject of sentence, the syntactic subject, and the initial sentence element. Grabe and Kaplan note that through the topical sentence structure analysis, various possible patterns in written text can be explored. Lautamotti's goal is to isolate the topical subject of a sentence and to examine the patterns of progression which the topical subjects form in a text. Grabe and Kaplan view Lautamotti's (1987) approach as important for a number of reasons:

1. She provides a functionally based taxonomy of topical and non - topical linguistic material in a sentence; the categories explain what each segment is expected to do in the sentence.
2. The specification of topical subject is presented in a way which indicates that topic for Lauttimatti is not simply given, as opposed to new information.
3. She applies her analyses to written discourse to show that certain patterns of topical progression may be more readable than others (that is, those texts which have fewer competing subtopics, fewer complex sequential progression (A-B, B-C, C-D), and more series of parallel topic progression (A-B, A-C , A-D) appear to be more readable).

1.4.1.2.4.1.2.2 *Topic continuity analysis*

Topic continuity analysis according to Grabe and Kaplan, focuses on the function of topic development in discourse. They refer to the work of Givon (1983; 1985) on topic continuity where topics are treated as noun phrases (NPs) which receive continuous mention in the ongoing discourse. Here, topic-comment is not distinguished from given-

new information. Grabe and Kaplan view this work as in line with the work on given-new chaining in discourse in that it requires specific prior mention to account something as a topic under analysis. In topic continuity analysis, it is also proposed that a NP which becomes a topic is restated in the ongoing discourse in different ways depending on:

- how far back in the text the last previous mention occurs;
- the number of potential competing NP referents in the immediate discourse; and
- the strength of its persistence in the oncoming discourse.

Considering the proposals made by Givon on topic continuity, Grabe and Kaplan (1996) regard these proposals as quantifiable measures providing a means to account for the different ways topics are encoded in the structure of the grammar and suggest the writer's decision in regulating or signalling the flow of information. According to them this approach also amounts to a type of cohesion analysis, but the difference is that the measures presented relate to the degree of difficulty of maintaining or recovering the topic of discourse with increasingly more marked grammatical forms.

Grabe and Kaplan present a scale of topic realization which is provided by Givon as generally applicable to English:

Most continuous/accessible topic:

1. Zero anaphora
2. Unstressed/bound pronouns or grammatical agreement
3. Stressed/independent pronouns
4. Y - noted NP
5. Cleft/focus constructions
6. Referential indefinite NP's

Grabe and Kaplan (1996) regard Givon's approach as important as it provides a specific agenda for examining how information continues and how topics are maintained. For

them, it becomes possible to explore the difficulty readers should have in processing a particular text depending on the deviation of topic marking based on the expected continuum. Grabe and Kaplan (1996) mention that this continuum indicates to the writers the importance of knowing when it is not necessary to stress the topic and when it is important to mark it strongly.

1.4.1.2.4.1.2.3 *Topical structure analysis*

Grabe and Kaplan (1996) discuss the topical structure analysis by drawing on the work of Daneš and Lautamatti whose research in sentence-based functional discourse analysis centers around a conflation of topic and given information. They refer to Witte *et al.*, who developed a topical structure analysis to study differences in high and low quality writing and differences in revision strategies. According to Grabe and Kaplan they use this analysis to look for topical and sequential chaining patterns in student essays : Witte (1983b) found that low-rated essays did not provide enough appropriate given information and forced the reader to make too many inferences. These texts were found not reader-friendly and they used fewer sequential chaining patterns, making harder for the reader to perceive main topics in the essay. The topical structure analysis used by Connor (1987) to writing instruction discussed by Grabe and Kaplan with the purpose of having positive results for teaching students to determine the main topics and subtopics, as well as the progression of supporting information. Therefore the topical structure analysis for Grabe and Kaplan can be used to look for topical and sequential chaining patterns in student essay by determining the main topics and subtopics and progression of supporting information.

1.4.1.2.4.1.2.4. *Given and new information analysis*

Grabe and Kaplan (1996) regard given and new information analysis as an approach that differentiates given information from topic on the basis that given information must appear in the prior discourse (whereas topic of discourse does not have to appear in prior of discourse), and given information does not have to be limited only to the discourse topic.

Referring to the research by Vande Kopple, Grabe and Kaplan maintain that the organisation of given information before new information makes text more readable and memorable. To expatiate on given and new information, Grabe and Kaplan refer to the work by Prince, where it is suggested that given and new relations may not be a two-part division. Instead she proposes seven categories of new, inferred, and given information. Under 'new' information, Prince distinguishes information which is unused, and brand-new, the brand-new entities may be either an anchored or unanchored depending on whether they contribute to the ongoing discourse or are never repeated. An intermediate category is reported to comprises two types of 'inferences' : inferable and containing inferables. Inferable entities refer to information that can be presumed from the information presented in prior discourse. According to Grabe and Kaplan, by containing inferables Prince (1981, 1992) refers to entities which are recoverable as parts of collective reference. The 'given' entities can be evoked in two ways : either explicitly by prior text, or by reference to the situation. On informational structuring, Grabe and Kaplan suggest that while the taxonomy of relations in texts is relatively new, it could be used to examine variations among many different types of texts.

1.4.1.2.5 *Dimensions of text structure*

Grabe and Kaplan claim that there must be a component of text construction which identifies the dimensions along which text elements are functionally organized to create the text. They maintain that this dimension may be construed as the interpersonal level of text construction, though more may be involved. Grabe and Kaplan state that this component is concerned with how the elements of text structure are combined to form particular texts. Referring to Dillon (1983), they suggest that the interpersonal dimension of texts could be understood in terms of five dimensions of stance, representing the relation of writer to the text and to the reader:

- personal - impersonal
- distance - solidarity
- superior - equal

- oblique - confronted
- formal - informal

Grabe and Kaplan state that Dillon (1983) does not intend these parameters to be interpreted as style options, but rather as a set of basic components defining any text. Dillon (1983) refers to the parameters as the social signalling functions in text, and the real issue is how to use them to establish measurable aspects of text structure. In an attempt to propose a comprehensive model of text structure Grabe and Kaplan refer to the work of Chafe and Biber. Chafe (1982), in an early attempt to address the issue of dimensions of text structure and define them, suggested that texts may be classified according to how they vary along two dimensions of text construction: text involvement or detachment and text integration or fragmentation. Biber defines seven textual dimensions underlying spoken and written texts. From this research, he has proposed that a theory of text types must account for these dimensions: types that are empirically identifiable, rather than determined *a priori*. Following this line of research Grabe and Kaplan propose a text construction model that includes a component of stylistic use - the textual uses of linguistic structures to create communicative dimension of text structure. Nine such dimensions of text structure; each of which receives support from text analysis research are proposed by Grabe and Kaplan:

1. Rhetorical Intention reflects that dimension of text construction whereby texts are constrained by the top-level logical structuring of texts.
2. Interactivity is a textual dimension which combines various features to convey relative interaction or involvement between writer and reader through the text.
3. Referentiality describes the degree and type (logically, text-internal reference or reference to situation) of referring which takes place in texts and can be related to the 'endophoric versus exophoric reference' distinction of Halliday and Hasan (1976, 1989).

4. Immediacy of context reflects the relative use of different temporal signalling to define text information - it typically delineates primarily narrative texts from other text types.
5. Suasion refers to the use of features which signal a writer's attempt to persuade the reader, most typically indicated by modals and a certain subclasses of verbs.
6. Abstractness reflects the relative degree of neutrality or objectivity appearing in a text; texts are marked for technical and formal styles versus other types of textual style.
7. Elaboration refers to the degrees and types of elaboration which occur in different types of texts : it can be equated with the notion of constraints on planned versus unplanned discourse.
8. Evidentiality refers to the need for writers, in careful professional prose, to indicate their degree of commitment to the factuality of what is being stated.
9. Text type (genre) refers to the variation to be found, mere generally, among different text types and the ways that textual features combine to define these types.

Grabe and Kaplan (1996) suggest that a model of text construction needs to account for these dimensions operating on the creation of texts. As each of these dimensions represents ways that texts are shaped and constrained according to the various purposes of the writer and the demands of the text. As the final component of the text construction model, Grabe and Kaplan present a component that provides the world or background knowledge for appropriate interpretation and production of text; for them, certain aspects of this knowledge will be encoded in the lexicon though there is also much more information of a non-linguistic nature that must be accessible as well. Grabe and Kaplan

thus present the following non-linguistic factors which must be included in a model of text construction:

- reference
- world background knowledge (and intertextuality)
- memory
- emotion
- perception
- intention
- logical arrangement (deduction, etc.)
- situation

Grabe and Kaplan state that all the members of the above set have powerful influences on aspects of texts but are essentially independent of the linguistic domain of the text model. Reference, entails the set of abilities functioning to connect cognition to the real world - an activity that can be carried on in the absence of verbal language. Considering the above discussion on the distinguishing features of written texts Tribble (1996) contributes significant insights into the linguistic features of written texts, whereas Grabe and Kaplan contribute views as regards both linguistic and non-linguistic features of written texts.

CHAPTER TWO

APPROACHES TO WRITING

2.1 INTRODUCTION

This chapter explores various approaches to the teaching of writing skills. The discussion includes the ways the learners develop and refine their writing skills, and the ways the writing teachers can teach the learners using these approaches appropriately and effectively. In this chapter, I will thus discuss the approaches to the teaching of writing skills as presented by various researchers, the types of research that have been conducted on each approach and the findings thereof, and the appropriate and effective ways of using these approaches in teaching writing successfully.

2.2 APPROACHES TO THE TEACHING OF WRITING

Tribble (1996) discusses three approaches to the teaching of writing, namely, the traditional or text-based approach, the process approach and the genre approach. The traditional or text-based approach is said to be used by the teachers who focus on form, who often present authoritative texts for students to imitate or adapt and are likely to use textbooks which give a good range of models. The teachers who are using this approach, according to Tribble, tend to see errors as something that they have a professional obligation to correct and, where possible eliminate. In such context, Tribble states, one of the teacher's main roles will be to instil notions of correctness and conformity. This approach of teaching writing, is therefore on the form.

The process approach has developed according to Tribble in part as a reaction against the traditional or text-based approach and focuses on the writer as an independent producer of texts, in that it lays particular stress on a cycle of writing activities which move learners from the generation of ideas and the collection of data through to the publication of a finished text. From the above outline on the process approach, it can be deduced that

Tribble shares the same opinion with Grabe and Kaplan (1996), as regards the writing-as-a-process approach as a liberating concept to the traditional text-based approach. They refer to US tertiary institutions during 1960's where the teachers in remedial writing and freshman composition classes became dissatisfied with traditional approaches to writing instructions as the focus was on form of the written product rather than on how the learner should approach the process of writing (Grabe and Kaplan, 1996).

The third approach, which is genre approach, is more socially oriented and focuses on the ways in which writers and text need to interact with readers (Tribble, 1996:37). According to this approach writing is seen as an essentially social activity in which texts are written to do things, the assumption being that if the reader cannot recognize the purpose of a text, communication will not be successful. According to Tribble this focus on the reader has come to be associated with what are often called genre approaches to writing.

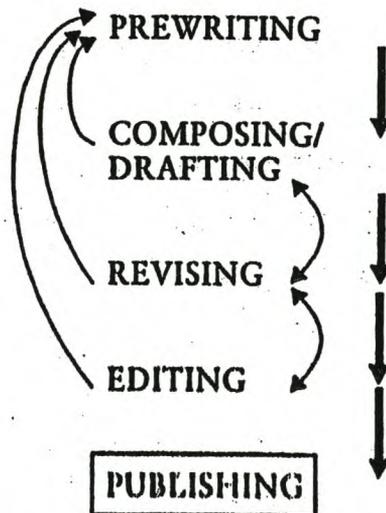
2.2.1 THE PROCESS APPROACH

Tribble (1996) and Grabe and Kaplan (1996) examine the process approach to teaching writing skills, as has been developed in part as a reaction against the traditional text-based approach and focuses on the writer as an independent producer of texts. It lays particular stress on a cycle of writing activities which move learners from the generation of ideas and the collection of data through to the publication of a finished text. As a liberating concept, Grabe and Kaplan state that the process approach encourages the following aspects.

- Self-discovery and authorial voice;
- Meaningful writing on topics of importance (or at least of interest) to the writer;
- The need to plan out writing as a goal oriented, contextualized activity;
- Invention and pre-writing tasks, and multiple drafting with feedback between drafts
- A variety of feedback options from real audiences whether from peers, small groups, and/or the teacher, through conferencing or through other formative evaluation;

- Free writing and journal writing as alternative means of generating writing and developing written expression, overcoming writer's block;
- Content information and personal expression as more important than final product grammar and usage;
- The idea that writing is multiply recursive rather than linear as a process-tasks are repeated alternatively as often as necessary; and
- Student's awareness of the writing process and of notions such as audience, voice, plans etc.

In considering the last point on what the process approach encourages in writing, it is noticed that the processes of writing, are based on what happens while writers write. Tribble refers to Zamel (1983) and Raimes (1985) who describe the processes of writing as recursive and complex. This idea, acts as a supporting statement to the claim made by Tribble, that teachers who have been at the forefront of the development of the process approach have proposed methodologies which emphasize the creativity and unpredictability of writing. This is illustrated as follows:



(Tribble 1996)

The above discussion indicates that there are identifiable stages in the composition of written texts. Tribble argues that although there are identifiable stages, typically writers will revisit some of these stages many times before a text is complete. Tribble states that the whole process not as a fixed sequence but as a dynamic unpredictable process which suggests that at any point in the preparation of a text, writers can loop backwards or forwards to whichever of the activities involved in text composition they may find useful. In relation to the assertion made by Grabe and Kaplan, where the process approach is regarded as the one that encourages the students awareness of notions like audience, voice plans, etc.; Tribble points out that the writer may want to revise the style of earlier sections before going on to write later parts of the text as they come to appreciate how best to reach their intended audience.

To provide answers to the basic question of What happens in the process of writing Grabe and Kaplan like Tribble refer to protocols, which are defined as audio recordings of writers who volunteer to 'think aloud' their mental processes while they are writing. Grabe and Kaplan state that protocol analysis is psychologically based and therefore falls under the cognitive stage of the writing process. In discussing this stage of the writing process, Grabe and Kaplan refer to Emig (1971; 1983) whose research led to the view of writing as recursive, rather than linear, and who also called attention to the importance of pre-planning and editing as ongoing activities; and to the importance of writers errors as a source of data. Flower's and Haye's (as cited by Grabe and Kaplan) assertion that: composing process are interactive, intermingling and potentially simultaneous; composing is a goal directed activity; and expert writers compose differently than novice writers, play an important role in explaining what happens in writing.

Tribble claims that teaching and learning materials which make use of these (protocols or cognitive) approaches typically attempt to match writing tasks to the needs of learners and to encourage creativity in very practical ways. Tribble summarises the range of knowledge that a writer requires when undertaking a specific task as follows:

- Content knowledge (knowledge of concepts involved in the subject area);
- Context knowledge (knowledge of the context in which the text will be read);
- Language system knowledge (knowledge of those aspects of the language system necessary for the completion of the task);
- Writing process knowledge (knowledge of the most appropriate way of preparing for a specific writing task);

The consideration of the range of knowledge presented by Tribble (1996) in writing, may strengthen the weak theoretical methodology of the expressive approach to the writing process as discussed by Grabe and Kaplan (1996), where writers are expected to say what they really thought; and where they should be creative and take chances. According to Grabe and Kaplan the expressive approach to the writing process, assumes that the writer already has all the intellectual resources he or she would need and was merely looking for an appropriate outlet of expression; it therefore ignores the context of writing and the social context in which writing is performed in the real world. Although Tribble's presentation of the range of knowledge does supplement expressive and cognitive approaches to the writing process as discussed by Grabe and Kaplan, the social context in which writing is prepared is still not considered in these approaches. Grabe and Kaplan present a social context approach to the writing process which was developed by the beginning of 1980's. The argument upon which this approach is based is that writing can only be understood from the perspective of a social context and not as a product of a single individual.

Discussing a social context approach to the writing process, Grabe and Kaplan consider three distinct perspectives: one from the perspective of educational ethnography which is more educationally oriented, a second from the perspective of sociological linguistics which is more sociolinguistically oriented, and a third from the perspective of discourse communities. Among the three perspectives of social context approach presented, the perspective of educational ethnography is assumed to be relevant for providing answers to the questions about the extent to which any one approach to writing instruction is going to meet the needs of learner, as raised by Tribble's observations on assignments written.

From an ethnographic perspective, Grabe and Kaplan maintain that writing, much like speaking loses its purpose outside of its naturally occurring socio-cultural context.

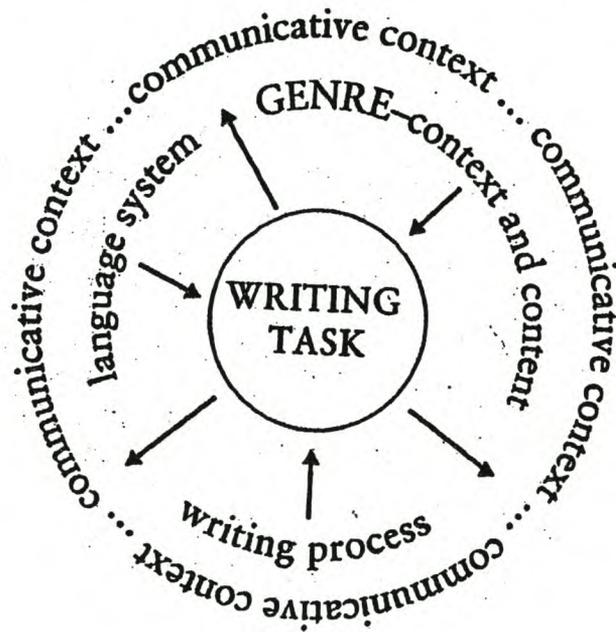
Grabe and Kaplan cite Grabe's (1984) and North's (1987) argument that, to know how and why people write, it is necessary to see how they perform under normal and natural conditions, and to see how children and basic writers develop writing skills, it is necessary to observe them in the process of their development without interfering. Taking into consideration the above argument, Grabe and Kaplan present their views, by pointing out that ethnography applied to educational contexts and literary instruction:

- recognizes and studies the social contexts in which language occurs;
- assume that different language uses occur in different context ; and
- attempts to interpret or bridge the uses of different languages in their contexts, including the usually rigid demands imposed on all students by the formal educational system; and it investigates language in terms of these assumptions.

In an attempt to address the need of considering social context in the process of in writing, Grabe and Kaplan review the major developments of writing-as-a- process such as, the expressive stage, the cognitive stage, the social stage and discourse community stage. Tribble on the other side, appreciates the development of process approaches that has brought range of benefits to teacher and students, but at the same time Tribble is concerned about the limitations this approach has and points out that it cannot be seen as answering the needs of all types of student, he also wonders if any one approach to writing instruction is going to meet the needs of learners. Therefore, the discussion made by Grabe and Kaplan (1996) in reviewing the development stages of the process approach and the concern showed by Tribble (1996) on one approach used in teaching writing skills, suggest that another approach to the teaching of writing is essential for the learners to write effectively.

2.2.2 THE GENRE APPROACH

The genre approach is defined by Tribble (1996) as an approach that is more socially oriented as it focuses on the ways in which writers and texts need to interact with readers. In terms of this approach writing is seen as an essentially social activity in which texts are written to do things; the assumption being that if the reader cannot recognize the purpose of a text, communication will not be successful. This focus on the reader has come to be associated with what are often called genre approaches to writing. Tribble's discussion on genre approach is another attempt to address the question about the extent to which a methodology with a primary focus on the writer can fully address the needs of all learners. Tribble thus regards genre knowledge as another set of knowledge that a successful writer draws for any writing task, this is shown in the diagram below:



Tribble (1996)

In addition to Tribble's discussion on genre approach, Bhatia (1993:13) following Swales (1981b, 1985 and 1990), defines genre as *a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs.*

Most often it is highly structured by conventionalized with communicative event on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognised purpose(s) (Bhatia 1993:13). In order to define what he means by non-fictional genre, Bhatia divides Swales definitions of genre into various aspects, by giving more immediate understanding and clarification thus:

First, genre is seen as recognizable communicative event characterized by sets of communicative purpose(s) identified and mutually understood by members of the professional or academic community in which it regularly occurs.

Bhatia argues that, although there are a number of other factors, like content, form, intended audience, medium or channel that influence the nature and construction of genre, it is primarily characterised by the communicative purpose(s) that it is intended to fulfil. This shared set of communicative purpose(s) shapes the genre and gives it an internal structure. Any other change in the communicative purpose(s) is likely to give a different genre, however minor changes or modifications help in distinguishing sub-genres. Considering the set of communication purposes the genre comprises, Grabe and Kaplan (1996) refer to Swales (1990) in arguing for importance of genre as having functional purposes in advanced writing development. Taking as a starting point the notion that genres serve meaningful purposes and provide frames for various academic schema based sets of knowledge, Grabe and Kaplan refer to Swales (1990) where he contends that the ability to use genre structure effectively will transform student's ability to learn and function successfully in academic context. Concerning communication purpose(s), Bhatia argues that although it may not always be possible to draw a fine distinction between genres and subgenres, communicative purpose is a fairly reliable criterion to identify and distinguish sub-genres. In this regard Grabe and Kaplan stress that students in school contexts are expected to make use of genres for learning information to the extent that they see how genres serve functional purposes, and to the extent that genre structures are made apparent to students. Taking into consideration, Bhatia's (1993), Tribble's (1996)

Grabe and Kaplan's (1996) and Swale's (1990) discussions on communicative purpose or an aspect of genre, it becomes apparent that indeed, communicative purpose for these researchers remains a fairly reliable criterion to identify and distinguish genres.

Second, genre most often is a highly structured and conventionalized communicative event. Specialist members of any professional or academic community are generally credited with the knowledge of not only the communicative goals of their community but also the structure of the genres in which they regularly participate as part of their daily work. It is the cumulative result of their long experience/or training within the specialist community that shapes the genre and gives it conventionalized internal structure (Bhatia 1993:14).

Bhatia's (1993) comments on Swale's definition of genre, indicate that a genre does not only comprises communication event as Swales says, but this communicative event is highly structured and conventionalized. This argument is similar to the statement of Grabe and Kaplan where they mention that as certain discourses become more deeply embedded in the social functioning of groups, these discourses become conventionalized and they become recognized as genres which serve functional purposes in communication.

Third, various genres display constraints on allowable contributions in terms of their intent(s) positioning, form and functional value.

According to Bhatia this means that although the writer has a lot of freedom to use linguistic resources in any way she or he likes, but she or he must conform to certain standard of practices within the boundaries of a particular genre. It is possible for a specialist to exploit the rules and conventions of a genre in order to achieve special effects or private intentions, as it were, but she or he cannot break away from such constraints completely without being noticeably odd. In addition to Bhatia's claim about exploitation of conventions, Kress in Cope and Kalantzis (1993) asserts that while generic conventions provide certain dimensions of constraint, generic is never totally fixed, it is always in the process of change. Innovation and creativity are therefore the possibilities and means of

altering generic form. Bhatia (1993) also points out that, any mismatch in the use of generic resources is noticed as odd, and he maintains that it is one of the reasons why most of the people are able to distinguish a personal letter from a business letter. In addition, Cope and Kalantzis regard those who break conventions not those who reproduce them as innovative and powerful.

Fourth, these constraints are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s) (Bhatia 1993).

In giving meaning to this aspect of definition of genre, Bhatia points out that is often found that the members of the professional or academic community have greater knowledge of the conventional purpose(s), construction and use of specific genres than those who are non-specialists. That is why expert genre writers often appear to be more creative in the use of genres they are most familiar with than those who are outside the specialist community. Bhatia asserts, that obviously, one needs to be familiar with the conventions of the genre before one can exploit them for special effects. Bhatia thus claims that, for non-specialists, including a majority of discourse analysts, this lack of knowledge often presents serious difficulties, not only in the interpretation of the genre - content but also in the validation of analytic findings. It is this reason that in many of the studies of discourse analysis including genre analysis, it has become almost a standard procedure to involve a specialist informant or seek his or her reactions on various aspects of investigation.

According to Grabe and Kaplan's proposals, a theory of genre is part of the knowledge that a theory of writing must take into account, it becomes apparent that a learner-writer should be made familiar with the conventions of the genre he or she is engaged in writing or analysing before she or he can use them creatively and innovatively. The curriculum cycle or wheel of Martin & Rothery discussed by Cope and Kalantzis (1993), at the modelling stage, a number model texts can be used to draw out the significant features of the genre : those things which make a report a report or a discussion a discussion and not

a procedure. In the modelling stage, the social purpose, text structure and language features of the genre are investigated.

Concerning the importance of genre in writing theory Cope and Kalantzis, in terms of their new model for teaching-learning experiences, view genre not as an end product, but as the process that produces text types - a dynamic interaction of social participants and appropriate resources. This approach enables the teaching-learning language to be a dynamic social process that encourages the development of creative and independent writers. Cope and Kalantzis maintain that this approach enables the genres to be applicable to all text types written by student, that is the generic features (drama and structure) of the genre of describing, for example, remain consistent for all writers. In support of Cope and Kalantzis, Grabe and Kaplan (1996) assert that genre is not being presented as an end for instruction, but rather as a means to understanding meaningful content, for them, genre must be taught, understood and critiqued in terms of the potentials they provide for working with informational content and learning context since genres also reflect a cultural ideology. Grabe and Kaplan claim that the study of genre additionally opens for students an awareness of the assumption of groups who use specific genres for specific ends, allowing students to critique not only the types of knowledge they learn but - also the ways in which knowledge is valued and in which it reflects covert assumptions.

Grabe and Kaplan (1996) suggest that they must learn how language works to convey content through school - valued genres. In a sense, they are urged to learn the schemas for organizing different types of knowledge as well as those for presenting different types of information. Grabe and Kaplan emphasise that, this is only merely to happen to contexts in which students get consistent practice with different ways of making meaning. It is thus clear that Bhatia, Cope and Kalantzis, and Grabe and Kaplan, share the view that the learner- writers need to be familiar with the conventions of the genres before they can exploit them for special effects. Considering writing assessment criteria in Language, Literacy and Communication learning area (Curriculum 2005 : 1997) where the learners are expected to demonstrate originality and creativity in their writing content, Bhatia points

out that however we must realize that one can be more effectively creative in communication when one is well aware of the rules and conventions of the genre. Exploiting rules and conventions for the sake of creativity and innovation is good but it is much better to do so after one has developed at least a good awareness of, if not a good mastery over such conventions.

From the applied point of view of genre analysis, Bhatia (1993) views genre as an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discursal resources. Since each genre, in certain important respects, structures the narrow world of experience or reality in a particular way, the implication is that the same experience or reality will require a different way of structuring, if one were to operate in a different genre. From this point of view of genre analysis, Bhatia's primary concern is to characterize typical or conventional textual features of any genre-specific text in an attempt to identify pedagogically utilizable form-function correlations; and to explain such a characterization in the context of the socio-cultural as well as the cognitive constraints operating in the relevant area of specialization, whether professional or academic.

The applied genre analysis point of view presented by Bhatia is also noted in Grabe and Kaplan's (1996) assertion, where they argue that if genre is the locus of local cultural assumptions, of language structure, of writer's purpose, of informational content and of register context, then it is evident that genre is a key notion in writing development, and in learning through writing. As students learn to control genre, they concomitantly learn to control language, writing purpose, content and context. While Grabe and Kaplan regard genre as a key notion in writing, Kress in Cope and Kalantzis (1993) regards genre as device to analyse the conventionalised nature of linguistic interactions and the way in which language both reflects and constructs certain relations of power and activities. This view is also supported by Hyon referring to ESP (English for Specific Purposes) scholars who regard genre as a tool for analyzing and teaching the spoken and written language required of non-native speakers in academic and professional setting; genres are also described as communicative events that are characterized both by their communicative

purposes and by various patterns of structure, style, content and intended audience (Hyon 1996).

Taking into consideration the view of ESP scholars on defining genre as presented by Hyon (1996), it becomes clear that characterization of genres is used in order to give a clear definition of what genre is. Hyon refers to ESP scholars in pointing out that they regard genres as oral and written text types. This definition coincides with that of Tribble (1996) where he refers genres to different types of social activity enacted through different texts spoken or written that are associated with them. Hyon states that genres are text types that are defined by their formal properties, which means that genres do possess distinctive features, and they appear as guiding principles to the writer on how they have to be organised. Tribble observes that these formal properties or distinctive features of genres form part of the convention of a particular community where that genre is identified and used. Tribble discusses the physical organisation of a written genre, and the linguistic structure of the genre according to its conventions and its social function.

Discussing the physical organisation of a written text, Tribble indicates that written genres are organised according to the writing conventions of that particular community. This form of organization forms a particular pattern which is acceptable to the members of the community using this genre. In his illustrations based on tasks 18, 19, Tribble shows that writing conventions are not internationally standardized, they may form part of tradition, may be influenced by technology or sometimes by levels of literacy and other social factors which go hand in hand with readers expectations for the type of text they are reading. Taking into consideration the social function of a written text as one of the set principles that receives attention in genre analysis, Tribble mentions as example that, a sales executive man may decide to send a promotional letter to some potential business clients. If the executive understands the genre constraints associated with this sort of writing in a particular cultural context, he or she will not only know about the layout of the genre 'promotional letter', but will also be able to make appropriate lexical, grammatical and content choices to give the letter the best chance of success with this type of reader. Tribble points out that the executive, the letter, and the potential clients

are all participants in the genre, each having a role to play, if the executive has done his or her research correctly, has enough understanding of the genre to use it effectively, and has the linguistic skill to word the letter persuasively, there is a good chance that it will do the desired job and sales will be made. Tribble stresses that it should be clear that writers need to know:

- what grammatical and lexical choices need to be made in order to match the text to the writing purpose;
- how to organise texts appropriately to do particular jobs, and how to organize the genre in which they are writing.

Still on genre characterization, Swales (1993) offers a characterization of genre that he believes to be appropriate for the applied purposes that are in his mind, he calls this a working definition of genre. In this discussion characteristics of genres are presented as follows:

1. A Genre is a class of communicative events

Swales (1993) assumes that a communication event is one in which language plays both a significant and an indispensable role. He admits that there are a number of situations where it may be difficult to say whether verbal communication is an integral part of the activity or not, but he asserts that activities in which talk is incidental as in engaging in physical exercise, doing house hold chores, or driving, will not be considered as communicative events, nor will activities that involve the eyes and ears in non-verbal ways such as looking at pictures or listening to music. Communicative events of a particular class are believed to vary in their occurrence from the extremely common to relatively rare. Swales (1993) points out that by and large, classes with few instances need to have prominence with the relevant culture to exist as a genre class. In clarifying what Swales means by a communication event, Tribble (1996) defines it as a moment of communication which can easily be distinguished from other moments. For example, a job interview is a spoken communicative event. A piece of writing can form part of a single communicative

event, for example, a love letter, or it can be involved in many communicative events, for example, an advertisement may be read by millions of people, producing millions of separate events each time the text is read and responded to. In his final statement on communicative event, Swales, emphasises his claim, that a *communicative event is conceived of as comprising not only the discourse itself and its participants; but also the role that discourse and the environment of its production and reception including historical and cultural associations* (Swales 1993). Swales and Kress in Cope and Kalantzis (1996) on genre as a social process, share the view that in educational terms genre approach offers the possibility of understanding language-in-culture and language-in-society, to allow a focus on those factors which reveal matters of cultural and social significance, difference and relevance.

To elaborate on Swales's (1990) characteristic of genre: *A genre is a class of communicative events and communicative purpose. A communicative event comprises also the role of the discourse and the environment of its production and reception, including its historical and cultural associations*, Tribble (1996) comments that this statement means that people use language in an agreed way to get something done. This may involve simple-to-identify classes to text. It is thus apparent that Swales (1993), Tribble (1996) and Kress in Cope and Kalantzis (1993) regard genre as a social process. Kress emphasises that everything significant about a text can be explained by asking Who produced it? For what was it produced? In what context, and under what constraints was it produced? His argument is that all aspects of text have a social origin and can be explained in terms of social contexts in which it has made. Any interesting explanation of a text must draw on social categories to give that explanation, without them, nothing of great relevance can be said about any text (Kress in Cope and Kalantzis, 1993). It is evident that communicative events of a particular genre turn it into a social process.

2. The principal criteria feature that turns a collection of communicative events into a genre is some shared set of communicative purposes

Swales (1993) places the primary determinant of genre-membership on shared purpose rather than on similarities of form or some other criterion, and this decision is based on the assumption that except for a few interesting and exceptional cases, genres are communicative vehicle for the achievement of goals. It is also noted that there are genres that have sets of communicative purposes. Swales presents the example of news broadcasts which are doubtlessly designed to keep the audiences up to date with events in the world (including verbal events), but which may also have purposes of moulding public opinions, organizing public behaviours or presenting the controllers in a favourable light. Swales in this regard, points out that the purposive elements of a genre should not come into conflict with each other, but if they do, effectiveness of the genre as a socio-rhetorical action becomes questionable. He thus refers to Searle (1969) and Horowitz (1986) who regard the student written examination as a genre with high potential for conflicting purposes in the academic context. Swales also identifies some genres for which purpose is unsuited as a primary criteria, poetic genres are identified as an obvious example. Poems, and other genres whose appeal may lie in the verbal pleasure they give, for Swales can thus be separately characterized by the fact that they defy ascription of communicative purpose.

Swales also highlights the privileged property of identifiable communicative purpose by stating that, the need in all but exceptional cases to ascribe privileged status to purpose derives not only from a general recognition of the power it has to shape our affairs, but also because it provides a way of separating 'the real thing' from parody. Swales (1993) maintains that good parody is often applied to subject matter that is only slightly or subtly inappropriate, as a result, content and form may not reveal the fact that parody is being attempted. In this instance, Swales points out that we need to rely on the privileged property of identifiable communicative purpose to disentangle the clever parody form 'the real thing'.

3. Exemplars or instances of genres vary in their prototypicality

Swales (1993:46) views the communicative purpose as the privileged property of genre, other properties, such as form, structure and audience expectations are nominated to identify the extent to which an exemplar is prototypical of a particular genre. To explain what prototype means, Swales refers to Rosch (1975) who maintains that a category has its own internal structure, which will assign features or properties a certain probability for being included in category membership. Swales views properties such as form, structure and audience expectations as operating to identify the extent to which an exemplar is prototypical of a particular genre. These views on prototypicality of genres, suggest that the learners should gain a maximum understanding of genres they are studying, this would enable them to know the generic features of particular texts they are dealing with. The knowledge of generic features of a particular text will help the learner in writing a text that is prototypical of a particular genre they are learning to write. The learner will also be able to identify the generic features of a written text which make it prototypical of a particular genre under analysis. As regards prototypicality of a genre, Tribble notices the acknowledgement of prototypicality as an essential aspect of genre made by Swales. He points out that if all high probability expectations are realized the exemplar is prototypical of a genre. If not, then the exemplar may occupy a problematic no-man's land.

4. The rationale behind a genre establishes constraints on allowable contributions in terms of their content, positioning and form

Swales (1993) claims that established members of discourse communities employ genres to realize communicatively the goals of their communities. The shared set of purposes of a genre are thus recognised at some level of consciousness - by the established members of the parent discourse community; they may be only partly recognised by apprentice members; and they may be either recognised or unrecognized by non-members. Recognition of purposes provides the rationale, while the rationale gives rise to constraining conventions. For Swales, these conventions are constantly evolving and indeed can be directly challenged, but they nonetheless continue to exert influence. The

rationale according to Swales (1990) thus determines the schematic structure of a discourse and also constraints lexical and syntactic choice. This aspect of genre is noted in the description of genre by ESP researchers, where Hyon (1996) points out that these researchers describe genres as communicative events with various patterns of structure, style, content and intended audience. By the structure of a genre, Tribble (1996) refers to layout which is physical organisation on the page of conventional texts. According to Swales (1990) this structure is guided or determined by the rationale behind the genre that gives rise to constraining conventions. Therefore, each genre is arranged physically for its particular social purpose, and this is done in order to make it conform to prospective readers expectations, for example, a friendly letter may have a different physical structure than a formal letter, where a friendly letter may have one address of the writer, whereas a formal letter may have two addresses, the address of the writer and the address of the reader.

Hyon (1996) referring to ESP researchers also regards *style* as one of the characteristics of genre. Tribble (1996) mentions two types of style, that is, *nominalised style* which is lexically dense and thus makes it possible to give prominence to certain categories of information and construct a distant impersonal relationship with the reader; and *conversational style* of writing which uses active verbs in multi clause sentences and thus achieving direct contact and personal relationships with the reader. Any style of genre therefore projects a potential readership or audience, the purpose of communication and the relationship that exists between the participants, that is, the communicator and the recipient.

ESP (English for Specific Purpose) researchers according to Hyon (1996), also consider *content* as one of the characteristics of genre, by content they refer to grammatical and lexical items that a communicator uses in order to match the text to the communicative purpose. These grammatical and lexical items are used together and they form the information structure of a text to convey meaning and attitude to the recipients. On the surface level, grammatical and lexical items form the linguistic structure of text, but on the deep structure, they combine to form information structure of the text. Tribble

(1996) refers to linguistic elements that have no independent meaning as *grammatical items*. This includes, for example, articles and prepositions, *lexical items* comprise lexical or content words which are words with their own independent meaning. According to ESP researchers, as Hyon (1996) states, a genre is characterised by content which comprises linguistic elements which form the surface and underlying structure of a text. *Intended audience* is also regarded by ESP scholars as a determinant of a particular genre. Grammatical and lexical choices are made to suit the communicative purpose of a genre and to satisfy the needs or expectations of the prospective audience. Therefore, the lexicon of the text should cater for a particular social relationship that exists between the communicator and the recipients.

5. A discourse community's nomenclature for genres is an important source of insight

Swales (1993) claims that active discourse community members tend to have the greatest genre-specific expertise as often seen in interactions between members of a profession and their client public. One consequence, as Swales (1990) states, is that these active members give genres names to classes of communicative events that they recognize as providing recurring rhetorical action. These names are assumed to be increasingly adopted first by overlapping or close discourse communities and then by further and broader communities. Swales (1993) thus stresses that particular attention needs to be given to genre nomenclatures created by those who are most familiar with and most professionally involved in those genres. Swales observes that in as far as academic genres are concerned, many if not most are terms that incorporate a pre-modifying nominal of purpose: introductory lecture, qualifying exam, writing workshop, while others are said to reverse the order by using a purposive head-noun : grant application, reprint request and course description. Others are observed as indicating the occasion rather than communicative purpose, such as final examination, plenary lecture, faculty meeting or graduation address. Swales points out that, however members of the discourse community typically recognise that particular occasional genres have particular roles to play within the academic

environment and that in consequence, the sets of purposes are on other hand, event and, on the other constrained.

Swales argues that *insider metalanguages should certainly be considered seriously but also viewed with circumspection*. He suggests that an appropriate approach for the analyst would be to establish genres based on investigations into actual communicative behaviour, two aspects of which, among several would be participants' naming procedures and elucidated categorizations. Swales gives some reasons for cautions thus: one reason is that, *the naming of communicative events that occur and recur in post-secondary educational settings - to restrict discussion to the main focus of the study - tend to be institutional labels rather than descriptive ones*. For example, instructors may modify their approach depending on whether they are supposed to be giving lectures or tutorials, but the fact that a communicative event is labelled by the institution as being an event of such-and-such a kind, according to Swales this does not necessarily mean that it will be so.

Secondly, *names according to Swales (1993) tend to persevere against a background of substantial change in activity*. Lectures may no longer be the monologic recitations they once were, but actively invite intercalated discussion and small group tasks. Tutorials may consist of student interaction with a computer program or a tape recorder and no longer involve a 'tutor' in the traditional sense of the term. Swales asserts that: 'We inherit genre categories that get passed down from generation to another'. In direct contrast, Swales also points out that genre-naming can equally be generative. While the coining and deliberate usage of new labels for event categories can at times create substance and structure out of an amorphous background, at others the names may reflect empty categories with no claim to genre status. Swales then argues that if there are genre names with no genres attached to them, so must there be genres without a name. The last part of Swales' definition then declares that the genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication but need further validation.

2.3 PROCESS AND GENRE

Tribble (1996) argues that, while a process approach to writing instruction has many positive aspects, one of its limitations is that it does not necessarily address the needs of a learner who has to write for readers unknown to him or her, especially for readers with specific expectations of what a text should be like if it is to achieve its effect. Tribble asserts that if we accept that it is helpful for learners in mother tongue and second - language writing classes to develop an ability to express their individual identities through writing, and to be able to write a broad range of functionally oriented texts - texts which do jobs - in what ways might a genre approach to writing complement the classroom practices which have been developed through process approach methodology?

Responding to the above question, Tribble refers to Flowerdew's (1993) activities where, he considers the needs of learners of English for professional communication and suggests six types of activities which can help students gain a better understanding of genres in which they have a particular interest. According to Tribble Flowerdew, suggests these activities as a way, of coping with the fact that genres are not clearly delineated constructs, susceptible to rule-governed description. These six activities are:

1. Using the results of genre analysis;
2. 'Metacommunicating' (talking about instances of genres);
3. Learners doing their own genre analysis;
4. Concordancing;
5. 'On-line' genre analysis by learners as an aid to creating their own texts;
6. Translation based on samples of instances of a given genre.

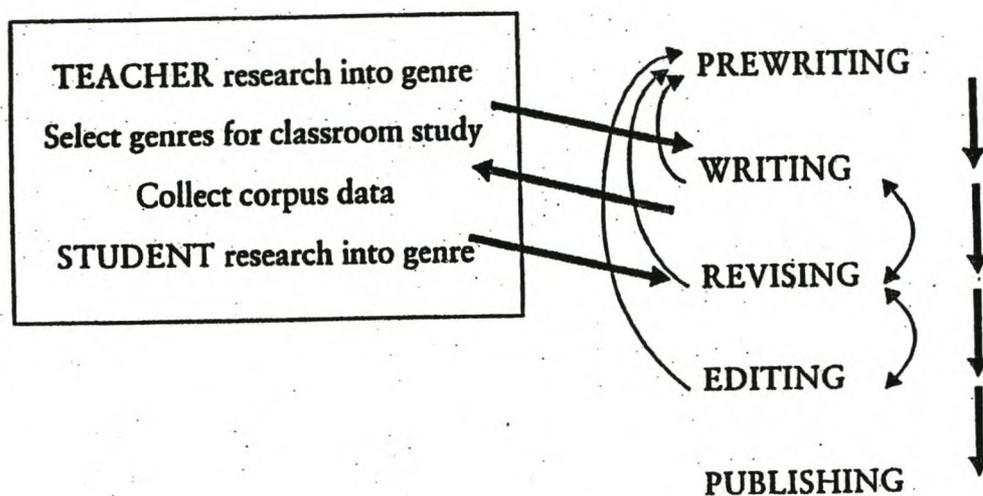
(Tribble 1996)

With regard to Flowerdew's first three activities, Tribble claims that there are already useful examples of the implementation of the genre approach, for the rest fully elaborated, Tribble refers to Bhatia (1993), where he discusses different ways in which learners can gain important insights from the social, lexical, and psychological dimensions of such

diverse genres and ‘Promotional letters’, in business correspondence, ‘Academic writing’ and ‘Legal writing’. The sorts of analysis he describes, for Tribble, involve the learner in a consideration of the social context in which the text is being produced, the role that the text takes in the genre, and the distinguishing linguistic features of the genre and lead him or her towards production informed by these insights.

The last three of Flowerdew’s activities according to Tribble, all depend on the availability of a collection of appropriate text examples. In an ideal case this would be a large corpus of computer readable documents. The important consideration for Tribble (1996), is that teachers and students should have access to as large source of authentic data as possible which they can use for research and investigation. The text needs to be representatives of the particular genres in which students are interested and should be used as models for discussion and analysis, but not for slavish imitation. Tribble comments that Flowerdew is reorganizing the existence of the process of adoption and adaptation in which all writers participate as they respond to the texts they meet, and is advocating the pedagogic exploitation of such processes. He points out that it is important to note that this kind of process is only possible when writers can identify the generic features of particular texts.

The best practical outcome of the approach according to Tribble (1996) is a cycle of activities that can be added to the recursive process. These activities can provide opportunities for the teacher to draw students’ attention to contextual and textual features of genres as part of language awareness raising programme, or allow students to come to their own conclusions about aspects of text and context. Tribble argues that if we accept that it is important for student writers to be familiar with certain genres, then it is clear that we need to extend the model of writing outlined earlier so as to show how content, context, process, and language knowledge interrelate with each other and can be realized in practical classroom procedures. Tribble then presents these activities thus:



Tribble (1996)

In the above illustration, Tribble indicates how the stages of writing interrelates with each other. In this instance, Tribble maintains that rather than doing pre-writing activities which depended solely on the learners' knowledge of the world, activities can be designed to enhance learner's understanding of the genre in question. The teacher can do some preparatory work on the genre dealt with taking into account the contextual and textual features of genre. Having done this research, Tribble maintains that the teacher is in a position to select authentic data both for learners to work with during their own research, and also a source which he or she can use to extend his or her own knowledge of the genre as an educator. Tribble states that this corpus of texts can then become a source for use in future teaching programmes. The learners, for him, can begin their study of the genre either before they start writing, as part of a language awareness programme. Or they

can start off in a process writing cycle and have recourse to genre analysis at moments when they feel a lack of sufficient information regarding the text or context they are addressing. According to Tribble genre and process approaches in this way become two resources available to learners and teachers.

2.3.1 THE SOCIAL CONTEXT ANALYSIS AND THE APPROACHES TO TEACHING WRITING SKILLS

Grabe and Kaplan (1996) discuss the transition from theory to practice in their approach towards a generalised approach to writing curriculum. They suggest that this transition is based upon major research findings on writing as well as a thorough analysis of the social contexts of writing instruction. The research results, according to Grabe and Kaplan (1996), influence the ways in which a writing curriculum should be designed and suggest effective instructional practices. Grabe and Kaplan then argue that the social context analysis ensures an appropriate and systematic transition from theory to practice, and for them, this must take into account at least the following issues:

- insights from writing theory and writing research
- the student writer
- the writing teacher
- the educational instruction
- the role of instructional materials
- instructional approaches.

Considering the above issues presented, instructional approaches among other issues must be taken into account when designing writing curricular. Grabe and Kaplan therefore use the term “*instructional approaches*” for the term “*approaches to teaching writing*” which is used by Tribble (1996). Discussing instructional approaches, Grabe and Kaplan point out that there are three potentially separable domains into which one can sort a discussion of instructional approaches : the general ‘schooling’ domain, the tertiary - level domain, and EFL or ESP domain. The first context, as Grabe and Kaplan point out

involves approaches at the general 'schooling' level but most particularly at elementary grade level; discussions typically center on whole language versus more traditional language approaches (but also content-based approaches and genre centred approaches). The second general set of themes that Grabe and Kaplan mention, converge from discussions of tertiary - level and pretertiary - level settings; they make an example of EAP programmes, whether the students concerned are English L1 students or ESL students in English - speaking academic contexts. The third domain that Grabe and Kaplan discuss is represented as an EFL or ESP or L1 work - based grouping which typically does not enter into the frays which excite the first two groups.

2.3.1.1 Elementary Context

As regards elementary contexts, Grabe and Kaplan present three potentially discernible positions with respect to writing approaches: Traditional language arts approaches (with some process writing included), whole - language approaches; and genre-centred approaches. Grabe and Kaplan point out that there is a considerable potential overlap among these approaches, and sometimes the debate centres on philosophical issues rather than focusing on radically different curricular and techniques for teaching and learning writing.

2.3.1.1.1 *Traditional language arts*

According to Grabe and Kaplan (1996), traditional language arts curricula are typically text-book based and often - though not necessarily - combine language arts texts with basal readers. Such approaches, as Grabe and Kaplan state, often use simple assignments from the text which involve student - centred expressive writing, narrative and occasional reports or descriptions. This approach for Grabe and Kaplan includes options for teaching grammar, spelling and vocabulary. They also point out that, according to Applebee (1986), Ley et al., (1994) most text of this type now advance a process writing approach, though it is not clear to what extent teachers follow through with such text recommendation.

2.3.1.1.2 *Whole language approaches*

Grabe and Kaplan (1996) state that most whole - language variations represent strong reactions to the frustration with traditional language art approaches to writing. The movement, Grabe and Kaplan maintain, also represents, in general, an effort to place the teacher and the students at the centre of the curriculum rather than having instruction mandated by a school or district plan. Grabe and Kaplan claim that there are many important principles and instructional practices which have been advocated by whole - language practitioners. First, the theoretical framework for whole language for Grabe and Kaplan is somewhat protean in nature. It includes references to MAK Halliday, and Vygotsky; but, in contrast:

- Halliday stresses the crucial role of language structure as mediator of social interaction and purposeful communication (Halliday, 1993b).
- Vygotsky stresses the distinctions between oral and written language in the sense that the letter requires socio-cultural mediation and support-moreover, stresses attention to the skills to be learned through a social apprenticeship and a gradual appropriation of other's goals and language use through direct instruction.

According to Grabe and Kaplan, there are practical criticisms that whole - language classes, being learner-centred, do not provide support for many students who need a more structured learning environment. Such students may need teacher modelling and assistance, and they may not, by nature, be creative and inquisitive on the kinds of tasks or cycles which focus the whole-language classroom. The notion that the curriculum should come from the interests and choices of the students is, according to Grabe and Kaplan perceived by some as an abdication of the role of the teacher as a more knowledgeable other, an evaluator, and a teacher. Referring to Genesee (1994), Grabe and Kaplan point out that all of these teacher roles, in the right contexts, are necessary for effective student learning. Grabe and Kaplan argue that teaching and writing process, for example, does not mean a teacher should avoid actively guiding students' writing

processes. They maintain that the assumptions of universal learning processes and skills also de-sensitize teachers, preventing them from seeing that students conceivably come from very different social, linguistic, and cultural backgrounds, with different expectations about language use in class contexts.

A less ideological perspective on elementary language development and whole-language activities is, according to Grabe and Kaplan seen in Enright and McCloskey (1988). They are reported to present a view of language development among elementary grade students which incorporates many whole - language methods, integrates language skills, emphasizes purposeful language use, and combines language learning with content area learning. In this more flexible approach, Grabe and Kaplan point out that the content plays a stronger role and creates the opportunity to relate language activities to content within existing curricular frameworks.

2.3.1.1.3 *Genre-centered approaches*

According to Grabe and Kaplan the genre-centred approach, based on Halliday's functional systemic views of language and his social semiotic theory of language development, stresses the social nature of language learning but also stresses the mediating role that language form plays in purposeful communication. Grabe and Kaplan assert that in essence, this approach brings in the role of language skills, meaningful communication, peer collaboration, and, in many instances, content-based instruction. According to Grabe and Kaplan an important theme in this approach is that students develop a sense of the shaping role of genre in writing, and how language structure and genre form constrain the ways in which language communicates information.

2.3.1.1.3.1 *The social context*

In the discussions on insights from writing theory and writing research, Grabe and Kaplan refer to Heath (1993), Johns (1990) and Raimes (1991) who regard the social context as one of the factors that have profound impact on the development of writing ability. For

Grabe and Kaplan the emphasis of social context on writing purpose and task variation has led to a reconsideration of the concept of genre in writing development. From this statement, it is notable that social context relates to the concept of genre in writing development. In this regard, Grabe and Kaplan argue that while writing instruction in many traditional approaches was guided by model texts which demonstrated specific generic patterns of organisation, the current reassessment of genre relates to its formal role in writing purpose and tasks. Grabe and Kaplan observe that it is now recognized that genre form has evolved out of a consistent and conventionalized means of addressing specific purpose and tasks in writing.

Grabe and Kaplan (1996) thus, regard genres as conventionalized ways to achieve meaning - to solve rhetorical problems - and students vary their writing according to genre structures which match their purposes for writing. Relating genre approach to research analysis, Grabe and Kaplan point out that research along this line argues that the various genres and tasks which are useful for academic contexts need to be practised extensively, not as arbitrary models, but as means for achieving academic goals and purposes.

The influence of genre on writing, has, according to Grabe and Kaplan (1996), been examined from a number of perspectives. They maintain that empirical research has indicated that genre is a critical factor in shaping the written text. Students assigned to write on different tasks and for different purposes, according to Grabe and Kaplan's report, systematically vary their grammatical, lexical, and organizational choices to conform to expected genre constraints. Referring to Bereiter and Scardamalia (1987) and Crowhurst (1987, 1990), Grabe and Kaplan state that skilled writers appear to be much more sensitive in this regard than less-skilled writers.

Another socio-cognitive approach to writing development that Grabe and Kaplan identify, is that which they believe has evolved out of Vygotsky's theories of language and literacy development. Grabe and Kaplan state that from this point of view, the student learns to write by working with a more knowledgeable person on the skills and knowledge needed to perform specific purposeful actions through a kind of apprenticeship. In this regard,

Grabe and Kaplan regard writing development as involving an apprenticeship which requires considerable practice, under expert guidance. Moreover, students, according to Grabe and Kaplan gradually learn by appropriating the teacher's goals and purposes for writing, as well as the appropriate language forms, in the process of the writing activity and through feedback on the writing. Such an appropriation, for Grabe and Kaplan occurs in what Vygotsky terms the 'zone of proximal development' (ZPD) - that level of knowledge between normal student performance and what a student is capable of attaining with expert assistance.

In this regard, Grabe and Kaplan also highlight the imperial research by Bereiter and Scardamalia which points out that students often are capable of writing performance well beyond their normal writing output. To clarify the above point, Grabe and Kaplan assert that the commonly assumed notion among composition researchers of generated transfer of learned writing skills across tasks, purposes, genres, and topics is not an inference to be drawn from a Vygotskian approach to writing. Rather, children, according to Grabe and Kaplan learn to internalize and self regulate those writing purposes and tasks in which they have had extensive practice and guidance. Grabe and Kaplan point out that the socio-cognitive approach is characterised by the following features:

- accommodates the interactive roles of experts and peers;
- stresses purposeful writing tasks;
- stresses the interaction of language skills in the accomplishment of specific tasks; and
- highlights the importance of practising those writing tasks and goals which students need to learn rather than assuming general transfer of writing skills across purposes, tasks, topics and genres.

Considering Grabe and Kaplan's (1996) discussions on the transition from theory to practice, it is noticed that this point of view slightly differs from Tribble (1996) in as far as the teaching writing skills or instructional approaches are concerned. Tribble presents three approaches to the teaching of writing which are similar to those presented by Grabe

and Kaplan. Tribble discusses these approaches by pointing out their distinguishing features and how they are used in teaching writing skills. Grabe and Kaplan, on the other hand, while presenting instructional approaches and their descriptions, also consider the aspects of research which influence the instructional approaches to writing. For Grabe and Kaplan these research findings on the writing process provide many important insights into the ways in which learning to write can be improved. Thus it can be assumed that, whilst approaches to teaching writing skills are used in classrooms, but more recent research findings provide both teachers and learners with theories that need to be considered when teaching and learning writing skills.

Considering Tribble's statement that process approach focuses on the writer as an independent producer of texts, and Vygotsky's theory of language and literacy development, which according to Grabe and Kaplan points out that students learn to write by working with a more knowledgeable person. This indicates that a writer in the real world and/or in the classroom situation, is not always an independent producer of texts, but he or she needs an expert teacher to give him or her proper guidance. In addition to the above view, Grabe and Kaplan point out that this approach accommodates the interactive roles of experts and peers. Therefore, Grabe and Kaplan's consideration of research analysis and recent theories thereof in discussing approaches to teaching writing, aims at improving the use of these approaches in teaching writing. This is also observable in Grabe and Kaplan's discussion on traditional language arts approaches, where, (unlike Tribble's (1996) description of text-based approach) it is stated that most texts of this type now implies a process writing approach. The discussions of instructional approaches in the above manner, therefore aim at improving the use of the approaches. In this regard, the main aim is to use the available approaches effectively and appropriately, in teaching writing skills.

2.4 CONCLUSION

In this chapter, three main approaches to teaching writing skills have been discussed, namely the traditional or text-based approach, genre-centred approach and process approach to teaching writing. At the beginning of this discussion, the process approach of teaching writing has been regarded as the best approach, towards the middle of the discussion, it was suggested that both the process and genre-centred approaches should be used appropriately in teaching writing skills. Towards the end of this review it emerged that the traditional or text-based approach, according to the recent research findings does include the process of writing as an aspect that need to be considered when teaching writing skills. The examination of the approaches of teaching writing skills, and the recent research findings presented, suggest that the available approaches should be utilised appropriately by taking into consideration the types of learners and their needs in the classroom and in their real life situations.

CHAPTER THREE

GENRE AND LANGUAGE TEACHING

3.1 INTRODUCTION

The aim of this chapter is to examine how writing skills are taught and learnt. This examination is based on the research findings and observations made by various authors and researchers in various language classroom situations. Suggestions and guidelines on teaching writing from different language teaching experts will be presented with demonstrations in the form of writing activities and responses thereof. Different stages and phases of writing will be discussed and analysed, taking into consideration the roles of the learners, the teacher and the social context of writing. As the Education system of South Africa is transforming, teaching of writing skills will be discussed in the light of the Transformational Outcomes-Based Education in Curriculum 2005 policy document (1997). Firstly, the critical outcomes as adopted by the South African Qualifications Authority (SAQA) will be considered. Secondly, the specific learning outcomes for the Languages, Literacy and Communication learning field will be considered as the basis for the idealized writing curriculum proposed.

3.2 WRITING IN LANGUAGE TEACHING

Tribble (1996) identifies two contrasting purposes of writing in language teaching; he argues that whilst writing is included as an element in most language teaching course books, but it is sometimes difficult to decide what the purpose of the writing activities is. To support this argument, Tribble discusses two objectives of writing to learn activities and learning to write activities. According to Tribble in writing to learn activities, learners usually want clear, unambiguous feedback on the language they have used, they want to know if they are right or wrong so that they can learn from their mistakes. Tribble states that this can apply equally to sentence level tasks such as below:

- | | |
|----|--|
| 1. | There ^{are} is some children in the room ✕
^ |
| 2. | There are some chairs in the room ✓ |
| 3. | There is a light on the table. ✓ |
| 4. | There are ^{some} children in the room. ✕
^ |

Tribble (1996)

Tribble maintains that *writing to learn* activities can also apply to quite extensive process of writing where the teacher and learner have agreed that the main purpose is to practice the largest language in a controlled way. In *learning to write* activities, Tribble points out that in this case writing is such a complex, multi-faceted activity that teachers have to respond to learner's many needs by taking on a variety of roles - not, simply that of judge of whether a sentence is 'right' or 'wrong'. He maintains that part of educators' responsibility to their students is to respond to the ideas, feelings, or perceptions that they have tried to communicate through their writing on *learning to write*, Tribble suggests that the activities in this regard, may aim to provide the learner with an awareness of the differences in language use that are associated with different written media and they may have the specific purpose of developing the learner as a writer. Contrary to this objective, Tribble maintains in his example that in *learning to write*, activities assume the learner's general competence as a writer and provide the opportunity for practising the target language.

3.3 WHAT WRITERS NEED TO KNOW

Tribble (1996) suggests on a way of addressing the problems caused by contrasting objectives of writing in language learning. He suggests that to consider what writers need to know in order to write effectively, may address these problems. Tribble states that in his view a range of approaches to the teaching of writing is considered, and that the conclusion is made that there is a considerable scope for an approach which both emphasises knowledge about context and content of a piece of writing - a focus on genre, and also takes into account how a piece of writing was carried out - a focus on process.

In this view, Tribble asserts that the successful writer has to have content knowledge, and writing process knowledge. By content knowledge Tribble refers to the knowledge of concepts involved in the subject area, and context knowledge refers to the knowledge of the social context in which the text will be read, including the readers expectations and knowledge of the co-texts alongside which this new text will be read. Knowledge of the aspects of language system (such as lexis and syntax) that are necessary for the completion of the task is called language system knowledge. For Tribble, writing process is the most appropriate way for preparing a writing task. In this regard, Tribble's argument is that if writers know what to write in a given context, what the reader expects the text to look like in a given context, and which parts of language system are relevant to the particular task in hand, and has a command of writing skills appropriate to the task, then they have a good chance of writing something that will be effective.

3.4 **TEACHING WRITING SKILLS IN THE OUTCOMES-BASED EDUCATION**

In the outcomes-based education, critical outcomes which form the backdrop to curriculum 2005 are the broad, generic cross curricular outcomes which underpin the constitution and which are adopted by South African Qualification Authority (SAQA). The outcomes aim to ensure that learners gain the skills, knowledge and values that will allow them to contribute to their own success as well to the success of their family community and the nation as whole. Among the skills that learners should gain writing skills are taught and learnt in order to achieve both critical and specific outcomes. There are seven critical outcomes proposed by SAQA with an additional five outcomes which support development, but in this case, additional outcomes will not be considered.

SAQA has proposed the following outcomes:

Learners will:

1. Identify and solve problems and make decisions using critical and creative thinking;

2. Work effectively with others as members of a team, group, organisation and community;
3. Organise and manage themselves and their activities responsibly and effectively;
4. Collect, analyse, organise and critically evaluate information;
5. Communicate effectively using visual, symbolic and/or language skills in various modes;
6. Use science and technology effectively and critically showing responsibility towards the environments and the health of others;
7. Demonstrate an understanding of the world as a set of related system by recognising that problem solving contexts do not exist in isolation (Curriculum 2005, 1997:10).

From the critical outcomes presented above it can be deduced that teachers and language learners need to know a set of knowledge and skills in order to be able to achieve the critical outcomes adopted by the Department of Education. Tribble (1996) in attempting to consider the sets of knowledge that a learner-writer needs to know before writing effectively, he reemphasises two of the most significant qualities associated with a person's capacity to write successfully, namely:

- the extent to which a writer is able to draw on a range of appropriate processes when she or he is engaged in the creation of written texts;
- the extent of a writer's knowledge of the way in which context and content influence the genres of writing that are typical of particular communicative events.

For a writer to be able to draw on a range of appropriate writing processes Tribble (1996) suggests that he or she needs to have process knowledge. In attending this need, Tribble discusses the phases in the process of writing, which are *pre-writing*, *composing* and *drafting* and *revising and editing*. Similarly, Neeld (1990) regarding writing as a process, introduces three stages through which writers move in doing their work : creating, shaping, and completing. She maintains that these are not steps to composition or 'rules for getting it right' no such simple steps, rules or guideline exist; both the world and

writing are too complex for that. Instead, these stages - creating, shaping, completing - describe various mental and physical routines skilled writers employ to make their words work hard and well.

3.4.1 PRE-WRITING PHASE

According to Tribble (1996), Hedge states that in pre-writing the skilled writer in real life considers two important questions: "... What is the purpose of this piece of writing? ... (and) ... Who am I writing for?" (Hedge 1988) . Tribble maintains that these two questions relate closely to the discussions where the importance of an understanding of the context and content of a text is emphasized. For Neeld (1990) creating stage is the first stage through which a writer moves in doing his task. In this stage, Neeld (1990) points out that a writer should realize that the writing that is done here is not the text (the essay), it is a collection of thoughts that will lead to the writing of a particular text (essay). The writer explores the subject to find something to say. What is put down is tentative. This stage, for Neeld is private, it involves the writer and then his or her subject. The writer is expected to write whatever comes into his or her head on the topic - maybe a list, even a heap of disjointed thoughts - so that with the help of others, he or she can read through his or her writing and finds something she or her really wants to say.

From the above discussions, it is evident that Tribble regards pre-writing as the first stage that a writer should go through when writing. In his demonstration on pre-writing activity, Tribble designs a task:

TASK

What sort of pre-writing activity do you think experienced writers working in their first language would need to do before composing a text in the following contexts? Would they need to carry out research before starting to write, or would they be able to begin writing with a minimum of preparation, for example jotting down a list of points they wanted to recover?

1. Completing an application form for a course of study at a university
2. Writing a letter to a friend in another country in order to find out when it would be possible to visit them
3. Writing up the minutes of a committee meeting
4. Writing the instruction leaflet for a new microwave oven. (Tribble, 1996:104)

In response to the above task, Tribble points out that for context 1, some background knowledge will be required, the letter in context 2 for him, probably needs no preparation at all - unless the writer decides to make a list of points to include. In 3, the only thing that an experienced writer might need to do for Tribble is to check that he or she knows how to spell the names of the people who attended the meeting. According to Tribble it is probable that context 4 will require the most pre-writing activity. In real life, the writer will have to talk to the engineers and designers who have developed the microwave oven, discuss food preparation technique with food scientists, check on safety issues and how best to keep the oven clean. Once all this information has been assembled, the writer will have to decide on an appropriate organisational framework for the text, check on any technical terms which have to be explained to the reader, and decide on what illustrations will be needed. The success or otherwise of the writer in this context will very much depend on their understanding of the constraints which the genre will impose on the text (Tribble 1990).

From the discussion above, it can be deduced that in pre-writing phase, the kind of writing activity determines its pre-writing activities, for example, other writing activities may need a writer to carry out research before starting to write. Some may need background knowledge and others may need no preparations at all. In this context, Neeld (1990) suggests that for a writer to make proper preparations for writing activity he or she may use five basic creating techniques, which he or she can apply in almost every writing situation:

The Reporter's formula

For Neeld (1990), newspaper reporters ask six simple questions to discover essential information on events which they are reporting. These same questions can remind a writer of details he or she knows about a subject. Neeld asserts that answering these questions will set a writer up to write a complete account of his or her subject, jog the writer's memory to supply every detail, and serve the reader. Neeld states that a writer should ask the questions : Who? Where? Why? What? When? and How? about his or her subject. A writer may therefore use the reporter's formula: for things and events he or she knows about or have experienced, for things and events that are fresh in his or her mind and for things and events that do not require reflection or comment.

Brainstorming

Neeld (1990) regards brainstorming as one of the basic creating techniques, a writer is advised to do it as a group activity, a writer will have a long list of ideas when the brainstorming session is over, he or she is then expected to go through the list and mark out all the ideas that absolutely won't work or that the writer is not interested in. Then, of the remaining ideas, Neeld suggests that the writer should pick one or two that he or she can imagine himself or herself writing on. To summarise her discussion brainstorming, Neeld presents guides for writers to use for brainstorming. According to these guides, brainstorming should be done as a group activity. The writer is expected to call out every idea he or she can think of, and should go for quality. The writer should build off other people's ideas, he or she is advised not to wait until he or she has an original thought. The writer should be completely non-judgemental. He or she should not ridicule, discard or decide upon any idea prematurely. The writer should jot down all the ideas as they are spoken so that he or she will have a list to use later. She or he may also use a tape recorder so that she or he can devote full attention to the activity. The writer should do his or her own evaluating of the ideas privately, sometime after the brainstorming.

Making a list

Neeld (1990) suggests that a writer may make a list in order to discover, as a creating technique, list-making for Neeld can be a valuable first step in many writing situations, especially those that require a writer to recall something she or he already knows or realizes something new about a familiar subject. As a writer settles down to write, a list, according to Neeld can;

- give a writer a definite purpose and activity to get he or she started;
- cause a writer to have associations and thereby to think of something he or she might not have thought of before;
- provide a writer with a framework for his or her thinking at that moment. When finishing the list, the writer can do the following things:
 - select the items on the list that have the most promise for his or her writing
 - put the items on the list in some order-say - most important;
- cross out items to least important;
- expand one or two items; and
- add new items

Neeld states that the important thing is for the list to serve as a source of ideas. The most valuable use of the list will be what it reveals to the writer - what he or she sees when he or she reviews it.

Neeld presents the guidelines for making a list:

- a writer should put a title at the top of his or her list so as to stay on purpose and always know why he or she is making the list;
- a writer should write as fast as possible and use single words or short phrases
- a writer is expected not to be critical of any item on the list at this point, he or she should just collect as many entries on the list as possible in a limited time;

- a writer should set a time limit, and force himself or herself to concentrate.
Examples given on these guidelines are as follows:
 - A writer can do a quick review of a subject
 - He or she can prepare an impromptly discussion
 - Writing on a subject that a writer already have ideas about
 - Ordering or arranging the writer's ideas or plans.

Chaining

According to Neeld chaining is a simple creating technique that uses questions and answers in order to stimulate connections and relationships. Chaining is also regarded as particularly valuable as a method that allows a writer to build one thought off an another and, through it, produce something new. Neeld states that in chaining the first question becomes the first 'link' in the chain. The answer to that question then becomes the second 'link'. Then a question related to the answer becomes the third and so on. Therefore, a writer, by asking and answering his or her own questions, he or she can produce a chain of thought that builds on itself.

In the guides for chaining, Neeld suggests that a writer should :

- write at the top of his or her paper the subject to be explored;
- begin by asking a question about his or her subject;
- let the answer to the first question lead to the next question; and
- keep asking and answering questions until she or he gets an insight into the topic.

Looping

Neeld (1990) describes looping as a writing activity in which a writer starts with a subject and, without planning or consciously thinking, writes anything that comes into his or her mind on the topic. Neeld states that this technique lets the writer explore a subject to see what he or she knows about it without deciding whether the ideas are good or bad, or whether they are important enough to do a paper on. The looping activity also gets other

things that are on the writer's mind out on paper so that they don't block his or her mind as he or she works. In guides for looping the writer, according to Neeld has to:

- begin with a specific topic
 - writer nonstop for a number of minutes
 - make no changes or corrections
 - write a center of gravity sentence for each loop before going on to the next one.
- For practising looping, see Neeld (1990:21-27).

3.4.1.1 **Pre-writing skills and the critical outcomes**

Considering Neeld's discussions on creating stage (as a pre-writing phase according to Tribble 1990), it is evident that effective teaching, proper learning and demonstration of the ability to use the guiding principles of the basic creating techniques by the learners would achieve the critical outcomes as adopted by SAQA. The above view seems to be identifiable in the best uses for problem solution topics and it is regarded as a group activity. From Neeld's point of view on brainstorming, it can be assumed that practising of brainstorming as a creating technique in a language classroom will educate and train learners to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as - members of a team, group, organisation and community;
- organise and manage themselves and their activities responsibly and effectively
- collect, analyse organise and evaluate information (Curriculum 2005, 1997).

Neeld maintains that the reporter's formula as a creating technique can be used for things and events that a writer knows about or has experienced and therefore can help her or him in presenting a proposal; it is therefore assumed that this technique can help in training and educating language learners to:

- collect, analyse and critically evaluate information (this could enable the writer to identify relevant information by thinking creatively) (Curriculum 2005, 1997).

Through list-making, Neeld points out that a writer puts things or ideas in sequence and explores alternatives. The practising of list-making as a creating technique in a language classroom can therefore contribute to the training and education of the learners to be able to:

- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation (Curriculum 2005, 1997).

Neeld states that chaining is particularly valuable as a method that allows the writer to build one thought of another and, through this produce something new. Through practising this technique the learners would thus be able to:

- identify and solve problems and make decisions using critical and creative thinking (Curriculum 2005, 1997).

To be able to collect, analyse organise and critically evaluate information (Curriculum 2005:1997) the learners may also be trained and educated in using looping as a creating technique in the classroom. According to Neeld, looping activity lets the writer explore a subject to see what he or she knows about it, it also gets things that are on the writer's mind out on paper. Therefore, the above discussion, indicates how the teaching and learning of pre-writing activities, can achieve the critical outcomes as adopted by SAQA.

3.4.2 COMPOSING AND DRAFTING

According to Tribble (1996), there is never a simple cut-off point between pre-writing and composing - there always remains an inevitable to -ing and fro -ing between the two activities. Citing Hennis (1993), Tribble (1996) points out that however, there does need

to be some point at which the writer begins to translate plans and ideas into provisional text and novels from thinking about writing to doing it. Referring to Hedge (1988), Tribble (1996:112) states that this phase is variously called composing drafting, or creating and developing. Therefore, in the previous discussions on pre-writing phase, creating stage and its creating techniques are presented as pre-writing activities.

As Tribble regards pre-writing as a transition to composing and drafting, he discusses the creating stage (which he calls the generation of ideas), under composing and drafting. In addition to the creating techniques that are presented by Neeld Tribble refers to Brown and Heed (1989) presenting the exercise to help bring students to the point of composing: **In stage 1**, groups of students are given a headline as an aid to the generation of ideas, along with a set of focusing questions commonly used by journalist (Neeld's 1990:14 reporter's formula) - who? where? when? what? In this way, they are provided with assistance in generating ideas, focusing, and structuring. **In stage 2**, students work individually to prepare short newspaper articles which draw on this initial phase. Tribble (1996) presents Brown and Hood's (1989) exercise as follows:

EXERCISE

Lost Boys found	
STAGE 1	Who? 2 boys age 10 and 12
	Where? In the bush, in the Dandenong Ranges, near Melbourne
	When? Wondered away from a family picnic.
	Two boys, aged 10 and 12, who wondered away from a family picnic in the Dandenong Ranges near Melbourne yesterday, were found this morning after spending all night in the bush.

Lost boys found	
STAGE 2	Who?
	Where?
	When?
	What?

Once the students have overcome the problem of getting started, students are then asked to continue writing and to provide more detail on different aspects of the story (Tribble 1996). For Tribble the same questions that appear on the students exercise illustrated above, can be used to generate more ideas for the text which follows on from this opening. In an attempt to indicate how a writer can make the transition from ideas-generating to composing, Tribble presents the task that is designed for intermediate student as follows:

TASK

In the context of a larger essay, how could you adapt such an approach in order to help learners overcome temporary blocks that they might meet while composing? What other question words might be useful, for example, or in what other ways might a writer attempt to create a 'dialogue' with a possible reader? (Tribble 1996).

Responding to the above task, Tribble states that at a general level, the key would seem to be the writer asking himself or herself if the reader is being asked to make unreasonable 'jumps' in order to follow the logic of what the writer is saying. In other words, is the writer assuming that his or her reader can follow a thread of argument that he or she has been living with intimately for sometime, but which is entirely new to him or her? By this argument Tribble is indicating that during pre-writing and composing, the writer should also consider the prospective reader of his or her text. To be more specific, Tribble presents another task designed by White (1987). For Tribble this activity is designed to help a writer make a transition from ideas generating to composing in a more advanced

setting and uses a mnemonic to help students produce ideas which can eventually be incorporated into composition:

- A Associate the theme with something else
- D Define it
- A Apply the idea
- D Describe it
- C Compare it with something else
- A Argue for or against the subject
- N Narrate the development or history of it

This yields the mnemonic:

A DAD CAN

(White 1987 in Tribble 1996).

According to Tribble, (1996) White (1987) suggests that the above mnemonic can be used by writers to recall idea generating processes when they are trying to produce ideas for a writing assignment. Tribble also refers to White's theme for learners to work with. 'The will to learn' and here he takes students through a series of activities which lead to the writing of a first draft:

Producing ideas

Organising ideas

Developing a theme

Evolving a plan

Taking audience into account

Getting started

Given the number of stages which White and other authors recommend in the process of getting ready to compose, Tribble (1990) indicates that tasks which require students to jump immediately into composition are counting a high risk of failure. Tribble asserts that writers have many different disposition and cognitive styles, and teachers must always

recognise that there will be many ways at arriving at a successful piece of writing some of which will be decidedly idiosyncratic. In the light of the above assertion it is probable that Neeld (1990) slightly differs from Tribble's point of view. Neeld presents the creating stage without mentioning a preparatory stage of writing, but it can be deduced from her discussions on the creating techniques presented that the creating stage includes preparatory activities although there is no indication of a cut-off point between preparatory stage and her creating stage, as Tribble points out.

For Tribble composing is therefore a series of moments in which writers are in dynamic interaction with:

- the argument they are trying to develop or the perception they are trying to share
- their understanding of the expectations of their probable reader
- their appreciation of all the other similar texts that precede the one they are currently composing.

For the term "composing" Neeld uses the term "shaping". In her discussions on the shaping stage, Neeld points out that shaping starts when the writer makes certain preliminary agreements with himself or herself. In this regard, the writer is expected to consider the questions: "... Why am I writing?" "To whom am I writing?" "Why am I writing?" "What do I want to communicate?". In answering the question "Why am I writing", Neeld suggests that a writer should decide on his or her *preliminary purpose and intention* for his or her chosen piece of writing, and two ways of looking at the act of communicating are suggested for the writer:

The Transmission model

The model for transmitting a message, according to Neeld (1990), would look like this: From the past experience/reading/discussion/knowledge, the writer chooses an idea to transmit to the reader. Using words on paper the writer selects and sorts to encode this message. From the reader's past experience/reading/discussion/knowledge, he or she

decodes the message the writer has transmitted, and selects and sorts in order to construct the writer's idea in his or her thinking, to recreate what the writer has said. In the light of the above description of the transmission model, it is assumed that the writer whose purpose it is to express or inform can use this transmission model in his or her communication when writing. Neeld (1990) shares this view as she says:

“If your purpose in writing is to transmit a message, then you are satisfied when the reader” gets the message”, understands what you meant, and ‘hears’ what you had to say. Thus, your purpose in this model of communication is something like:

I am writing to give information about....

I am writing to share an insight I have had

I am writing to get this off my chest....

I am writing to answer a request

(Neeld, 1990)

The Transformation Model

For a writer whose purpose is to transform, Neeld suggests a transformation model of communication. In this communication model, Neeld points out that the writer writes to change and/or affect the reader's actions. For Neeld the transformation model of communication looks like this: The writer begins with an intention or a commitment to have the reader think about a thing in a certain way, to do a certain thing, or to act in a certain way. From the writer's knowledge or experience or reading, he or she chooses those words that bring about the transformation that the writing intends to accomplish. The writer knows that the communication works when the reader changes or acts in the ways the writer intended. The reader begins by considering the possibility of being affected by the writing seriously enough to read what has been written. Then from past experience or reading or knowledge, he or she chooses whether to accept what has been written and to do what the writer has requested, suggested, or recommended (Neeld, 1990:32-33).

If a writer is writing to transform, for Neeld his or her purpose might be phrased like the following:

I am writing to persuade my reader that.....

I am writing to get my reader to ...

I am writing to direct my people to do

I am writing to argue that

I am writing to require that

I am writing to propose that

I am writing to make the distinction

(Neeld, 1990:33).

To answer the question: “*To whom am I writing*’ Neeld suggests that the writer should both visualise and analyse the audience. If he or she knows his or her audience in advance, he or she can plan the whole writing around this group of people. In the light of the presentation made by Neeld on the shaping stage, it can be deduced that she and Tribble share the same opinion that in the shaping or composing stage the writer is expected to:

- Consider the purpose for writing
- visualize and know the audience
- define the thesis
- deliver the message as promised
- organize the structure of writing from the purpose, audience, topic and main point.

In addition to the above information on composing, Neeld (1990) highlights that the people who teach writing often describe the process of composing as *recursive*. For her, they mean exactly what the writer discovers everytime he or she finds himself or herself lurching back and forth in his or her composing, thinking he or she has claimed a subject and shaped it well enough to write about it, and then finding that he or she has to pause at same point to rethink an idea- and so he or she (writer) enters the creating stage again to brainstorm, perhaps, or loop. Then it’s back to shaping forward to revising, back to

creating, and on and on (Neeld, 1990). Before the writer ends his or her paper, Neeld maintains that he or she has to know how to bring his or her writing to the completing stage.

3.4.2.1 Composing Skills and the Critical Outcomes

Considering the comprehensive discussions on teaching and learning writing skills of composing and drafting, it can be deduced that the skills taught and learned in this context would help in enabling the learners to demonstrate the critical outcomes as proposed by SAQA. In the composing and drafting phase (Tribble, 1996:112) or shaping stage (Neeld, 1990:30), the learner - writer has to know and demonstrate the ability to : consider the purpose for writing, to produce ideas, define thesis or theme, develop the thesis or theme, take audience into account, evolve a plan, organize the structure of the writing and draft the writing activity.

3.4.2.1.1 *The ability to produce ideas*

Referring to Tribble's task where the students are taught and trained on producing ideas, it becomes reasonable to say that this skill of writing helps the students to demonstrate some critical outcomes as proposed by SAQA.

TASK

In the task presented by Tribble students are asked to prepare a tourist information broadsheet for their home town. The two most important questions that Tribble raises here are:

- (a) How do the pre-writing tasks help them to develop writing skills? and
- (b) What is the teacher's role in this activity?

PROCEDURE

Hold a group meeting to decide on the content of your sheet. During the meeting you must decide:

- what information to include: local customs best restaurants, etc.
- how to illustrate your broadsheet : maps, photographs etc.
- who will do what : who will research the different sections, find the photographs, etc.

After a period of time your teacher will give you a chance to meet again to look at the information you have written and gathered. This time you should meet as a group to:

- check that the information (and the language) is accurate
- decide exactly what you will include
- produce your broadsheet.

MAKE SURE THAT THE INFORMATION IS CLEARLY AND EFFECTIVELY PRESENTED:

When you have finished you should display your work for the other members of the class. Walk around and discuss each sheet (Tribble, 1990).

Tribble in the above task has given learners very clear advice on how to work collaboratively in preparing the information sheet. Information gathering is presented as a shared-task, as is the production of the broadsheet itself. Tribble believes that so long as students have sufficient experience of the genre in question for them to be able both to identify what can be appropriately included in the target text, and to organize such a text, there can be significant advantages in providing this kind of framework for collaboration. In such a setting, Tribble notices that the teacher has become a facilitator in this phase of the process, and well-managed class-work can make a strong contribution to the overall

success of the writing activity. In support of the above statement, Tribble refers to Hedge who says collaborative writing in the classroom generates discussions and activities which encourage an effective process of writing. Tribble suggests, in addition, that developing appropriate skills for the completion of pre-writing task can make an effective contribution in learners to become better writers.

Taking into account Hedge's (1988) claim on collaborative writing and Tribble's assertion on the development of appropriate skills for the completion of pre-writing tasks, it is found convincingly enough to say that the assertions on writing skills strongly support the critical outcomes adopted by SAQA. Therefore, by teaching and learning how to generate ideas to complete a writing task can produce learners that are able to:

- work effectively with others as members of a team, group, organisation and community;
- collect, analyse, organise and critically evaluate information;
- organise and manage themselves and their activities responsibly and effectively (Curriculum 2005,1997).

3.4.1.2.2 *The ability to consider the purpose for writing*

Neeld (1990) regards the question : "*Why am I writing*" as one of the basic questions that need to be considered as a preliminary agreement between the writer and himself or herself when shaping (composing) begins. For Neeld, the writer needs to decide on his or her preliminary purpose and intention for his or her chosen piece of writing. To educate the writer on considering the purpose for writing, Neeld discusses the transmission model explicitly to the writers. Having the same aim, Neeld mentions three general writing purposes, that is, writing to express, writing to tell, and writing to change:

Writing to express

In writing to express as Neeld claims, the major focus is on the writer, the writer is the subject. It is his or her own sensibilities, experiences, thoughts, feelings realizations, and so on that take center stage. The writer is educating his or her readers about himself or herself. Here the relationship is friend to friend, or host to guest.

Writing to tell

Neeld asserts that in writing to tell, the intention is to lay out or teach the reader something the writer knows - to convey facts rather than opinion, hypotheses, positions or personal experiences. Therefore, in writing to tell, what takes centre stage is not what the writer thinks or how she or he feels about the subject, but the subject itself. The writer needs to write about a subject he or she knows well, and the writer-reader relationship is one of 'informed person' to 'less informed person' (Neeld, 1990). The purpose of writing to tell for Neeld is to do one of the following: to report, to inform, to convey facts and details, to announce, to instruct, make known, and to make available.

Writing to change

Neeld points out that writing to change intends to make something happen to have the reader look, think, or act in a certain way as a result of reading the writer's words. Neeld states that writing to change uses some aspects of writing to express and writing to tell. Like writing to tell, it conveys information, and like writing to express, it speaks in the writer's own distinctive voice. Its purpose in delivering the information is however, not merely to inform but to convince the reader to do something differently, and its purpose in revealing the writer's voice is not to share experiences but to support the writer's assertions about what needs to be changed, and how to make those changes.

In order to relate the consideration of purposes for writing to a classroom situation, Neeld suggests nine writing portfolios, according to their purposes for writing. For writing to express, Neeld offers three expressive assignments:

- Writing a journal;
- The personal experience essay; and
- The personal perspective essay.

In writing to tell, Neeld offers:

- The how-to essay;
- The problem-solution essay; and
- The information essay.

The four assignments that involve writing to change, for Neeld (1990) are:

- The assertion - with-evidence essay;
- The evaluation essay; and
- The persuasion essay and the research paper.

Taking into account Neeld's discussions on purpose of writing, it is evident that the purpose of writing can be considered as a determinant of genre type and its constraints. Knowing the purposes of writing can therefore help the learners to think about the relevant content for their writing class activities. This can also help them in thinking about the expected readers, and in turn the learners would be able to organise their writing activities systematically. Therefore, the ability to consider the purpose for writing would enable the learner-writer to:

- organise and manage themselves and their activities responsibly and effectively
- communicate effectively using visual, symbolic and/or language skills in various modes (Curriculum 2005, 1997).

3.4.2.1.1 *The ability to formulate and develop the thesis or theme of writing*

According to Neeld (1990) the formulation of thesis emanates from the basic question: “What does a writer want to communicate”? Then, the idea that a writer wants to communicate to the readers forms the thesis of writing. In this regard, the writer is expected to show the reader the point he or she is trying to cover. Neeld suggests that a writer should make an assertion about his or subject, and this forms the thesis of writing. The writer is therefore expected to focus the subject into a clear sharp assertion in order to make the writing really zing right into the reader’s attention. It is therefore clear from the above discussion that a writer needs to consider the purposes for writing and the expected readers to formulate his/her thesis well. But in more specific terms, the writer should analyse the topic or the subject of writing. This analysis would help him or her in understanding precisely what to be communicated to the readers. Neeld (1990) presents some guidelines on how to write the discovery draft. She suggests that the writer should begin his or her discovery draft by putting three things at the top of the first page, the purpose for writing, a short description of the readers and the general idea the writer wants to communicate. For Neeld these will not appear on the final paper itself but will remind the writer of the reason he or she is writing, the person or persons to whom the writer is writing, and the message the writer intends to deliver. This will set the writers mind in the right channel as he or she begins. The writer is also advised to keep in mind the basic arrangement or organisation of the writing. In this instance, Neeld gives an example of essays writing; here the writer is reminded about the basic arrangement of all essays that is, beginning, middle and end.

The Beginning

According to Neeld the beginning (it may be one paragraph or several) provides a rationale both for writer and readers. The opening explains what is to be attempted in the paper - the thesis. It spells out the scope and the limits of the effort so that a writer knows how to proceed, what he or she is responsible the incentive for reading a rationale must provide the incentive for reading a rationale for spending time with the writer.

The Middle

Neeld asserts that the middle of the essay must deliver on the promises made by the opening, arranging information or events coherently so that readers can follow them easily enough. It must expand upon the thesis in significant ways without losing readers in thickets of details. Neeld also maintains that the middle must supply enough details to persuade, convince, inform - even amuse readers, if that is the paper's purpose. The middle must also be shapely, its coverage of various aspects of a subject should be in proportion to their importance; and it should be complete with signposts that explain the relationship between ideas and keep readers headed in the right direction. Considering Neeld's discussion on the middle, it is noticed that, the middle paragraphs or body of the essay will have to: stick to a thesis, deliver the message as promised, and get the idea that was in the writer's head into the readers heads.

The Ending

Neeld suggests that the ending of the paper will have to remind readers of what the writer has said, give the readers at least one thing or twist on the subject to consider, and to provide a gentle landing so that the readers are not left hanging in mid-air.

In consideration of the above discussions, the ability to formulate and develop the thesis or theme of writing forms the important aspect of composing as a writing skill. Therefore, if the learners are educated and trained on formulating and developing theme or thesis, they will be able to:

- collect, analyse, organise and critically evaluate information, and
- communicate effectively using visual, symbolic, and or language skills effectively (Curriculum 2005, 1997).

3.4.3 REVISING AND EDITING

Tribble points out that composing and drafting do not usually mark the end point of the writing process. At the very least, writers are continuously reading through what they have written and making correction to ensure both clarity of expression and factual and grammatical accuracy. According to Tribble, Hedge (1988) expresses an opinion which is shared by most commentators on the teaching of writing when she says: “Good writers tend to concentrate on getting the content right first and leave details like correcting spelling, punctuation and grammar until later’. ‘Getting the content right’ is a reasonable summary of what should happen during revision. The rest is editing. In this regard, Tribble (1990) points out that students do require a checklist of guidelines which will make it possible for them to edit their work. They also need to realize that revising and editing is an integral part of the process of writing, and not something that can be tacked on as an optional extra. In response to this call, Neeld provides writers with the guidelines on completing writing, and these guidelines are presented under the completing stage which consists of revising and editing phases.

3.4.3.1 **Revising phase**

Neeld (1990) provides a writer with a checklist of guidelines on how to revise his or her draft. Neeld states that if the writer has arrived at the completing stage and is ready to polish what he or she has produced, he or she needs to attend carefully to the comments colleagues have made on the draft, he or she should ask questions about their remarks. The writer should assume that criticisms are made in good faith and she or he must not be defensive about problems. For a writer to take action, Neeld presents three revision sections that concentrate on some common problems in student writing: inattention to transitions, sentences that lack energy, and wordiness. The writer is advised to take care of these problems in every paper he or she writes in order to serve his or her reader well.

3.4.3.1.1 *Revising for flow: Transitions and reminder signs*

The writer is advised to revise for flow transitions and reminder signs. The writer is expected here to be sure that his or her writing moves smoothly along for readers. Neeld states that a writer to do that he or she needs to give his or her readers signals to indicate his or her direction and reminder signs that help them recall what the writer is writing about. Transition is here defined as a passage from one place to another, this is what helps the readers in writing to move from one point to another. In her illustrative list, Neeld (1990:59) gives transition signal words and their meaning:

TransitionSignal Words

for example, for instance

e.g.

Because, consequently,
since, therefore

In other words, that is, so,
i.e.

But, however, on the other
hand, yet, nevertheless, on
the contrary

similarly, likewise, in the
same manner, in the same
way

also, too, in addition, and,
furthermore, moreover
first, next, then, last,

before, prior, subsequently,
earlier, later

aboard, above, beyond, on
top of, under, alongside,
upon, beneath, to the left

finally, at last, after all, in
conclusion, to conclude, to
sum up.

Meaning

“Here’s an example of that principle
or generalization”.

“This caused that, or is a reason for
that”.

“Here is a restatement or a
clarification”.

“This is different from that”.

“This is similar to that”.

“Here comes another one, just like
the other one”.

“These exist in time relationship”.

“These are related in space”.

“This wraps it up. The end is in
sights”.

(Neeld 1990:59)

Reminder signs are defined as key words or phrases repeated throughout the writing. Sometimes it is the same word repeated exactly; other times it is a variation of that word,

a synonym for the word, or a pronoun that stands for the word. Neeld points out that this repeating is the important thing as it keeps the readers pointed in a straight line without looking back to discover what the writer is talking about. She calls it the principle of “courteous repetition”.

3.4.3.1.2 *Revising for Energy : Sentences*

The writer has to revise in order to put energy into his or her writing. Guiding the writer through this stage, Neeld suggests three immediate ways: by combining choppy sentences, by adding details and by placing description in the right place for emphasis.

(a) Combining Choppy Sentences

The writers are warned against repeating short sentence, after sentence each in the same pattern each containing only a single unit of information as this make the passage sound so childlike and underdeveloped. The writers are thus advised to combine the choppy sentences into informational, longer and more varied sentences.

(b) Adding details

Here, the writer is expected to use descriptive words, that give answers to questions like: Why? Who? What? How? When? etc. Neeld asserts that when a writer gives enough descriptive information, the reader wants to keep moving as the writing has energy. In this case, the writers have to provide more than just a flat statement.

(c) Putting descriptive words in the right place

The writers are expected to use descriptors when adding details to their written texts. This is important but not enough. Neeld (1990:64) advises the writer to put

these descriptors where they will do the most good. The places where the energetic words (descriptors) fire up are:

- before the subject
- between the subject and verb and
- after the verb.

Neeld emphasises that the writer must use this information as a guideline, not as a rule.

3.4.3.1.3 *Revising for punch : words*

The writers are given some guidelines on how to get punch in their writing:

- To replace vague, general words with specific, exact words.
- To cut out every word the writer does not absolutely need.
- To use action verbs.
- To avoid circumlocutions.

Neeld therefore, advises the writers to revise their words with the up - above mentioned principles in mind, that will enable them to have *power* and *punch* in their writing.

3.4.3.2 **Editing Phase**

When the writer moves into the completing stage he or she is given a choice to revise the paper and then edit it or move directly from shaping to editing. Neeld (1990:72) mentions some specific reasons why the writers must edit:

Editing makes the reader more receptive to the writers message. The writer therefore has to go through the editing phase in order to make his paper neat, to make sense, do be correctly spelled and punctuated, and to have order that readers can follow. Editing removes the last sources of confusion and give the writer a final chance to make his or her

message totally clear. The writer can make this by providing information that will fill the gaps in the organization, by developing the main points and by arranging the points coherently.

Editing lets the writer say what he or she mean in a way she or he can really be proud of. In this regard, the writer is given a chance to:

- (a) say what he or she means;
- (b) put any finishing touches that he or she wants to make;
- (c) rearrange for better effect; and
- (d) put his or her best foot forward.

Editing lets the writer say anything important in just the way she or he wants it said. Editing releases both the written task and the writer. Neeld maintains that in completing a written task there is a sense of liberation, then when the writer skips the completing stage, that will always leave him or her with a feeling that she or he did not give the writing his or her best.

The Editing eye

Neeld (1990) states that the writer is expected to use his or her critical faculty of his or her mind that will allow him or her to evaluate and discriminate in the editing phase. In this way, the writer is able to, turn a critical eye - an editing eye - on his or her writing and sport the possibilities that are still there for making the writing better. By doing this the writer will be able:

to say what she or he wants to say,
to make the writing look better, and
to make the changes that will cause the reader to keep on reading (Neeld, 1990).

Neeld provides the writers with five steps to take in the editing phase of the completing stage:

a. The get distance step

The writer is advised to let the writing cool before he or she edits it. Leaving the writing for a day or two before the writer gets back to it, will make a 'new reader out of the writer, his or her approach will be more like reader's and less like the author's. In this way the writer will be able to detect weaknesses and errors he or she could not see before (Neeld, 1990:75).

b. The writer is also expected to pretend as a (skeptical) reader.

He or she should pretend that he or she is the most disbelieving skeptical 'show me' reader. In this act, the writer (who, for the moment, is someone other than the real writer) to prove everything, he or she should ask for the connections between the paragraphs and ask for the point. This act will provide the writer with a rigorous critique (Neeld 1990:76).

1. The writer needs to get a second (and third) opinion in order to assure critical distance in revising a written task. This is important as the writer will know what readers consider his or her strengths so that he or she does not accidentally purge them in revision (Neeld, 1990: 76-77).

2. The read aloud step

This step will enable the writer to find the errors and mistakes in his or her work before he or she turns it for final evaluation. If the writer stumbles over something when he or she is reading aloud, there will be something there to be fixed (Neeld, 1990:77).

3. The find the-error step

The writer needs to know the problems he or she typically has with grammar mistakes, spelling errors, and so on. If the writer is simply aware, awake and conscious of these

problems, he or she will be able to identify and correct them. Neeld mentions some places where errors like to lurk:

- misspelled words or typos. This includes typing or handwriting errors
- punctuation errors and omissions.

The writer should have enough knowledge on how to use punctuation marks. And this knowledge will help him to detect the punctuation out of place, the confused and the in accurate use of punctuation in the writing (Neeld 1990:77).

The writer should also be aware of the words that are commonly confused in the language he or she is using.

The writer is expected to be consistent in his writing. Neeld emphasises that when the writer chooses a way of expressing something, he or she should use that way consistently throughout the writing.

It is also of utmost importance for the writer to know the syntactic rules of the language he or she is using. This will help him in identifying the major sentence errors; and how to fix them. This includes sentence errors like:

Sentence fragments

Run-on sentences

Sentences with agreement problem like: inconsistent tense and person. In this instance, the writer is warned against using present tense and suddenly changing to past tense, and, also against using a single person with a plural verb or a plural pronoun. The writer is therefore advised to stick with what he or she starts out with same tense, same persons - all the way through (Neeld, 1990).

4. The make-it-look-good step

According to Neeld the writer has to make a hand written paper as attractive as possible. The writer is warned against using felt tip markers as they make writing too bold and

unattractive. The use of a black or blue ballpoint pen is recommended. The writers are urged to write neatly and legibly. They have to put a title for the writing on the top line of the first page and skip a line or two before beginning the text on the paper. To make their writing most attractive, the writers have to follow the margin on the left side of the paper and leave at least half-inch margin on the right (Neeld, 1990).

5. The Proof read step

For Neeld, this is the final read-through for the purpose of catching careless errors. At this stage the writer has to look for typographical errors, omitted letters or words, sometimes even omitted sentences, misspellings, incorrect punctuation, and similar minor errors.

3.4.3.3 **Revising and editing skills and the critical outcomes**

Taking into account Tribble's (1996) and Neeld's (1990) discussions on the completing stage, where teaching and learning of revising and editing skills are emphasised, it seems apparent that the real world is in desperate need of the people who are really capable of revising and editing written texts. Therefore, revising and editing skills form an integral part of the writing skills that are learned and developed at school. But in this instance, the learner is not only equipped with writing skills, but he or she is being taught about being responsible and accountable for the work he or she is engaged in. Neeld (1990) shares this view when she says:

There are things you have to do to complete your work responsibly (the fundamentals) and there are things in the completing stage that will make the difference between adequate and good writing (the fine points). What do you have to do in the completing stage? You must edit what you have written and prepare a clean, correct manuscript. What else can you do in the completing stage to polish your writing and add to the reader's pleasure? You can revise your writing with careful attention to individual, refinable parts-paragraphs, sentences, words. In the best of all possible worlds, of course, you would do both : revise and edit (Neeld, 1990).

From what is presented above, it is assumed that revising and editing skills contribute to the full personal develop of each learner, and this in turn can contribute to the achievement of the critical outcomes proposed by SAQA. In this instance the learner will:

- Identify and solve problems and make decisions using critical and creative thinking
- Collect, analyse organise and critically evaluate information.
- Communicate effectively using visual, and/or language skills in various modes
- Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation (Curriculum 2005, 1997).

3.5 A GENERALISED APPROACH TO WRITING CURRICULAR AND THE SPECIFIC OUTCOMES : LANGUAGES, LITERACY AND COMMUNICATION LEARNING FIELD

Grabe and Kaplan (1996) in their discussions on the transition from theory to practice, present the research results which they claim they influence the ways in which a writing curriculum should be designed. Similarly, the Department of National Education of South Africa, in curriculum 2005 policy document (1997) presents the specific outcomes for languages, literacy and communication learning area. By these specific outcomes, the Department of Education specifies what the language learners should be able to do at the end of each language learning experience. Grabe and Kaplan propose an ideal writing curriculum in order to distill useful generalized notion of what should be involved in good writing.

The aim of this discussion is therefore to make appropriate connections between the idealized writing curriculum proposed by Grabe and Kaplan (1996) and the specific outcomes adopted by the South African Qualifications Authority (SAQA) in curriculum 2005 (1997). This discussion will also include the role of the writing curriculum proposed by Grabe and Kaplan (1996) in achieving the specific outcomes adopted in the curriculum 2005 (1997).

3.5.1 THE SPECIFIC OUTCOMES : LANGUAGES, LITERACY AND COMMUNICATION LEARNING FIELD

The specific outcomes for Languages, Literacy and Communication learning field, are the language outcomes that are directed at an ideal language user in that they relate to all language learning. The function of an outcome is to emphasize a certain feature of language activity. This feature will often be exemplified in the context of an integrated set of language activities. An outcome and its associated assessment criteria and range statements should therefore not be viewed in isolation. Learning programme designers could select and cluster certain outcomes as the main focus of a learning programme in order to meet the needs of a specific group of learners (for example, for a phase, or for main, additional or foreign language learning). The specific outcomes are achieved through the integrated use of listening, speaking, reading and writing skills (Curriculum 2005, 1997).

From the comments made on the specific outcomes above, it is clear that the specific outcomes can be achieved through teaching and learning writing skills and other language skills. The specific outcomes for this learning field are presented as follows:

- Outcome 1: Learners make and negotiate meaning and understanding.
- Outcome 2: Learners show critical awareness of language usage.
- Outcome 3: Learners respond to the aesthetic, affective, cultural and social values in texts.
- Outcome 4: Learners access, process and use information from a variety of sources and situations.
- Outcome 5: Learners understand, know and apply language structures and conventions in context.
- Outcome 6: Learners use language for learning.
- Outcome 7: Learners use appropriate communication strategies for specific purposes and situations.

(Curriculum 2005,1997).

According to Curriculum 2005 (1997), the rationale behind the specific outcomes above is that, language, literacy and communication are intrinsic to human development and central to lifelong learning. Language and language learning also empower people to:

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

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

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

(Curriculum 2005, 1997)

Considering the rationale behind the specific outcomes of language learning, it is imperative to have an effective writing curriculum in order to offer language learning that would empower the learners at school and in the real world.

3.5.2 AN IDEALIZED WRITING CURRICULUM: GRABE AND KAPLAN'S POINT OF VIEW, AND THE SPECIFIC OUTCOMES

Grabe and Kaplan (1996) propose a writing curriculum which would contribute to effective teaching and learning writing skills. Grabe and Kaplan point out that an idealized writing curriculum, would combine emphases from the writing product, the process, the social context and the subject-matter content. This curriculum would according to Grabe and Kaplan comply with the following conditions:

3.5.2.1 **The Course would be content-based**

Grabe and Kaplan state that the course would be content-driven and present topical issues and writing tasks which motivate and engage students, while at the same time being challenging and providing opportunities for learning. Students would work within a coherent content-based conceptual framework and would explore the complexity of thematic issues, leading to more challenging writing tasks, the learning of new content, and knowledge specialization as opposed to writing what the teacher already knows.

Taking into account, the above conditions it seems clear that the writing curriculum proposed by Grabe and Kaplan would in this case achieve some of the specific outcomes for Languages, Literacy and Communication learning field. For example, the content-based writing course may contribute to the achievement of the specific outcome 6, where the learners are expected to use language for learning:

3.5.2.1.1 Specific Outcome 6

Outcome 6 : Learners use language for learning
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According to Curriculum 2005 the above specific outcome aims to develop the learner's ability to use language as a tool for learning in all learning areas. Learning is mediated through language as the learner interacts with new knowledge, material peers, teachers

and other people. The intrinsic value of language as a tool for problem-solving, decision making, and creative, critical and evaluative thinking should be developed across the curriculum. The role of language in cognitive and conceptual development should furthermore be reflected in and promoted by the total school environment.

3.5.2.1.1.1 *Assessment criteria*

1. Different styles and terminology suited to the demands of a particular learning area are used.
2. Learning strategies are evaluated and adapted according to the demands of the task.
3. Language is used in order to refine ideas and solve problems.
4. Language to talk about learning is used.
5. The ability to transfer terminology and concepts from one language to another is demonstrated (Curriculum 2005, 1997).

3.5.2.1.1.2 *Range Statement*

At the senior level learning strategies include selecting, memorisation, underlining key words and key ideas, skimming, scanning, note taking, asking questions. At this level learners understand and use terminology about learning such as compare, explain, describe, etc. (Curriculum 2005, 1997).

Taking into account the content-based course proposed by Grabe and Kaplan (1996), and the aims of the specific outcome 6, is likely that the learners would use language in working within a coherent content based conceptual framework. The learners would use different styles, terminology and learning strategies to explore the complexity of thematic issues, leading to more challenging writing tasks, the learning of new content, and knowledge specialization. For creating content-based units and topics, Grabe and Kaplan make the following suggestions:

Teachers can designate a number of general content - units within which a range of topics and projects can be nominated by the teacher and the students for investigation. Such content-units and topics can explore personal values, activities and pastimes, world and national affairs, scientific discoveries and technologies, famous and important people, people and communities, foods, medicine etc. another curricular format suggested by Grabe and Kaplan is to develop subtopics around loosely related sets of content material. In this format, the curriculum is centred around three to five topics, some of which may be connected. The connections need to be made across all topics, and topics can in part, be the choice of students, assuming that the teacher has collected information on a number of options for units.

Aside from the need to develop a motivating sequence of writing, Grabe and Kaplan point out that the teacher should find ways to strengthen relations across topics. The more opportunities that student have to write in this curriculum, the better they should become as writers in a discipline. The attention to writing, while also focusing on the real content of a discipline, provides opportunities for meaningful writing activities (Grabe and Kaplan, 1996). It is evident in the above light that the learners' ability to use learning strategies such as; memorisation, the transfer of information from one text form to another, synthesising, summarising, scanning, note taking, drafting and redrafting and use of terminology about learning such as; define, discuss, critically evaluate and compare and contrast would enable the learner to use language for learning across the curriculum at school and in the real world.

3.5.2.2 **The course would see writing as an apprenticeship training**

Grabe and Kaplan (1996) suggest a curriculum that would see writing as an apprenticeship training in which teachers:

- act as knowledgeable experts who can model effective writing practices;
- raise student awareness of relevant strategies;
- engage students in problem-solving planning;

- help students sort through formal linguistic choices;
- guide the development of the strategies and skills which will let students perform similarly without teacher support;
- develop activities which allow the gradual transfer of these skills to other (related) contexts.

Considering the view given above, Grabe and Kaplan suggest a writing course that would contribute to the achievement of the specific outcomes of language learning. In this instance, the learners will be able to use appropriate communication strategies for specific purposes and situation. Therefore this proposed course of writing would achieve the specific outcome 7:

3.5.2.2.1 *Specific Outcome 7*

<p>Outcome 7: Learners use appropriate communication strategies for specific purpose and situations</p>

This specific outcome, as stated in Curriculum 2005 aims at developing the learners ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation.

3.5.2.2.1.1 *Assessment criteria*

1. Appropriate medium of communication is chosen.
2. Register, tone and body language area adapted for audience and situation.
3. Purpose of the interaction is identified and achieved.
4. Evidence of planning, drafting and checking is produced.
5. Evidence of the following is shown:
 - structural organisation
 - clarity of expression

- originality of ideas
- appropriate use of language (e.g. vocabulary, register, grammar, spelling, syntax, punctuation etc)
- care and attention to the quality of presentation

3.5.2.2.1.2 *Range Statement*

At this level learners are proactive in identifying the situation and applying the appropriate communication strategy (Curriculum 2005, 1997).

The information given above therefore suggests that the course of writing where the teachers act as knowledgeable experts who can model effective writing approaches and thereby raising the students awareness of relevant strategies, would enable the learners to:

- choose the appropriate medium of communication
- use appropriate register and style for audience and situation
- identify and achieve the purpose of writing
- produce evidence of planning, drafting and checking (revising and editing)
- show evidence of:
 - structural organisation
 - clarity of expression
 - originality of ideas
 - appropriate use of language (for example, grammar, spelling syntax punctuation etc.)
 - care and attention to the quality of presentation.

(Curriculum 2005, 1997)

3.5.2.3 **The course would engage students in the writing process**

In this regard, Grabe and Kaplan (1996) propose a course that would engage students in the writing process, recognizing that writing is a recursive process in which writers

continually plan, revise, and refine: thus, the course would use multiply drafting, student selection tasks, many opportunities for feedback, and reaction writing and free writing for the exploration of ideas and issues related to the writing tasks, students would learn how to generate plan and call up content information, how to organize plans through invention and 'topics' how to write fluently, how to draft without expecting a final text, how to revise - develop the inner reader, and how to elaborate and refine.

The course of writing that is proposed by Grabe and Kaplan above, would therefore contribute to the achievement of the specific outcome 5, for language learning field. The knowledge and understanding of the writing process would enable the learners to understand, know and apply language structures and conventions in context.

3.5.2.3.1 *Specific outcome 5*

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

According to Curriculum 2005, specific outcome 5 aims to develop a language users understanding and knowledge of grammar. The development of this grammatical competence empowers the learner to communicate clearly and confidently by using grammatical structures (for example, word order) correctly. Clarity of communication is improved through the development of a learner's editing skills which includes conscious awareness of the learner's own language usage.

3.5.2.3.1.1 *Assessment criteria*

1. Knowledge of grammatical structures and conventions is applied to structure text
2. Incorrect and/or inappropriate language usage by self and others is edited.
3. Common features and patterns of different languages are identified, explained and applied (Curriculum 2005, 1997).

3.5.2.3.1.2 *Range statement*

At this level learners study and apply grammatical structures and conventions in a range of texts.

A variety of texts is studied and generated. An activity for this outcome could be combining simple sentences to form complex sentences using logical connectors.

Similar grammatical structures and conventions are recognised across languages and applied in interpretation and code-switching (Curriculum 2005, 1997).

The specifications given above suggest that, the course that engage students in the writing process as proposed by Grabe and Kaplan (1996), where the learners would be engaged in continual planning, revising and editing with many opportunities for feedback and reaction writing; would thus enable the learners to:

- apply knowledge of grammatical structures and convention to structure text
- edit incorrect and/or inappropriate language usage by the learner himself or herself and others
- identify, explain and apply common features and patterns of different texts and/or languages.

3.5.2.4 **The course would incorporate cooperative learning**

Grabe and Kaplan (1996) propose a course of writing that would incorporate cooperative learning activities for peer feedback, for exploration of ideas, for interaction which will enhance writing strategies and skills, and for opportunities to improve learning as the student recognizes alternative interpretations of information and the writing tasks themselves. Students learn from each other in many ways, including access to prior successful performance (improved attribution), positive attitudes (motivation), a wider range of accessible content, and alternative sets of underlying assumptions brought to the

tasks. Group work would usually be partly directive so that specific tasks would be guided with work sheets or oral directions up to the point at which students can provide effective feedback and be good audience.

The course of writing that is characterized by cooperative learning activities as proposed by Grabe and Kaplan above, would therefore contribute to the achievement of the specific outcome 1, for Languages, Literacy and Communication learning field. In this regard, the learners would be able to make and negotiate meaning and understanding.

3.5.2.4.1 *Specific outcome 1*

Outcome 1: Learners make and negotiate meaning and understanding

According to curriculum 2005 (1997), meaning is central. The specific outcome 1, aims at the development of a learner's ability to understand, create and negotiate meaning in various contexts by using appropriate communication strategies and by using listening, speaking, reading and writing skills. These strategies and skills are developed and refined by constantly being exposed to a variety of situations which afford language users opportunities to interact in different ways.

3.5.2.4.1.1 *Assessment criteria*

1. Original meaning is created through personal texts.
2. A key message is identified and clarified.
3. Inferences are made from texts.
4. Meaning is constructed through interacting with other language users.
5. Ways in which construction of meaning varies according to cultural, social and personal differences are identified.
6. Ways in which a context affects meaning and understanding are identified
7. Writer's/speaker's point of view is critically reflected on.

8. Reasoned arguments about interpretation and meaning are developed.
9. Discourse is sustained (Curriculum 2005, 1997).

3.5.2.4.1.2 *Range statement*

At this level learners create a wide range of texts of different kinds with some guidance. Learners also interact with and respond to a wide range of texts. Interaction with other language users takes place with a wide range of audiences from both familiar and unfamiliar contexts (Curriculum 2005, 1997).

Taking into consideration the specifications given on the writing course incorporating cooperative learning, where learners get opportunities to improve learning as they recognize alternative interpretations of information and of the writing tasks themselves; this course would therefore enable the learners to:

- identify and clarify a key message
- make inferences from texts
- construct meaning through interaction with other language users
- identify ways in which context affects meaning and understanding
- critically reflect on writer's point of view
- develop reasoned arguments about interpretation and meaning
- sustain a discourse

3.5.2.5 **The course would require the integration of language skills**

Grabe and Kaplan propose a course of writing that would require the integration of language skills. Students would read extensively; would spend much time writing about their readings and relating the reading to their writing, would write more based on their discussions, and those discussions would lead to additional readings, which would in turn, lead to more writing etc. According to Grabe and Kaplan, such a perspective combines Freirean and Vygotskian views with research on the interactive benefits of reading and

writing together - research which suggests that this interaction leads to better learning and promotes greater interest or involvement.

The specifications given on the writing course integrating language skills, suggest that this course would contribute to the achievement of the specific outcome 4, for language learning field, where the learners are expected to access, process and use information from a variety of sources and situations.

3.5.2.5.1 *Specific outcome 4*

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

The aim of this specific outcome, according to Curriculum 2005 is to develop the capacity of learners to function fully in modern society by finding, evaluating and using information. The development of information skills is indispensable for the attainment of quality lifelong learning.

3.5.2.5.1.1 *Assessment criteria*

1. The information need is defined.
2. The aim of the information search is defined.
3. Information is located, accessed and selected.
4. The accuracy and relevance of the information is evaluated.
5. The reliability of the information source is ascertained.
6. Organisational skills are applied.
7. The difference between fact, fiction and bias is identified.
8. Reasoned arguments are developed in the course of applying information.
9. The results of the information search and processing are presented.
10. The relevance of the information search is evaluated by the learner(s).
11. Awareness of the value of informed decision-making is demonstrated.

12. The ability to integrate new information into existing knowledge is shown.
13. The ability to apply the newly acquired knowledge to real-life situations is demonstrated.

3.5.2.5.1.2 *Range statement*

At this level information is obtained from a variety of sources: e.g. factual articles, reports, magazines, manuals, journals, cartoons, books, the media, reference material (e.g. catalogues, glossaries, dictionaries) internet , and graphic material. Information can also be accessed from others, for example through interviews. The information obtained is presented in accordance with the requirements of the different formats of presentation (for example, essay, poster, drawing, speech, electronic message, written paper, model). The emphasis is on the production of integrated projects, expository texts (non-fiction writing), non-verbal conveyors of information (for example, symbols, signs, graphs, illustrations) and structured debates. These should show selection, assimilation and comparison of information. Evidence of the use of resource centres, libraries or resource boxes should be shown. The information given on the course of writing that integrates other language skills, where students would read extensively in order to write about their readings and discussions, would therefore enable the learners to:

- define the information they need
- define the aim of information search
- locate, access and select information
- evaluate the accuracy and relevance of the information
- ascertain the reliability of the information source
- apply organisational skills
- identify the difference between fact, fiction and bias
- develop reasoned arguments in the course of applying information
- evaluate the relevance of the information search
- demonstrate the awareness of the value of informed decision-making
- show the ability to integrate new information into existing knowledge

- demonstrate the ability to apply the newly acquired knowledge to real-life situations.

3.5.2.6 **The course would attend to formal constraints of the language**

Grabe and Kaplan (1996) propose another aspect of a course on writing that would attend to formal constraints of the language which serve to signal writing purpose, the role of genre for reader expectation, and flow of discourse information. This aspect of the course would provide a focus for group analysis of texts, for teacher modelling of writing, for verbalized goal planning and problem solving, and for explanations of formal language constraints as they arrive naturally - giving students true control over the language through the metalanguage. From what is presented above, the course that would attend to formal constraint of the language would thus serve the specific outcome 2, for language learning field, where the learners are expected to show critical awareness of language usage.

3.5.2.6.1 *Specific outcome 2*

Outcome 2 : Learners show critical awareness of language usage

According to Curriculum 2005 specific outcome 2 aims to develop a learner's understanding of the way in which language is used as a powerful instrument to reflect, shape and manipulate peoples beliefs, actions and relationships. The complexity and sensitivity of a multi-lingual context specifically requires the development of a learner's skills to interpret and consciously reflect on language usage. For this reason the development of the decoding skills (reading and listening) is emphasised.

3.5.2.6.1.1 *Assessment criteria*

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

2. Ways in which language is used to transmit and shape socio-cultural ideas and values are explained.
3. Awareness of the power relations between different languages and between varieties of the same language is demonstrated by suitable responses.
4. Awareness of how language changes over time and place is demonstrated.
5. The manipulative uses of language and text are identified, analysed and responded to effectively.
6. Visual and other non-verbal features of texts are identified and analysed.
7. Ideologically driven and biased language is identified, analysed and responded to effectively.
8. Biased attitudes towards languages and language varieties are explained, challenged and responded to. (Curriculum 2005, 1997)

3.5.2.6.1.2 *Range statements*

At this level, learners engage with a wide range of texts, forms of discourse and variety of contexts. These include texts created by learners themselves. The complexity of texts relates both to level of discourse and range of text types. Language as a social construct is discussed and analysed with emphasis on contexts such as:

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

(Curriculum 2005, 1997)

Taking into account the given information on the course that would attend to formal constraints of the language, where texts would be analysed and formal language constraints be explained; this course would therefore enable the learners to:

- identify and analyse purpose, audience and source of texts.
- explain ways in which language is used to transmit and shape socio-cultural ideas and values.
- demonstrate by suitable responses awareness of the power relations between different languages and between varieties of the same language.
- demonstrate awareness of how language changes overtime and place.
- identify, analyse, and respond effectively to the manipulative uses of language and text.
- identify and analyse visual and other non-verbal features of texts.
- identify, analyse and respond effectively to ideologically driven and biased language.
- explain, challenge and respond to biased attitudes towards languages and language varieties.

3.5.2.7 The course would provide careful consideration of the audience, as well as the influence of the social context, on the writing task.

In their proposed course, Grabe and Kaplan (1996) state that students would be made aware, through the teacher composing aloud and through misunderstandings by other readers, how audience considerations must be given careful attention, whether they be seen in terms of Gricean maxims, power and politeness relations, or register parameters and expectations. The course would look to incorporate a range of audience sources, whether in the form of letters to others; competitions for writing; presentations of projects, posters, dioramas, or reports sent to other readers, or publications of writing production. Taking into consideration what the course presented would deliver, it seems reasonable that it would contribute to the achievement of the specific outcome 3, for

language learning field, where the learners are expected to respond to aesthetic, affective, cultural and social values in texts.

3.5.2.7.1 *Specific outcome 3*

Outcome 3: Learners respond to aesthetic, affective, cultural and social values

According to Curriculum 2005 the aim of specific outcome 3 is to develop a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes, and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literacy devices enriches the quality of their own language use.

3.5.2.7.1.1 *Assessment criteria*

1. Responses to the artistic effects of texts are demonstrated.
2. Literacy effects of texts are identified, analysed and described
3. Opinions on texts are given and justified.
4. Opinions are reviewed in relation to the opinions of others.
5. Texts are critically evaluated.
6. Response to text is linked to personal life and the lives of others.

3.5.2.7.1.2 *Range statement*

At this level, learners engage with a wide range to texts in a variety of contexts. The emphasis in terms of content is on:

- the expression of stylistic devices (e.g. extended metaphor) in all kinds of texts.
- the study of literary, visual, auditory and multi media texts.

The emphasis in terms of process is on the enriching effect of texts in relation to:

- knowledge (e.g. related to history, social conditions, human experiences, human rights)
- aesthetics (e.g. appreciation of the artistic elements)
- relationships (e.g. social sensibility, power relations)
- emotions (e.g. sympathy, empathy, identification, rejection).

The information presented on the course that would provide careful consideration of the audience, as well as the influence of the social context on the writing task, suggest that it would, in turn, enable the learners to:

- demonstrate responses to the artistic effects of text;
- give and justify opinions on texts;
- review opinions in relation to the opinions of others;
- evaluate texts critically; and
- link responses to text to personal life and the life of others.

3.6 CONCLUSION

In this chapter, an examination of teaching writing skills have been done. The views discussed have been based on how writing skills are taught learnt; and most importantly on how writing skills should be taught, developed and refined. The requirements of teaching and learning writing skills have been presented and analysed. This has been done according to the expectations of the Department of Education of South Africa as stipulated in Curriculum 2005 (1997). An idealized writing curriculum proposed by the authors, William Grabe and Robert B Kaplan in the United States of America in 1996, has been presented; and connections between it and the specific outcomes for Languages, Literacy and Communication learning field as adopted by SAQA have been drawn. The aim of presenting and analysing the specific outcomes and the courses of writing presented by Grabe and Kaplan (1996) has been to compare and contrast Curriculum 2005 (1997)

in language learning in South Africa and idealized writing curriculum of Grabe and Kaplan in USA. This aim at providing the readers with knowledge on how to learn and teach writing skills in a modern society.

CHAPTER FOUR

A THEORY OF WRITING

4.1 INTRODUCTION

The aim of this chapter is to explore various facets of the theory of writing. The discussions will be based on views of how a text is written. The main focus will be on the writing of the personal experience essay. This section will cover different theories of writing texts, and the personal experience essays, in particular. These theories will be considered in designing assessment criteria and framework for analysing personal experience essays. For this purpose, ethnographic approach to writing will be discussed in detail. In this approach, the parameters, who, what, to whom, for what purpose, why and writes will be examined. This ethnographic dimension of text originates from Grabe and Kaplan's (1996) discussion on a theory of writing.

4.2 TOWARDS A THEORY OF WRITING

Grabe and Kaplan (1996), consider the basic question 'What is writing?' This is explored firstly through an ethnography of writing, then the various issues raised by ethnography are reconsidered through a taxonomy of writing skills and context. In applying an ethnographic approach to writing, Grabe and Kaplan focus on the type of writer, the writers intentions, the purposes for writing, the intended audience, the sets of knowledge the writers need to possess, and the nature of writing. To focus on the above factors, Grabe and Kaplan suggest a synthesis which incorporates the cognitive, social and textual factors. But, they regard these factors as the three major domains that are commonly discussed in writing research, but seldom integrated. They treat writing as a combination of writer, reader, subject matter and text. Their aim is to arrive at a balanced interpretation of what it means to be able to write.

4.2.1 THE ETHNOGRAPHIC APPROACH TO WRITING

To consider the overall set of concerns involved in writing, Grabe and Kaplan (1996) recommend application of the ethnographic approach to current understanding of writing. To ask the basic question : ‘Who writes what to whom, for what purpose, why, when, how and where?’ is considered to be the one of the best ways to attempt a first ethnography of writing, and to provide a taxonomic answer to this basic question will lead to an initial approximation for an ethnography of writing.

4.2.1.1 The Parameter ‘Who’

A taxonomy of the writer of a text is a first requirement of the ethnography. Knowing the characteristics of the writer can have an important bearing on the nature of the writing that is studied. The researcher should therefore know the experience the writer has in writing, as a mature experienced writer may write differently than a beginning writer. Grabe and Kaplan point out that the young adult who does not have extensive experience in writing, but must write a report in a second language, will write quite differently than the skilled adult writer who has experience in the writing task and is writing in the L1. Expectations of writers towards their writing tasks need to be analysed as they have an effect on the written tasks as such. In the list of questions concerning who the writer is, Grabe and Kaplan also include the question: “Is the writer a student who expects to be evaluated academically or a journalist who earns his keep by writing?” Although in a school situation, this question may be partly relevant but the truth is, the expectations the writer may have on the written task can have an important bearing on the nature of writing studied.

4.2.1.2 The Parameter 'What'

Grabe and Kaplan (1996) discuss the **what** of writing in terms of content, genre and register. They maintain that these concepts suggest a number of questions for writing:

- (a) what are the types of writing the writer typically engaged in creating?
- (b) what sorts of general background information does the writer need?
- (c) to what extent is knowledge of specialized registers necessary for writing?
- (d) how can we define a theory of genre?

To address these and related questions, Grabe and Kaplan suggest that, a theory of writing must take into account the phenomenological world (a theory of world knowledge), a theory of genre, and some specification of register.

In support of the above idea, Tribble (1996) also maintains that in order to write effectively a successful writer has to have content knowledge, context knowledge, language system knowledge and writing process knowledge. In this discussion content knowledge and language system are the most important factors to be considered, as emerges from the range of knowledge presented by Tribble. By content knowledge Tribble refers to genre knowledge or theory of genre as Grabe and Kaplan call it. He states that the writer requires knowledge of the social context in which the text will be read, including the readers expectations, and knowledge of the co-texts alongside which this new text will be read. By content knowledge, Tribble refers to the knowledge of the concepts involved in the subject area, Grabe and Kaplan call this a specification of register.

4.2.1.2.1 The theory of the world

This theory should give an answer to the question "What sorts of general background information does the writer needs?" In order to write effectively the writer requires background knowledge. This background knowledge as content, consists of :

- (a) general background knowledge; and
- (b) schemata or schemas.

General background knowledge is culturally derived; and culturally shaped, schemas provide frames for knowledge of appropriate register in different contexts, and knowledge of genres as ways to organize discourse for specific purposes (Grabe and Kaplan, 1996). Tribble states that schemata provide an interpretative framework for readers of texts and a productive framework for writers. He gives some examples of schematic patterns as follows:

- (a) The schematic pattern of situation-problem-solution/Response-Evaluation/Result;
- (b) The schematic pattern of Reason-Result; and
- (c) The schematic pattern of General-Particular.

Tribble also discusses another two broad sets of schemata in the development of a specific genre:

- (a) Second-person schemata (which are drawn upon when the level of formality is set); and
- (b) Third-person schemata (which are drawn upon in making connection between related words). Tribble gives an example of making the connection between words like “alcohol”, “drinker”, and “neurophysiological”.

In the discussions based on the theory of the world, Grabe and Kaplan classify knowledge of the world into three categories:

- (a) Declarative knowledge

This class of knowledge consists of semantic knowledge which is the knowledge of word’s meaning, and topical knowledge which embraces the knowledge of what is written about.

(b) Episodic knowledge

This class is composed of knowledge of events, knowledge of personal experiences and knowledge of how things and people interact.

(c) Procedural knowledge

It consists of knowledge of processes, knowledge of routines and knowledge of conventions that can be identified in the world. According to Grabe and Kaplan for the writer to write effectively he/she should have these three categories of the knowledge of the world. The written task to be attractive to its readers, should consist of the above mentioned sets of knowledge. The researcher himself/herself when studying a written task should consider the sets of background knowledge the writer might have had before he/she took “a tour of the writing process” (Neeld, 1990).

4.2.1.2.2. The theory of genre

This theory provides an answer for the question : “What are the types of writing the writer typically engages in creating”? Grabe and Kaplan’s description classification of genre give answers to the above question as they mention that writers write different types of genres and these genres have identifiable formal properties, identifiable purposes and a complete structure (that is, a beginning, a middle, and an end). These genres can also be discussed in broad macro-generic terms such as expository, praise, persuasion, and narration. Genres can also be defined by narrower contexts and make specific formal features. Grabe and Kaplan with reference to other authors like Freedman and Medway (1994) and Lemke (1995), mention two types of narrative genres, that is, fictional and non fictional genres, where the readers have different expectations from each of the two. The description and classification of genre by Grabe and Kaplan thus reflect that, any written text should have a structure, that complies with the type of genre written. The writer should therefore have enough knowledge about the formal properties and the conventions of the writing task he or she is engaged in.

4.2.1.2.3. The theory of register

The application of this theory to different types of writing should address the question : “To what extent is knowledge of specialised registers necessary for writing?” Grabe and Kaplan maintain that the register appears to have an important influence on writing. Therefore the choice of register should be appropriate to the topic of the written task, to the genre type and to the relationship that exists between the writer and the reader. This version coincides with the assertion made by Grabe and Kaplan, where register is said to be defined by the topic of the writing, the medium and interpersonal tenor. It is therefore important for a writer of a written text to use the register that is appropriate to the situational and cultural contexts. In accordance to this, the researcher when analysing a written text should also consider the suitability of the register to the text itself.

To answer the basic question asked at the beginning of this discussion on register knowledge; it is indeed important to point out that the knowledge of specialised register is of utmost importance in writing. It is through this knowledge that a writer is able to satisfy the needs of a written task, that is, the type of genre, the purposes for the written task and the expectations of the prospective readers. Grabe and Kaplan (1996) classify register knowledge as vocabulary. In this classification they include the following:

- (a) Interpersonal words and phrases;
- (b) Academic and pedagogical words and phrases;
- (c) Topic-specific words and phrases;
- (d) Non-literal and metaphoric language.

4.2.1.3 The Parameter ‘To whom’

Consideration of the intended audience is important in writing. In support of this statement, Grabe and Kaplan (1996) state that audience is essential to the creation of text and the generation of meaning. They also maintain that the development of a theory of audience is another major issue for a framework of writing. The two authors thus believe

that the development of a theory of audience would provide answers to the following basic questions concerning the expected reader:

- (a) Who is the intended reader of the writing?
- (b) Is the reader an abstraction?
- (c) Is the reader a known individual ?
- (d) If the audience is known how close or distant is the reader?
- (e) How much shared background knowledge exists between the reader and the writer?
- (f) How much shared specific knowledge of a particular topic exists between the reader and the writer?

With reference to Kirsch and Roen (1990), Grabe and Kaplan (1996) point out that within the general concept of the reader, or audience, are a number of factors which constrain the decisions of the writer. They then prefer to consider “Parameters of audience influence” rather than specific features. In order to provide more through account, five parameters that are believed to play important roles in textual variation are arranged and discussed as follows:

1. The number of persons who are expected to read the text has influence on the writing. A text intended for oneself, a single person, a small group of people, a large group of people, or a general audience will influence the text structure. The extent to which the audience is an invoked audience for a rhetorical purpose rather than a ‘real’ audience definable by the writer can influence the text structure.
2. A second parameter of audience variation is the extent to which readers are known or unknown. Writing to a known person, a less familiar colleague, or a stranger is likely to alter the text. To substantiate this point, Grabe and Kaplan refer to authors like : Wolfson (1989) who in his “theory of the bulge”, stresses that, those who are recognised to be in the wide middle ground between stranger and close colleague, typically require more elaborate responses, and usually

require more hedged language expressions. Biber (1988), Tannen (1987, 1989) emphasize that the degree of closeness to the readers is likely to determine the extent of interactional and involvement features which appear in the writing.

3. A third parameter is that of the reader's status. The writing will vary according to whether the reader has a higher status, an equal status, or a lower status than the writer. To add more details on this point, Grabe and Kaplan (1996) refer to Wolfson (1989) as one who has demonstrated that status also creates discourse variation, with higher and lower status listeners receiving much less interactional negotiating.
4. The extent to which the writer and the reader share background knowledge, is a fourth parameter. The readers with a high degree of shared background knowledge are likely to influence the writing in particular ways. Writing for readers who are familiar with current events in certain cultural contexts will allow the writer to anticipate general knowledge on the part of the reader, and to allude to types of knowledge which separate those who know from those who do not.
5. A final parameter is the extent to which the reader and the writer share specific topical knowledge. To validate this point Grabe and Kaplan (1996) refer to Lemke (1995) who mentions that the extent and choice detail, the need for defining ideas and assumptions, the use of common versus specialist terms, etc. will all affect the writing.

4.2.1.4 **The Parameter 'For what purpose'**

In this analysis, Grabe and Kaplan (1996) consider purpose as a functional categorization. Here the writer considers his or her functional purpose(s). When doing this, the writer also recognizes informational content to convey. As the reader assumes these purposes on the writer's part, both the reader and the writer will understand and interpret writing purposes from certain accepted linguistic psychological and sociolinguistic principles.

These principles are discussed as follows:

- a. Gricean maxims - the need to be informative, factually correct, relevant and clear, and their systematically interpretable violations.
- b. Speech acts - Specific features in the writing which signal speech acts by the writer and the degree to which they are negotiable.
- c. Conventions for conveying status, power, situation intent, and attitude.
- d. Predictability of cognitive structures which anticipate an implicate larger patterns of organization, schemata, scripts, frames, citation patterns, goals ethos an pathos in rhetorical persuasion, aims of discourse, etc. (Grabe and Kaplan, 1996).

Grabe and Kaplan (1996) maintain that the above principles are all implicated in the writer's purpose and the ability of the reader to discern the purpose of the writing. When looking at these principles discussed, the two authors then, realize that the purpose for writing must be addressed on at least two levels: *On a general level*, the overt purpose is related to the concept of genre. This purpose therefore influences the structure of a written text itself as the writer has to select appropriate genre options. On this level, Neeld (1990) mentions three general writing purposes, that is , writing to express, writing to tell, and writing to change.

On a functional level the parameter of purpose is used to address *functional issues* which are independent of recognized written genres, as people write in order to apologise invite, inform, praise, threaten, complain, order, explain reject etc. Grabe and Kaplan point out that *the functional purpose of written language* is potentially separable from genre and audience, since a person could write two texts to the same audience and in the same genre but have each text serve different functional purposes for example, apology, an invitation, and convey different messages according to application of Gricean maxims. Therefore, the functional category accounts for speech act theory in written discourse as well as for applications of Gricean maxims to writing contexts.

The general purpose for writing and the functional use of writing are assumed to be related to communicative intention, and therefore to be relatively transparent. Even when a person uses Gricean maxims as in the letter of recommendation, it is done in a way that is understood by the knowledgeable reader. The reader can therefore readily infer the writer's purpose (Grabe and Kaplan, 1996).

4.2.1.5 **The Parameter 'Why'**

By the concept 'why', Grabe and Kaplan (1996) refer to the underlying intentions or motives of the writer. The concept why people write, has some basic questions:

- (a) Under what conditions does a writer not want to communicate fully?
- (b) Are there any attitudes and notions which are difficult to convey in writing?
- (c) In what situations will some group of readers not be able to see the purpose of writing?

The extent to which 'parameter why' influences text depends on two constraints. One is the extent to which a writer wants the reader to recognize a hidden message - the more hidden the underlying message, the more likely it is that the reader will only recognize the functional purpose of the text. The second situation is one in which a complex or exacting content takes precedence over reader friendliness (e.g. legal documents, technical specification, gang graffiti). With reference to Swales (1990), Grabe and Kaplan (1996) maintain that the writer may at some stage want to present a set of arguments in a complicated way and a set of arguments that are not presented too simply may insult informed colleagues who may be the primary audience.

The underlying intentions of the writer may then result to four levels of difficulty. This system of variable difficulty derives from the author, the text, and the environment as they influence the ability of the reader to comprehend. Grabe and Kaplan discuss four levels of difficulty :

1. Modal difficulty which arises from inaccessible or alien interpretation of the human condition;
2. Contingent difficulty, which arises from arcane and technical reference, but which can be corroborated at some time and in some way;
3. Tactical difficulty which arises from the relative desire of an author to be understood up to a point;
4. Ontological difficulty which arises from the constraints imposed by the language itself.

Considering the levels of difficulty discussed, it is observed that a writer may have intentions of being transparent or not transparent to the intended reader. If the writer chooses not to be transparent, he or she may then arrange the structure of the discourse in such a way that it matches the schemas for organizing knowledge of the world of the reader. This could be done to enable the readers to make some inferences to the writer's purpose. If however, the readers cannot infer to the writer's purpose, the reader will not be able to interpret and comprehend the writer's message. In this case a well arranged linguistic structure of the written text would trigger the inferencing mechanisms of the reader, thus enabling him or her to make a number of elaborative inferences.

4.2.1.6 **The Parameter 'Writes'**

Grabe and Kaplan (1996) examine the parameter 'writes', first by providing a clear definition. This helps the researcher in choosing the appropriate approaches for analysing the linguistic nature of the written text. The reader can thus interpret and understanding the written text better through its linguistic structure. The writer would also know what to include in his or her text, in order to construct a linguistic structure that will enable the readers to make some inferences. The notion of writes is used to examine the linguistic nature of texts, but Grabe and Kaplan include some non-linguistic factors in their discussions. They maintain that the study of the linguistic nature of text requires a theory of text construction. The study of nature of the written texts thus arises the following basic questions:

1. What are the linguistic parts and how do the parts work together?
2. What are the linguistic resources?
3. To what extent do linguistic features reflect some functional purpose in the writing?
4. How do sentences link together to form a larger text?
5. How are the writers and readers to understand the notion of coherence? and
6. What part of this notion resides in the text? (Grabe and Kaplan 1996:204).

Grabe and Kaplan discuss both linguistic and non-linguistic factors that need to be considered in text structure analysis. The linguistic structure of text is discussed on sentential and textual levels:

Elements of text structure

1. Linguistic structure
 - A. Sentential level
 - (i) Syntactic structure
 - (ii) semantic structure
 - lexical semantics
 - sentential semantics
 - pragmatic semantics
 - (iii) Lexical structure
 - B. Textual level
 - (i) Cohesion
 - (ii) Coherence
 - (iii) Schematic patterns
 - (iv) Styles of writing
 - (v) Dimensions of text structure

On the textual level of the linguistic structure of a written text, Grabe and Kaplan (1996:63) mention cohesion, coherence and dimensions of text structure along which text elements are organised to create the text. Tribble, in discussing discourse relations as part of the organization of written text, includes coherence and schematic patterns. Tribble and Neeld (1990) mention the levels of formality of a written text, which determine styles of writing for each text. Therefore on the textual level of the written text, the way the words are chosen combined and organized form the linguistic structure of the text.

2. Non-linguistic structure

Grabe and Kaplan (1996) suggest non-linguistic factors that need to be considered in creating or examining a model of text construction :

- A. Non-linguistic factors
 - (i) Reference
 - (ii) world background knowledge
 - (iii) memory
 - (iv) emotion
 - (v) perception
 - (vi) intention
 - (vii) logical arrangement
 - (viii) situation

The discussions made on the elements of text structure, therefore provide answers for the basic questions that arise from the study of nature of written texts.

4.2.2 A FRAMEWORK FOR THE PERSONAL EXPERIENCE ESSAY

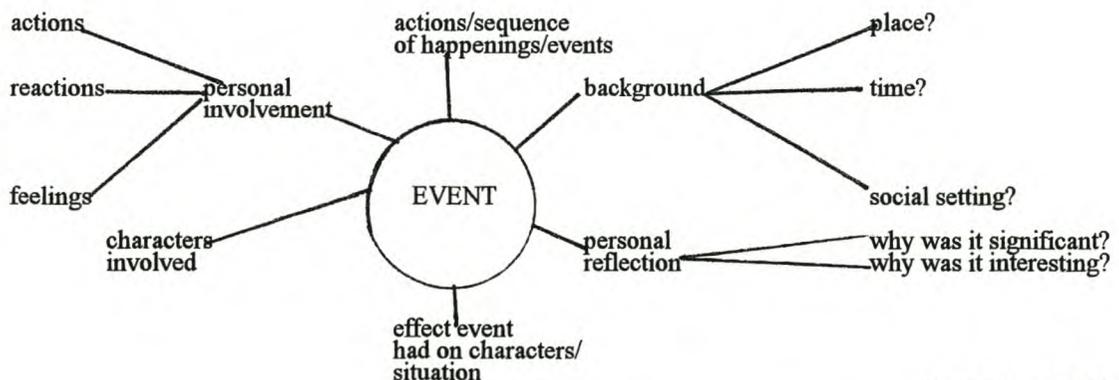
4.2.2.1 Classification and description of the personal experience essays

In the taxonomy of academic writing skills, knowledge bases and processes, Grabe and Kaplan (1996) categorize essays as *educational writing tasks*. These writing tasks differ according to their genre type and content. Therefore, according to this taxonomy the personal experience essay can be classified as a *recount* or a *narrative* which requires to be true, that is, non-fictional narrative. This type of writing can also be classified as a *descriptive essay*. As an educational writing task, the learner-writers may be requested to write newspaper reports, for example, editorials based on personal experience. Grabe and Kaplan (1996) classify essays in *educational texts used and produced*' category. In this category the personal experience essay can be classified as a *narrative essay*. Considering the classification made by Grabe and Kaplan (1996) above, the personal experience essay can therefore be described as an essay where the writer recounts his or her experiences in a narrative way. The writer here, describes what happened in his or her life vividly. Therefore this type of essay is a descriptive non-fictional narrative recount based on personal experiences of the writer.

4.2.2.2 Characteristics of the personal experience essay

The personal experience essay as an educational task of writing, has its particular various elements. To present these elements, Tribble (1996) proposes a mind map to describe the various elements that the learner-writers may include in an account of a personal experience:

Mind map



(Tribble, 1996)

The above mind map indicates that the most important elements of an account of a personal experience are the main event, sequence of happenings, or events and characters. But Neeld (1990) also regards *the writer* as the major focus in writing to express. In this type of writing the writer therefore describes the relationships that exist between the above enumerated elements.

4.2.2.2.1 The main event

In the mind map the main event occupies the centre part. It is therefore regarded as a key element to be considered. When describing the main event; the writer should include:

- (a) The characters involved and their personal involvement, that is, their actions, reactions and feelings.
- (b) The background of the event, in this description, time, place and social setting should be considered.
- (c) The effect of the event on characters, the writer and situation.

4.2.2.2.2. The sequence of happenings/events

These happening or events are presented logically up until the main event is reached. The involvement of the characters and the writer is also described in each and every happening or event discussed. The actions, reactions, feelings, personal reflection of the writer and characters, the effects each and every happening or event had on them should characterise this essay.

4.2.2.2.3 The characters

The characters involved and their personal involvement, that is, their actions, their reactions and their feelings characterise the essay.

4.2.2.2.4 The writer

Neeld (1990) regards the writer of an expressive writing as the major focus. The writer thus becomes the subject of this essay. It is his or her own sensibilities, experiences, thoughts, feelings, realizations and so on that take center stage. This writer is therefore expected to educate his or her readers. The writer is also expected to tell the truth as he or she knows it; and the readers know this because they find themselves in what the writer writes - their own lives, thoughts and experiences.

4.2.2.3 **What the writers of the personal experience essay need to know?**

The guiding principles presented by Neeld (1990) show that any writer of a personal experience essay needs to have the sets of knowledge classified by Grabe and Kaplan (1996) as follows:

4.2.2.3.1 Linguistic knowledge

- A. knowledge of the written code
- B. vocabulary - Interpersonal words and phrases
- C. syntactic knowledge
 - (1) Basic syntactic patterns
 - (2) Preferred formal writing structures (appropriate style)

4.2.2.3.2 Discourse knowledge

- A. knowledge of intrasentential and intersentential marking devices
- B. knowledge of informational structuring
- C. knowledge to recognize main topics
- D. knowledge of genre structure and genre constraints
- E. knowledge of organizing schemes.

- 4.2.2.3.3 Sociolinguistic knowledge
- A. Functional uses of written language
 - B. application and interpretable violation of Gricean maxims
 - C. register and situational parameters
- (1) Degree formality
 - (2) Degree of distance
 - (3) Topic of interaction
 - (4) Means of transmission
 - (5) Audience considerations.
- 4.2.2.3.4 Knowledge of the world
- A. Declarative (semantic, topical)
 - B. Episodic (events, personal experiences, interactional)
 - C. Procedural (processes, routines, conventions)
- 4.2.2.3.5 Knowledge of writing process
- A. Goal planning routines
 - B. Generating content
 - C. Propositional integration
 - D. Text model production
 - E. Mental model interpretation
 - F. Revising routines
- 4.2.2.3.6 Knowledge of writing process strategies
- A. Using invention strategies, topics brainstorming, free writes
 - B. Considering alternative solutions
 - C. Re-reading already produced texts
 - D. Editing texts
 - E. Getting feedback from others
 - F. Considering individual style concerns (voice)

4.2.2.3.7 Purposes for writing the personal experience essays

The application of the sets of knowledge discussed above is determined by the purposes for writing. Neeld (1990) points out that although people write for many specific reasons (to apologize, do describe or to ask), but even situations like these can be classified into three general purposes for writing. Therefore the main purpose for writing a personal experience essay is *to express* and the functional uses of written language in this type of essay may be:

- (a) To educate the reader about the writer; and
- (b) To share experiences with the readers.

To emphasise *the social purposes of this essay* Neeld (1990) mentions that the writer may write a personal experience essay to make sense of a troubling or difficult experience - with greater maturity and hindsight. He or she can narrate the past to understand how it has shaped his present and future. The writer may also write in order share something remarkable that has happened to him or her. A personal experience essay writer may want to tell a good story as he or she wants the readers to share the pleasures of an amusing, enlightening, suspenseful scary, or illuminating experiences. The writer may want to put down words that will endure and to suggest something about life that he or she feels is true and worth preserving. Therefore, the writer of this essay is expected to tell the readers about himself or herself.

4.2.2.3.8 Checklist for writing a personal experience essay

The writer should also consider the guidelines on how this essay should be written. Neeld (1990) gives the writer a comprehensive list of guidelines for writing the personal experience. The writer should think of a personal experience essay as an opportunity to tell readers about himself or herself. The writer is supposed to choose an incident, occasion, event or situation that he or she recalls vividly enough to write about in detail. He or she should not bore his or her readers. He or she is expected to tell a story worth

the effort - one that he or she might want to put into words even if no one would ever read it. The writer has to use examples, illustrations and details to put readers inside the story. The writer needs to locate incidents carefully he or she should make sure that the readers know *who* is doing *what* to *whom* and *when*. Here, the writer is supposed to describe important locations. The writer should select the incidents he or she talks about carefully. He or she can do this by giving the lengthiest coverage and heaviest emphasis to the most important events. The writer should take a moment to characterize the important people in his or her story. The names of the characters must be mentioned. The writer should use vivid language and when appropriate he or she can use dialogue. The writer is expected to build toward a climax, either in the events themselves or in the emotional lives of those involved (Neeld, 1990).

4.2.2.4 Writing the personal experience essay

To write the personal experience essay effectively, the writer should be able to apply his or her *knowledge of the process of writing*. Neeld (1990) suggests that the writer of the personal experience essay should go through three main stages of writing (that is, creating, shaping and completing stages) when writing this essay.

4.2.2.4.1 Creating stage

The writer is expected here to do goal planning routines. Since the emphasis is on a personal experience essay, Neeld advises the writer to examine his or her own experiences in order to locate a topic. *Making a list* is recommended as a way to find a topic. The writer needs to list all the incidents he or she can think of that might satisfy the requirements of a personal experience essay. It may help the writer to generate a chronological list beginning at some specific time or repeated event and working forward. *Looping* is also regarded as a good creating tool to work with. Here the writer has to put at the top of a blank sheet a question, "What has happened to me?" He or she will then do a few loops of 5 to 10 minutes each. The writer has to remember to write non-stop for the entire time (Neeld, 1990).

Once the writer has a topic he or she has to flesh it out both with *lists* and *the reporter's formula*. The writer should use the lists to recall specific details about the characters and events in the narrative. A new list should be created for each important location and person. The writer needs to be as specific as possible, he or she can do that by answering the who, what, where, when and why queries. This will ensure that the readers have been given the point of reference they need to follow the story (Neeld 1990:113-114). By so doing the writer would have satisfied both the referential and the evidential dimensions of his or her essay structure.

4.2.2.4.2 Shaping/drafting stage

In this stage of essay writing, for Neeld (1990), the writer is expected to consider the audience, as he or she wants them to share an event from his or her life, to understand what the writer has learned from it, and to appreciate his or her reactions to it. The writer is also expected to consider the thesis of his or her essay and the organization of the essay's elements in this stage.

4.2.2.4.2.1 *Considering the audience*

Neeld (1990) presents the items on the audience checklist that may help the writer to attain his or her goals: The writer should know precisely for who he or she is writing. He or she needs to fill in the background information according to the needs of his or her audience. According to Grabe and Kaplan's (1996) taxonomy this writer should use his or her **declarative knowledge** to give meaning to his or her essay. This knowledge will also help the writer to describe the events in a way that can evoke interest in the readers. **Episodic knowledge** will help the writer to narrate his or her events and experience the way the audience is used to. **Procedural knowledge** will enable the writer to consider the processes, routines and conventions that the audience is familiar with in his or her narration of the story and the writing of the essay as a whole.

The writer needs to connect his or her particular experience to experiences readers might have shared. He or she should look for social and cultural similarities and differences. To assure readers that the experience narrated is valuable, the writer should craft his or her narration with care. The paper should be filled with lustrous, memorable details that only an insider would know. By so doing the writer will provide his or her reader with a non-linguistic text structure, which can trigger their memory, thus enabling the readers to infer the writer's purpose (Grabe and Kaplan 1996:79). Readers do like something new, but that should emanate from what they know (that is, General -Particular sets of schemata) (Tribble, 1990). Therefore the writer should highlight the unexpected contrasts between his or her worlds, if his or her readers are likely to assume that the writers life resembles theirs. If the readers are likely to assume differences between the writer and them, the writer should use this opportunity to surprise his or her readers by pointing out similarities. The writer is reminded to recall that people like to read about people. To cater for this need, the writer should give all the persons in a paper a breathing presence as names and faces are important. This can help the reader to perceive and imagine the characters as real people and make sense out of it. Therefore, according to Grabe and Kaplan **perception** as a factor of non-linguistic text structure will be created in the essay which will help the reader in interpreting the essay the way the writer intends to (Neeld 1990:114). The writer of a personal experience essay is also advised to thine himself or herself to be true. He or she should consider writing a personal experience essay as an important emotional release not only aiming at pleasing an audience. In this instance the writer may apply Gricean maxims to be informative, factual correct, relevant and clear.

4.2.2.4.2.2 *Considering the thesis of the essay*

The writer should make a specific statement about the topic. In this case the writer makes a point that present the experience. The reader needs to know what the writer thinks, feels and perceives about the topic. The writer may have an explicit thesis. This thesis should relate directly to the incident. The writer needs to evaluate it, judge it and explain its importance. Neeld (1990) states that an explicit thesis can require some finesse in placement. If it is put in up front in an introductory paragraph, it can look like the prologue to parable (introductory event). After the narrative, a thesis may sound like the moral of - something tacked on to justify telling the story. The writer is advised to relate

his or her thesis clearly to the incident he or she is expounding. The more abstract or pious the thesis, the more likely it will sound like a moral. The writer is urged to avoid any thesis that begins “*from this incident, I learned...*” (Neeld, 1990). The promise the writer makes in a personal experience is this : “I will describe an event so that you can appreciate its significance to me” (Neeld, 1990:115).

To check whether the personal experience essay delivers on its promise, the writer should see whether he or she can locate specific points - words, phrases, sentences - in the narrative where events reveal their significance. These points would occur at moments when something happens in the minds of the characters or the readers as a result of the incidents narrated. If the essay has no emotional or intellectual moments of discovery it probably has not delivered on its promise. The last assertion made by Neeld on thesis can be related to that of Grabe and Kaplan (1996) when they enumerate *emotion* as one of the non-linguistic factors that must be included in a model of text construction.

4.2.2.4.2.3 *The organisation of the personal experience essay*

Neeld maintains that the narrative form is the structure for the personal experience essay. The basic structure of this essay is illustrated thus:

Introduction
Happening One
Happening Two
Happening Three
→ building to a climax
Conclusion

(Neeld, 1990 : 115)

The illustration of the basic structure of a personal experience essay shows that; this type of essay has introduction, middle and conclusion:

4.2.2.4.2.3.1 *The Introduction*

For Neeld (1990), the writer is expected to spell out the scope and limits of the essay, that is, to reveal or suggest the message the writer intend to send in the thesis of the essay. The organisation of the linguistic structure of the introduction may present the thesis explicitly or implicitly depending on the writer's intention. This thesis may be found in the introduction, in the middle, in the conclusion or it can be in the mind of the reader as he interprets and understands the essay. But all what is important is that :

“For the reader, the opening must provide the incentive for reading and a rationale for spending time with the writer” Neeld (1990:40).

4.2.2.4.2.3.2. *The Middle*

In the illustration of the basic structure of this essay, the middle of this essay consists of happenings or events that are arranged in a sequence. These happenings are built up to a climax which may be regarded as the main event. In the middle, Neeld (1990) suggests that in order to tell a good story, the writer needs to be sure to give the reader a clear-time order. The writer should provide a clear sequence of events. Often this sequence will be chronological. The writer is free to use a flashback technique in which he or she can show an earlier scene and then relate that scene to the main story he or she is telling at that moment. By organizing the essay structure in this pattern, the writer will be creating a logical arrangement which is independent of the linguistic domain of the essay. But this arrangement will enable the reader to connect cognition to the real world (Grabe and Kaplan, 1996).

The writer should also let his or her readers feel the action of the story, therefore he or she should not just tell them about what happened. The writer should let the readers live through what happened. The writer is expected to make a movie of the sequence of actions. The writer can do this by making the details more immediate, thus creating **the immediacy of context** in his or her communicative dimension with his or her readers. The

readers can therefore feel more closer to what is happening in the essay. The writer can also give more description of the scenes to make his or her readers feel a part of what is going on in the essay. When narrating the story, the writer should stick to details that are directly related to his or her purpose in telling the story. Here, the writer is expected to choose a way of telling his or her story. Neeld suggests two types of point of view that the writer may use to tell his or her story.

(a) First person point of view

As the writer of the personal experience essay is a character in the story, he or she has to use the first person point of view to narrate certain parts of his or her story. This point of view, is regarded by Neeld as the easiest way to tell a story that has happened to a writer himself or herself. Through this point of view interpersonal relationship between the writer and the reader is created, as it has a friendly tone.

(b) Omniscient point of view

The writer of the personal experience essay may also adopt the omniscient point of view in which the writer knows everything and gives an objective outside account of the sequence of events.

4.2.2.4.2.3.3 *The end*

Considering Neeld's (1990) guidelines on ending a paper; the writer needs to remind his or her readers of what he or she has said. The writer has to give his or her readers at least one new thing or twist on the subject to consider. He or she needs to provide a gentle landing so that his or her readers are not left hanging in mid-air. To flesh Neeld's (1990) guidelines out on writing the conclusion of the essay, the mind map illustrated by Tribble (1996) will be considered. In the conclusion the writer may therefore indicate explicitly or implicitly, the effect the main event had on him or her as a character and its effects on the other characters or situation. The writer may also include the significance of the main

event to the characters in the essay. It is also important to include the personal reflection of the characters in the main event. By getting this information, the readers will be provided with 'a gentle landing' and they will not be left hanging in mid-air (Neeld, 1990 and Tribble, 1996).

To organize the personal experience essay, the writer should therefore have:

- (a) Knowledge of informational structuring, that is the presentation of happenings in both *sequential* and *chronological* order, and the use of *flashback* if desirable.
- (b) Knowledge to recognize main topics
The writer of this essay should therefore, recognize the main or important happenings or events presented as the main topics of the essay.
- (c) Knowledge of genre structure
The writer of this essay should know the basic structure of this essay, that is, the introduction, the middle and the end. This involves the knowledge of the formal features of a personal experience essay, that is, one subject, the happenings or events, the main event, the characters and the writer.
- (d) Knowledge of organizing schemes
The writer should know the *rhetorical way* of organizing the essay, that is, from the introduction to the presentation and description of the happenings until the climax is reached, then down to the end. The writer is also expected to know the *interactive way* of organizing the essay, that is, to use first person point of view and omniscient point of view to create interaction and involvement between himself or herself and the reader in the essay. The writer should also use *referential way* of organizing his or her essay, for example, by providing examples, illustrations and details. *The evidential way* of organizing the essay, is also expected to be known by the writer, that is, by giving names to the characters and

places in the story and by presenting experiences and events that could happen in the real world (Neeld, 1990:111-116 and Grabe and Kaplan, 1996:77-78).

4.2.2.4.2.3.4 *Peer - Editing*

When the draft of the essay has been completed the writer is advised to ask one or more colleagues to review the paper. Neeld (1990) presents a peer-editing sheet of a personal experience essay. The reader who will be editing the essay is expected to comment on:

1. The initial thoughts the reader may have while reading
2. The clarity of the context (the real world purpose for writing and the audience)
 - 2.1 The purpose of the essay
 - 2.2 The intended audience
3. The clarity of the main point of the essay
4. How the essay holds the interest of the reader
5. The involvement of the reader in the essay
6. The confusing paragraphs
7. The clarity of the time order to the essay
8. The paragraphs characterized by a lot of good detail or drama
9. The sentences that are confusing
10. The physical appearance of the paper
11. The most memorable details in the essay

According to Neeld, once the reader has read the draft and made comments he or she has to return it to the writer. The writer is then expected to attend carefully to the comments each colleague has made on each draft. The writer may ask questions about the remarks and take action.

4.2.2.4.3 Completing stage

The writer of the personal experience essay needs to **revise** and **edit** his or her essay writing at this stage. According to Neeld, four key elements that deserve the writer's attention at this stage are paragraphs, sentences, words and editing.

4.2.2.4.3.1 *Paragraphs*

When revising, the writer should attend to the types of paragraphs his or her essay has. All essays must have several good topic sentence paragraphs and function paragraphs to develop them Neeld (1990). To check for flow, the writer has to look at : topic sentence paragraphs and function paragraphs.

Checking for flow : Looking at topic sentence paragraphs

The writer is given three guiding principles to follow when looking at topic sentence paragraphs (Neeld, 1990).

Principle 1. The writer must make sure that the topic sentence tells the reader clearly what the paragraph is about

The topic sentence in the topic sentence paragraph should tell the reader what the paragraph is about. All other sentences in the paragraph should relate to the topic sentence, by explaining or developing or giving additional information. It is important for the writer to look at the order and structure of the topic sentences in his or her essay. Neeld gives the writer two ways of attending to the order and structure of these sentences; if this is in order these sentences should do the following:

- (a) The topic sentences should direct the readers to think about the aspect of the subject that the writer wants the readers to consider.

- (b) The topic sentences should also order the writer's thoughts.

The writer should also know where to place and look for the topic sentence in the topic sentence paragraph. Neeld (1990) discusses three places where this sentence can be traced and placed. Therefore during revising and editing the writer may look for these sentences in one of the three places : At the beginning - the topic sentence should immediately tell the readers what the writer is going to talk about. At the end - the topic sentence, should keep the readers in suspense, so that they read on to see what the writer is going to say when she or he is through. Nowhere- it is just "understood" - sometimes the topic sentence may not be written explicitly, but the writer may put only the specific details that can make the reader understand the main idea (Neeld, 1990 : 392-394).

Principle 2 : The writer must make sure that every sentence in the topic sentence paragraph is related to the topic sentence

When the writing process gets down to the completing stage, the writer is advised to carefully examine each topic sentence paragraph to be sure that the reader does not get unintentionally surprised.

Principle 3: The writer needs to give the reader enough information

The writer is here expected to revise his or her topic sentence paragraphs, and make sure that they all have enough information that the reader may expect to get. Neeld gives the primary reasons for the importance of principle 3; and the writer is given some more methods for giving enough information.

Reasons for giving readers enough information

1. Readers do not remember general statements very long at all. What they do remember are images, specifics "pictures" that the writer gives them.

2. Readers are more likely to get the message if the writer gives it to them several times. The writer is here expected to send the message through the topic sentence, through back-up details and also through repeating it.

Method for giving enough information

The writer is given some ways to follow in order to add information to his or her topic sentence paragraph:

1. The writer may add information by using illustrations, examples and details.
2. The writer can also describe what ever he or she is talking about. In the Personal Experience Essay, the writer can describe the character's experiences and events in a way that the reader can have a clear picture of what is described in his or her mind.
3. Definition of terms and processes can also help in adding more information in a topic sentence paragraph. This must definitely lead to a better understanding of the reader. The background knowledge of the reader needs to be considered in this case.
4. Explanation and analysis can be used by the writer of a personal experience to add on more information, just to make the essay memorable. Experiences that are unfamiliar need to be explained to the reader.
5. The writer may also use facts and figures when appropriate. This will make the essay plausible. The readers will believe what the writer says, agree with what he or she says, listen to what the writer says and notice what they are told in the essay.

6. Repetition is also suggested for developing a topic. Neeld asserts that readers do not have a long memory for the points the writer makes; to cater for this situation, the writer is therefore advised to use the kind of repetition which is valuable for developing the message.
7. Comparison and contrast can be used by the writer to develop his or her message. The writer can compare something to something else showing how the two things are alike; or to contrast it, with something else showing how his or her idea is different from something else.
8. A narrative can help the writer to develop his or her story, it can also help the writer to explain and illustrate the point the writers is making in a topic sentence paragraph.

If the writer finds out that his or her essay lacks enough information, he or she should use the above methods to add the required information in his topic sentence paragraphs (Neeld, 1990 : 401-406).

Looking at function paragraphs

When revising paragraphing, the writer should also consider what purpose each paragraph serves. The writer should therefore learn and know the rules of paragraphing in order to know how to be individual and independent in using them. Neeld (1990) gives the writer the uses of function paragraph so that he or she can learn them, know them and use them appropriately.

1. Function paragraphs add drama and get the readers's attention.
2. Function paragraphs make a transition from one part of the writing to another.
3. Function paragraphs set off conversational dialogue or questions.
4. Function paragraphs break up long paragraphs or make paragraphs of about equal length.

5. Function paragraphs accommodate an author's personal writing style
6. Function paragraphs emphasize a point, develop an example and add detail.

When revising, the writer should therefore find out whether the function paragraphs of the essay do the above mentioned functions. If these paragraphs are not in order the writer should edit accordingly. The writer of the personal experience should therefore regard topic sentence paragraphs as the right place for him or her to present his or her experiences and events. This is where the readers should be told about "What happened". The function paragraphs of this essay should explain or emphasize the experiences or events presented in the story. This can be done by adding details and drama into the whole narration of the story (Neeld, 1990).

4.2.2.4.3.2 Sentences

Neeld points out that the writer of the personal experience essay should use energetic sentences when telling his or her story. Neeld then discusses the various methods of making sentences energetic. The writer may use *objectives* and *adverbs* to describe events or happenings. In this way, the readers are put in the experience and they get enough information about the events or experiences narrated. Another way to make energetic sentences is to *combine short choppy* sentences into longer and more flowing sentences. The writer is also advised to pay more attention to *sentence constructions* like : *coordination*, (words of equal weight) *subordination* (words of lesser weight) *parallelism*, *balance and repetition* and *rhythm*. *Parallel constructions* enable the writer to establish a sense of expectation that brings satisfaction. *Balance* and *repetition* emphasize similarity and create contrast. Similarity gives an experience of unity and contrast gives an experience of individuality.

4.2.2.4.3.3 Words

The writer of the personal experience essay is expected to choose the words that are specific, exact, precise detailed, picture-making and image-making (Neeld 1990:120).

4.2.2.4.3.4 *Editing*

To finalise his or her writing, the personal experience essay writer should look over his or her paper for basic errors like: typos, misspelled words, absence and incorrect use of punctuation marks, and, inconsistent tense and person. If the writer finds an error he or she should correct it in accordance with the guiding principles given (Neeld 1990).

4.2.3 ASSESSMENT OF PERSONAL EXPERIENCE ESSAY IN ISIZULU

Tribble (1996) presents an assessment scale for written work. It has five major aspects of a piece of written work which are evaluated and each of these aspects is accompanied by explicit descriptors of what is meant by different band-scales. A range of possible scores is given for each band. These scores can be converted into an overall grade. The advantages of the assessment scale presented by Tribble are as follows:

1. Learners know the basis on which their work is being assessed. The educator needs to ensure that the marking scale is a public document. In this case each learner will have a copy of it to refer to, or one can be pasted on a classroom noticeboard.
2. Excellence in one aspect of the task can be recognised and weakness in other areas can be indicated. This helps learners to see where they are doing well and where they have problems. As these scores would usually be accompanied by a short personal response to the actual message of the text, the learners have a well-rounded understanding of the impact their texts have had on their reader.
3. The system is extremely flexible. Individual indicators or groups of educators in a learning site can develop their own band-scales. A regional or national education authority can devise commonly agreed band-scales to suit local or national needs.

Score weighting (the percentage of the total score allocated to a particular area) can be adjusted in the light of the needs of the learners at a particular stage of development, or for a particular task (Tribble, 1996).

In order to provide a comprehensive guide on writing the personal experience essay, the assessment scale for written work by Tribble (1996) will be adapted to suit the assessment scale for a personal experience essay. In this way, both the educator and the learner will be provided with the knowledge of :

- (a) writing a personal experience essay ;
- (b) analysing a personal experience essay;
- (c) assessing a personal experience essay.

As the scale provided by Tribble (1996) is flexible and can suit any type of writing, only the tasks fulfilment/content and organization areas will be adapted by adding more specific requirements of a personal experience essay. The other areas will be unadjusted and be applied to learning and teaching situations as they appear in the illustration below:

Assessment scale for written work

Scores 8 or above	A	≥ 90% = 9	≥ 50% = 5
Scores 6 to 7	B	≥ 80% = 8	≥ 40% = 4
Scores 4 to 5	C	≥ 70% = 7	≥ 30% = 3
Scores 2 to 3	D	≥ 60% = 6	≥ 20% = 2
Scores 0 to 1	F		
AREA	SCORE	DESCRIPTOR	
TASK FULFILMENT/CONTENT	20-17	Excellent to very good : Excellent to very good treatment of the subject; Considerable variety of ideas or argument; Independent and thorough interpretation of the topic; Content relevant to the topic; accurate detail	
	16-12	Good to average: Adequate treatment of topic; Some variety of ideas or argument; Some independence of interpretation of the topic; Most content relevant to the topic; Reasonably accurate detail	

	11-8	Fair to Poor : Treatment of the topic is hardly adequate; Little variety of ideas or argument; Some irrelevant content; Lacking detail
	7 - 5	Very Poor : Inadequate treatment of the topic; No variety of ideas or argument; Content irrelevant, or very restricted; Almost no useful detail
	4-0	Inadequate : Fails to address the task with any effectiveness
ORGANISATION	20-17	Excellent to very good : Fluent expression, ideas clearly stated and supported; Appropriately organized paragraphs or sections; Logically sequenced (coherence); Connectives appropriately used (cohesion)
	16-12	Good to Average: Uneven expression, but main ideas stand out; Paragraphing or section organization evident; Logically sequenced (coherence); Some connectives used (cohesion)
	11 - 8	Fair to Poor: Very uneven expression, ideas difficult to follow; Paragraphing/organization does not help the reader; Logical sequence difficult to follow (coherence) Connectives largely absent (cohesion)
	7 - 5	Very Poor : Lacks fluent expression, ideas very difficult to follow, little sense of paragraphing/organization; No sense of logical sequence
VOCABULARY	20 - 17	Excellent to very good: Wide range of vocabulary; Accurate word/idiom choice and usage; Appropriate selection to match register.
	16 -12	Good to average: Adequate range of vocabulary; Occasional mistakes in word/idiom choice and usage; Register not always appropriate.
	11-18	Fair to poor: Limited range of vocabulary; A noticeable number of mistakes in word/idiom choice and usage; Register not always appropriate.
	7 - 5	Very poor: No range of vocabulary; Uncomfortably frequent mistakes in word/idiom and usage; No apparent sense of register

	4 - 0	Inadequate: Fails to address this aspect of the task with any effectiveness.
LANGUAGE	30 - 24	Excellent to very good: Confident handling of appropriate structures, hardly any errors of agreement, tense, number, word order, articles, pronouns, prepositions; Meaning never obscured.
	23 - 18	Good to average: Acceptable grammar - but problems with more complex structures; Some errors of agreement, tense, number, word order, articles, pronouns, prepositions; Meaning sometimes obscured.
	17 - 10	Fair to poor: Insufficient range of structures with control only shown in simple constructions; Frequent errors of agreement, tense, number, word order, articles, pronouns, prepositions; Meaning sometimes obscured.
	9 - 6	Very poor: Major problems with structures - even simple ones; Frequent errors of negation, agreement, tense, number word order/function, articles, pronouns, prepositions; Meaning often obscured.
	5 - 0	Inadequate: Fails to address this aspect of the task with any effectiveness.
MECHANICS	10 - 8	Excellent to very good: Demonstrates full command of spelling, punctuation, capitalisation, layout
	7 - 5	Good to average: Occasional errors in spelling, punctuation, capitalisation, layout.
	4 - 2	Fair to poor: Frequent errors in spelling, punctuation, capitalisation, layout.
	1 - 0	Very poor: Fails to address this aspect of the task with any effectiveness.

(Tribble, 1996)

Considering the content of the assessment scale presented by Tribble (1996), Neeld's (1990) guidelines, and Curriculum 2005 (1997) for an IsiZulu language learner to write a personal experience essay excellently she or he has to consider the following factors in his or her writing :

Content of a personal experience essay

- *Relating the subject of the essay to the content*

In order to write an excellent content the learner writer has to treat the subject of the essay excellently. The learner-writer should relate the subject to the whole story he or she is narrating. The subject should be based on a particular experience which the writer has chosen for discussion. By relating the thesis of the subject to the readers, the standpoint of the writer will be known, this will enable both the writer and the reader to see the relationship that exists between the subject and the whole narration.

- *Providing a variety of ideas*

The writer is also expected to provide a considerable variety of ideas. In a personal experience essay, the writer has to present and describe a variety of happenings or events, that led to the main event or the personal experience expressed in writing.

- *Independent and through interpretation of the subject.*

The writer, to interpret the topic thoroughly and independently, he or she has to give a personal individualized meaning to a well known subject chosen or formulated. This can be done by formulating and defining the thesis about the topic. The writer can do this by using his or her own peculiar words to describe and to express the personal experience in writing. Here, the writer should give the reader his or her special expert, inside view of the experience or event, thus giving his or her unique perception about the event or experience.

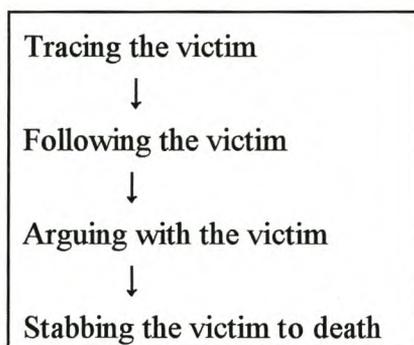
- *Making content relevant to the topic*

If the writer has succeeded in defining his or her thesis, he or she will then be expected to deliver his or her promises. The happenings presented in various paragraphs should act

as supporting statements that give evidence to both the thesis and the topic. This means that the main event described should be built up by a sequence of happenings or events that suit it.

For Example:

If the great event is the experience of murder, the happenings or events described should be connected as follows:



- *Providing accurate details*

The writer is here expected to provide details required for description of each happening or event. The writer will have to give information that can answer questions like Who? What? Why? When? How? etc., peculiar to that happening/event/experience described. In this instance, the writer should name the characters, the places, the numbers, dates, colours etc. The details given should make the reader believe the story; anachronism may discourage the readers if the time stated in the story is not appropriate to the happening or experience described. The details should therefore not be overstated or understated. This will require the writer to consider a clock to specify time, a calendar to specify dates, a map to specify places, statistics to specify certain numbers, scales to specify weight and general knowledge of the world to specify any other thing.

Organization of a personal experience essay

A writer to organize a personal experience essay well should consider the following factors:

- *Fluent expression*

To express himself or herself fluently, the writer of this essay needs to narrate his or her happenings in a sequence. Each happening should be related to the next happening. Happenings should be described in such a way that one forms an introduction of another happening.

- *Clearly stated and supported ideas*

The happenings or events, should be clearly described, the involvement of the characters and the writer should be stated. The feelings and the personal reflection of the characters and the writer should be made known to the readers. This information together with the accurate details can play a wonderful supporting role for happenings or experiences described. In addition, the writer should use words that are capable of creating pictures and images in the minds of the readers. By so doing the writer will be able to state thoughts, feelings and realizations of the characters clearly.

- *Appropriately organized paragraphs*

The writer of a personal experience essay is expected to narrate his or her story in paragraphs; therefore he or she must have a specialized knowledge on paragraphing. This essay needs to have both topic sentence paragraphs and function paragraphs. In the topic sentence paragraphs the writer should present the important happenings or events and the function paragraphs should provide the readers with supporting information like explanations, illustrations, examples etc. therefore, the function paragraphs should add more details to the happenings or events stated in the topic sentence paragraphs.

- *Maintenance of coherence*

The happenings or events and experiences described should form a chronological order. Flashback method of narrating the story is also accepted in this essay. The actions, reactions and feelings of the characters should suit their personal reflection and personal involvement in each happening or event described. The whole narration should be based on the appropriate situational and cultural contexts. This can make sense to the readers.

- *Maintenance of cohesion*

The writer should be able to use cohesive devices appropriately in order to create meaning in the essay. The assessment scale that has been adapted here coincides with that provided by the National Department of Education of South Africa. This forms part of the contents of curriculum 2005 (1997) in Languages, Literacy and Communication learning area. The evaluative checklist which is more or less similar to this, is contained in :

(1) Specific outcome 7:

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

This specific outcome aims at the development of the learner's ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation. The assessment criteria on specific outcome 7 unlike Tribble's assessment scale, stress that the language learners should be able to produce and use original ideas in their texts, and they should be clearly expressed.

(2) Skills related assessment criteria

Writing

CATEGORIES	CRITERIA
1. CONTENT	Relevance to topic/task/situation audience Originality/creativity/clarity/effect Purpose
2. ORGANISATION	Cohesion/coherence/logical flow of ideas Paragraphing Format of text/layout Quality of presentation
3. LANGUAGE	Vocabulary/idiom/expression Tone/appropriate register Grammatical structure <ul style="list-style-type: none"> . Concord . Tense . Sentence structure . Word order . Punctuation . Spelling etc.

(Curriculum 2005, 1997)

According to the above assessment criteria, the learner is expected not only to demonstrate originality but also creativity in his or her content writing. In the organisation category the learner-writer needs to demonstrate his or her genre knowledge by creating a format of text or layout which is in this case appropriate to the conventions of writing personal experience essays (Tribble 1996, Neeld 1990 and Curriculum 2005, 1997).

4.3 **CONCLUSION**

This chapter has examined proposals on writing theory. This is explored through an ethnography of writing. The issues that are raised by the ethnography are considered through a taxonomy of writing skills and contexts as presented by Grabe and Kaplan (1996). Theory of writing the personal experience essay is discussed and explored in Tribble's (1996), Neeld's (1990) and Grabe and Kaplan's (1996) points of view. Views from the above authors and those from the Curriculum 2005 (1997) are considered in designing the assessment criteria and the framework for analysing the personal experience essays that will be presented in the next chapter. The main aim of this chapter has been to examine the properties of the ethnographic approach to writing so as to use it in studying and analysing the personal experience essays.

CHAPTER 5

AN ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY IN ISIZULU: GRADE 12

5.1 INTRODUCTION

The central aim of this chapter is to analyse the personal experience essays written in IsiZulu by Grade 12 students. Schools from two areas in the KwaZulu-Natal Province namely, the Empangeni and Gingindlovu areas were targeted for the purpose of this study. These areas are partly urban and partly rural, and they consist of the centres where Adult Basic Education and Training is also offered to those students who because of some cultural, social and political reasons did not finish their General Education and Training. The essays that are analysed are written by the Grade 12 students who are attending IsiZulu language classes either as part time students or as full time students. The aim of targeting the adult students as well, was to employ the ethnographic approach in analysing IsiZulu writing, so as to examine the language the students use within their social and/or cultural settings. On the assumption that adults students from rural areas preserve their culture more than the intermediate learners from urban areas, the researcher had to include the adult student essays for analysis, in order to explore how their social and cultural background knowledge influence their writing, since they were about their personal experiences.

The researcher firstly, had a workshop with the subject educators of the targeted schools. The educators were given guidelines on how to teach writing skills of a personal experience essay in particular. In some instances the researcher modelled the effective writing practices of this type of essay by educating the students before they could start writing their essays. This suggests that the educators were not given the essay topics, but they were guided on how to write a personal experience essay successfully. They were given the opportunity to teach the students to formulate their own essay topics which were appropriate to the guiding principles of writing a personal experience essay as a genre.

The essay topics were determined by the various types of personal experiences the students had in their life. To obtain a variety of essay topics from the students, the teachers divided them according to the experiences they chose to write about, for example, financial experiences, social experiences, educational experiences, political experiences, etc. The six essays that follow the writing conventions of the personal experiences essays have been chosen for the purpose of this analysis, these essays are rated good in certain areas of assessment and they are rated poorly in some areas of assessment. In the analysis, an IsiZulu sentence will be given followed by an English translation, sentences will be numbered for ease of reference.

5.2 **A THEORETICAL FRAMEWORK FOR ANALYSING ISIZULU PERSONAL EXPERIENCE ESSAYS**

In this section, the proposals presented by Grabe and Kaplan's (1996) ethnography and taxonomy, Neeld's principles on the writing of the personal experience essays, and Tribble's (1996) description of a personal experience recount will be invoked to construct the framework for the analysis of essay written by grade 12 learners. The essays will be examined with respect to the specifications stipulated in the Curriculum 2005 document (1997) which was discussed in detail in chapter three of this study. In the analysis of IsiZulu personal experience essays, Grabe and Kaplan's ethnographic approach will be employed, considering the parameters : **who, writes, what, to whom, for what purpose and why**. The parameter **who** is constant, the writer in all instances is a grade 12 learner. At the end of each essay analysis, the essay will be **assessed**, and Tribble's (1996) assessment scale for written work will be adapted for the personal experience essays. Each essay will be assessed in terms of the assessment criteria, and the following table will be used:

AREA	SCORE	DESCRIPTOR
Task/Fulfilment or content		
Organisation		
Vocabulary		
Language		
Mechanics		

5.3 ANALYSES OF THE PERSONAL EXPERIENCE ESSAYS IN ISIZULU

5.3.1 THE ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY: **IZINYEMBEZI ZENJABULO (TEARS OF JOY)**

1. Namhlanje ngiyamamatheka. Izolo bengilila, kodwa izinyembezi zisekhona.
Today I am smiling. Yesterday I have been moaning, but tears are still there.
2. Ukuhlukunyezwa uMama kubuhlungu, kepha kukwenza ucinge omunye
It is painful to be abused by your mother, but it makes you search for someone else
3. ongakunika uthando nokuthokomala. Nami-ke ngafuna
who can provide you with love and comfort. I also searched
4. nganina kwagcina kungikhanye ukuthi uMdali uSothando
and thought deeply until it was clear to me that the Creator is the father of love.
5. Kwathi sengenza ibanga leshuminanye, uMama wanquma ukuthi uBaba engabe
While I was doing grade eleven, my mother ordered that my father should no longer
6. esangikhokhela esikoleni ngoba ethi abantwana bakhe babelamba ngenxa yami.
pay for me at school as she said her little kids were starving because of me.
7. UBaba esuka ekhaya ephikelele emsebenzini eMandini, walimala
When my father left home for his work place in Mandini, he was injured
8. engozini yemoto. Nangempela, kwaya ngamagama enkehli.
in a car accident. Really, my mother's wish came true.
9. UBaba walaliswa esibhedlela sakwaDukuza iminyaka emibili.
My father was hospitalized in Stanger hospital for two years.

10. Zaphuma izimali zikaBaba zeholo nokunxephezela,
My father's salary and money as compensation for his injury were received,
11. kodwa lezo mali zondla ababelambele ukudla, zancisha labo
but those money fed those who were hungry for food, they unfed
12. ababelambele ulwazi.
those who were hungry for knowledge.

13. Imiphumela yokugcina yebanga leshumi nanye yaphuma.
The final examination results for grade eleven were published.
14. Eyami ayiphumanga. Ekhaya babe jabule bonke ngaphandle kwentandane.
Mine were not published. At home they were all happy except the orphan
15. eyayi nonina. Ngagunda izinwele ngoba zazidinga ukulungiswa
whose mother was still alive. I cut my hair as it needed treatment.

16. Ithemba aliphelanga, kanjalo nothando alunciphanga, ngabuyela
I did not lose hope and my love was not weakened, I went back
17. kuMama ngacela usizo, walandula. Kwase kukuningi okunye kwenzeka,
to my mother and pleaded for help, she denied. There was a lot of this sort going on,
18. kodwa lokhu kwaluqinisa ukholo lwami eNkosini. Ngamazi owayethethelela,
but this strengthened my faith in the Lord. I knew the one who was forgiving,
19. onemihelelo nezinseka zeqiniso onomusa nongehluleki.
the one who has maternal instincts, the one who has mercy and who does not fail.

20. Zafika izimemo zokubhalisa. Bahamba ababe menyiwe,
The invitations for registration arrived. Those who were invited left
21. kepha yasala intandane. Yahamba ingamenyiwe. Yabikela konke uMdali,
but the orphan was uninvited. She reported all to the creator,
22. okunguyena olalelisisayo ngokungabandlululi.
the one who can listen carefully without discriminating.
23. Ngafike ngayibeka indaba kuthisha omkhulu. Wangiyisa ehhovisi losizo lwezimali,
I reported the story to the school principal. He took me to the school bursar's office

24. lapho-ke ngangingenayo ngisho indibilishi yokugibela noyokuthola isistifiketi sempilo
by that time I did not have even a cent to travel and to get a medical certificate
25. kudokotela njengalokhu sasidingeka kuleli hhovisi. Ngenhlanhla ngahlangana
from a doctor as it was required by this office. Fortunately I met
26. noMalume ngokozalo, owathi ukuba ayizwe le ndaba wanginika
my uncle who is my mother's cousin, immediately after hearing my story, gave me
27. imali eyayidengeka. Ngakwazi-ke ukufeza zonke izidingo zaleli hhovisi
the money that was needed. I then managed to satisfy the requirements of that office.
28. Emva kwalokho ngaswela imilomo eyizinkulungwane yokubonga, lapho
After this event I ran short of a thousand mouths to express my gratitude, when
29. ngithola ukuthi senginikwe umfundaze owawuzokhokhela isikweletu
I discovered that I have been awarded a bursary, this was going to pay debts
30. sonyaka odlule neminyaka emihlanu eyayisele, uma ngangithanda ukuqhubeka
of the previous years, and five years ahead that were left, if I wanted to continue
31. nezifundo zezinga eliphakeme.
with courses for higher education.
32. Emva kwalokhu ngathola ukuthi ngaliphasa ibanga leshumi nanye.
After all this, I discovered that I passed grade 11.
33. Manje ngenza ibanga leshumi nambili. Abomfundaze bangethembisile ukuthi bazongiyisa
Now I am doing grade 12. The school bursar has promised that they will send me
34. enyuvesi yakwaZulu uma ngiphase kahle. Manje sengihlala
me to the university of Zululand if I can pass my exams well. Now I live
35. emzini kaBaba ngoba usedla impesheni. UMama uzihlalela nezingane zakhe.
At my fathers' home because he is a pensioner. My mother lives with her kids.
36. Kimina konke lokhu kungumqhele ovela kuNkulunkulu.
To me all this is a crown from God.
37. Izinyembezi zami zisehla, kepha zehla ezihlathini zami ezimamathekayo.
My tears are still rolling down, but they are rolling down my smiling cheeks.

5.3.1.1 The parameter 'writes'

a) The use of grammatical items

(i) The use of pronominals

The writer uses the subject pronominals **ngi** of the first person singular form in the present tense and **nga** in the past tense. These subject pronominals are used repeatedly in the essay to denote the voice of the first person. This indicates that the writer employs the first person point of view in narrating her story. This is one of the formal features of the personal experience essay, which Neeld (1990) suggests as an effective way to tell a story that has happened to a writer himself or herself. The first person pronominals occur as subject pronominals in lines, 1, 3, 4, 15, 16, 23, 24, 27, 28, 29, 30, 32, 33 and 34 of the essay. The object pronominals **ngi** of the first person occur in lines, 23, 26 and 29. The writer also uses first person prepositional pronominals. The first person pronominal **mi** occurs in various prepositional pronominals in different lines of the essay. For example, in line 3, it occurs in **nami** (and I), in line 6, **yami** (mine), in line 18, **lwami** (mine) in line 36, **kimina** (to me) and line 37, **zami** (mine).

It is therefore evident in this essay that the writer uses the first person pronominals not only to employ the first person point of view, but also to describe her personal involvement in the events presented, that is, her actions, reactions and feelings. In this instance the writer uses the subject pronominal **ngi** (I), in the present tense and **nga** in the past tense. The writer thus uses first person object pronominals to describe what happened to her. This includes the description of the effect the events and the situation had on her as a character. In line 29, for example, the object pronominal **ngi** (I) in **senginikwe** (I have been awarded), is used to portray the writer as a participant in the main event, when she was awarded a bursary.

(ii) The use of tenses

The subject pronominals **ngi** and **nga** are used repeatedly in the essay in the present and past tense. The writer uses the present tense to present the events or happenings at the present. The past tense is used to present the events or happenings, feelings, actions and reactions in the past tense. Therefore, in this essay the writer employs both the present and past tense to indicate that this essay is characterized by events and experiences that are presented in the present tense as well as in the past tense.

b) Lexical choices as a reflection of communicative purpose

The essay is characterized by image-creating expressions which contribute to create various effects and images.

(i) The use of image - creating expressions

The essay contains words and clauses that evoke feelings of sympathy and feelings of admiration. For example, in the essay topic, **Izinyembezi zenjabulo** (Tears of joy) the noun, **izinyembezi** (tears) evokes the feelings of sympathy, whereas the expression **zenjabulo** (of joy) evokes the feelings of joy. In line 1, the clause **ngiyamamatheka** (I am smiling) evokes the feelings of joy and satisfaction. In the same line (line 1) the clause, **bengilila** (I have been moaning) evokes the feelings of sadness and despair.

In this essay the writer therefore employs the above mentioned lexical choices to create images that appeal to the reader's senses more especially those of sight and touch. These image-creating expressions create some impressions to the readers which make the essay memorable and unforgettable. For example, the clauses **ngiyamamatheka** (I am smiling) and **bengilila** (I have been moaning), in line 1, are both picture and image-creating. The reader can imagine a person with mixed feelings - a face with smiling cheeks and tears

rolling over them. In this way the writer employs the lexical choices that provide the reader with striking mental images, which makes her essay memorable, as Neeld (1990) suggests.

Through the image-creating expressions the writer expresses how she feels at present and how she felt in the past. The writer uses these expressions to describe what happened to her. For example, in line 15, the clause **ngagunda** (I cut hair), in a Zulu cultural context creates an image of a very desperate person who has lost something or a person who is indispensable. The writer has therefore satisfied the purpose for this essay, which is to express her feelings and that of the other characters involved, and to describe the events that occurred to her.

c) The use of formal conventions appropriate to the personal experience essay

(i) The basic structure of the essay

The essay has the topic, **Izinyembezi zenjabulo** (Tears of joy), appearing in the introduction, middle and ending. In the introduction the writer spells out the scope and limits of the essay. This is done by presenting the background information of the essay. The essay is based on past and present experiences, and this marks the scope of this essay as it appears in line 1 : **Namhlanje ngiyamamatheka** (Today I am smiling), **Izolo bengilila** (Yesterday I have been moaning). The time in which the essay is set is expressed in line 1 above, that at the present time the writer is happy but in the past she was unhappy. Therefore in the introduction, the writer spells out the scope and limits of the essay by presenting its background, that is, set in both present and past time, and it is characterized by experiences of happiness and sadness.

In line 2, the writer introduces the thesis of the essay **ukuhlukunyezwa uMama kubuhlungu** (it is painful to be abused by your mother). This thesis forms part of the introduction. The writer makes a specific statement about the topic of the essay. It appears as if the writer anticipates the question : “Why was she moaning?” This question might

have been created by the clause, **Izolo bengilila** (Yesterday I have been moaning) in line 1. Responding to the anticipated question, the writer expresses the painful feelings she experienced when her mother abused her. This thesis thus relates to the topic of the essay, **izinyembezi zenjabulo** (Tears of joy) by giving an answer that might have been created by the topic of the essay : “Why is the writer using the word **izinyembezi** (tears) as part of her essay topic?” The answer to this anticipated question is therefore provided by the thesis itself, that is, the writer was abused by her mother painfully, that is the reason why she is moaning and eventually choosing to use the word, **izinyembezi** (tears) for her essay in order to present her painful experiences.

By this thesis, the writer makes a promise to the readers that she is going to present the events that support the statement that she was painfully abused by her mother. This thesis therefore raises the readers expectations. In this case, the readers might expect painful experiences, but the topic of the essay also raises joyful expectations, as it contains the phrase, **zenjabulo** (of joy). The writer therefore spells out the scope of the essay by presenting the time and experiences that characterize the essay. The writer also relates the introduction of the essay to the topic of the essay, by presenting the thesis that responds directly to the questions that might have been created by the information structure of the topic of the essay and the opening statement of the essay. The thesis presented indicates that the essay also develops through the expression of sad events. This introduction is written according to Neeld’s (1990) guidelines.

In the middle, the writer expresses events and experiences that support the thesis which states that the writer was abused by her mother painfully. These events build to a climax where the writer experiences happiness, this is a happy event for the writer. In lines 5 and 6, the writer presents the first painful event, **uMama wanquma ukuthi uBaba engabe esangikhokhela esikoleni** (My mother ordered that my father should no longer pay for me at school). In lines 7 and 8, the painful event. **UBaba walimala engozini yemoto** (My father... was injured in a car accident), is presented. This event confirms the realization of the first painful experience expressed in lines 5 and 6, as the father of the writer was not able to pay for her at school. This event marks the beginning of the most

painful events for the writer. In line 21, the writer presents the painful event, that she was not invited for registration, ... **kepha yasala intandane** (... but the orphan was uninvited). The writer uses the noun **intandane** (orphan) above, to evoke the feelings of sympathy in the reader. This noun evokes the feelings of sadness and despair of the writer.

In line 5, 28 and 29, the writer expresses a happy event which is characterized by feelings of joy and amazement, **emva kwalokho ngaswela imilomo eyizinkulungwane yokubonga, lapho ngithola ukuthi senginikwe umfundaze...** (after this event I ran short of a thousand mouths to express my gratitude, when I discovered that I have been awarded a bursary). This event marks the beginning of the happy experiences of the writer, as the topic for the essay indicates that the writer eventually experienced joy.

In the ending, the writer presents the effects the main event had on her as a character, and the effects on other characters and the general situation. This is done according to Tribble's (1990) guidelines on writing a personal experience recount. In line 32, the writer states that after getting the bursary she got her examination results, where she discovered that she had passed grade eleven. **Emva kwalokho ngathola ukuthi ngaliphasa ibanga leshumi nanye** (After all this, I discovered that I passed grade 11). In lines 34 and 35, the writer points out that she does not stay with her mother any longer, but instead she lives happily with her father : **Manje sengihlala emzini kaBaba ngoba usedla impesheni. UMama uzihlalela nezingane zakhe.** (Now I live at my father's home because he is a pensioner. My mother lives with her children). In line 36, the writer states explicitly that the main event affected her positively, she is filled with joy, she is grateful to the creator: **kimina konke lokhu kungumqhele ovela kuNkulunkulu** (to me all this a crown from God). In line 36, the writer uses the noun, **umqhele** (crown) which creates a picture of a ruling king or queen. In IsiZulu cultural context, **umqhele** or **isicoco** (crown) can also be given to a person who has won victory.

In the closing statement in line 37, the writer relates the ending to the topic of the essay and the introduction. The writer states that although she is happy, she still has tears. In the topic she specifies that she has tears of joy. In the middle part of the essay, the writer

presents the events that contribute to her painful experiences, but in the ending, the writer presents the positive effects of the happy event had on her as a character. For example, in line 37, the writer expresses how she feels: **Izinyembezi zami zisehla, kepha zehla ezihlathini zami ezimamathekayo** (My tears are still rolling down, but they are rolling down my smiling cheeks). The writer is happy that she lives with her father and she is going to pursue her studies as she wishes, but she still has tears, probably because she is away from her mother or they have not yet reconciled, hence the writer's mixed feelings are expressed. From the analyses above, it can therefore be deduced that the writer has applied the formal conventions of the personal experience essay. The essay thus meets the requirements of structure as suggested by Neeld (1990).

d) Patterns of informational structuring

(i) Topical sentence structure

In line 1, the topic sentence **Namhlanje ngiyamamatheka, izolo bengilila, kodwa izinyembezi zisekhona** (Today I am smiling yesterday I have been moaning but tears are still there) comprises the topical subject **ngiyamamatheka** (I am smiling). This means that the writer is informing the reader that she was feeling happy by the time she was telling the story. The adverb of time **namhlanje** (today) forms the given information of the sentence, where the writer specifies that her experience of happiness is in the present time. The use of the clause **izolo bengilila** (yesterday I have been moaning) as part of the comment information, enables the writer to compare and contrast her two worlds of experience, that is, the experience of happiness and the experience of sorrow which she obtained in the past. The other part of comment information is, **kodwa izinyembezi zisekhona** (but tears are still there). This comment information, indicates that new information is likely to follow to give an answer to the question : Why is the writer still in tears? The pattern of the information structure of the last comment therefore contributes to the development of the essay, to meet the expectations that might be created in the mind of the reader.

In line 2, the topic sentence, **ukuhlukunyezwa uMama kubuhlungu** (it is painful to be abused by your mother), comprises the topical subject **ukuhlukunyezwa uMama** (to be abused by the mother). The writer uses the infinitive construction to present the event that her mother abused her. This informational structure enables the writer to use an omniscient point of view in narrating her story. The writer is now able to give an objective outside account of this happening. The adverb of manner **kubuhlungu** (it is painful) forms part of the comment information, where the writer expresses her feeling of pain. This is how the writer felt when she was ill-treated by her mother. The topical subject **ukuhlukunyezwa uMama** (to be abused by the mother) forms the thesis of the essay as it states the central idea of the essay. The informational structure of the topic sentence in line 2, indicates that the new information in the following topic paragraphs would be presented in the form of events until the climax which is the main event in this case, is reached.

The clause, **ngoba ethi abantwana bakhe bayalamba ngenxa yami** (as she said her children are starving because of me) in line 6, forms the comment information of the topical subject. The answer to the question is expressed by the informational structure of the topical subject : the mother did that because she thought the reason for her husband not feeding her other children properly was that he was paying a lot of money for the writer at school. Through this comment information, the writer highlights that she was the only one who was experiencing despair, her siblings were taken care of. This information structure also indicates that the new information that follows in the essay will include both happy and sad events. Therefore the topical subject and the comment information in line 4, initiate a demarcation that exists in the information structuring of the whole discourse in the essay, where the writer is found surviving in the world of happy experiences and the world of sad experiences. In line 9, the topical subject **uBaba walaliswa esibhedlela** (my father was hospitalised for two years) describes how the wish of the writer's mother came true. This information structure thus creates expectations from the reader in the form of the question: "If the father was hospitalized, how come is the writer smiling in the expression given in line 1? This information structure therefore suggests a further development in the essay.

In line 13, the topical subject **Imiphumela yokugcina yebanga leshumi nanye yaphuma** (The final examination results for grade 11 were published), indicates that new information characterized by happy feelings is likely to follow, but the comment information in line 14, **eyami ayiphumanga** (mine was not published) creates a twist in the essay. By this information structure the writer is inviting the readers' sympathy. The structural arrangement of information in lines 10 and 11, where the information characterised by feelings of happiness is presented as new information, and that which is characterized by feelings of sadness is presented as comment information, enables the writer to develop the thesis of the essay in line 2 : **ukhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother). The information structure of this thesis indicates that the writer is aiming at expressing both painful and joyful experiences in the essay. This is expressed in lines 10 and 11, as comment information to the thesis. This originates from the writer's background knowledge where a mother is least expected to abuse her own child. In the writer's cultural context, the words **ukhlukumeza** (to abuse) and **uMama** (mother) do not collate, therefore the information structure of the thesis creates unfamiliar expectations in the readers who are sharing similar background knowledge with the writer. This topical subject, which is the thesis of the essay, enables the writer to compare and contrast the joyful experiences others had, and the painful experiences she had. The writer therefore uses a comparison and contrast technique to emphasise that her mother indeed abused her.

In line 17, the topical subject **ngacela usizo walandula** (I pleaded for help but she denied), develops the thesis of the essay. The writer presents this event in order to stress to the readers that she was ill-treated by her mother. The predicates that appear in the topical subjects, are contrasting, that is, **ngacela** (I pleaded) and **walandula** (she denied). By this information structure, the writer is highlighting how she and her mother felt during hard times. The writer, although she was desperate and helpless, felt optimistic, whereas her mother felt negative and unsympathetic towards her. This describes the way the writer was ill-treated by her mother.

In line 28, the topical subject **ngaswela imilomo eyizinkulungwane** (I ran short of thousand mouths), is used to introduce the main event of the essay. This is an IsiZulu idiom which is usually expressed by a person who is feeling very grateful. The comment information is in line 24, **lapho ngithola ukuthi senginikwe umfundaze** (when I discovered that I have been awarded a bursary). In line 28, the writer is expressing her feelings of gratefulness as new information before she presents the main event that made her grateful. The writer attracts the reader's attention by expressing her feelings of joy. She employs this information structure to capture the attention of the readers so that they can feel joy as she does, before the cause of joy is narrated to them. Therefore in line 28, the writer presents the comment information as the topical subject, and in line 29, the topical subject, **senginikwe umfundaze** (I have been awarded a bursary) is presented as the comment information.

In line 32, the clause, **ngathola ukuthi ngaphasa ibanga leshumi nanye** (I discovered that I passed grade 11) is the topical subject where the writer expresses her discovery. The writer is now developing the essay by providing the readers with the information that supports the topical subject in line 1, **namhlanje ngiyamamatheka** (today I am smiling). Thus the writer provides answers to the question that was created by the information structure of the topical subject in line 1 "Why is the writer smiling?"

The topical subject that is expressed by the writer in lines 33, 34 and 35, also supports the topical subject in line 1, which forms part of the introduction of the essay. For example, in line 33, the topical sentence **manje sengenza ibanga leshumi nambili** (now I am doing grade 12 forms the comment information to the topical subject, **namhlanje ngiyamamatheka** (today I am smiling). This is also observed in line 35, where the topical subject is, **manje sengihlala emzini kaBaba** (now I live with my father at his home). This topical subject is structured as new information. The writer is highlighting the unexpected contrast between her world and that of the readers; the writer experienced hardships when she was staying with her mother, but now she is experiencing joy and satisfaction with her father.

In line 37, the topical subject, **izinyembezi zami zisehla** (my tears are still rolling) and the comment information, **kodwa zehla ezihlathini zami ezimamathekayo** (but they are rolling down my smiling cheeks) support the topic of the essay **Izinyembezi zenjabulo** (Tears of joy), which means that the writer is now in tears of joy that is the reason why she is smiling in the introduction of the essay. Therefore, the information structure of the topic sentence in line 37, enables the writer to relate the content of the essay to the introduction, and the topic of the essay as a whole.

(ii) Topic continuity

The topic sentences present and describe experiences, events and feelings of the characters in the essay. The topical subject of these sentences state the events. These events are stated as new information but in some other cases, the events are realized as comments. For example, in line 28, **ngaswela imilomo eyizinkulungwane** (I ran short of thousand mouths), is structured as the topical subject, whereas it is the comment information to the topical subject, **senginikwe umfundaze** (I have been awarded a bursary), which is structured as the comment information. Therefore in line 28, the writer expresses her feelings of gratefulness, whereas in line 29, the writer then presents the event that caused her to be grateful in line 28. It is also noted that in line 28, the topical sentence expresses the feelings of the writer whereas the topical subject in line 29 presents the event.

Topical subjects are also used as events to continue the discourse in this essay. Topical subjects are presented sequentially, according to the feelings they evoke in the essay. The first part of the essay is characterized by sorrowful events whereas the last part of the essay is characterized by joyful events. For example, the topical subjects in lines 2 and 9 are presented in the first part of the essay and they evoke feelings of sympathy: 2 **Ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother). 9 **uBaba walaliswa esibhedlela** (My father was hospitalised). The last part of the essay is characterised by topical subjects that are presented as joyful events. 29 ... **senginikwe umfundaze** (... I have been awarded a bursary). 32 ... **ngaliphasa ibanga leshumi nanye** (... I passed grade 11). The topical subjects in lines 29 and 32 above, evoke feelings of

joy and admiration. Therefore the topical subjects in this essay have been presented sequentially to present both sad and happy events to develop the thesis of the essay, **ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother).

The topical subjects are also used to relate the content to the topic of discourse, which is the essay topic, **Izinyembezi zenjabulo** (Tears of joy). As the topical subjects are expressing both sorrowful and joyful experiences, it suggests that, the sorrowful events are related to the word **izinyembezi** (tears) which symbolizes sadness, and the joyful events are related to the word, **zenjabulo** (of joy) which symbolizes happiness. Likewise, the topical subject in the introduction of the essay, **ngiyamamatheka** (I am smiling) which evokes feelings of joy and the clause **izinyembezi zami zisehla** (my tears are still rolling) in the ending which expresses feelings of sadness, both support the topic of the essay.

(iii) Topical structure

The topic sentences in this essay are presented as events and feelings of the characters. They are in most cases presented as new information, and supporting information is presented as comments. For example, in line 1, the topic sentence : 1. **Namhlanje ngiyamamatheka, izolo bengilila kodwa izinyembezi zisekhona kodwa izinyembezi zisekhona** (Today I am smiling, yesterday I have been moaning, but tears are still there), is used to initiate the discourse in the essay by presenting the event, **ngiyamamatheka** (I am smiling), and **bengilila** (I have been moaning) as another topical subject which forms the background to what has been happening before the presented event. By using the topic sentence in line 1, to initiate the discourse, the writer is expecting the reader to scan the topic sentence and forms expectations to the information that might follow. In this case expectations are presented as question, for example, the reader may ask : “Why was the writer moaning?” In line 2, the writer then offers a further topic sentence as an answer to the first sentence in line 1, thus : **ukuhlukunyezwa uMama kubuhlungu...** (It is painful to be abused by your mother...). This sentence is presented as the comment information to the new information presented as the topic sentence in line 1. This example

suggests that, the informational structuring of this essay is in a form of dialogue which is between the writer and the reader. This contributes a lot to the coherent development of the essay.

Events in this essays are in most cases presented as main topics in various paragraphs, but in certain instances, they appear as subtopics. For example, in line 1, **namhlanje ngiyamamatheka** (today I am smiling) is presented as the main topic, but **izolo bengilila** (yesterday I have been moaning) in the same line (line 1) is presented as the subtopic to the first in order to give the reader the background knowledge on what was happening before. In paragraph 2, there are two topical subjects in various lines. In line 7, the topical subject **walimala** (he was injured) is presented as the main topic whereas, **uBaba walaliswa esibhedlela** (My father was hospitalized) in line 9, is presented as the subtopic to the main topic in line 5. This example indicates that the writer organises her main topics and subtopics in various ways. In some instances a main topic and a subtopic appear in the same topic sentence, and in other cases, a main topic and a subtopic appear in the same paragraph but in different lines.

The informational structuring of this essay indicates that the writer assumes that she is sharing a similar background knowledge with the intended readers. In most cases the topic sentences used do not have obvious supporting information like examples, illustration, specification of time, place, colour, illustration, place, statistics and so on, but instead, the writer presents another topic as supporting information. For example, in line 5, **uMama wanquma ukuthi uBaba engabe esangikhokhela esikoleni** (my mother ordered that my father should no longer pay for me at school), is presented as the topic and in line 7, **walimala engozini yemoto** (he was injured in a car accident) is the topic on its own, but it is presented to give support to the main topic in line 4. In line 6, the writer is assuming that the readers might not infer her intention and presents another topical subject in a form of an idiomatic expression, in line 8, **kwaya ngamagama enkehli** (my mothers wish came true) which is also not very transparent or understandable to a reader who does not share the same background knowledge with the writer. This indicates that, the writer has used various topics with less explicit supporting information, which makes

it difficult for the reader to differentiate main topics from subtopics. The events have been presented in a sequence that is peculiar to the purpose of the essay and that of the writer, but the supporting information has been largely presented implicitly.

e) The maintenance of cohesion

(i) The use of grammatical cohesive devices in the essay

The writer uses pronominals to create relationships between lexis and clauses that present main ideas which are events, experiences and feelings in this instance. For example, in line 1 : **Namhlanje ngiyamamatheka izolo bengilila kodwa izinyembezi zisekhona** (Today I am smiling but yesterday I have been moaning, but tears are still there). The writer uses the pronominals of the first person to introduce herself as a character in the essay. In this instance, **ngi (I)** is used in both clauses. The first person singular subject pronominal **ngi** in **ngiyamamatheka** (I am smiling), is used in present tense clause, which suggests that, the writer is experiencing happiness at present. **Ngi (I)** in the clause **bengilila**, is used with the copular verb **be** (have been) to indicate that the writer has been experiencing sadness in the past. Therefore the use of pronominals as grammatical cohesive devices in this essay, creates relationships between noun phrases and clauses. It also relates the message clearly to the readers, as these pronominals project that the essay concerns events that scale in both present and past tense.

(ii) The use of conjunctive cohesive devices

The writer uses conjunctives to create relationships between various sentences. These relationships contribute in serving the communicative purposes of the writer. Through these conjunctives, the writer is able to compare and contrast in order to highlight the main topics in the essay. For example, in line 21, the writer uses the conjunctive, **kepha** (but) to compare and contrast two events : 20-21 **Bahamba ababemenyiwe, kepha intandane yasala** (Those who were invited left, but the orphan was uninvited). In this example, the writer highlights the fact that she was desperate whereas others were

satisfied. The conjunctives are used to present comment information to the given information. For example, in line 35, the writer uses the conjunctive, **ngoba** (as) to comment to the given information : 34-35 **Manje sengihlala emzini kaBaba ngoba usedla impesheni** (Now I live with my father at his home as he is a pensioner). In this example, the writer is giving an answer to the question that might have been created by the information structure of the topical subject, **sengihlala emzini kaBaba** (I live at my fathers home).

In line 34, the conjunctive, **uma** (if), is used in a conditional clause, to relate the first happening to the expected one : **bangethembisile ukuthi uma ngiphasa kahle bazongiyisa enyuvesi** (they have promised me that they will send me to the university if I pass well). The use of this conjunctive indicates that the clause, **bazongiyisa enyuvesi** (they will send me to the university), is dependent on the clause, **ngiphasa kahle** (I pass well). This shows that the relationship that is created between these clauses, indicates that the events stated are expected to happen and that they are both conditional. In line 28, the conjunctive, **lapho** (when) is used to relate the clause expressing feelings of happiness to the event that is causing feelings of joy, thus : **Ngaswela imilomo eyizinkulungwane lapho ngithola ukuthi senginikwe umfundaze** (I ran shot of thousand mouths when I discovered that I have been awarded a bursary). In line 18, the conjunctive **kodwa** (but) is used to relate the effect of the event to the event itself: **Ngacela usizo walandula, kwase kukuningi okunye kwenzeka kodwa lokho kwaluqinisa ukholo lwami...** (I pleaded for help, she denied, there was a lot of this sort going on, but this strengthened my faith...). In this example, the conjunctive **kodwa** (but), creates a relationship between the clause in line 17, **walandula** (she denied), which expresses a sad experience for the writer, and the clause in line 18, **lokhu kwaluqinisa ukholo lwami** (this strengthened my faith) which expresses the positive effect to the writer. This essay gives evidence that the writer uses the conjunctive cohesive devices to create relationships between the various clauses, thus providing comment information to the given information, to present conditions for certain events to take place. Thus the effects of the events or experiences are related to the events themselves; and the writer uses comparison and contrast to highlight important feelings and experiences.

(iii) The use of substitution cohesive devices

In most cases the writer uses first person pronominals to refer to herself as a character in the essay, but in other instances she uses certain words to refer to herself and other persons. For example, in line 8, the noun **inkehli** (a middle age women) is used to refer to the noun, **uMama** (mother) that appears in line 5. This substitution relates the clause in lines 5 and 6, **uMama wanquma ukuba uBaba engabe esangikhokhela...** (My mother ordered my father not to pay for me...) to the clause in line 8, **kwaya ngamagama enkehli** (My mother's wish came true). In this way, the cause of the writer's sorrowful experience is related to its effect.

(iv) The use of demonstratives as cohesive devices

In line 11, the demonstrative, **lezo** (those) is used to create a close relationship between the event expressed in the first clause, **zaphuma izimali zikaBaba** (my father's money was paid) and that of the second clause, **zondla ababelambele ukudla** (fed those who were hungry for food). The demonstrative, **lezo** (those), refers to the phrase, **izimali zikaBaba** (my father's money). The relationship created here enables the writer to compare a pleasant situation, where the money she needed was available and her desperate situation, where this money was not paid for her schooling.

In line 36, the demonstrative, **lokhu** (this) appears without a sentential antecedent. The writer refers to all the events that brought her happy experiences as she writes : ...**lokhu kungumqhele ovela kuNkulunkulu** (this is a crown from God). The demonstrative, **lokhu** (this), in this instance, relates the event to its effects, as the writer is able to express her feelings of happiness, satisfaction and those of gratefulness. The cohesive devices used in this essay provide means for linking surface essay structure in that, words, phrases, clauses and various sentences interlink across various paragraphs and lines. These devices also reflect both the communicative intentions and choices made by the author in order to highlight the feelings, events and their effects to the characters. Therefore these

cohesive devices and the relationships they are creating across the linguistic structures of the essay, represent the central elements that create coherence in the essay.

f) The maintenance of coherence

Coherence is mainly created by information structure in this essay. For example, in line 1, the writer presents to the reader the new information: **Namhlanje ngiyamamatheka, izolo bengilila** (Today I am smiling, yesterday I have been moaning) **kodwa izinyembezi zisekhona** (but tears are still there). In the above example, the topic sentence in line 1, has two topical subjects, that is, **ngiyamamatheka** (I am smiling) and **bengilila** (I have been moaning). These two clauses are in contrast. The first one is characterized by the feelings of joy and the second one is characterized by the feelings of sadness, which means that the writer uses the information structure to highlight her experiences of joy and her experiences of sadness.

In line 2, the topic sentence, **ukhlukunyezwa uMama kubuhlungu, kepha kukwenza ucinge omunye ongakunika uthando nokuthokomala** (it is painful to be abused by your mother, but it makes you search for someone else who can provide you with love and comfort), is presented as the comment information to the topic sentence in line 1. In as far as the reader is concerned, the information in line 2, is presented as presupposition information that needs to be validated by the writer. This suggests that the writer uses the first topic sentence in line 1, as a remark which anticipates a reaction from the reader. The information structure of the second topic sentence in line 2, indicates that the writer has imagined the readers reaction and she is responding by the topic sentence in line 2. In this regard, the first topic sentence creates the readers' expectations as a question: Why is the writer still in tears? The second topic sentence offers an answer to the question : It is painful to be abused by your mother, which means that, the writer experienced painful abuse by her mother. The information structure in lines 1 and 2, therefore creates coherence as it is organised effectively to guide the reader in understanding the topic - comment relations and focus - presupposition relations in the essay.

The essay contains a set of events that are relating logically among themselves by means subordination (cause, condition, comparison and specification), coordination (re statement and specification) and superordination from the level of the sentence to the top-level structuring of the essay. This structure creates coherence in the essay. For example, the topical subject in line 2, **ukuhlukunyezwa uMama kubuhlungu** (it is painful to be abused by your mother) is presented as the thesis of the essay, where the writer is promising to deliver events that support the statement that, it is painful to be abused by a biological mother.

As a promise made in line 2, or in the thesis of the essay, sorrowful events are presented in various paragraphs to support the thesis. For example, in line 4, the topical subject **uMama wanquma ukuba uBaba engabe esangikhokhela esikoleni** (My mother ordered my father not to pay for me at school) is presented as a painful event to the writer. This topical subject develops the thesis as it describes the manner in which the writer was abused by her mother.

In lines 7 and 8, another topical subject which expresses a sorrowful experience is presented: **walimala engozini yemoto** (he was injured in a car accident). This means that the father of the writer was involved in a car accident, this is again, a painful experience for the writer, and it relates to the thesis. In paragraph 2, two events are presented, the one which is in line 5, appears in the topic sentence where it is structured as the main topic of the paragraph, and the other one appears in the topic sentence in line 9, as subtopic to the first one: 7 **uBaba esuka ekhaya... walimala engozini** (when my father left home... he was injured in an accident...) 9 **uBaba walaliswa esibhedlela...** (My father was hospitalised). The above clauses relate to one another by means of subordination. The event in line 7, is presented as the cause of the event in line 9.

In lines 16, 17 and 18, the writer first introduces a general event, followed by a particular one. The event in lines 16 and 17, is known to the reader, and the event presented in line 18, is abstract in that it requires the reader to have background knowledge more or less similar to that of the writer in order to be able to infer the writer's intention. These events

are presented: 16, 17 **ngabuyela kuMama ngacela usizo, wenqaba** (I went back to my mother, I pleaded for help, she denied), 18 **lokhu kwaluqinisa ukhoho lwami enkosini** (this strengthen my faith in the Lord). In lines 16 and 17, the writer presents real characters, that is, herself and her mother, but in line 18, the writer presents the character who is imagined, only the readers who share the same religious belief with the writer can infer her intention. But, by using the general-particular schematic pattern, proposed by (Tribble 1996 : 35), the writer is creating and interpretative framework for the readers of the essay. This is also observed in line 21, where the writer presents herself as the real, and God as the abstract character : 21 **Yasala intandane** (The orphan was not invited). **Yabikela konke uMdali** (she reported everything to the creator). In line 21, the writer uses the real character, **intandane** orphan which is known to the readers, but in the same line (line 21), the writer presents the abstract character **uMdali** (the creator).

The writer thus uses the general-particular schematic pattern to maintain coherence in her essay. Therefore, coherence is maintained by the writer through various information structures in this essay, with the intention to create an interpretative framework for the readers. It is created through the creation of topic-comment and focus-presupposition relations among various sentences; it is also maintained by logical presentation of events relevant to the type of experience the writer has; the creation of dialogue between the writer and the reader also contributes to the maintenance of coherence, and the use of the general-particular schematic patterns also creates coherence in the essay.

5.3.1.2 The parameter 'what'

a) Genre type

The written text that is examined is a personal experience essay. The basic structure of this text suggests that is a written essay. It has the topic, **Izinyembezi zenjabulo** (Tears of joy). It has an introduction, a middle that is characterized by topic sentence paragraphs and function paragraphs; and an ending. The basic structure of this essay has been analysed extensively in 5.3.1.1 C(i). The communicative purpose for this essay is to

express the experiences of the writer that are related to the topic of the essay and the thesis of the essay as presented by the writer. The lexical choices of the writer suggest that this is the personal experience essay. For example in line 14, the writer expresses that her siblings were happy except herself, which means that she was sad and desperate: 14. **Ekhaya babejabule bonke ngaphandle kwentandane** (At home they were all happy except the orphan). In line 14, the writer uses the noun, **intandane** (orphan) to express her feelings of despair. In the same line (line 14), the word, **babejabule** (they were happy) is used by the writer to express the feelings of joy which were experienced by her siblings.

The various paragraphs contain identifiable formal properties of the personal experience essays, this essay contains topic sentences where events and experiences are expressed. Function paragraphs are not easily identifiable. The writer presents topical information and comment information to provide topics presented, with the details required. Therefore, it is evident that the writer, rather than using function paragraphs, uses topic-comment information structure to express events, experiences and the required details thereof. For example, paragraph 3, is a topic sentence paragraph. It consists of the topic sentence in line 3, **Imiphumela yokugcina yebanga leshumi nanye yaphuma** (The final examination results for grade eleven were published). The event expressed above forms the topic of the paragraph. In line 14, the writer presents another event which is subordinate to the main topic presented in line 13. This event is presented as the subtopic to the main topic in line 13, **Eyami ayiphumanga** (Mine was not published). The writer prefers to give comment information as subtopic to the main topic in line 13. In line 15, the writer expresses another event: **Ngagunda izinwele ngoba zazidinga ukulungiswa** (I cut my hair as it needed treatment). The above examples therefore show that the writer in this essay prefers to express different events and feelings in the paragraph. The third paragraph of this essay, is therefore characterised by events and experiences of sadness and despair. First person point of view is another formal property that is identifiable in this essay. In line 4, the writer uses the first person singular pronominal, **nga** in the past tense and **ngi**, in the present tense: ... **nganinga kwagcina kungikhanyele ukuthi uMdali uSothando** (I thought deeply until it was clear that the Creator is the father of love). The use of the first person pronominals in this essay indicates that the writer is the

focus of the story as Neeld (1990) proposes. From the above information, it is evident that the essay has the formal properties of the personal experience essay as a genre.

b) The register

The writer uses a specialised register appropriate to the personal experience essay as a genre. To create an interactional relationship with the readers, the writer employs the conversational style of writing, which Tribble (1996:21) defines as a style of writing which uses active verbs in mult clause sentences. In lines 7 and 8, the writer employs this style: **uBaba esuka ekhaya ephikelele emsebenzini eMandini, walimala** (When my father left home for his work place in Mandini, he was injured). This sentence consists of three verbs and the sentence is therefore a mult clause sentence. According to Tribble, this type of writing makes the essay to be “speaking-like”. Neeld (1990:438) on the other side considers the conversational style of writing as an informal style that brings the writer, reader and subject matter closer. Therefore the writer in this essay, through employing the conversational style of writing creates an interpersonal and interactional relationship with the readers.

In line 2, the writer uses the infinitive clause, **ukuhlukunyezwa uMama** (To be abused by your mother). The writer in this instance uses the passive voice instead of the active voice. According to Neeld, this technique makes writing formal. The writer in this case wants to be serious in order to hold the attention of the readers, so that they can concentrate on the thesis of the essay in line 2, **ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother). Therefore the writer uses the nominalised style of writing to attract the readers’ attention. In line 2 also, the writer uses the adverb of manner, **kubuhlungu** (it is painful) to express the feelings of pain. In this regard, the writer considers the main social purpose of this essay which is to express events, feelings, experiences, attitudes, reactions and actions of the characters including the writer in the essay. This indicates that the writer employs the appropriate register that is effective in achieving the communicative purposes of the personal experience essay as a genre.

c) The content as background knowledge

The information structure of this essay as presented above in 5.3.1.1 (d) of the analysis indicates that the writer uses her general background knowledge in writing the content of the essay. In lines 1 and 2, the writer bases the content of the essay on the schemata. In this instance, she employs a form of the schematic pattern of SITUATION-PROBLEM-SOLUTION/RESPONSE-EVALUATION/RESULT as discussed by Tribble (1996). In line 1, the writer describes the situation: **Namhlanje ngiyamamatheka. Izolo bengilila, kodwa izinyembezi zisekhona** (Today I am smiling. Yesterday I have been moaning, but tears are still there). In line 2, the writer introduces the thesis of the essay in a form of a problem: **Ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother). Also in line 2, the writer attempts to give a solution to the problem presented: **kepha kukwenza ucinge omunye ongakunika uthando nokuthokomala** (...but it makes you search for someone else who can provide you with love and comfort). In lines 3 and 4, the writer presents the solution to the problem stated above: **Nami-ke ngafuna nganinga** (I also searched and thought deeply). The writer describes how she as a character responded to the problem stated in line 2. In the same line (line 4), the writer presents the effects of her response to the problem presented in line 2: ... **kwagcina kungikhanyele ukuthi uMdali uSothando** (... it was clear to me that the Creator is the father of love). The writer in the above examples uses the schematic pattern to create the interpretative framework for the readers. The information is presented according to general background knowledge of the readers, that is the way the information is organized in the real world which helps in solving problems (Tribble, 1996:34).

In lines 2,5 and 6, the writer utilises her episodic knowledge to arrange the events in a sequence. In line 2, the writer presents the thesis of the essay. **Ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother) which needs to be developed by a sequence of events that support the proposition that it is painful to be abused by a mother. In lines 5 and 6, the writer presents the event that supports the thesis: **uMama wanquma ukuthi uBaba engabe esangikhokhela esikoleni** (My mother ordered that my father should no longer pay for me at school). In lines 2, 5 and 6, the writer uses her

declarative knowledge to present the thesis in line 2, **ukhlukunyezwa uMama kubuhlungu** (It is painful to be abused by a mother) as the main topic and, in lines 5 and 6, the clause **uMama wanquma ukuthi uBaba engabe esangikhokhela esikoleni** (my mother ordered that my father should no longer pay for me at school), as the comment information.

In line 2, the writer uses her declarative knowledge of the world to present the thesis of the essay, **ukhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother), this thesis is presented as a consciously known fact by the writer, but it appears as a proposition to the reader, that needs to be validated by the writer. In line 4, the writer makes the declarative statement, **ukhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother), by presenting the event that validates it as a proposition, thus: **uMama wanquma ukuthi uBaba angabe esangikhokhela esikoleni** (My mother ordered my father not to pay for me at school any longer). The use of this background knowledge helps the readers understand the new information that is presented.

In line 10, the writer employs her procedural knowledge to make the reader relate what is written in the essay to what is happening in the real world: **zaphuma izimali zikaBaba zeholo nokunxephezela** (my father's salary and money as compensation for his injury were received). This is also observed in line 12, where the writer could not get her grade eleven results as she was owing the school fees: **Imiphumela yokugcina yebanga leshumi nanye yaphuma, eyami ayiphumanga** (The final examination results for grade eleven were published, mine were not published). This event sounds plausible to the readers who share the same social background with the writer, since it is procedural in most of the education institutions not to send results to a student who is owing school fees. The writer thus uses her background knowledge, that is, declarative, episodic and procedural knowledge of the world as proposed by Grabe and Kaplan (1996) in producing the content of this essay. The writer also uses her knowledge of genre in structuring the information of the essay; and the register that is appropriate to the topic, and the communicative purpose of the personal experience essay, in order to fulfil the readers' expectations.

5.3.1.3 The parameter ‘to whom’

The register and the lexical choices of the essay indicate that the writer assumes that she shares the background knowledge with the readers. In line 2, the writer presents the thesis of the essay, **ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother). In the cultural context of the writer, mothers are least expected to abuse their children; they are regarded as protective figures of their communities. The writer highlights the unexpected contrast between what happened to her, when she was abused by her mother, and the readers’ world. In line 8, the writer uses the IsiZulu proverb, **kwaya ngamagama enkehli** (it went according to her words). In the writer’s cultural background they believe that words speak louder than actions. Therefore, in line 8, the writer expects the reader to understand the order made by her mother in lines 5 and 6: **uMama wanquma ukuba uBaba engabe esangikhokhela esikoleni** (My mother ordered that my father should no longer pay for me at school), and relate it to the events presented in lines 7 and 9 : **uBaba walaliswa esibhedlela iminyaka emibili** (My father was hospitalised for two years). The writer thus expects the reader to conclude that if the father was hospitalised for two years, he was therefore unable to pay for her school fees.

In line 21, the writer uses the noun **intandane** (the orphan) to refer to herself as a character. The writer also assumes that the readers are from her cultural background where orphans are regarded and treated as the most desperate people in the community. The writer in this way, expresses her feelings of despair for the readers to sympathise. This is also observed in the same line (line 21) where the writer uses the word, **uMdali: Yabikela konke uMdali** (She reported all to the Creator). In this instance, the writer assumes that she shares the same religious background with the readers, where the Creator is their everlasting hope. In lines 18 and 19, the writer expects that the readers share the same social background with her. The writer attributes feminine qualities to God: **Ngamazi awayethethelela onemihlelo nezinseka zeqiniso**. (I know the one who was forgiving, the one who has maternal instincts). In the writer’s social context females are expected to always have pity on all living creatures, just like the Creator himself. The register that the writer uses in this essay thus indicates that the writer is expecting the

readers who share the same social background with her as a writer, the information is therefore presented as presupposition where the writer assumes that the readers already know.

5.3.1.4 The parameter ‘for what purpose’

The information structure of the essay indicates that the main purpose for this essay is to express events and experiences of the writer. In doing this, the writer employs the first person point of view to create a direct contact with the readers. The writer also adopts the omniscient point of view in which she knows everything and gives an objective outside account of the event or experience expressed. In lines 20 and 21, the writer adopts the omniscient point of view to present the event: **zafika izimemo zokubhalisa. Bahamba ababemenyiwe, kepha yasala intandane** (The invitations for registration arrived. Those who were invited left, but the orphan was uninvited). The writer gives an objective outside account of what happened, although she was personally involved in the event, and she is not explicit in describing her involvement in the event. The main purpose is to inform the readers about what happened. The writer uses expressive speech acts, and they are fairly negotiable to the readers who share the same background knowledge with the writer. For example, in lines 13 and 14 : **Imiphumela yokugcina yebanga leshumi nanye yaphuma. Eyami ayiphumanga.** (The final examination results for grade eleven were published. Mine were not published). The writer expresses her desperate experience assuming that the readers have shared the same experience as students, thus expects them to sympathise and feel pity on her. The aim of the writer in this context is to share experiences with the readers. In line 2 : **ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother), the writer explicitly expresses her painful experience to the reader. The writer uses the adverb of manner **kubuhlungu** (it is painful) to describe her painful experience. In this way, the writer makes the reader feel a part of her experiences in the essay.

In lines 17 and 18, the writer informs the reader about herself : **kwasekukuningi okunye kwenzeka, kodwa lokhu kwaluqinisa ukhohlo lwami eNkosini** (There was a lot of this going on, but this strengthened my faith in the Lord). In this instance, the writer presents the effect of the event, when her mother denied to help her. This event strengthened the writer's faith. The writer thus, informs the reader about her faith. The writer portrays herself as very religious and as this is suggested by the register that the writer uses. In lines 4, the writer uses the word, **uMdali** (Creator), ... **uMdali usothando** (The Creator is the father of love). In lines 21 and 22, the writer also expresses her faithfulness to the Creator : **Yabikela konke uMdali okunguyena olalelisayo ngokungabandlululi** (She reported all to the Creator, the one who can listen carefully without discriminating). The writer satisfies the functional purposes of the essay, she expresses the events and experiences in order to share them with the readers. The writer also thines herself be true, as Neeld (1990:114) suggests. In this manner, the writer succeeds in informing the readers about herself.

5.3.1.5 The parameter 'why'

The register and the information structure of the essay indicates that the writer addresses the readers who share the same background knowledge with her. The writer employs non-literal and metaphoric words as part of her register, expecting that the reader will infer her underlying intentions: In lines 11 and 12, the writer manipulates the readers to attend to the content... **Lezi mali zondla ababelambele ukudla zancisha labo ababelambele ulwazi** (Those money fed those who were hungry for food, they deprived those who were hungry for knowledge). In the above lines, that is, line 11 and 12, the writer uses metaphoric expressions, she refers to her siblings as **those who were hungry** for food, and to herself as **those who were hungry for knowledge**. The writer assumes that she as a student-writer shares her background knowledge with the readers, therefore she does not recognize a need for being explicit. In this manner the writer aims at using the image-creating expression to make the readers experience the feelings of despair that she experienced before.

In line 8, the writer uses the IsiZulu proverb, **kwaya ngamagama enkehli** (it went according to her words). The writer prefers to be non-transparent to the readers. The writer presents this statement as a presupposition. She assumes that the readers share the same cultural belief, with here that words speak louder than actions. The writer believes that her mother was the main cause of her painful experiences. The writer prefers to be neutral in this case, and invites the readers to infer her purpose and make their own judgements using the information she has given them.

In lines 14 and 15, the writer refers to herself as an unusual orphan : **Ekhaya babejabule bonke ngaphandle kwentandane eyayinonina** (At home they were all happy except the orphan whose mother was still alive). The writer uses the word, orphan connotatively, she is referring to herself as an orphan with a mother. But the denotative meaning of this word refers to a child whose parents have passed away. The writer's intention is to develop the thesis of the essay in line 2, **Ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother). She expresses her painful experience strongly so that the readers feel how painful it is to be abused by a mother. In this case, she wants to highlight that her mother did make her siblings happy but she was the only person who was neglected and feeling unhappy and desperate. In doing all this, the writer prefers to be implicit and non-judgemental, and she uses image-creating expressions to let the readers interpret the information given to them independently. Thus, it can be observed that the writer employs specialized register in her essay to let the readers feel the writer's experiences expressed in the essay. The information structure also indicates that the writer expects the readers who share the same background knowledge with her. She presents non-literal and metaphoric expressions to let the readers infer her purposes. The main purpose of the writer is to express the events and experiences strongly to the reader, in order to support the thesis: **Ukuhlukunyezwa uMama kubuhlungu** (It is painful to be abused by your mother).

5.3.1.6 **Assessment for the essay : Izinyembezi zenjabulo (Tears of joy)**

AREA	SCORE	DESCRIPTOR
Task fulfilment content	Very good	Very good treatment of the subject Considerable variety of events; Independent and thorough interpretation of the topic; Content relevant to the topic.
Organisation	Good	Uneven expression but main events stand out; Paragraphing organisation evident; Logically sequenced (coherence); Some connectives used (cohesion).
Vocabulary	Very good	Wider range of vocabulary; Accurate word/idiom choice and usage; Appropriate selection to match register.
Language	Very good	Confident handling of appropriate structures; Hardly any errors of agreement tense, number, word order, articles pronouns, prepositions; meaning never obscured.
Mechanics	Good	Occasional errors in spelling punctuation, Capitalisation, layout.

The above assessment indicates that the writer writes a considerable variety of events, and the content is relevant to the essay topic and the essay type as a genre. But there are occasional errors in spelling, punctuation and capitalisation. This suggests that the writer needs more practice in revising and editing; and the respective educators should give her proper guidance in the proper usage of punctuation, correct spelling and capitalisation.

5.3.2 **THE ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY:**

UKUBE NGANGAZI (IF I KNEW)

1. Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi
It is problematic, companions, to do things telling yourself that you are right
2. kanti phinde. Kufanele ukhule ufunde ulalele labo abanenkambiso enothile
whereas you are not. You still need to grow, learn, listen to those who behave well
3. ukuze unothle ungaphoseki eweni.
so that you behave well and do not find yourself in a problem.
4. Kuthiwa indlela ibuzwa kwabaphambili.
You need to enquire from those who have been successful, so they say.
5. Kodwa mina cha, angizange ngibuze. Pho! Ngangizowathola kanjani amadlelo aluhlaza?
But never! I did not enquire. So! how could I have reached green pastures?
6. Ukuba nomzali kuyimvela kancane kulesi sikhathi samanje.
To have parents is a blessing in nowadays.
7. Siyesizwe ngezingane ezitholakala emigqonyeni nase zindlini zangasese
We use to hear about babies that are found dumped in dustbins and in toilets
8. ngezinkinga umzali azobhekana nazo. Ukuba kwami kulesi simo
because of the problems the parent is expecting to face. I am in this situation
9. yingenxa yokungahambi ngenkambiso yabazali bami.
because I did not follow in my parent's footsteps.
10. Abazali bami bayinhlekisa ngenxa yami. Phezu kokuba bewa bevuka
My parents are a joke because of me. In spite of their ups and downs
11. ngenhloso yokuba bazuze ngami, kodwa lutho.
with an aim of getting a reward because of me, but in vain.
12. Kufanele ube nohlelo lwabangane okufanele uphile nabo.
One needs to have a choice of good friends to live with.

13. Abangane abahle yilabo anabempokophelo ngekusasa labo.
Best friends are those who are concerned about their future.
14. Yilabo bangane abangakuholela emadlelweni aluhlaza, kodwa ukungazi kwami
Those are the friends that can lead you to green pastures but my ignorance
15. kwafana nokungaboni. Ukuba ngangazi ngangingeke ngidibane nemishungu engasile.
was similar to blindness. If I knew I wouldn't have joined a gang of activists.
16. Ngazibona sengiyi sidlamlilo. Sengiyindlovu kayiphendulwa.
I looked upon myself as a ruthless person. I was a real dictator.
17. Ubani owayengakhuluma nami? Ngoba ngase ngicanasa
Who could talk to me? Because I was very free,
18. ngiyimpunzi edla emini. Ngasiyeka isikole ngokubona ukuthi abangane
being a springbok that grazes during the day light. I left school seeing that my friends
19. bangiphethe kahle, engangikufuna ngangikuthola, kanti ngangingabuzanga elangeni.
were treating me well, I got all what I wanted, but I did not enquire from the sun.
20. Ngazibona sesiphuma sesingena umuzi ngomuzi, izindawo ngezindawo,
I saw ourselves moving from house to house, from place to place
21. amadolobha ngamadolobha, sifuna elikaMthaniya libuye.
and from town to town, demanding Mthaniya's land (Zululand) back.
22. Kanti phinde! sifuna ukufeza izinhloso nezinjongo zethu;
But that was not true, we wanted to achieve our personal aims and objectives.
23. siphazamise izingane ezinezinhloso ngekusasa lazo;
To disturb those children having purposes for their future;
24. siphazamise iziyalo zabazali ezinganeni zabo, ngenhloso
mislead children not to comply with their parents advices, with an aim
25. yokufaka inkoleloze
of spreading a political propaganda.

26. Ngazithola sengiphakathi kwamadoda omthetho.
I found myself in the midst of men of law.
27. Kanti hhiya! Sengifike ekugcineni kokuhlakanipha.
But in fact, I was at my wits end.
28. Ukugqekeza kwakuyithi, ukudlwengula izingane, ukuntshontsha izimoto,
Burglary was committed by us, raping of children, car theft
29. ngingabala ngithini? Kodwa owathola isifundo yimi, sokuthi ubugebengu abubuyiseli.
and many more. But the one who got a lesson was me, that crime does not pay.
30. Abangani bami bangishiya kanjalo, angiphindanga ngababona kuze kube namuhla.
My friends abandoned me just like that I didn't see them again up until today.
31. Yilapho engabona khona ukuthi ababuyisi baphambili.
That is when I realized that if you commit crime you get a punishment thereof.
32. Umuntu uvuna lokho akutshalile, ukuze athole amadlelo aluhlaza
A person reaps what he or she has sown, in order to reach green pastures,
33. kufunale abuze kwabaphambili.
he or she needs to ask from those who are having experience thereof.
34. Yilapho engabona khona ukuthi ukungabalaleli abazali,
That is when I realized that it is bad not to listen to your parents,
35. ukuba nabangani ababi, ukuyeka isikole nokungena kwezombangazwe izinto ezimbi.
to have bad friends, to leave school, to involve yourself in politics are bad things.
36. Okokugcina engakufunda ukuthi ubugebengu akubuyiseli.
What I eventually learnt is that crime does not pay.

5.3.2.1. The parameter 'writes'

a) The use of grammatical items

The writer uses the first person subject pronominal in the past and present tense in singular and plural. The essay is also characterised by the use of the first person prepositional pronominal in singular and plural. For example, in line 5, the writer uses the

first person subject pronominal in the past and present tense: **pho! Ngangizowathola kanjani amadlelo aluhlaza** (so! How could I have reached green pastures?). In this clause the writer uses the first person subject pronominal, **nga** in the past tense and **ngi** in the present tense. In line 10, the writer uses the first person pronominal : **Abazali bami bayinhlekisa ngenxa yami**. (My parents are a joke because of me). In the above clause, the writer uses the first person prepositional pronominal **-mi** in **yami**, which is in singular. In line 22, the writer uses the first person prepositional pronominal **-thu** in **zethu**: **...sifuna ukufeza izinhloso nezinjongo zethu** (...we want to achieve our personal aims and objectives).

The first person prepositional pronominal **-thu** used above, is in the plural. Therefore, the writer in this essay uses the first person subject pronominal and first person prepositional pronominal to employ the first person point of view in writing the essay. This point of view is regarded by Neeld (1990:16) as the easiest way to tell a story that has happened to a writer himself or herself. Through this point of view the writer creates the interpersonal relationship between himself and the readers and this point of view creates an interactional tone in the essay. The first point of view, is therefore one of the formal properties of the personal experience essay as a genre; and the use of it in the essay contributes to the achievement of the communicative purpose of the essay, which is to express experiences and events.

The use of the first person subject pronominals, **si** and **sa** which are in plural in the essay, indicates that in writing this essay, the writer includes the involvement of other characters in expressing events and experiences. The use of the first person prepositional pronominal has also the same effect in the essay, the writer highlights the involvement of other characters in writing the essay. In line 22, the writer uses **-si** and **-thu** : **Sifuna ukufeza izinhloso nezinjongo zethu**. There first person subject pronominal, **si** and the first person prepositional pronominal **-thu** are in plural and they indicate that the writer and other characters were involved in the event expressed in line 21. Thus, the writer in this essay uses the first person subject pronominal and first person prepositional pronominal in singular plural to employ the first person point of view in writing the essay, and to

describe the personal (writer's) and other characters' involvement in the essay as Tribble (1996:108) suggests. These are the important formal features of the personal experience essay that contribute to the achievement of the communicate purpose of expressing events and experiences of the writer and the characters involved.

b) The lexical choices as a reflection of communicative purpose

The essay is characterized by image - creating expressions. In line 16, the writer uses two image-creating expressions : **Ngazibona sengiyi sidlamlilo. Sengiyindlovu kayiphendulwa** (I looked upon myself as a ruthless person. I was a real dictator). The writer uses the above two expressions to describe his personal involvement in the events presented in the essay. The expression **isidlamlilo** in IsiZulu literally means a 'fire-eater' this is an IsiZulu compound noun constructed from the verb stem **-dla**(eat) and the noun **umlilo** (fire). But connotatively this expression refers to a ruthless person. Therefore, this expression creates a picture of a scary person, who is hard and cruel, who involves himself in senseless killings without any fear. The expression **isidlamlilo** also evokes the feelings of fear. By using this expression, the writer appeals to some of the reader's senses - senses of sight (wild person eating flames) smell, (blood) touch (pain) hearing (sound of firearms) and sixth sense (something terrible would happen). This expression thus gives an impression of a cruel scary person to the reader.

The use of the expression **indlovu kayiphendulwa** (a dictator), next to the expression **isidlamlilo** (a ruthless person) indicates that the writer emphasises that during the events presented he was totally inhuman. The expression **indlovu kayiphendulwa** is an IsiZulu compound noun constructed from the noun **indlovu** (an elephant) and the adverb **kayiphendulwa** (whose word is final). Connotatively, this expression refers to a dictator. This expression creates a picture of a wild elephant, or a ruler who has total power over his country where he has obtained it by force and uses it in a cruel manner, and/or a person who insists that people do what he wants. This expression thus creates an image of an extremely cruel person; and it evokes the feelings of fear. By using these picture-creating and image - creating expressions, the writer succeeds in giving the readers clear

and striking images of himself as a character in the essay. The writer therefore describes his personal involvement vividly to the reader as Tribble (1996:108) suggests.

c) The use of formal conventions appropriate to the personal experience essays

(i) The basic structure of the essay

The essay is characterised by a salient topic, introduction, middle and ending in accordance with Neeld's (1990 : 115) suggestion. The essay has the topic **Ukubengangazi (If I knew)**. By this essay topic, the writer expresses the feelings of regret. Therefore, the topic of the essay itself contributes to the achievement of the communicative purpose of the essay which is to express the feelings, events, experiences etc. The introduction of the essay commences with the thesis of the essay in lines 1 and 2: **Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde** (It is problematic companions to do things telling yourself that you are right whereas you are not). The thesis of the essay is explicit and it is put in the introductory paragraph. By this thesis, the writer educates the readers about his regretful experience, he is therefore advising the reader to learn from those who are behaving well. This thesis therefore, sounds like the moral of the essay. The writer in the introduction is attempting to relate the essay to the essay topic **ukubengangazi (if I knew)**, but there is no event expressed. The writer expresses the feelings of regret in various lines while he moralises the readers: In line 2, 3 and 4, the writer moralises the readers : **Kufanele ukhule ufunde ulalele labo abanenkambiso enothile ukuze unotho ungaphoseki eweni. Kuthiwa indlela ibuzwa kwabaphambili.** (You still need to grow, learn, listen to those who behave well so that you behave well and do not find yourself in a problem. You need to enquire from those who have been successful, so they say). In lines 5, 8 and 9 the writer expresses the feelings of regret : **Kodwa mina cha, angizange ngibuze. Pho! Ngangizowathola kanjani amadlelo aluhlaza? Ukuba kwami kulesi simo yingenxa yokungahambi ngenkambiso yabazali bami.**

From what is observed above, it seems apparent that the writer in the essay introduction, presents his personal opinions about the effects of the events which are not yet expressed in the introduction, in the form of moral lessons. Therefore, the writer educates the readers about the effects the events had on him as a character. In this instance, the writer achieves the functional purpose of the personal experience essay, which is to educate the reader about the writer as Neeld (1990:87-88) suggests. Considering the content information of the two first paragraphs of the essay, that is, line 1 up to line 15, it seems as if the essay has two introductory paragraphs where the writer moralises the readers and expresses the feelings of regret, but in line 15, the writer relates the introduction to the topic : **ukuba ngangazi ngangingeke ngidibane nemishungo engasile.** (If I knew I would not have joined a worst gang of activists.

In the middle, the writer mostly describes his personal and other characters involvement in the events without giving enough details. In lines 17 and 18, the writer describes his involvement implicitly in the event: **Ubani owayenga khuluma nami? Ngoba ngase ngicanasa? Ngiyimpunzi edla emini.** (Who could talk to me? Because I was very free. Being a springbok that grazes during the day light). In line 18, the writer uses the IsiZulu proverb **kwampunz' edl' emini** (ungoverned territory). Metaphorically he describes himself as a free springbok. In a Zulu cultural context springbok is a symbol of misfortune or death, according to this cultural belief springboks are not supposed to be seen moving or grazing next to where people are. But in this instance, the writer expresses that he felt free to commit crime. The writer also highlights the events without describing them. In lines 18 and 19 the first event is highlighted : **Ngasiyeka isikole ngokubona ukuthi abangane bangiphethe kahle, engangikufuna ngangikuthola, kanti angibuzanga elangeni.** (I left school seeing that my friends were treating me well, I got all what I wanted but I did not enquire from the sun). In line 19, the writer uses the IsiZulu idiom **ukungabuzi elangeni** which means not to ask from any one(to follow your instincts). The writer means that he followed his misleading instincts and left school. In line 20, the writer uses the speaking-like style of writing (Tribble 1996:21) to highlight another event: **Ngazibona sesiphuma sesingena umuzi ngomuzi izindawo ngezindawo, amadolobha ngamadolobha, sifuna elika Mthaniya** (I saw ourselves moving from house to house,

from place to place and from town to town, demanding Mthaniya's land [Zululand] back). The writer is expressing that they were involved in political violence in KwaZulu-Natal.

In line 26, the writer highlights the main event : **Ngazithola sengiphakathi kwamadoda omthetho** (I found myself in the midst of men of law). The writer does not describe this event vividly. He uses the IsiZulu expression **amadoda omthetho** (men of law) which refers to the police. The above information based on the analysis of the middle of this essay, indicates that the writer does not always give the readers enough information as Neeld (1990 : 400) points out. He gives general statements where events are highlighted. Therefore the paragraphs in the middle of the essay are underdeveloped. The writer does not use examples, illustrations and details to put the readers inside the story, the incidents that lead to the main event are not located carefully. The readers are often left not knowing who is doing what to whom and when. Important locations are not well described. This is also observed in line 30 : **Abangani bami bangishiya kanjalo, angiphindanga ngababona kuze kube namuhla** (My friends abandoned me just like that, I did not see them again up until today). In the above statement, the writer does not provide the reader with the details, he even uses the adverb of manner **kanjalo** (just like that) which is also not descriptive. It does not provide the readers with the details on how this event happened.

In the ending, the writer expresses his realizations based on the effect the main event had on him as a character. In lines 31, the writer expresses his realization implicitly : **Yilapho engabona khona ukuthi ababuyisi baphambili**. (That is when I realized that if you commit crime you get punishment thereof). In lines 34 and 35, the writer expresses his realization explicitly when he highlights summarily the events that led to the main event when he was arrested : **Yilapho engabona khona ukuthi ukungabalaleli abazali, ukuba nabangani ababi, ukuyeka isikole nokungcina kwezombangazwe izinto ezimbi. Okukugcina engakufunda ukuthi ubugebengu akubuyiseli** (That is when I realized that it is bad not to listen to your parents, to have bad friends, to leave school, and to involve yourself in politics are bad things. What I eventually learnt is that crime does not pay). The writer, therefore, in the ending, includes the significance of the main

event to him as a character in the essay. He also includes his personal reflection in the main event as Tribble (1990 : 108) suggests. In lines 32 and 33, the writer expresses what he learnt from the main event : **Umuntu uvuna lokho akutshalile, ukuze athole amadlelo aluhlaza kufanele abuze kwabaphambili** (A person reaps what he or she has sown, in order to reach green pastures he or she needs to ask from those who are having experience thereof). This thus indicates that the ending is presented well.

(ii) The application of rules of paragraphing

According to Neeld's (1990 : 400-414) and Tribble's (1996 : 108) suggestions on writing this essay, the writer is expected to use both topic sentence and function paragraphs. The writer may use his or her topic sentence paragraphs to express events and experiences, and the function paragraphs are suitable for giving details to the topic sentences presented. This essay contains five paragraphs. The information structure of the first two paragraphs that is, from line 1 to line 15 indicates that this essay has two introductory paragraphs.

This first topic sentence paragraph of this essay that is from line 1 up to line 9, commences with the topic sentence in lines 1 and 2 : **Kuyahlupha bakwethu ukwenza izinto uzitshale ukuthi uyazi kanti phinde** (It is problematic, companions, to do things telling yourself that you are right whereas you are not). This forms the thesis of the topic of the essay. The second introductory paragraph, that is, from line 10 to line 15, forms the function paragraph of the first topic sentence paragraph. In line 10, the writer gives a statement with which he attempts to support the thesis of the topic in lines 1 and 2 above: **Abazali bami bayinhlekisa ngenxa yami.** (My parents are a joke because of me). This statement sounds like a thesis that needs to be validated by the writer. In the third paragraph, from line 16 to line 24, the writer attempts to express the incidents that led to the main event. This is another topic sentence paragraph which is identified in the essay. The topic sentence of this paragraph is in line 16. Here, the writer describes his personal reflection as a character in the essay : **Ngazibona sengiyi sidlamlilo. Sengiyindlovu kayiphendulwa.** (I looked upon myself as a ruthless person. I was a real dictator).

Paragraph 4, that is, from line 25 to line 28, is another topic sentence paragraph. It commences with the topic sentence in line 25: **Ngazibona sengiphakathi kwamadoda omthetho** (I found myself in the midst of men of law). In this line, the writer expresses the main event of the essay where he was arrested by the police. The fifth paragraph which is the last paragraph of the essay is the function paragraph. The writer expresses the effects the main event had on him as a character. In line 31, the writer expresses his realization : **Yilapho engabona khona ukuthi ababuyisi baphambili** (That is where I realised that if you commit crime you get a punishment thereof). In line 36, the writer explicitly expresses the lesson he learnt from the main event : **Okokugcina engakufunda ukuthi ubugebengu akubuyiseli.** (What I eventually learnt is that crime does not pay). From the analysis done above, it is observable that this essay consists of the topic sentence paragraphs and function paragraphs.

According to Neeld's (1990 : 406) principles for topic sentence paragraphs, the writer should tell the reader clearly what the paragraph is about, make sure that every sentence relates to the topic sentence and give the reader enough information. Considering these principles for topic sentence paragraphs; the topic sentence paragraphs of this essay are underdeveloped. The sentences in each topic sentence paragraph do relate to their topic sentences; but the writer does not tell the readers clearly what each paragraph is all about; events, experiences and thesis are not expressed clearly. The writer also does not give the readers enough information. For example, in lines 1 and 2, the writer introduces the thesis of the topic : **Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde** (It is problematic, companions, to do things telling yourself that you are right whereas you are not). This thesis is the topic sentence of the first paragraph, but there is no enough information that supports this topic sentence in this paragraph. In the second paragraph, in line 10, the writer expresses the personal reflection of his parents as characters : **Abazali bami bayinhlekisa ngenxa yami** (My parents are a joke because of me). By this statement, the writer attempts to validate the thesis that is presented as a presupposition in line 1, but again, there is no enough information to support this statement which is presented as the personal reflection of the parents as characters.

Instead of giving more information to support this statement, the writer moves away from the focus information. This is observed in line 12: **kufanele ube nohlelo lwabangane okufanele uphile nabo** (One needs to have a choice of good friends to live with). The writer gives his personal opinion based on the effects of the main events and this does not provide any information to validate the focus information that his parents are a joke; but it forms the rheme information as the writer moves away from the highlighted information.

According to Neeld (1990), the function paragraph should add drama and get the readers attention; make a transition from one part of the essay to another; set off conversational dialogue or questions; accommodate an author's personal writing style; and emphasize a point, develop an example and add detail. It is therefore observable in this essay that the function paragraphs do not follow the principles about writing good function paragraphs. The function paragraphs of this essay do not emphasize important points, develop examples and add drama. The function paragraphs make transitions from one paragraph to another in this essay. For example, in line 30, which is the last line of the topic sentence paragraph, the writer expresses the effect the main event had on him as a character, to transit from here, the writer forms the function paragraph where he expresses his realizations : 30 **Abangani bami bangishiya kanjalo, angiphindanga ngababona kuze kube namuhla** (My friends abandoned me just like that I did not see them again up-until today. 31 **Yilapho engabona khona ukuthi ababuyisi baphambili** (That is when I realised that if you commit crime you get a punishment thereof). Therefore the writer expresses the effect of the main event in line 30 of the fourth paragraph, and in line 31 of the fifth paragraph he expresses his personal realizations based on the effect presented in line 30. This function paragraph thus forms a transition between the middle of the essay and the ending of the essay.

d) The patterns of information structuring

(i) Topical structure analysis

According to Grabe and Kaplan (1996), this analysis aims at isolating the topical subject of a sentence and to examine the patterns of progression which the topical subjects form

in a text. Taking into consideration the above information and Tribble's (1996) guidelines on writing a personal experience recount, the topic information of this essay should be events and experiences expressed by the writer. In this essay, the writer expresses neither events nor experiences in the first two paragraphs. In lines 1 and 2, the writer presents the thesis of the topic of the essay. It is presented as theme information. As his point of departure, the writer makes an assertion. : **Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde** (It is problematic companion to do things telling yourself that you are right whereas you are not). The writer in this way relates the content of the essay to the topic : **ukube ngangazi** (If I knew) by stressing that he was ignorance. In line 2, the writer, instead of giving comment information to the information highlighted in lines 1 and 2, he moralises the readers, and this forms the rheme information as the writer moves away from the focused information: **Kufanele ukhule ufunde ulalele labo anenkambiso enothile** (You still need to grow, learn, listen to those who behave well).

In line 4, the writer presents another moral lesson as new information : **Kuthiwa indlela ibuzwa kwabaphambili** (You need to enquire from those who have been successful, so they say). This new information requires the comment information that would answer the questions, why, what, how, who, when and where. But, the writer in line 5 expresses his personal reaction in the event as comment information. **Kodwa mina cha angizange ngibuze** (But never! I did not enquire). Expressing the feelings of regret, the writer in the same line (line 5) puts the blame on himself by using a rhetorical question : **Pho! Ngangizowathola kanjani amadlelo aluhlaza?** (So! How could I have reached green pastures). In line 6, the writer presents the new information: **Ukuba nomzali kuyivela kancane kulesi sikhathi samanje** (To have parents is a blessing in nowadays). In lines 7 and 8, the writer gives inappropriate comment information to the given information in line 6. To do this, the writer gives assumed information. : **Siyesizwe ngezingane ezitholakala emigqonyeni nasezindlini zangasese ngezinkinga umzali azobhekana nazo.** (We use to hear about babies that are dumped in dustbins and in toilets because of the problem the parent is expecting to face). In lines 8 and 9, the writer expresses his personal reflection implicitly : **Ukuba kwami kulesi simo yingenxa yokungahambi ngenkambiso yabazali bami** (I am in this situation because I did not follow in my parents

footsteps). The writer uses the referential demonstrative construction **kulesi simo** (in this situation) without describing or stating the situation in which he is, as he tells the story.

The above analysis indicates that topic information for the writer is not simply given, as opposed to new, information. The writer gives important information as theme and the comment information thereof as rheme information. The new information given is highlighted but supported with inappropriate information which is presented as presupposed information. For these reasons, this essay appears to have deviant, and less readable, topical organisation.

(ii) Topic continuity

This analysis for Grabe and Kaplan (1996), provides agenda for examining how information continues and how topics are maintained (in the essay). In line 14, the writer presents the event implicitly as topic information which relates to the topic of the essay **ukube ngangazi** (If I knew). The writer presents the event as a general statement without relevant details : **Ukuba ngangazi ngangingeke ngidibane nemishungu engasile** (If I knew I wouldn't have joined a worst gang of activists). In line 16, the writer does not give appropriate details which describe and give a clear picture on what actually happened when the writer joined the worst gang of activists. Their role as a gang is not described yet, but the writer presents his personal reflection as a character: **Ngazibona sengiyi sidlamlilo sengiyi ndlovu kayiphendulwa** (I looked upon myself as a ruthless person I was a real dictator). In attempting to give comment information to the topic information in line 16, the writer in lines 17 and 18, gives some more new information. To employ a first person point of view, the writer uses a rhetorical question that attracts the readers' attention to imagine his personal reflection in the event : **Ubani owaye ngakhuluma nami? Ngoba ngase ngicanasa, ngiyimpunzi edla emini** (Who could talk to me? Because I was very fee, being a springbok that grazes during the day light).

To validate the presupposed information presented in lines 17 and 18 where the writer asserts that he was as free as a bird in committing crime; he presents the event in line 18,

as topic information : **Ngasiyeka isikole** (I left school). In trying to give details to the event presented, the writer gives the comment information in lines 18 and 19, that provides only an answer to “Why question...” **ngokubona ukuthi abangane bami bangiphethe kahle, engangikufuna ngangikuthola, kanti angibuzanga elangeni** (... seeing that my friends were treating me well, I got all what I wanted, but I did not ask from the sun (from those who are knowledgeable). The use of the IsiZulu idiom **angibuzanga elangeni** (I did not ask from the sun) indicates that there is new information to be presented. In lines 20 and 21, the topic information is presented as an event : **Ngazibona sesiphuma sesingena umuzi ngomuzi, izindawo ngezindawo, amadolobha ngamadolobha sifuna elika Mthaniya libuye** (I saw ourselves moving from house to house, from place to place and from town to town, demanding Mthaniya’s land [Zululand] back). The event that is presented as topic information above is not described clearly. The places where these incidents occurred are not mentioned, and the role of the writer and other characters is not described. The writer presents incidents collectively without describing each clearly, and he does not indicate how these incidents build up to the main event.

In lines 23, 24 and 25, the writer presents the aims and objectives for his and other characters’ involvement in the incidents and events that are not clearly described: **Kanti phinde, sifuna ukufeza izinhloso nezinjongo zethu, siphazamise izingane ezinezihloso ngekusasa lazo, siphazamisa iziyalo zabazali ezinganeni zabo, ngenhloso yokufaka inkolelo ze.** (But that was not true, we want(ed) to achieve our personal aims and objectives, to disturb those children having purposes for the future). In line 26, the writer presents the aim of the event as topic information : **Ngazithola sengiphakathi kwamadoda omthetho** (I found myself in the midst of men and law). This event is presented implicitly, it is not described clearly. In attempting to provide the above topic information with comment information, the writer in line 27, gives the effect of the event implicitly : **Kanti hhiya! Sengifike ekugcineni kokuhlakanipha** (But in fact, I was at my wits end).

In line 28, the writer attempts to describe the causes of the main event : **Ukugqokeza**

kwakuyithi, ukudlwengula izingane, ukutshontsha izimoto... (Burglary was committed by us, raping of children, car theft...). The above incidents are presented as topic information. Instead of giving the comment information to the topic information presented above, the writer in line 28, presents the effect the main event had on him as a character: **Kodwa owathola isifundo yimi, sokuthi ubugebengu abubuyiseli** (But the one who got a lesson was me that crime does not pay). The IsiZulu expression **ubugebengu abubuyiseli** (Crime does not pay) is presented as the topic information. Therefore, the events presented collectively in line 28 have no supporting details. The appropriate comment information has not been provided to describe how these events contributed to the occurrence of the main event presented in line 26. The above analysis thus indicates that topics which are supposed to be events and experiences expressed in this essay, are not well encoded in the structure of this essay. The topic information is presented without the appropriate comment information. The topic information is therefore not well stressed for easy recovery. The writer in this instance seems to be lacking the content knowledge of the personal experience essays. The events and experiences which should occupy the centre stage of this essay, are not well described and stressed. This has led to the disturbance of the flow of information in the essay as topics are not well developed and maintained.

(iii) Topical structure

According to Grabe and Kaplan (1996) this analysis centres around a conflation of topic and given information. It can therefore be used to examine the information structuring pattern in the students writing to see how they determine the main topics and subtopics as well as the progression of supporting information. In the personal experience essay this analysis is applicable in examining the topical and sequential chaining patterns and the provision of enough appropriate given information, which is details in this essay. As the paragraphs of this essay are underdeveloped, the main topics are in most cases lacking supporting information. In lines 1 and 2, the thesis of the essay is presented as topic information without its comment information : **Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde** (It is problematic companies to do this telling

yourself that you are right whereas you are not). This information is presented as presupposed information that needs to be validated by the writer. The information structure of the thesis presented in lines 1 and 2, indicates that appropriate comment information in the form of details is likely to follow. But contrary, in lines 2 and 3, the writer presents a moral lesson : **Kufanele ukhule ufunde ulalele labo abanenkambiso enothile ukuze unotho ungaphoseki eweni** (You still need to grow, learn, listen to those who behave well so that you behave well and do not find yourself in a problem). Therefore, the thesis presented in lines 1 and 2, is not well developed since it lacks the appropriate supporting details.

The topic information presented in line 15, indicates that there is comment information that is likely to follow: **Ukuba ngangazi ngangingeke ngidibane nemishungu engasile** (If I knew I would not have joined a worst gang of activists). In this case, the writer attempts to relate the content of the essay to the topic of the essay **ukuba ngangazi** (If I knew). In both instances the writer highlights his ignorance, but he does not provide enough information that would validate how ignorant he was. His reactions, actions and feelings are not well described. But instead, the writer in line 16, expresses his personal reflection: **Ngazibona sengiyi sidlamlilo, sengiyi ndlovu kayiphendulwa** (I looked upon myself as a ruthless person. I was a real dictator). The comment information provided in line 16, does not give answers to the question how, when, why and with whom did the writer join the worst gang of activists? Therefore, this topic information has no appropriate comment information to support it.

In line 26, the writer expresses the main event as topic information : **Ngazibona sengiphakathi kwamadoda omthetho** (I found myself in the midst of men of law). There is no appropriate background knowledge that is given prior to the presentation of the above event. In lines 24 and 25, the writer expresses the aims and objectives of their involvement in the political violence as characters : **Sasiphazamisa iziyalo zabazali ezinganeni zabo, ngenhloso yokufaka inkoleloze** (we were misleading children not to comply with their parents advices, with an aim of spreading a political propaganda). In line 26, the writer instead of providing supporting details to the event presented in line 25

expresses his realization : **Kanti hhiya! Sengifike ekugcineni kokuhlakanipha** (But in fact, I was at my wits end). This gives a clear indication that the main event expressed in line 26, has no appropriate details to support it. Therefore the writer in presenting this main event does not give the reader clear and striking images, he also does not select the details in the description of the event so that they given an impression of the characters involved and the scene itself as Neeld (1990:119) suggests. The information structure of this essay therefore, indicates that the relationship between the topic information which is the expression of events and experience in this case, and the given information, which are the details, is not well maintained.

d) The maintenance of cohesion

This essay is characterized by some instances of pronominal, lexical and reference cohesive devices, which are not suitably employed. In line 8, the writer uses the reference demonstrative construction **kulesi simo** (in this situation) without mentioning or describing the situation itself. The writer does not provide given information clearly before the new information, he assumes that the readers would infer his intention without providing them with the appropriate details to trigger their inference mechanisms. In lines 2, 3, 6, 12, 23 and 24, the writer uses irregular collocation. In line 2, the writer uses the noun **inkambiso** (behaviour) with the relative **notha** (to feel comfortable), but the noun **inkambiso** in IsiZulu collates with the adverb **-hle** (well) it should be, **inkambiso enhle** (good behaviour).

In line 6, the writer uses the infinitive construction **ukuba nomzali** (to have parents) with the IsiZulu expression **imvela kancane** (scarcity). The words used in these two constructions do not collate. The writer should have used the IsiZulu expression **kuyisibusiso** (it is a blessing) for example, **ukuba umzali kuyisibusiso** (To have parents is a blessing). In line 12, the writer uses the noun **uhlelo** (programme) with the noun **abangane** (friends). In this case, the writer has substituted the noun **uhla** (list) with the inappropriate noun **uhlelo** (programme) which does not collate with the noun **abangane** (friends) in this context. The writer should have used the noun **uhla** (list) : **Kufanele ube**

nohla lwabangane okufanele uphile nabo (one needs to have a list of good friends to live with). In line 24, the writer uses the verb **phazamisa** (disturb) with the possessive construction **iziyalo zabazali** (parents advices). The two constructions used here do not collate. The writer should have used the verb **phazamisa** (disturb) with the noun **izingane** (children) : **Sasiphazamisa izingane ekulandeleni iziyalo zabazali** (We were misleading children to disobey their parents' advices). The above analysis indicates that the essay structure is characterised by irregular collocation.

In lines 20 and 36, there are instances of agreement problems that are identified. In line 20, the writer uses the first person subject pronominal **nga** (I) instead of the subject pronominal **sa** (we) : **Ngazibona sesiphuma sesingena...** I saw ourselves moving...). The writer should have used the plural subject pronominal **sa** (we) : **Sazibona sesiphuma** (We saw ourselves moving). Another agreement problem is identified in line 35: ... **ubugebengu akubuyiseli** (...crime does not pay). The writer uses the subject pronominal **ku** instead of **bu**. **Ku** is an inappropriate subject pronominal for **ubugebengu** (crime). The writer should have used the subject pronominal **bu** : **Ubugebengu abubuyiseli** (... crime does not pay). This analysis therefore indicates that some of the syntactic structures of this essay are characterised by agreement problems (errors), which affect negatively the maintenance of coherence in the essay.

In line 16, the writer uses repetition of words by substituting the IsiZulu metaphoric expression **isidlamlilo** (a ruthless person) with the IsiZulu expression **indlovu kayiphendulwa** (a dictator). These expressions both give an impression of a cruel person, therefore the writer is in this instance, uses repetition effectively, to stress the personal reflection of the writer in the essay. But in lines 20 and 21, repetition is used ineffectively, it does not contribute to the development of the essay : **Ngazibona sesiphuma umuzi ngomuzi, izindawo ngezindawo, amadolobha ngamadolobha...** (I saw ourselves moving from house to house, from place to place and from town and town...). Although this repetition energises and gives power to the essay, but it does not contribute to the achievement of the communicative purpose. The writer uses this repetition of words without describing and giving enough details to the incidents presented. Therefore, the

inappropriate use of referential demonstrative, collocation, agreement, pronominal, and ineffective use of repetition indicates that cohesion is not well maintained in this essay.

e) Maintenance of coherence

According to Grabe and Kaplan (1996 : 75), information structure appears to be centrally involved in the creation of coherent text. But the information structure analysis in 5.3.2.1 (c) indicates that coherence is not well maintained in this essay. Important thematic information is not well highlighted in the essay. In line 15, the writer attempts to relate the content of the essay to the topic of the essay but this is done in the last line of the second paragraph, therefore this information is not well highlighted : **Ukuba ngangazi ngangingeke ngidibane nemishungu engasile** (If I knew I would not have joined a worst gang of activists). This thematic information should have been used in the first introductory paragraph to create a framework for the readers' interpretation.

Given (old) and new information is not well signalled in the essay. In lines 8 and 9, the writer presents the situation in which he is as a character as new information, but this is not well signalled: **Ukuba kwami kulesi simo kungenxa yokungahambi ngenkambiso yabazali bami** (I am in this situation because I did not follow in my parents footsteps). The reader is getting this information for the first time but it is presented as old (given) information. The writer even uses the referential demonstrative **kulesi simo** (in this situation) to indicate that the reader has been given the appropriate background information to the new information presented. But, in lines 6, 7 and 8 where the writer repeatedly uses the noun **umzali** (parent) does not give the reader a clear picture on the situation the writer is presently in : **Ukuba nomzali kuyimvela kancane kulesi sikhathi samanje. Siyesizwe ngezingane ezitholakala emigqonyeni nasezindlini zangasese ngezinkinga umzali azobhekana nazo.** (To have parents is a blessing in nowadays. We use to hear about babies that are found dumped in dustbins and in toilets because of the problems the parent is expecting to face).

This essay is also characterised by presupposed information without supporting (comment) information related to it. In line 10, the writer expresses the personal reflection of his parents as characters : **Abazali bami bayinhlekisa ngenxa yami** (my parents are a joke because of me). This expression is presented as presupposed information, the writer assumes that the readers know the reactions, feelings and actions of the parents of the writer which would validate that they are really a joke. In line 12, the writer does not give the supporting details to the presupposed information of expression in line 10, but instead, the writer educates the reader: **Kufanele ube nohlelo lwabangane okufanele uphile nabo** (one needs to have a choice of good friends to live with). The more new information that is given in this essay with less or no supporting information affects the maintenance of coherence in the essay. The communicative purpose of this essay is to express events and experiences vividly to the readers, but the information structure of this essay indicates that the readers are not well provided with a proper linguistic framework that would guide them in understanding the theme or the intent of the writer (topic - comment, theme, - rheme-, given - new, focus - presupposition) as Grabe and Kaplan (1996) point out. From the above observations, it seems apparent that coherence is not well maintained in this essay.

5.3.2.2. The parameter 'what'

a) The content

The information structure of the essay indicates that the content of the essay is characterised by the writer's background knowledge. In structuring the information the writer uses the declarative knowledge. In lines 1 and 2, the writer uses a declarative statement to introduce the thesis of the essay : **Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde** (It is problematic companions to do things telling yourself that you are right whereas you are not). The thesis is based on what the writer experienced during the main event. Therefore this thesis is presented by the writer as a fact but to the readers it appears as a presupposition that needs further validation by the writer. In line 15, the writer also uses his declarative knowledge in order to relate the

content of the essay to the topic **ukube ngangazi** (If I knew) : **Ukube ngangazi ngangingeke ngidibane nemishungu engasile** (If I knew I wouldn't have joined a worst gang of activists). The writer uses this declarative statement to emphasise that ignorance was the real cause of his involvement in crime which led to the main event where he was arrested. In line 26, the writer uses a declarative statement to express the main event: **Ngazithola sengiphakathi kwamadoda omthetho** (I found myself in the midst of men of law). In line 36, the writer expresses the lesson he learnt from the event: **Okokugcina engakufunda ukuthi ubugebengu akubuyiseli** (what I eventually learnt is that crime does not pay). The above analysis, therefore indicates that the writer uses mainly his declarative knowledge in writing the personal experience essay. The experiences and events are expressed in declarative sentences. These statements are presented without illustrations, examples and details. The writer ends-up not describing the events and experiences to picture the objects, characters and events for the reader, as Neeld (1990:402) suggests. The content therefore lacks explanations, analysis, definitions, facts and figures and comparison and contrast which would have helped in giving the reader enough information. Procedural and episodic knowledge of organising information does not feature in this essay.

b) The specialised register

The writer uses the register that is appropriate to the topic of the essay **ukube ngangazi** (If I knew). This topic of the essay evokes the feelings of regret. To relate the content to the topic of the essay, the writer uses expressions that evoke the feelings of regret. In line 5, the writer expresses his feelings of regret : **Kodwa mina cha angizange ngibuze. Pho! Ngangingawathola kanjani amadlelo aluhlaza?** (But never! I did not enquire. So! How could I have reached green pastures). In lines 8 and 9, the feelings of regret are highlighted : **Ukuba kwami kulesi simo yingenxa yokungahambi ngenkambiso yabazali bami.** (I am in this situation because I did not follow in my parents' footsteps). In line 15, the feelings of regret are expressed explicitly : **Ukuba ngangazi ngangingeke ngidibane nemishungu engasile** (If I knew I wouldn't have joined a worst gang of activists). In this instance, the register that the writer uses is appropriate to the topic of

the essay and it does contribute to the fulfilment of the communicative purpose of this types of essay which is to express the feelings and events.

The register that the writer uses indicates the close relationship between himself and the reader. In line 1, the writer uses the word **bakwethu** (companions) which implies that the writer assumes that the readers are sharing the same background knowledge with him, and they are known to him. In this way the writer uses the conversational style of writing which Tribble (1996) also regards as speaking-like style. This is also observable in lines 20, 21 and 22 : **Ngazibona sesiphuma sesingena umuzi ngomuzi, izindawo ngezindawo amadolobho ngamadolobha sifuna elika Mthaniya libuye kanti phinde, sifuna ukufeza izinhloso zethu.** (I saw ourselves moving from house to house, from place to place and from town to town, demanding Mthaniya's land [Zululand] back. But that was not true, we wanted to achieve our personal aims and objectives). In the above stated lines the writer uses repetition to indicate plurality and the word **phinde!** (Never!) is used. This indicates that the writer uses the conversational style of writing which is speaking-like. In a Zulu cultural context the word **phinde!** (Never!) and the repetition which is used to effect plurality, are in most cases identified in spoken texts. Although this style of writing creates an interactional tone between the writer and the readers who are sharing the same cultural background with the writer, it does not contribute effectively to the achievement of the communicative purpose in this essay as the events and experiences are not vividly expressed and described for the readers.

The register used in this essay also indicates that the writer employs the omniscient point of view in attempting to express his experiences and events. In line 4, the writer educates the reader : **Kuthiwa indlela ibuzwa kwabaphambili.** (You need to enquire from those who have been successful, so they say). In this case, the writer employs the omniscient point of view in which he knows very well from his experience : The writer adopts a higher status than the readers in order to educate them. In lines 27 and 28, the writer employs the omniscient point of view to highlight the incidents that led to the main event when he was arrested as a character : **Ukugqekeza kwakuyithi, ukudlwengula izingane, ukuntshontsha izingane ngingabala ngithini.** (Burglary was committed by us, raping

of children, car theft and many more). In this instance, the writer adopts the omniscient point of view to give an objective outside account of the incidents highlighted above. By using this point of view, the writer manages to give prominence to the events, the effects the events had on him as a character and his experience, but these events, effects and experiences are just focused without being described vividly. This indicates that, although the writer uses the appropriate register to the topic of the essay but it does not contribute effectively to the achievement of the communicative purpose of the essay which is to express the events and experiences vividly to the reader.

c) The genre type

The information structure, the register and the content of the essay as a whole indicate that the essay consists of both the personal perspective and the personal experience essays' formal features. In most instances, the writer focuses on his own point of view and in some instances the writer focuses on the events. In the first paragraph, in lines 1, 2, 3, 4, 5, 6, 7 and 8 the writer focuses on his opinions. For example, in line 6, the writer expresses his opinion explicitly : **Ukuba nomzali kuyimvela kancane kulesi sikhathi samanje** (To have parents is a blessing in nowadays). In line 2, the writer also focuses on this opinion : **Kufanele ukhule ulalele labo abanenkambiso enothile** (You still need to grow, learn and listen to those who behave well). In this instance, the writer adopts a strong position, he seems to be persuasive or argumentative. In lines 15, 18, 20 and 24, the writer attempts to focus on the events : For example, in line 15, the writer expresses his feelings of regret after the main event has occurred : **Ukuba ngangazi ngangingeke ngidibane nemishungu engasile** (if I knew I wouldn't have joined a worst gang of activists). In line 18, the writer expresses the event: **Ngasiyeka isikole.** (I left school). In line 26, the writer expresses the main event implicitly: **Ngazithola sengiphakathi kwamadoda omthetho.** (I found myself in the mist of men of law). The above analysis therefore indicates that this essay as a genre, consists of the personal perspective and personal experience formal properties. This observation may also imply that in some instances writers of the personal experience essay as a genre confuse this essay with the personal perspective essay. The main reason could be that the writers of these both essays

use a transmission model of communication. Their common purpose is to express. Therefore this essay is characterized by a double communicative purpose that is to express events and opinions. These communicative purposes are not in conflict. The writer achieves the communicate purpose of expressing events by presenting events, feelings, and experience. To achieve the communicative purpose of expressing opinions, the writer express the lessons he learnt from the main event.

The analyses based on what the writer writes, indicates that the writer assumes that the readers share the same background knowledge with him. The information structure shows that the writer does not give enough details for the reader to infer his purposes. The register is appropriate to the topic of the essay, but this register is used without description to create vivid pictures and images in the readers minds, the essay therefore lacks drama. In attempting to express the events and experiences in the essay, the writer mostly focuses on his opinions based on the experiences the writer had in the main event. This implies that the essay does not achieve the communicative purpose of the essay effectively.

5.3.2.3 The parameter ‘to whom’

The information structure, content and register indicate that the writer expects the readers that are known to him, the close readers who share the same background knowledge and specific knowledge of the topic of the essay with him. In lines 1 and 2, the writer uses the phrases and clauses that indicate that the readers are close to the writer, and they are expected to be of the same status with the writer : **Buyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde. Kufanele ukhule ufunde ulalele labo abanenkambiso enothile.** (It is problematic, companions, to do things telling yourself that you are right whereas you are not. You still need to grow, learn, listen to those who behave well...).

In lines 15 and 24, the writer assumes that he shares the same specific topical knowledge with the reader. In line 15, the writer uses the expression **imishungu engasile** (worst gang

of activists). This expression needs to be defined and clarified to the readers, but the writer does not do that as he assumes that they will infer his purposes : **Ukuba ngangazi ngangingeke ngidibane nemishungu engasile** (If I knew I wouldn't have joined a worst gang of activists). In line 26, the writer uses the expression **amadoda omthetho** (men of law). In this instance, the writer uses the register he claims would be understood by the readers who share the same cultural and social background with him, in this instance, the writer anticipates general knowledge on the part of the reader.

In line 16, the writer anticipates the readers who share the same status, cultural background and specific topical knowledge with him as a writer. The readers who have been affected by violence would perfectly understand the metaphoric expressions used by the writer in line 16. To such readers, these metaphoric expressions need no definition and clarifications, to them they are both picture and image creating : **Ngazibona sengiyisidla mlilo. Sengiyindlovu kayiphendulwa** (I looked upon myself as a ruthless person. I was a real dictator). In line 21, the writer also uses the expression **elikaMthaniya** (Mthaniya's land). This expression refers to Zululand; it's a historic term that is normally used by the members of the Zulu nation who have a passion for their nationality. The use of this historic expression indicates that the writer anticipates the readers who share the same cultural and historical background with him. Therefore this essay is mostly characterized by the vocabulary and register that indicate that the writer expects the readers who share the same cultural, social, historical and topical background knowledge with him.

5.3.2.4 The parameter 'for what purpose'

The content of this essay indicates that the main communicative purpose of the essay is to express. The writer uses the transmission model of communication in writing this essay. In lines 1, 2 and 3, the writer expresses his opinion : **Kuyahlupha bakwethu ukwenza izinto uzitshela ukuthi uyazi kanti phinde. Kufanele ukhule ufunde ulalele labo abanenkambiso enothile.** (It is problematic companions to do things telling yourself that you are right whereas you are not. The writer seems to be persuasive in expressing his opinion : **Kufanele ukhule** (you still need to grow). The functional aim of this

persuasion is to educate the readers about the effects of the main event the writer experienced. In line 12, the writer is also educating the readers about what he experienced: **Kufanele ube nohlelo lwabangane okufanele uphile nabo** (one needs to have a choice of good friends to live with). This is also identified in line 30, where the writer states that his friends abandoned him when he was arrested.

In line 15, the writer expresses the feelings of regret that are also expressed in the topic of the essay: **ukuba ngangazi ngangingeke ngidibane nemishungu engasile**. In line 16, the writer expresses his personal reflection as a character in the story : **Ngazibona sengiyisi dlamlilo. Sengiyindlovu kayiphendulwa** (I looked upon myself as a ruthless person. I was a real dictator). In line 26, the writer expresses the main event : **Ngazithola sengiphakathi kwamadoda omthetho**(I found myself in the midst of men of law). The above observations indicate that the writer's aim in writing this essay is to express his opinions, feelings, experiences, realizations, reflection of him as a character and other characters involved, and events. The writer expresses the effects and what he realized in the main event as the lessons to educate the readers about himself as a character.

5.3.2.5 The parameter 'why'

The information structure, and the register that the writer uses in the essay indicate that the writer anticipates the readers who share the same background knowledge with him. In this way the writer sees no reason to be transparent in structuring the information. Instead, he expects general knowledge from the reader. The writer therefore in some instances violates Gricean Maxims which leads to the content that is less informative and not clear. In this regard, the writer uses proverbs, idioms and metaphoric expressions which are abstract and unknown to the readers who do not share the same background knowledge with the writer.

In lines 14 and 15, the writer uses the IsiZulu proverb **ukungazi kufana nokungaboni** which literally means, ignorance is similar to blindness. The writer uses this expression instead of describing his personal reactions and actions in the event presented. The writer

therefore intends to be not transparent. The reader is thus provided with means for making many inferences to the writer's purpose. In line 26, the writer uses the metaphoric expression, **ukugqekeza kwakuyithi** which literally means 'burglary was us' (we were burglary). Only the readers who share the same social background with the writer would infer the writer's purpose. The writer's aim is to emphasize that they committed serious criminal offences. In line 18, the writer uses the IsiZulu idiom **kwampunz' edl' emini** which refers to a very free place. From this idiom, the writer creates his metaphoric expression **ngiyimpunz' edl' emini** (being a springbok that grazes during the day light). This expression is both picture and image-creating to a reader who shares the same cultural background with reader, the readers who do not, can make many inferences to the writer's purpose. Therefore the writer in this essay uses expressions that are picture and image - creating to express to the readers the events, experiences, reactions, actions and realizations of the characters involved in the story. But only the readers who share the same background knowledge with the writer can infer the writer's purposes in the essay.

5.3.2.6 The assessment for the essay: Ukube ngangazi (If I knew)

AREA	SCORE	DESCRIPTOR
Task fulfilment/Content	Fair	Treatment of the topic is hardly adequate, Little variety of ideas (events) Some irrelevant content lacking detail
Organisation	Fair	Very uneven expression, events, experiences, opinions difficult to follow organisation does not help the reader; Logic sequence difficult to follow (coherence) Some connections not used effectively (Cohesion)
Vocabulary	Very good	Wide range of vocabulary; Accurate word/idiom choice usage; Appropriate selection to match register
Language	Average	Acceptable grammar - but problems with more complex structures; Some errors of agreement; Meaning sometimes obscured
Mechanics	Average	Occasional errors in spelling punctuation, capitalisation, layout.

From the above diagram, it is evident that although the learner-writer does employ some of the formal conventions of writing a personal experience essay, but he does not manage to treat the essay topic well. Many events and experiences that build to the main event are not expressed in a logical sequence. In this instance, the learner-writer does not manage to maintain coherence well in the essay and some of the cohesive devices are not used effectively. But the writer uses a very good vocabulary with accurate lexical choices and appropriate register to match the topic of the type of the essay as a genre.

5.3.3 THE ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY NGAZIBULALA (I LET MYSELF DOWN)

1. Ngahamba ngiyakwaMalume eGoli, ngafika ngahlala izinsuku
I went to my uncle in Gauteng, I arrived and stayed for the days
2. ezazizoba yishumi nesithupha. Kepha ngesimo engasibuka,
that were supposed to be sixteen. But because of the situation I found myself in,
3. akubange kusenzeka lokho ngoba ngathola ngamahlebezi okuthi uMalume unezitha.
that did not happen because I heard rumours that my uncle is having enemies.
4. Lokhu kwangenza ngangabaza.
This made me feel so hesitant.
5. Ngalolo suku kwakungunyaka ka 1994 ngezikhathi zodlame,
On this day it was in the year 1994 during the times of violence,
6. lapho sengicabanga ngokubona isimo nokufa kwabantu,
when was thinking as I watched the situation and the death of people,
7. ngithi ngiyafika ngiyezwa kuthiwa kukhona umuntu osefile.
on my arrival I would be informed that someone has been killed.
8. Ngabona ukuthi kusho ukuthi kufanele mangithenge okuzongikhosita imali enkulu.
Then I thought it was wise to buy a very costly item.
9. Ngibona ukuthi kuyafiwa nami ngalangazelela nokubona ukuthi abantu bafa kanjani
Seeing people dying, I became anxious, and seeing how people were dying

10. ngibuka kuthivi wami, ngisovalweni lokuthi: “Kazi Nkulunkulu wami
on my television set, being scared I said : “Oh my God!
11. usuyobona ukuhamba kwami nokulala kwami”.
you will see how I go and sleep”.
12. Ngaphinde ngabona ukuthi lokhu engikuthengile kuncane.
I realized after on that what I have bought was of little significance.
13. Ngathi mangithenge osofa baka R10 000.00 ngoba ngase ngizwile ukuthi ngizodutshulwa,
I decided to buy lounge suite costing R10 000.00 as I was told I would be shot dead
14. kodwa ngosho ukuthi ngabathengela abazali bami.
but I will say that I bought my parents something.
15. Nempela kwasekuqala kuzwakala ukuthi kuzoba nokhetho.
There was a strong speculation that, there would be elections.
16. Lokho kwangethusa ngathi: “Hhawu! ngenhliziyo;
that frightened me and said : Wow! to myself;
17. phela lento izongibangela inkinga ngoba kuzongiphoqa ukuthi isikweletu
this thing will cause me a problem, as it will force me to pay the debt,
18. singihlale emahlombe, uma ngingadutshulwanga ngafa”.
and this debt is going to be a burden on my shoulders, if I am not shot dead”.
19. Kuthe kungakapheli nanyanga lwavele lwaphela udlame.
To my surprise, in a month’s time violence came to an end.
20. OBabamkhulu bangiphephisa. Ukube ngangazi ukuthi kanti ngokuthenga
My great ancestors saved me. If I knew that, by buying
21. osofa abamba eqolo ngiyazibulala, ngangingeke
expensive lounge suite, I was letting myself down, I would not have
22. ngizifake esikweletini esingaka.
involved myself in such a huge debt.
23. Impela ngazibulala ngoba ngithi bazongibulala kanti,
Really, I let myself down hoping that they were going to kill me, but
24. uSimakade uzongiphephisa.
the Almighty God was going to save me.

5.3.3.1 The parameter 'writes'

a) The use of grammatical items

The writer uses the first person subject pronominal **nga** in the past tense. This indicates that the essay scales in the past tense. The writer also uses repeatedly the first person prepositional pronominal **mi** in various clauses in the essay. **Nga** for example, is used in lines 1, 2, 3, 4, 5 etc. In line 1, the writer expresses the event that led to the main event: **Ngahamba ngiyakwa Malume eGoli** (I went to my uncle in Gauteng). This clause consists of the first person pronominal **nga** in the past tense and **ngi** in the present tense. The first prepositional pronominal **mi** is used, for example, in line 9, 10 and 11. In line 9 the writer expresses his feelings of admiration in an unexpected way : **Ngibona ukuthi kuyafiwa nami ngalangazelela** (Seeing people dying, I became anxious). The use of the first person subject and first person prepositional pronominals, indicates that the writer employs the first person point of view in writing this essay. This point of view is one of the formal features of the personal experience essay. The use of the first person subject pronominals in the past tense indicates that the essay is based on the past events and experiences.

b) Lexical choices as a reflection of communicative purpose

This essay is characterized by detailed words and image-creating words. In line 1, the writer uses the locative construction**KwaMalume eGoli** (... at my uncle's place in Gauteng). By this construction the writer describes the location of the incident expressed. This information gives details to the question : "Where did this incident take place?". In line 5, the writer gives details to the question : "Where did this event occur?" The writer expresses the year in which the main event occurred : **Ngalolo suku kwaku ngunyaka ka 1994...** (On this day it was in the year 1994...). The writer also uses names of the concrete and abstract characters. In line 3, the writer uses the character's name **uMalume** (uncle). In a Zulu cultural context a young person does not call an elder person by name, this is one way of paying respect to adults. In line 10, the writer is in dialogue with his

creator, in this dialogue the abstract name is used : ... **ngisovalweni lokuthi : ‘Kazi Nkulunkulu wami ... usuyobona ukuhamba kwami nokuhlala kwami’**. (...being scared I said : ‘Oh my God you will see how I go and sleep’). The abstract name is also used in line 20: **oBabamkhulu bangiphephisa** (My great ancestors saved me). By using the abstract names uNkulunkulu/uSimakade (God) and, oBabamkhulu (great ancestors), the writer expresses his religious belief to the writer.

In line 13, the writer uses numbers to describe the value of the goods he bought : **Ngathi mangithenge osafa baka R10 000. 00...** (I decided to buy lounge suite costing R10 000.00). The above observations therefore suggest that the writer uses memorable details in writing this essay. In doing this he uses facts, names of characters and numbers to indicate time, date and price. These memorable details contribute to the fulfilment of the communicative purpose of the essay, since the writer uses these details in expressing the events feelings and experiences. This is also evident in the topic of the essay **Ngazibulala** (I let myself down). In the essay topic, the writer expresses his feelings of regret. In line 4, the writer uses the clause **ngangabaza** (... I felt hesitant). The writer in this instant expresses the feelings of uncertainty. In line 10, the writer uses the clause... **ngisovalweni** (being scared) to express his feelings of fear. By using the above image-creating words the writer thus appeal to the reader’s senses as Neeld (1990:119) proposes.

c) The use of formal conventions

(i) The basic structure

The essay has the topic, **Ngazibulala** (I let myself down), introduction, middle and ending. In the topic of the essay, the writer expresses his deep feelings of regret, therefore this topic is appropriate to the personal experience essay as a genre. In the introduction, in line 1, the writer introduces the first event that leads to the main event : **Ngahamba ngiyakwaMalume e Goli** (I went to my uncle in Gauteng). In line 2, the writer attempts to express the social setting : **Kepha ngesimo engasibuka akubange kusenzeka lokho...**

(But because of the situation I found myself in that did not happen...). The social setting is presented implicitly in that the writer does not describe the situation vividly. In line 3, the writer uses the clause... **uMalume unezitha** (...my uncle is having enemies). In this instance the writer attempts to create the thesis of the topic of the essay in the mind of the writer, whereby the reader expects the expression of the feelings of hatred by some characters that would build to violent events. Therefore, the clause in line 3 above, creates tension and suspense in the essay, and this forms the thesis of the essay, although it is not stated explicitly. The linguistic structure of the introduction thus does not present the thesis of the topic explicitly.

In the middle in line 5, the writer gives the background information of the main event: **Ngalolo suku kwakungunyaka ka 1994 ngezikhathi zodlame** (On this day it was in the year 1994 during the times of violence). In line 8, the writer expresses his personal reaction as a character to the situation described in line 5 : **Ngabona ukuthi kusho ukuthi kufanele mangithenge okuzongikhosta imali enkulu** (Then I thought it was wise to buy a very costly item). In this instance, the writer attempts to develop the thesis that is created by the description of the social setting in the introduction, the writer expresses his role in the 1994 violence that led to the writer's expression of the feeling of regret, **ngazibulala** (I let myself down), as presented in the topic of the essay. In line 12, the writer expresses his another personal reaction which is based on the one that is presented in line 8: **Ngathi mangithenge osafa baka R10 000.00 ngoba ngase ngizwile ukuthi ngizodutshulwa.** (I decided to buy lounge suite costing R10 000.00 as I was told it would be shot dead).

In line 15, the writer presents the situation which directly leads to the main event : **Nempela kwasekuqala kuzwakala ukuthi kuzoba nokhetho** (There was a strong speculation that there would be election). This situation is not described explicitly only the readers who share the same background knowledge with the writer would infer the writer's intention. The noun **ukhetho** (National elections of South Africa in 1994) signals peace in the essay. This creates twist in the writer's expectations as a character. This is expressed in lines 10, 11 and 12 : **Lokho kwangethusa ngathi : "Hawu ngenhliziyo,**

phela lento izongibangela inkinga ngoba kuzongiphoqa ukuthi isikweletu singihlale emahlombe..." (That frightened me and said : "Wow! To myself, this thing will cause me a problem, as it will force me to pay the debt and this debt is going to be a burden on my shoulders'). In lines 19 and 20, the main event is expressed as a general statement : **Kuthe kungakapheli nanyanga lwavele lwaphela udlame. OBabamkhulu bangiphephisa.** (To my surprise in a month's time violence came to an end. My great ancestor's saved me). The above observations thus indicate that in the middle, the writer mainly describes the situation, expresses his reactions towards the situation and expresses the main events. The writer's reactions and actions as a character are not described explicitly. This is also observable in the presentation of the main event, it lacks details and drama, as shown above. In the ending, in lines 21, 22 and 23, the writer relates the content to the essay topic : **Ukube ngangazi ukuthi kanti ngokuthenga osofa abamba eqolo ngiyazibulala, ngangingeke ngizifake esikweletwini esingaka** (If I knew that, by buying expensive lounge suite I was letting myself down, I wouldn't have involved myself in such a huge debt). In this regard, the writer expresses his realization and his deep feelings of regret. The essay topic **Ukube ngangazi** (If I knew) is well defined and complemented. By so doing, the writer puts the suspense the essay topic **Ukube ngangazi** (If I knew) creates to an end.

In this essay the writer thus uses the formal conventions of the personal experience essay as a genre. The linguistic constructions, that is, the grammatical items and lexical choices contribute to the fulfilment of the communicative purpose of the essay, which is to express, as stated in 5.3.3.1 (a) and (b). The basic structure of the text also suggests that this is a personal experience essay. This essay consists of four paragraphs. The first paragraph consists of the topic sentence : **Ngahamba ngiya Kwa Malume e Goli** (I went to my uncle in Gauteng). This paragraph is a topic sentence paragraph, and that is where the writer presents the first event that led to the main event. The second paragraph is a topic paragraph. It consists of the topic sentence : **Ngabona ukuthi kusho ukuthi kufanele mangithenge okuzongikhosta imali enkulu.** (Then I thought it was wise to buy a very costly item). The writer here expresses his reaction to the situation presented.

This is the first writer's reaction that led to the main event. In the third paragraph, in lines 12 and 13, the writer expresses his another reaction to the situation described in lines 5, 6 and 7 : **Ngaphinde ngabona ukuthi lokhu engikuthengile kuncane, ngathi mangithenge osofa baka R10 000.00 ngoba ngase ngizwile ukuthi ngizodutshulwa...** (I realized after that what I have bought was of little significance. I decided to buy lounge suite costing R10 000.00). In the fourth paragraph lines 12 and 13, the writer expresses the main event and it forms the topic sentence of this topic sentence paragraph. It is therefore observed in this essay that the writer uses topic sentence paragraphs to express his reactions as a character, his feelings and the main event. Paragraphs are therefore identified as one of the formal features of this essay as a genre.

d) The patterns of informational structuring

(i) Topical sentence structure

In line 1, the topic sentence **Ngahamba ngiya KwaMalume e Goli, ngafika ngahlala izinsuku ezizoba yishumi nesithupha.** (I went to my uncle in Gauteng, I arrived and stayed for the days that were supposed to be sixteen), contains the topic information, **Ngahamba ngiya kwaMalume eGoli.** This topic information is presented as the first event that leads to the expression of the main event. The comment information to this topic information is presented in lines 2, 3 and 4 : **Kepha ngesimo engasibuka akubange kusenzeka lokho ngoba ngathola ngamahlebezi okuthi uMalume unezitha. Lokho kwangenza ngangabaza.** (But because of the situation I found myself in, that did not happen because I heard rumours that my uncle is having enemies. That made me feel so hesitant). By this comment information the writer expresses the background information which describes the setting on which the essay is based. The clause, **uMalume unezitha** (My uncle is having enemies) in line 3, suggests that the essay is based on violence which originates from the feelings of hatred that are expressed by some characters in the essay.

In line 8, the writer expresses his reaction as a character to the situation described in 5, 6 and 7, as topic information : **Ngabona ukuthi kusho ukuthi kufanele mangithenge**

okuzongikhosita imali enkulu (Then I thought it as wise to buy a costly item). This information is also presented as new information, the given information thereof is in lines 5, 6 and 7: **Ngalolo suku kwakungunyaka ka1994 ngezikhathi zodlame, lapho sengicabanga ngokubona isimo ngokufa kwabantu ngithi ngiyafika ngiyezwa kuthiwa kukhona umuntu osefile** (On this day it was in the year 1994 during the times of violence, when I was thinking as I watched the situation and the death of people on my arrival I would be informed that someone has been killed). The reaction of the writer as a character in line 8, is also presented as presupposed information which is not validated by the writer in paragraph 2, where it is expressed.

In line 13, another reaction by the writer as a character, is expressed as topic information which is based on the topic information expressed in line 8 of the essay. In line 12, the writer therefore validates the presupposed information presented in line 8 : **Ngaphinde ngabona ukuthi lokhu engikuthengile kuncane** (I realized after on that what I have bought was of little significance). The writer here, also presents the situation which motivated the writer as a character to react as he did in line 13: **Ngathi mangithenge osofa baka R10 000.00** (I decided to buy lounge suite costing R10 000.00). This reaction is presented as topic information. The comment information is presented in lines 13 and 14.**Ngoba ngase ngizwile ukuthi ngizodutshulwa, kodwa ngosho ngithi ngabathengela abazali bami** (...as I was told I would be shot dead, but I will say that I bought my parents something).

In line 13, the main event is expressed as topic information : **oBabamkhulu bangiphephisa** (My great ancestors saved me). This topic information is also presented as new information, and given or known information is expressed in 19 : **Kuthe kungakapheli nanyanga lwavele lwaphela udlame** (To my surprise, in a month's time violence came to an end). In lines 20, 21 and 22, the writer expresses his realization and his feelings of regret. This is presented as comment information presented in line 13: **ukube ngangazi ukuthi kanti ngokuthenga osofa abamba eqolo ngiyazibulala, ngangingeke ngizifake esikweletini esingaka** (If I knew that by buying expensive lounge suite I was letting myself down, I would not have involved myself in such a huge debt).

From the observations made above, it is noted that the writer presents incidents, events and his reaction as a character as topic information, and sometimes as new information. The description of the situation that leads the writer to react in a particular manner is presented as known or given information. The characters' realization and feelings are presented as comment information in the essay.

(ii) Topic continuity

In developing this essay, the writer describes the situation that motivates his actions and reactions as a character; and presents this description as given or known information. This forms the background knowledge for the reader. The reactions and actions of the writer as a character, are presented as topic information which appears to the readers as new information. The comment information is formed by the expressions of the characters realizations and feelings. For example, in lines 5, 6 and 7, the writer describes the situation which creates a thesis of the topic in the mind of the reader : **Ngalolo suku kwakungunyaka ka 1994 ngezikhathi zodlame, lapho sengicabanga ngokubona isimo nokufa kwabantu, ngithi ngiyafika ngiyezwa kuthiwa kukhona umuntu osefile....** (On this day it was in the year 1994 during the times of violence, when I was thinking as I watched the situation and the death of people, on my arrival I would be informed that someone has been killed). Although the thesis of the topic of the essay is not presented explicitly in the essay, but the description of the situation makes the reader to expect the expression of events, feelings and experiences that originate from violent situations.

In line 8, the writer's reaction as a character is expressed as topic information : **Ngabona ukuthi kusho ukuthi kufanele mangithenge okuzongikhosita imali enkulu.** (Then I thought it was wise to buy a very costly item). This reaction therefore develops the thesis implicitly expressed in lines 5, 6 and 7. In line 13, another reaction is expressed: **Ngathi mangithenge osofa baka R10 000.00 ngoba ngase ngizwile ukuthi ngizodutshulwa** (I decided to buy lounge suite costing R10 000.00 as I was told I would be shot dead). The clause : **Ngizodutshulwa** (I will be shot dead) indicates that the writer's reaction as

a character, is based on violent situation according to the thesis that might be created in the mind of the readers in lines 5, 6 and 7. In line 15, the writer describes the situation, and it is presented as given information to the new information presented in line 16: **Nempela kwase kuqalile kuzwakala ukuthi kuzoba nokhetho** (There was a strong speculation that there would be elections). The comment information to this topic information is presented in lines 16, 17 and 18: **Lokho kwangethusa ngathi “Hawu! ngenhliziyo phela le nto izongibangela inkinga ngoba kuzongiphoka ukuthi isikweletu singihlale emahlombe, uma ngingadutshulwanga ngafa.** (That frightened me and said: “Wow! to myself, this thing will cause me a problem, as it will force me to pay the debt, and this debt is going to be a burden on my shoulders, if I am not shot dead”).

In line 19, the writer describes the situation, and this is presented as given information to the new information presented in lines 20, 21 and 22: **Kuthe kungakapheli nanyanga lwavele lwaphela udlame** (To my surprise, in a months time violence came to an end). In line 20, the main event which is presented as new information is expressed: **oBabamkhulu bangiphephisa** (My great ancestors saved). In lines 20, 21 and 22, the writer expresses his realizations and his feelings of regret as comment information to the event that is presented in line 20: **Ukuba ngangazi ukuthi kanti ngokuthenga osofa abamba eqolo ngiyazibulala, ngangingeke ngizifake esikweletini esingaka.** (If I knew that by buying expensive lounge suite I was letting myself down, I wouldn't have involved myself in such a huge debt). Through the presentation of this comment information, the writer also relates the content of the essay to the topic **Ukuba ngangazi** (If I knew). It is therefore, the comment information of the topic of the essay as well. The writer thus complements the shortened information given in the topic of the essay.

The above observations therefore suggest that the incidents, reactions of the characters, events and experiences are presented and described to develop the thesis that is created, which is based on a violent situation, and this forms the main topic information of the essay. The different situations that are described in the essay seem to be related to violence as indicated in the analysis. Therefore other various situations described form

the subtopic information of the essay. They are therefore developed to support the thesis presented. The reactions of the characters also contribute to the development of the thesis, they form comment information in the essay, as the characters react to the situation described by the writer.

(iii) **Topical structure**

From the observation made in (i) and (ii) of this essay analysis, it is noted that description of the situation is presented as topic information and the reaction of the character(s) is presented as comment information. The main topic information is the description of the situation which forms the thesis of the topic of the essay. The other various descriptions of the situation form the subtopic information to the thesis presented. Therefore in this essay main topics and subtopics are determined. The relationship between the topic information and the given information is also perceived in this essay. In line 19, for example, the writer describes the situation, and this is presented as known or given information to the topic information presented in line 20: **Kuthe kungakapheli nanyanga lwavele lwaphela udlame** (To my surprise, in a months time violence came to an end). In line 20, the main event is expressed as topic information : **Obaba mkhulu bangiphephisa** (My great ancestors saved me). In this instance, the writer organizes the given information before the new information; and this information structure makes the essay more readable and memorable.

e) **Maintenance of cohesion**

Cohesion in the essay operates mainly by means of demonstrative reference, ellipsis, conjunction and pronominal cohesive devices. In lines 1 and 2, ellipsis as a cohesive device is perceived : **Ngahlala izinsuku ezazizoba yishumi nesithupha** (I stayed for the days that were supposed to be sixteen). In this clause, the writer omits the actual number of days he spent in Gauteng, he only mentions the number of days he was supposed to spend with his uncle. In line 5, ellipsis is also identified : **Ngalolo suku kwakungunyaka ka 1994** (On this day it was in the year 1994). This clause lacks coherence, and it is

characterized by ellipsis and an agreement problem. In this clause, the writer omits the day on which the main event occurred but he mentions the year 1994 instead. In line 5, the writer also uses the demonstrative reference **lolo suku** (that day) which is not in agreement with the predicate **kwakungunyaka...** (was the year...), this observation indicates that the writer omits the day in which this event occurred. In line 3, the writer uses the demonstrative **lokho** (that) to refer to the situation in line 2: **Ngesimo engasibuka....** (because of the situation found myself in...). Therefore, the demonstrative **lokho** in line 3, is used to refer to the situation which is not explicitly described to the reader. The demonstrative **lokho** (that) in line 4, refers to the comment information presented in line 3: **Ngathola ngamablebezi okuthi uMalume unezitha**. Therefore the demonstrative **lokhu** (this) in line 4 is used to express the feeling of uncertainty that are created by the situation described in line 3. This suggests that the use of the demonstrative **lokho** in line 3, does not create effective cohesion in the essay; whereas the use of the demonstrative **lokhu** (thus) in line 4, does create effective cohesion.

In line 12, the writer uses the demonstrative **lokho** (that) to refer to the reaction expressed in line 8: **Ngabona ukuthi kusho ukuthi kufanele mangithenge okuzongikhosita imali enkulu**. This reaction is expressed as presupposition information. In line 12, the writer uses the demonstrative **lokhu** (that) to validate the presupposition information presented in line 8: **Ngaphinde ngabona ukuthi lokhu engikuthengile kuncane** (I realized after on that what I have bought was of little significance). The demonstrative **lokhu** (that) in this regard, indicates that the writer eventually bought what he thought he should buy in line 8. The presupposed information is in this instance validated. In line 14, the writer uses the conjunctive **kodwa** (but) to add details to the new information presented in line 13. In line 13, the writer decided to buy a lounge suite costing R10 000.00. To relate the comment information to the topic information the writer employs the conjunctive **kodwa** (but) as a cohesive device : **Kodwa ngosho ukuthi ngabathengela abazali bami** (but I will say that I bought my parents something). There is new information given here; the writer expresses that he was buying the lounge suite for his parents. Therefore, the writer in this essay uses demonstratives, conjunctions and ellipsis as cohesive devices. Some of these cohesive devices are used effectively and some are not used effectively as indicated

above. The essay is also characterized by agreement problems in the instances indicated in the analysis. These agreement problems identified prove that there are lacking details in these instances.

f) The maintenance of coherence

The information structure of this essay, exemplifies some of the logical patterns of essay organization which form part of the text's coherence. But in some instances coherence is not evident in the essay's linguistic structure for example, lines 9, 10 and 11 are characterized by global errors, it is difficult to identify the thematic information in these lines: **Ngabona ukuthi kuyafiwa nami ngalangazelela nokubona ukuthi abantu bafa kanjani ngibuka kuthivi wami, ngisovalweni lokuthi : "Kazi Nkulunkulu wami usuyobona ukuhamba kwami nokulala kwami?"** (Seeing people dying, I became anxious, and seeing how people were dying on my television set, being scared I said : "Oh my God! You will see how I go and sleep"). The information structure of the above clause can cause the readers to make many different inferences to the writer's purposes. It also indicates that the writer is confused, he actually wants to express his feelings of fear; at the same time he is in dialogue with God. This information leaves the reader confused, since the important thematic information is not highlighted.

This is also evident in the introduction of the essay, in that the writer does not highlight the thesis of the topic. The readers are not given a proper framework for interpreting the content of the essay. The writer describes the situation which might create a particular thesis in the mind of the reader. The description of the situation that the writer makes in lines 5, 6 and 7, does not directly relate to the topic of essay **Ngazibulala (I let myself down) : Ngalolo suku kwakungunyaka ka 1994 ngezikhathi zodlame, lapho sengicabanga ngokubona isimo nokufa kwabantu, ngithi ngiyafika ngiyezwa kuthiwa kukhona umuntu osefile** (On that day it was in the year 1994 during the times of violence, when I was thinking as I watched the situation and the death of people on my arrival I would be informed that someone has been killed). In this regard, it is therefore

difficult for the reader to predict the events that would build up the main event that directly relates to the topic of the essay, **Ngazibulala** (I left myself down).

Coherence in this essay is created by the information structure, the writer describes the situation and this is presented as given or known information, the writer then expresses the reactions and actions of the characters as a response to the situation or setting described. This is then presented as new or topic information. In line 7, for example, the writer describes the situation. **ngithi ngiyafika ngiyezwa kuthiwa kukhona osefile.** (... on my arrival I would be informed that someone has been killed). In line 8, the writer expresses his reaction to the above described situation : **Ngabona ukuthi kufanele mangithenge okuzongikhosta imali enkulu** (Then I thought it was wise to buy a very costly item). Therefore, this information structure whereby the writer gives known information as background information for the reader prior to the presentation of new information, guides the reader in understanding the intent of the writer.

The flow of information in this essay also creates coherence. As has been observed in the prior analysis of information structure, the linear ordering of this essay is not characterized by a logical sequence of events that build to the main event; but the writer mainly relies on describing the situation, and expresses the characters' actions and reactions. The feelings of the characters are expressed implicitly and explicitly. For example, in line 3, the writer describes the situation : **Ngathola ngamablebezi okuthi uMalume unezitha.** (I heard by rumours that my uncle is having enemies. In line 4, the writer expresses his feelings explicitly : **Lokhu kwangenza ngangabaza** (This made me feel so hesitant). The writer here expresses his feelings of uncertainty. This organization of information creates coherence in the essay.

5.3.3.2 The parameter ‘what’

a) The content

The information structure and the content of this essay suggest that the writer employs his background knowledge in writing it. Instances of the use of episodic knowledge are identified. The information is organized in terms of the writer’s experiences and episodes. In the introduction, in lines 1 and 2, the writer expresses his personal experience : **Ngahamba ngiya kwa Malume e Goli ngafika ngahlala izinsuku ezazizoba yishumi nesithupha** (I went to my uncle in Gauteng, I arrived and stayed for the days that were supposed to be sixteen). Another experience in the form of episode is expressed in line 7: **Ngithi ngiyafika ngiyezwa kuthiwa kukhona umuntu osefile** (On my arrival I would be informed that someone has been killed).

The writer also uses procedural knowledge in writing the essay. In lines 20, 21 and 22, the writer expresses his deep feelings of regret: **Ukube ngangazi ukuthi kanti ngokuthenga osofa abamba eqolo ngiyazibulala ngangingeke ngizifake esikweletini esingaka** (If I knew that by buying expensive lounge suite I was letting myself down, I would not have involved myself in such a huge debt). In this instance, the writer uses the procedural knowledge of buying goods on credit, which he did hoping that he was going to be shot dead. The information related here, gives answers to the question that might have been created by the topic of the essay in the mind of the readers: “What is it that the writer did not know?” The procedural knowledge that the writer uses forms the background information for the readers, since this procedure is well known to some of them - the writer did not know that by buying expensive lounge suite on credit he was letting himself down. The writer therefore assumes that the readers know this procedure.

b) The specialised register

The register that the writer uses is appropriate to the personal experience essay, and it is suitable for the essay topic. The topic of the essay is on its own characterized by the feelings of regret: **Ngazibulala** (I let myself down). In line 4, the writer uses the clause: **ngangabaza** (I felt so hesitant), to express his feelings of uncertainty. In line 10, the writer also uses the clause: **ngisovalweni** (being scared), to express his feelings of fear. Therefore the writer in this essay uses the register that contributes the achievement of the communicative purpose of the personal experience essay which is to express the events, feelings and experiences. In lines 23 and 24, the writer uses the register that relates to the topic of the essay **Ngazibulala** (I let myself down): **Impela ngazibulala ngoba ngithi bazongibulala kanti uSimakade uzongiphephisa**. The writer uses the clause **ngazibulala** which literally means : “I committed suicide” in IsiZulu. But in line 23, the verb stem - **bulala** is used both connotatively and denotatively : **Ngazibulala ngoba ngithi bazongibulala** (I let myself down hoping that they were going to kill me). The writer, by using the above register defines the topic of the essay. He is making himself clear by stating that he let himself down hoping that they were going to kill him. The register is therefore suitable for the topic of the essay.

c) The genre type

The information structure, the register and the content project that this is a personal experience essay. The writer when writes, focuses on describing the situation, expressing the feelings events and experiences; and describes the involvement of the characters in the event or situation expressed. The information in this written task is organised into the topic, the introduction, the middle and the ending. This demonstrates the basic structure of essays. The writer is therefore engaged in writing a personal experience essay as an educational task. As the personal experience essay, the writer employs the first person point of view, this is demonstrated in line 12 : **Ngaphinde ngabona ukuthi lokhu engikuthengile kuncane** (I realized after on that what I have bought was of little significance). In line 19, the writer also employs the omniscient point of view: **Kuthe**

kungakapheli nanyanga lwavele lwaphela udlame. To my surprise, in a month's time violence came to an end). Therefore the writer uses the first person point of view to create the interactional relationship with the readers; and employs the omniscient point of view to give an objective outside account of the main event.

The register that the writer uses in this essay aims at achieving the communicative purpose of the personal experience essay as a genre. This is observable in the topic of the essay **Ngazibulala** (I let myself down) which evokes the feelings of regret. The writer expresses his regretful feelings. The writer also expresses the event that caused him to choose the topic **Ngazibulala** (I let myself down) for his personal experience essay. In line 19 the writer expresses the situation that caused the main event to happen : **Kuthe kungakapheli nanyanga lwaphela udlame** (In a month's time violence come to an end). In line 20, the main event is expressed implicitly : **OBabamkhulu bangiphephisa** (My great ancestors saved me). These observations thus suggest that the register that the writer uses which is appropriate to the personal experience essay and the topic of the essay also contribute to the achievement of the communicative purpose of the essay as a genre, thus making this written task a personal experience essay.

5.3.3.3 The parameter 'to whom'

The information structure, the register and the content as a whole indicate that the writer expects the readers who share the same background knowledge with him. The writer uses the IsiZulu idiomatic expression **ukuzibulala** (to let yourself down) to construct the topic of the essay **Ngazibulala** (I let myself down). Only the readers who share the same cultural background knowledge with the writer can infer the writer's purpose. The writer employs the connotative meaning of the verb - **bulala** (kill) to express to the readers that he let himself down. In line 3, the writer uses the clause, **uMalume unezitha** (My uncle is having enemies), to describe a very scary and risky place to live in. This also indicates that the writer expects the readers who share the same social background knowledge with him as a writer. In line 10, the writer uses the noun **uNkulunkulu** (God) in a possessive construction, **Nkulunkulu wami** (My God). This reveals the writer's religious belief, that

he believes in God, and by expressing this he expects the readers who share the same religion with him to understand that he was in a big trouble. The writer also anticipates the readers who are familiar with violence; he uses some terms without defining them. For example, in line 19, the writer uses the noun **udlame** (violence) without defining it. But the content of the essay suggests that it was not just violence but it was a political violence. In a Zulu cultural context, the IsiZulu word **udlame** is prominently used for political violence. Therefore, in this regard, the writer expects the readers who share the same specific topical knowledge with him as a writer.

5.3.3.4 The parameter ‘for what purpose’

The content of the essay suggests that the main aim of this essay as a genre is to express. In the topic of the essay, **Ngazibulala** (I let myself down), the writer expresses his feelings of regret, he is putting the blame for his mistake of buying expensive lounge suite on himself as a character. In line 10, the writer expresses his feelings of fear, **ngisovalweni** (being scared). In line 12, the writer expresses his realization, **ngaphinde ngabona ukuthi lokhu engikuthengile kuncane** (I realized after on that what I have bought was of little significance). In lines 24 and 25, the writer highlights the main event by expressing the way he felt: **Impela ngazibulala ngoba ngithi bazongibulala kanti uSimakade uzongiphephisa** (Really I let myself down hoping that they were going to kill me, but the Almighty God was going to save me). The writer, therefore expresses the main event where he was not shot dead and his feelings of regret. The content of the essay therefore indicates that the communicative purpose of this essay is to express and the writer in this essay expresses feelings, realizations experiences and events.

5.3.3.5 The parameter ‘why’

As the writer expects the readers who share the same background knowledge with him, in some instances he violates Gricean maxims by being not clear. In this regard, the writer decides to be not very transparent in structuring the information. The topic of the essay **Ngazibulala** (I let myself down) is not explicitly expressed. The writer uses the IsiZulu

idiomatic expression **ukuzibulala** (to let yourself down) to formulate the topic the essay. By this topic which is connotatively expressed, the writer intends to manipulate the readers to attend to the content, and the writer seems not to value transparency for the reader above this consideration. The thesis of the topic of the essay is not expressed explicitly; the essay therefore has no explicit thesis statement. Instead, the main point of the essay unfolds gradually as the narrative itself advances. The writer describes the situation and let only the knowledgeable readers and those who share the same background knowledge with him as a writer to understand the thesis of the essay. Therefore the writer also holds the readers' attention by not stating the thesis of the topic explicitly. In line 5, for example, the writer presents the setting of the essay which makes a knowledgeable reader to infer the writer's intention : **Ngalolo suku kwakungunyaka ka 1994 ngezikhathi zodlame.** (On this day it was in the year 1994 during the times of violence.

In the above example, the writer describes the setting so that the reader would formulate his or her own thesis of the essay. For the readers who share the same specific topical knowledge with the writer, the setting described in line 5 above, indicates that the essay is based on violent events. The events that led to the main event are expressed implicitly. In line 8, the writer expresses the event as presupposed information : **Ngabona ukuthi kusho ukuthi kufanele mangithenge okuzongikhosita imali enkulu** (Then I thought it was wise to buy a very costly item). In this statement the writer uses the term **okuzongikhosita** (that will cost me) which is borrowed and coined from the English word 'cost'. The writer should have used the IsiZulu phrase **okuzongibiza** (that will cost me). An inappropriate loan word is also identified in line 10, where the writer uses the term **kuthivi** (on television set). This term is borrowed and coined from the English word 'television'. The writer should have used the IsiZulu term **umabonakude** (television set). In these two instances, the writer uses the vocabulary that would cause the readers who do not share the same topical knowledge with him as a writer, not to infer his underlying intentions.

In line 13, the writer presents another event: **Ngathi mangithenge osofa baka R10 000 ngoba ngase ngizwile ukuthi ngizodutshulwa** (I decided to buy lounge suite costing R10 000.00 as I was told I would be shot dead). This event is not explicitly expressed, the writer presents this event as presupposed information. The writer does not say it clearly that he bought lounge suite, but instead, he states that he decided to buy lounge suite. Therefore, the main event is based on the event that is not explicitly expressed. In this instance, the writer does not state clearly the reason why he decided to buy expensive lounge suite. In lines 20, 21 and 22, the writer presents the main event and expresses his intentions clearly : **OBabamkhulu bangiphephisa. Ukube ngangazi ukuthi kanti ngokuthenga osofa abamba eqolo ngiyazibulala, ngangingeke ngizifake esikweletini esingaka** (My great ancestors saved me. If I knew that by buying expensive lounge suite, I was letting myself down, I wouldn't have involved myself in such a huge debt).

From the observations made above, it seems evident that the writer presents the information implicitly to attract the readers to attend the content of the essay. But this requires the readers who share the same topical and background knowledge with the writer. In this essay, the writer in most cases anticipates the readers with a high degree of shared background knowledge with him to infer his underlying intentions. But in line 20, the writer uses a twist technique in writing the essay : **oBabamkhulu bangiphephisa** (My great ancestors saved me). This is in contrast with the impression that might be created in the reader's mind in line 5 : **kwakungunyaka ka 1994 ngezikhathi zodlame** (...it was in the year 1994 during the times of violence). This statement implicitly indicates that the essay is based on violent events, but the main event presented in line 20, contradicts the predictions that might have been made by the reader in line 5. In this regard the writer creates this twist for all the distant and close readers. The writer thus succeeds in manipulating the readers to attend the content of the essay up to the ending of the essay.

5.3.3.6 **The assessment for the essay: Ngazibulala (I let myself down)**

AREA	SCORE	DESCRIPTOR
Task Fulfilment/ Content	Fair to poor	Treatment of the topic is hardly adequate little variety of events or experiences; lacking details
Organisation	Fair to poor	Very uneven expression main ideas difficult to follow Paragraphing evident; Logical sequence difficult to follow in certain instances (coherence) Some connectives used (cohesion)
Vocabulary	Fair to poor	Adequate range of vocabulary with a noticeable number of mistakes in words choice and usage; Register not always appropriate
Language	Fair to poor	Insufficient range of structures with control shown in simple constructions; Frequent errors of agreement; Meaning sometimes obscured
Mechanics	Average	Occasional errors in spelling punctuation, capitalisation, layout

From the above assessment it is evident that the learner-writer employs some of the formal conventions of the personal experience essay as a genre. But the learner-writer does not express a variety of events and experiences. The content lacks details. Cohesive devices are not used effectively. In some instances coherence is not well maintained. Although the learner-writer provides an adequate range of vocabulary, but it is characterized by a noticeable number of mistakes in lexical choices and usage. This suggests that the learner-writer is still inexperienced in writing, and he still needs proper guidance and modelling from a knowledgeable writing educator.

5.3.4 **THE ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY**
KWAHLWA EMINI (IT BECAME DARK DURING THE DAY)

1. Kwase kuphele cishe isonto lonke uMama engaqondakali
My mother was unpredictable for almost a week.
2. Wayebonisa ukujabula, abonise ukwethuka, acule izingoma zenkonzo,
She was expressing happiness, seemed shocked, singing spiritual songs,
3. aphinde athule isikhathi eside. Ngazinika ukuthi isifo sikashukela sesimuka naye.
and kept quiet for a long time . I told myself that she was extremely attacked by diabetes
4. Ekuqaleni kwaleli sonto uMama akayanga enkonzweni,
At the beginning of this week my mother did not go to church,
5. kazi yiziphi lezi zinkinga , ngoba nemali yelobolo engama - R4000 iphethwe
oh! what are these problems, because the money for lobolo which is R4000 is kept
6. nguye. Nezinkomo zomshado kadadewethu uDuduzile
by her. And the cattle for my sister Duduzile 's wedding ceremony
7. zisesibayeni, zilinde umgcagco-nje
are already in the kraal they are waiting for the wedding
8. ngesonto elizayo. UMama lo uthisha omkhulu wesikole,
that will take place the following week. The very mother is the principal of a school,
9. akanankinga. Uyazisebenzela, kodwa kungabe kukhale nyonini?
she is not in destitute. She is employed but what is nagging her?
10. Ngiwafunge amaNyambose ephelele.
I swear by the whole Nyambose family members.
11. NgoLwesihlanu ntambama seliyozilahla kunina,
On Friday at sunset (when the sun was going to throw itself at its mother),
12. Ngezwa ngohleko: “Gqwe! gqwe!
I heard somebody bursting into laughter saying: “Gqwe! gqwe!
13. we! ntombi kaMashibholwane, awuvulele umnyango umyeni wakho angene anumuze”.
ye! Mashibholwane’s daughter, open the door and let your husband in and enjoy”.

14. Kwakuyizwi likaBabekazi ongumngani kaMama omkhulu.
It was my aunt's voice who is my mother's best friend.
15. “Ngithe angizolalela ngapha ukuze sivuke kusempondo zankomo siye
“I have decided to come and sleep this side so that we will wake up at dawn and leave
16. Empangeni sengikhathele ukulinda, mhlawumbe silinde umnyama ongenafu”.
for Empangeni, I'm tired of waiting, maybe our waiting will be in vain.”
17. Ngezwa uMama ethi: “ZamaNyambose, sizohamba nawe ekuseni.
I heard my mother saying “ZamaNyambose, we will go with you in the morning.

18. Savuka ngezinkukhu zokuqala
We woke up when the cocks crowed for the first time,
19. ezesibili zasikhalela eMpangeni.
The second crowing sound was heard when we were at Empangeni.
20. Sasingabekhulu emugqeni; lo mugqa ubunjwe abendlu empisholo bodwa.
We were number one hundred in the queue; this line is formed by only Blacks.
21. Kumpisholo bhuqe! Wo! Kazi iyozala nkomoni.
It is pitch black Oh! What will be the result.
22. Lapha, bonke ubuso bugcwele ithemba. Kuphume ngisho esinedolo.
Here, all the faces are full of hope. The young and the old are here.
23. Lolu jenga ngathi luya ezulwini uma lungayi esihogweni.
This long queue seems to be going to heaven if not in hell.

24. Uma ubeka indlebe bonke bethula izilokotho ezinhle, basethembeni.
If you listen carefully they are all expressing goodwill and they are optimistic.
25. UBabekazi ukhala ngezinsuku angalimanga ngazo.
My aunt is complaining about the days in which she has not ploughed the fields.
26. UMama ubalisa ngodwendwe lukaDuduzile.
My mother is worried about Duduzile's wedding.
27. Cha, khona kobe kusindwe ngobethole.
No, in fact, there will be a great feast on this day.

28. Isalukazi sikhomba phansi naphezulu, ngodondolo lwaso,
An old lady pointing downward and upward, with her walking stick,
29. phela sidayise ngomkhandlu waso:
she has actually sold her red span of oxen.
30. “Eqinisweni uMfaniseni usezoba nefa eliphindwe kathathu,
“Mfaniseni will be in actual fact three times richer
31. useyokwakha ibhilidi, ngimfunge elele kwaDukuza”.
he will build a mansion, I swear by him sleeping at kwaDukuza”
32. Umfelokazi naye walungisa isiphika sakhe esimnyama, wathi:
The widow too, prepared her black collar, and said:
33. “Ngacishe ngayidla ngayifela intombazane eyayithi,
I nearly killed the girl who told me that
34. ithuba lokuzalisa imali seledlule. Awubheke manje sengizothola amarandi
the chance for investing money was over. Look now, I am going to get
35. ayizinkulungwane ezintathu ngenkulungwane eyodwa vo”
three thousand rand , for just inventing a thousand rand”
36. UMnumzane ohloniphekile ezwa lokhu waphulula umkhaba wakhe wathi:
A respectable man, hearing this touched his belly gently and said :
37. “Mina ngavele ngathi ngifuna indoda uqobo, ngoba ngifake
“I just said I want the man himself because I have invested
38. lonke ifa lamaQwabe, yafika ifake ezimpisholo bhuqe !
all the Qwabe’s wealth, he came wearing pitch black
39. izibuko, isho ngezinyo legolide, hhayi iyasutha leya ndoda
spectacles, displaying the golden tooth Oh no! that man is rich
40. izindlela zendlu empisholo zizoba mhlophe qwa!
black people’s future will be very bright,
41. Le ndoda ithunywe izinyanya sizogezeka isiqalekiso
This man has been sent by the ancestors the curse
42. esithi: Asisoze salibusa” Indoda emfushane yasho njalo.
that we will never govern this country will be washed away”. A short man said so.

43. Ngabamba ongezansi sengibona impunyela yangakithi
I was petrified with fear when I saw our local tycoon
44. ilandelwa onogada abayithupha. Bonke babephethe amabhokisi phela, unebhusha,
followed by six security guards. All were carrying boxes. In fact, he owns a butchery,
45. ikhemisi, neplazi lomoba. Kuthiwa ufake isigidi samarandi.
pharmacy and sugar cane farm. It is said he has invested a million rand.
46. Eduze kwakhe kwakumi ithimba lothisha basekolishi eMdubane,
Next to him a group of college of education- lecturers was standing,
47. bethi badlalisa eyesitokofela imali. Nempunga lapha ithi
saying that they are investing stokvel's money. A man with silver hair is stating that
48. izolanda umkayo owahamba eyosebenzela le mali ayifake lapha.
he is going to fetch his wife who went to work for this money he has invested here
49. Zonke lezi zinkulumo ziyashaqisa kungathi uyaphupha.
all these speeches are shocking it is as if one is dreaming.
50. Kwathi sekushaya ihora leshumi kwakikizela wena Mama kwakikizela wena Baba
At about ten o'clock mothers as well as fathers utilated,
51. kodwa kwasheshe kwanqamuka. Akuphelanga sikhathi kwaphinde kwezwakala umsindo,
but it quickly came to a stop. After a short while noise was heard again,
52. ojikamanzi, iziginqabulongwe, kwazamula nezindlovu nezimboma,
water creatures, land creatures, elephants and hippopotamuses yawned,
53. usubona ngezimpawu ezixhophayo ezithi, SAPS “Ngomgqayi,
you could only see blinding signs of SAPS “These are the police
54. bathunywe nguHulumeni wobumbano kwathula kwathi cwaka,
they are sent by the government of national unity”. It was as silent as grave,
55. izwi lezwakala. Kusalindelwe bonke bagebisa amakhanda.
a voice was heard. While still waiting all lowered their heads.
56. Akekho owayefake umfaniswano kepha wawuzwa ngamagama ayesetshenziswa.
There was nobody in uniform but you could deduce from the register that was used.
57. Izangoma zathi : “Makhosi!”
The traditional fortune teller said: “Bless you!”

58. Amakholwa akhala ngengilozi yeZulu.
The Christians pleaded with the great angel of heaven.
59. Othisha omkhulu bakhala ngomkhandlu ongamele izikole
The principals lamented about the schools governing bodies.
60. Abomthetho bakhala ngezinkokhelo emajele. Babodwa abakhala ngobasi babo.
men of law lamented about bail. Same lamented about their employers.
61. Impela namuhla elikaPhunga noMageba lizokhanyisa endlini empisholo, uma kungenjalo.
indeed the Zulu great ancestor will today bring light to the black nation, if it is not,
62. Isiqalekiso sidinga ukugezwa.
63. Laphinde laphakama seliphimisela izinhlamvu:
The curse ought to be removed. The voice was raised with clear sounds:
64. “Le ndoda ibanjwe emngceleni waseSwazini. Kutholakele isigidi samarandi kuphela.
“This man has been arrested on the Swaziland boarder. Only one million was recovered.
65. Bonke abafakile kuzomele babhalise kabusha bashiye nezithikithana zabo.
All those who have invested would have to rewrite their names and leave “their receipts.
66. Lokhu sekuphethwe abezomthetho nokuphepha
This is now in the hands of law and security”.
67. Kwahlwa emini, ababesenamandla batotoba. Izindiza ezinophephela emhlane
It became dark at day time, those who were still strong walked slowly. The helicopters
68. zasukisa okojikamanzi sezibheke eNgwelezane esibhedlela.
took off like flying water creatures, to Ngwelezane hospital.
69. Abakhuthuzi banxapha, umsebenzi uphelile amathemba kaZulu ashabalala.
The pick pockets complained, they had no work to do Zulu nation’s hopes were in vain.
70. Uyedwa owathi: “Unongqawuze, ngimfunge esoNdini”.
There was one who said: “It is Nongqawuze, I swear by the one at uLundi”.
71. Isiqalekiso seLembe savuseleleka. Imigcagco ayigcagcanga,
King Shaka’s curse was re awakened . Traditional weddings did not take place,
72. kunalokho kwaba imingcwabo. Labo ababekholelwa eSintwini babuyela
instead, funerals were conducted. Those who were worshipping ancestors became

73. ebuKrestwini. AmaKrestu amanye abuyela eSintwini.
Christians. Some Christians returned to ancestral worship.
74. UMama angibange ngisambona kuleyo ndawo,
I could not see my mother on that scene
75. Kodwa saze sabonana eNgwelezane esibhedlela.
but we met each other at Ngwelezane hospital.
76. Konke lokhu kwenzeka ngibuka. Impela kwahlwa emini.
All this happened before me. Really it became dark during the day.

5.3.4.1 The parameter 'writes'

a) The use of grammatical items

The writer uses the first person subject pronominal in the past and present tense, in singular and plural. For example, in line 3, the writer uses the subject pronominal **nga** in **ngazinika** (I told myself), which is in singular past tense. In line 10, **ngi** which in singular present tense appears in **ngiwafunge** (I swear). In line 20, the use of **sa** and **si** which are the first person subject pronominals in singular and plural are identified in the clause **sasingabekhulu** (we were number one hundred in the queue). This indicates that the writer employs the first person point of view in writing her essay, and the essay scales in present and past tense.

b) The lexical choices as a reflection of communicative purpose

The essay is characterized by image and picture-creating expressions. In line 29, the writer uses the IsiZulu collective noun **umkhandlu** (red span of oxen) to express the old lady's experience of loss. In line 22, the writer uses the IsiZulu idiomatic expression **kuphume ngisho esinedolo** (the young and old are here), to express that many people of different ages experienced loss. The use of these expressions indicates that the writer employs image-creating expression to express the experience of the characters in the essay. This is also evident in the essay topic **Kwahlwa emini** (It became dark during the day). This

expression gives an impression of an unpredictable and strange situation. In line 31, the writer also uses a picture - creating word **ibhilidi** (mansion) to express the high hopes the characters had before the main event occurred in the essay. In line 33, the writer uses the IsiZulu idiomatic expression **ngacishe ngayidla ngayifela** (I nearly killed the girl), to express the great feelings of anger the character showed in the essay. The writer also uses ideophones to create pictures in the mind of the readers. In line 35, the ideophone **Vo!** is used to express the high hopes of the character. In line 38, the idiophone **bhuqe!** is identified and by this idiophone the writer describes the character **indoda** (the man) which was in pitch black spectacles; and this man is the main agent of the main event; but unfortunately the name of the man is unknown, and therefore not mentioned in the essay.

From the above observation, it is noted that the writer uses both picture and image-creating expression to express the various experiences of the characters and their feelings. The writer is also able to describe the characters and objects vividly by using these expressions. Through picture and image-creating expressions the writer presents unpredictable and strange situation in which the essay is based, this is identified in the topic of the essay **Kwahlwa emini** (It became dark during the day). Thus, by using the picture and image-creating expressions, the writer meets the communicative purpose of this essay, which is to express events and feelings.

c) The use of formal conventions appropriate to the Personal Experience Essays

(i) The basic structure of the essay

The essay has a topic, and is further structured to exhibit the introduction, the middle and the ending as Neeld (1990:115) suggests. In the essay topic **Kwahlwa emini** (It became dark during the day), the writer presents the unpredictable and strange situation in which the essay is based. To support the situation presented in the essay topic, the writer in the introduction in line 1, expresses the unpredictable emotional state of her mother as a character : **Kwasekuphele cishe isonto lonke uMama engaqondakali**. (My mother was unpredictable for almost a week). In lines 2 and 3, the feelings and reactions of the above

character are expressed : **Wayebonisa ukujabula abonise ukwethuka acule izingoma zenkonzo aphinde athule isikhathi eside** (She was expressing happiness, seemed shocked, singing spiritual songs and kept quiet for a long time). Therefore in the introduction, the writer expresses the events that support the unpredictable condition of the writer's mother as a character. The thesis of the topic is not presented explicitly; but the writer describes the situation for the readers in order to use their own interpretation in formulating the thesis of the essay. To support the thesis of the topic that might be created in the mind of the reader, the writer presents the events that develop the thesis as background information for the readers, in the introduction. For example, in lines 4 and 5, the writer expresses the unusual event. : **Ekuqaleni kwaleli sonto uMama akayanga enkonzweni kazi yiziphi lezi zinkinga.** (At the beginning of this week my mother did not go to church, oh! What are these problems...).

In the middle, the writer describes the events that develop the thesis that is presented implicitly in the introduction. These events are presented mainly in topic sentence paragraphs and details thereof are presented as supporting information. In the second paragraph from line 1 to line 17, the writer expresses the event which builds up with other events in various paragraphs to the main event. In lines 11 to 16, the writer expresses the event in a speaking-like style. In lines 13, 14 and 15 she uses dialogue in presenting this event : **We! Ntombi kamashibholwane, awuvulele umnyango umyeni wakho angene anumuze. Kwakuyizwi likaBabekazi ongumngani kaMama omkhulu** (...Ye Mashibholwane's daughter, open the door and let your husband in and enjoy. It was my aunt's voice who is my mother's best friend). Therefore, in these lines, the writer informs the readers about the arrival of her aunt which was also unexpected to her as a character. In lines 15 and 16, the writer expresses the event explicitly, and it is presented as the topic sentence : **Ngithe angizolalela ngapha ukuze sivuke ekuseni kusempondo, zonkomo siye Empangeni.....** (I have decided to come and sleep this side so that we will wake up at dawn and leave fro Empangeni...). To give appropriate details to this topic sentences, the writer dramatises the event by specifying the time the date and the character involved. In line 11, the writer, for example, specifies the time and the day when the event occurred : **Ngo Lwesihlanu ntambama seliyozilahla kunina** (On Friday at sunset). In lines 12 and

13, the writer expresses indirectly the name of the character: **“Ngezwa ngohleko: “Gqwe! gqwe ! we! Ntombi kaMashibholwane awuvulele umyeni wakho angene anumuze”**. (I heard somebody bursting into laughter saying: “Gqwe! gqwe! ye! Mashibholwane’s daughter open the door and let your husband in and enjoy). In this instance, **intombi kaMashibholwane**, which is the writer’s mother and the so called her husband who the writer’s aunt are introduced indirectly in the essay.

In the third paragraph the writer describes another event. This event is presented as a topic sentence in lines 18 and 19 : **Savuka ngezinkukhu zokuqala ezisibili zasikhalela Empangeni**. (We woke up when the cocks crowed for the first time, the second crowing sound was heard when we were at Empangeni). To give the supporting information to this topic sentence, the writer in line 20, specifies the exact place where most of the events were heard and took place at Empangeni : **Sasingabekhulu emugqeni, lo mugqa ubunjwe abendlu emphisholo bodwa**. (We were number one hundred in the queue; this line is formed by only Blacks).

In paragraphs 3 and 4, the writer describes the events that took place in the queue where the writer was. These paragraphs therefore form the function paragraphs of the essay as they give supporting information to the 2nd topic sentence paragraph in lines 18 to 27. Therefore the writer in paragraphs 3 and 4, expresses the events that took place in the queue which support or build up the event which is presented as topic sentence in lines 18 and 19 of the 2nd paragraph. This is explicitly expressed in lines 28 to 30: **Isalukazi sikhomba phansi naphezulu ngodondolo lwaso, phela sidayise umkhandlu waso: “Eqinisweni uMfaniseni usezoba nefa eliphindwe kathathu, useyokwakha ibhilidi, ngimfunge elele kwaDukuza”**. (An old lady pointing downward and upward, with her walking stick, she has actually sold her red span of cattle : “Mfaniseni will be in actual fact three times richer, he will build a mansion, I swear by him sleeping at KwaDukuza”).

In paragraph 5, in lines 43 and 44, the writer describes another event : **Ngabamba ongezansi sengibona impunyela yangakithi ilandelwa ogada abayisithupha**. (I was petrified with fear when I saw our local bycoon followed by six security guard). The

writer in this instance also expresses what she experienced as a character in the queue. In paragraph 6, the event prior to the main event is expressed. In lines 49 and 50, the writer expresses the event that occurred before the main event : **Kwathi sekushaya ihora leshumi kwakikizela wena Mama, kwakikizela wena Baba, kodwa kwasheshe kwanqamuka.** (At about ten o'clock mothers as well as fathers utilated, but it quickly came to a stop). This event is presented in the topic sentence, and it is the main topic of the paragraph. The writer also expresses other minor events which are subordinate to the event stated above. For example, in lines 53 and 54, the writer expresses implicitly the event that is related to the main event : **kwathula kwathi cwaka, izwi lezwakala** (It was silent as grave, a voice was heard).

In paragraph 7, the writer describes the main event in the topic sentence in lines 62 and 63 : **Laphinde laphakama seliphumisela izinhlamvu, “Le ndoda ibanjwe emngceleni wase Swazini....”.** (“This man has been arrested on the Swaziland boarder...”). This is the main topic of the paragraph, other events are presented as subtopics to the main event, for example, in lines 66, 67 and 68, the effects of the main event are expressed as subordinate events to the main event : **Kwahlwa emini, ababesenamandla batotoba. Izindiza ezinophephela emhlane zasukisa okojikamanzi sezibheke eNgwelezane esibhedlela. Abakhuthuzi banxapha, umsebenzi uphelile, amathemba kaZulu ashabalala.** (It became dark at day time, those who were still strong walked slowly. The helicopters took off like flying water creatures, to Ngwelezane hospital. The pick pockets complained, they had no work to do, Zulu nation's hopes were in vain). In this last paragraph, the writer therefore relates the content to the topic of the essay **Kwahlwa emini** (It become dark during the day). These events also relate to the thesis of the topic. The writer in this essay therefore uses mainly topic sentence paragraphs to express the events in the essay, this is one of the formal features of the personal experience essay.

In the ending, the writer thus expresses the main event in the topic sentence in lines 61 and 62 as indicated above. The effects of the main event are presented as subordinate events. For example, in lines 70, 71 and 72 : **Isiqalekiso seLembe savuseleleka. Imigcagco ayigcagcanga, kunalokho kwaba imingcwabo. Labo ababekholelwa eSintwini**

babuyela ebuKrestwini. AmaKrestu amanye abuyela eSintwini. (King Shaka's curse was reawakened. Traditional weddings did not take place, instead funerals were conducted. Those who were worshipping ancestors became Christians. Some Christians returned to ancestral worship). The basic structure of the essay, that is the topic of the essay, the introduction, the middle and the ending; and its informational structure and organization indicate that this is the personal experience essay. The organisation structure of the essay, where the writer uses topic sentence paragraph to express events and experiences of the characters; and function paragraphs to give supporting information to the topic sentences presented, also shows that this essay fulfil the formal conventions of the personal experience essay as a genre.

d) The patterns of informational structuring

(i) Topical sentences structure

The writer uses topic sentences to express the events and experiences of the characters in the essay. In each paragraph, the writer presents events as main topics and subtopics. For example, in the introductory paragraph, the writer commences her essay by describing the setting of the narration. In lines 1, 2 and 3, she express the strange situation which she perceived as a character : **Kwase kuphele cishe isonto lonke uMama engaqondakali** (My mother was unpredictable for almost a week). The situation in which the essay is based is thus presented as topic information in the topic sentence in line 1 above. To support the unpredictable situation presented above, the writer expresses the feelings of her mother as a character in lines 2 and 3 : **Wayebonisa ukujabula, abonise ukwethuka, acule izingoma zenkonzo, aphinde athule isikhathi eside.** (She was expressing happiness, seemed shocked, singing spiritual songs and kept quiet for a long time).

In line 14, the writer expresses implicitly another event in topic sentence. **Kwakuyizwi lika Babekazi ongumngani kaMama omkhulu.** (It was my aunt's voice who is my mother's best friend). The writer introduces her aunt as a character, and her unexpected arrival is presented as the main topic of the paragraph. To give supporting information to

the above topic information, the writer uses the dialogue to state the reason for her aunt's arrival in lines 15 and 16. **“Ngithe angizolalela ngapha ukuze sivuke kusempondo zankomo siye Empangeni sengikhathele ukulinda, mhlawumbe silinde umnyama ongenafu”**. (“I have decided to come and sleep this side so that we will wake up at dawn and leave for Empangeni, I am tired of waiting , maybe our waiting will be in vain”).

In line 32, the writer presents the exact place where the main event and other important events occurred. This information is presented as topic information in the topic sentence: **Sasingabekhulu emugqeni, lo mugqa ubunjwe abendlu empisholo bodwa**. (We were number one hundred in the queue, this line is formed by only Blacks). The writer in this instance, expresses her experiences as a character as subtopics to the main topic presented above; for example, in lines 24 and 25, the writer describes what she overheard: **Uma ubeka indlebe bonke bethula izilokotho ezinhle, basethembeni. UMalumekazi ukhala ngezinsuku angalimanga ngazo**. (If you listen carefully they are all expressing goodwill and they are optimistic. My aunt is complaining about the days in which she has not ploughed the fields). In lines 28 and 43, the writer expresses what she saw as topic information : 28. **Isalukazi sikhomba phansi naphezulu ngodondolo lwaso...** (An old lady pointing down ward and upward with her walking stick...) 43. **Ngabamba ongezansi sengibona impunyela yangakithi....** (I was petrified with fear when I saw our local tycoon). In lines 49, 61 and 63, the writer expresses what she heard as a character: 49. **Kwathi sekushaya ihora leshumi kwakikizela wena Mama kwakikizela wena Baba...** (At about ten o'clock mothers as well as fathers utilated...). 63-64. **Laphinde laphakama seliphumisela izinhlamvu: “Le ndoda ibanjwe emngceleni waseSwazini...”** (The voice was raised with clear sounds : “This man has been arrested on the Swaziland boarder...”). In these instances, the writer presents her experiences as events. They are expressed in topic sentences as topic information. In line 49, the writer expresses the event that occurred prior to the main event, and in lines 63 and 64, the main event is presented as indicated above.

The above observations thus indicate that the writer presents the events and experiences of the character including herself as a writer in various topic sentences of the essay. These

events and experiences are presented as topic information which is supported by comment information, where the writer expresses other minor events which are subordinate to the events presented as main topics. Therefore, the writer develops the essay by organizing the information into main topics and subtopics, and the main topics are parallel to their subtopics. The organisation of the events and experiences as topics, is therefore characterised by a sequential progression.

(ii) Topic continuity

The topics, that is, the expression of the events and experiences in this essay flow towards the climax, which is in this case the expression of the main event. The events are marked for easy recovery; and it is not very difficult for the readers to identify the main topics and subtopics of the essay as indicated in the above analysis. The strange emotional condition of the writer's mother, that is, expressed in line 1 of the introductory paragraph is the background information in which the essay develops: **Kwasekuphele cishe isonto lonke uMama engaqondakali.** (My mother was unpredictable for almost a week). The writer therefore develops the essay by expressing the unexpected and strange events and experiences. For example, in lines 12, 13 and 14, the writer uses dialogue to express the unexpected arrival of her aunt as a character : **Ngezwa ngohleko : "Gqwe! gqwe! we! ntombi ka Mashibholwane awuvulele umnyango umyeni wakhe angene anumuze". Kwakuyizwi likaBabekazi ongumngani kaMama omkhulu.** (I heard somebody bursting into laughter saying : "Gqwe! gqwe! ye! Mashibholwane's daughter open the door and let your husband in and enjoy". It was my aunt's voice who is my mother's best friend).

In lines 20 and 21, the writer describes her strange and unexpected experience: **Sasingabekhulu emugqeni, lo mugqa ubunjwe abendlu empisholo bodwa. Kumpisholo bhuqe! Wo! Kazi iyozala nkomoni.** (We were number one hundred in the queue, the line is formed by only Blacks. It is pitch black! Oh! What will be the result). Another strange and unexpected experience is expressed in lines 32, 33, 34 and 35 : **Umfelokazi naye walungisa isiphika sakhe esimnyama wathi: "Ngacishe ngayidla**

ngayifela intombazane eyayithi ithuba lokuzalisa imali seledlule. Awubheke manje sengizothola amarandi ayizinkulungwane ezintathu ngenkulungwane eyodwa vo!” (The widow prepared her black collar and said: “I nearly killed the girl who told me that the chance for investing money was over. Look now, I am going to get three thousand rand for just investing a thousand rand”. In lines 49 and 50, the writer expresses unexpected event which is prior to the main event : **Kwathi sekushaya ihora leshumi kwakikizela wena Mama, kwakikizela wena Baba, kodwa kwasheshe kwanqamuka** (At about ten o’clock mothers as well as fathers utilated, but it quickly came to a stop).

In lines 61, 62, 63, 64 and 65, the writer expresses what she experienced in the main event, which was strange and unexpected : **Laphinde laphakama seliphimisela izinhlamvu: “Le ndoda ibanjwe emngceleni was Swazini. Kutholakale isigidi samarandi kuphela. Bonke abafakile kuzomele babhalise kabusha bashiye nezithikithana zabo. Lokhu sekuphethwe abezomthetho nokuphepha”.** (The voice was raised with clear sound : “This man has been arrested on the Swaziland boarder. Only one million was recovered. All those who have invested would have to rewrite their names and leave their receipts. This is now in the hands of law and security”. The above observations therefore, indicate that the writer in the introduction describes the emotional state of mind of her mother as a character; this situation creates the thesis of the topic of the essay. The thesis of the essay topic would in this instance make the readers to expect the expression of strange and unexpected events and experience. To meet the communicative purpose of the essay, the writer thus develops the essay by expressing strange and unexpected events and experiences as indicated above. These events and experiences are also related to the thesis that is implicitly stated in the introduction.

(iii) Given and new information

The writer in the essay, organises given information prior to new information. This creates a proper framework for the readers’ interpretation of the essay. For example, in lines 8 and 9, the writer provides the readers with the background information that would enable them to understand the strange and unexpected events and experiences that are expressed

in various paragraphs : **UMama lo uthisha omkhulu wesikole, akanankinga uyazisebenzela, kodwa kungabe kukhale nyonini** (The very mother is the principal of a school, she is not in destitute, she is employed, but what is nagging her?). The writer in line 29, gives the reader the new information that is based on the given information in lines 61 to 65 as indicated in the above example. In line 29, the writer expresses her unexpected experience: **Ngezwa uMama ethi : “ZamaNyambose, sizohamba nawe ekuseni”**. (I heard my mother saying “ZamaNyambose, we will go with you in the morning”. In lines 36, 37, 38 and 39, the writer provides the readers with the background information that would enable them to understand the expression of the main event : **UMnumzane ohloniphekile ezwa lokhu waphulula umkhaba wakhe wathi:”Mina ngavele ngathi ngifuna indoda uqobo, ngoba ngifake lonke ifa lamaQwabe, yafika ifake ezimpisholo bhuqe! Izibuko, isho ngezinyo legolide, hhayi iyasutha leya ndoda...”** (A respectable man hearing this touched his belly gently and said: “I just said, “I want the man himself because I have invested all the Qwabe’s wealth, he came wearing pitch black spectacles, displaying the golden tooth oh no! that man is rich..”). The writer expresses the main event in line 63. It is expressed implicitly as new information that is based on the above given information. **Le ndoda ibanjwe emngceleni wase Swazini kutholakale isigidi samarandi kuphela.** (“This man has been arrested on the Swaziland boarder. Only one million was recovered...”). The above indicated information structure shows that the writer organises given information as background information for the readers before new information. This information organisation creates coherence in the essay.

e) Maintenance of cohesion

Cohesion in this essay operates mainly by means of demonstrative reference, conjunctives and repetition of words. In lines 20 and 23, the writer uses the demonstratives **lo** and **lolu** (this) to refer to the exact place where the main event took place. In the same lines, (20 and 23) the writer uses the words **umugqa** (line) and **ujenga** (queue) which are synonymous.

Therefore, the writer uses demonstratives and synonyms as cohesive devices to describe the place where the main event occurred : 20. **Lo mugqa ubunjwe abendlu empisholo** (This line is formed by only Blacks). 23. **Lolu njenga kungathi luya eZulwini uma lungayi esihogweni.** (This long queue seems to be going to heaven if not to hell). In line 39, the writer uses the demonstrative **leya** (that) to refer to the strange man described in line 37. In line 41, the demonstrative **le** (this) is also used to refer to the strange man who is the agent of the main event. In line 49, the writer also uses the demonstrative **lezi** (these) to refer to all what she experienced as a character in the queue where the main event took place: **Zonke lezi zinkulumo ziyashaqisa kungathi ngiyaphupha.** (All these speeches are shocking it is as if one is dreaming). In this instance, the writer uses the demonstrative reference to express her experience and feelings. In line 66, the writer employs the demonstrative **lokhu** (this) to refer to the main event expressed in line 64 : **“Le ndoda ibanjwe emngceleni wase Swazini. Kutholakale isigidi samarandi kuphela...”** (This man has been arrested on the Swaziland border. Only one million was recovered). In line 76, the writer uses the demonstrative reference **lokhu** (this) to refer to all what she experienced through her senses of sight as a character in the essay: **Konke lokhu kwenzeka ngibuka.** (All this happened before me).

The writer also employs lexical repetition as cohesive device in the essay. The writer uses the noun **ojikamanzi** (flying-water creatures) repeatedly in lines 52 and 68. This noun is picture-creating to a reader who shares the same social background knowledge with the writer. These creatures look exactly like helicopters. By using this word repeatedly, the writer intends to attract the readers to attend the content, where the unexpected event is described : 67. **Izindiza ezinophephela emhlane zasukisa okojikamanzi sezibheke eNgwelezane esibhedlela.** (The helicopters took off like flying water creatures to Ngwelezane hospital). The use of the noun **isiqalekiso** (curse) repeatedly in lines 41, 62 and 71 is also identified. The writer highlights the assumed cause of the main event, where the strange man escaped with the people’s investments. In line 41, the writer uses the noun **isiqalekiso** (curse) to express the hopeful feelings of the characters: **Le ndoda ithunywe izinyanya, sizogezeka isiqalekiso.** (This man has been sent by the ancestors; the curse will be washed away). In line 62, the noun **isiqalekiso** (curse) is used to

emphasize the characters feelings of hope: ...**Uma kungenjalo isiqalekiso sidinga ukugezwa** (... if it is not so, the curse ought to be removed). In line 72, the writer uses the noun **isiqalekiso** (curse) to express the effects of the main event : **Isiqalekiso seLembe savuseleleka. Imigcagco ayigcagcanga.** (King Shaka's curse was re awakened. Traditional weddings did not take place).

The writer also uses the conjunctive **uma** (if) in line 62, as indicated above to highlight the hopeful feelings of the characters, by contrasting what they expect and what they suggest to do if their expectations as characters are not met. In line 9, the writer uses the conjunctive **kodwa** (but) to express her feelings of uncertainty about her mother's emotional state. The above observations indicate that the writer carefully observes the communicative purpose of the essay in using cohesive devices in writing the essay. By using the cohesive devices identified in the essay; the writer expresses the feelings, events, experiences and the effects of the events. The writer also highlights the important thematic information by using lexical repetition as a cohesive device.

f) Maintenance of coherence

The information structure appears to be centrally involved in the creation of coherence in this essay. The writer also creates coherence by constructing dialogue between herself as a writer and her expected readers. This dialogue commences from the topic of the essay **Kwahlwa emini** (It became dark during the day). The information structure of the topic and the introduction indicates that the writer assumes that the readers would ask how it became dark during the day. To respond to the anticipated readers reaction the writer in the introductory line describes the unpredictable and strange emotional state of her mother as a character : **Kwase kuphele cishe isonto lonke uMama engaqondakali.** (My mother was unpredictable for almost a week). In this regard, the essay topic and the introductory statement cohere to create the thesis of the essay topic. As the essay topic expresses the strange situation, and the introduction delivers the unpredictable situation of the character; this indicates that the essay is based on the strange and unexpected events and experiences. This information forms the writer's response to the readers anticipated reaction.

The writer also creates coherence in the essay by highlighting more important thematic information. For example, the writer repeats the idiomatic expression **Kwahlwa emini** (It became dark during the day) in various levels of the essay. In the essay topic, the writer uses this idiomatic expression to initiate the discourse by creating the feelings of uncertainty in the readers, the intention being to attract the readers to attend the content of the essay. This expression is also used in line 67, to express the effects of the main event: **Kwahlwa emini, ababesenamandla batotoba...** (It became dark at day time, those who were still strong walked...). In line 76, the writer uses this expression to emphasize the unexpected feelings and events she experienced as a character. This information organisation creates coherence in different levels of the essay structure, that is, the essay topic, the introduction, the middle and the ending.

Coherence is also created by the organisation of given information before new information in the essay. To do this, the writer for example, in line 1, presents her mother's emotional condition before she expresses her feelings in line 2 : 1. **Kwase kuphele cishe isonto lonke uMama engaqondakali.** (My mother was unpredictable for almost a week). 2. **Wayebonisa ukujabula abonise ukwethuka, acule izingoma zenkonzo.** (She was expressing happiness, seemed shocked and sang spiritual songs). Therefore, the writer in this essay, maintains coherence by creating dialogue between herself and the readers; highlights more important thematic information; and organizes given information before new information.

5.3.4.2 The parameter 'what'

a) The content

The information structure and organisation of the essay, suggest that the writer employs her background knowledge in writing the content. Instances where episodic knowledge is used are identified as the information is organised in terms of the writer's experiences and events in episodes. For example, in lines 1, 2 and 3, the episodic knowledge where the writer describes the emotional condition of her mother is employed: **Kwase kuphele cishe isonto lonke uMama engaqondakali. Wayebonisa ukujabula abonise ukwethuka, acule izingoma zenkonzo aphinde athule isikhathi eside.** (She was expressing happiness, seemed shocked and sang spiritual songs. My mother was unpredictable for almost a week and kept quiet for a long time). In lines 50, 51, and 52, the writer uses her cultural background information to employ episodic knowledge : **Kwathi sekushaya ihora leshumi kwakikizela wena Mama kwakikizela wena Baba, kodwa kwasheshe kwanqamuka. Akuphelanga sikhathi kwaphinde kwezwakala umsindo, ojikamanzi, izinginqabulongwe, kwazamula nezibhamu.** (At about ten o'clock mothers as well as fathers utilated, but it quickly came to a stop. After a short while noise was heard again, water creatures, land creatures, elephants and hippopotamuses yawned).

In the writer's culture women utilate to express joy and to congratulate. In this instance, men also utilated to express joy, this is an indication that the writer uses her cultural background knowledge in organizing the essay content.

b) The specialised register

The writer uses the register that is appropriate to the type of the essay, that is, the personal experience essay; and the register is also appropriate to the essay topic **Kwahlwa emini** (It became dark during the day). In the topic essay, the writer uses the above mentioned IsiZulu idiomatic expression to expresses her experience as a writer. This is clearly expressed in the ending in line 76 : **Konke lokhu kwenzeka ngibuka. Impela**

kwahlwa emini. (All this happened before me. Really it became dark during the day). To support the essay topic, the writer expresses the unexpected and strange events. For example, in lines 43, 44 and 45, the writer describes her unexpected experience: **Ngabamba ongezansi sengibona impunyela yangakithi ilandelwa onogado abayisithupha. Bonke babephethe amabhokisi, phela unebhusha, ikhemisi nepulazi lomoba.** (I was petrified with fear when I saw our local tycoon followed by six security guards. All were carrying boxes. In fact he owns a butchery, pharmacy and sugar cane farm). The content of these lines shows that the writer as a character did not expect this man to invest his wealth in such an insecure plan.

The register that the writer uses in this essay also indicates that the writer employs her cultural background knowledge in writing the content. In lines 57 and 58, the writer uses the noun **izangoma** which refers to the IsiZulu traditional fortune tellers and the noun **amakholwa** which refers to the Christians. This register reveals the types of religion that exist in the writer's and the expected reader's cultural background. By this register, the writer also creates the interactional relationship with the readers, as she uses the conversational style of writing. For example, in lines 12, 13 and 14, the writer expresses the event in a dramatic style where she employs the first person point of view in the dialogue: **Ngezwa ngohleko : Gqwe! gqwe! we! ntombi kaMashilobholwane awuvulele umnyango umyeni wakho angene anumuze". Kwakuyizwi lika Babekazi ongumngani kaMama omkhulu.** (I heard somebody bursting into laughter saying: Gqwe! gqwe! we! Mashilobholwane's daughter, open the door and let your husband in and enjoy". It was my aunt's voice who is my mother's best friend). The above observation thus indicates that the writer uses the register that is appropriate to the personal experience essay as a genre, since the writer uses the register to express the events and experiences according to the communicative purpose of this essay as a genre.

c) The genre type

The basic structure, the information structure and organisation, and the register suggest that the writer writes the personal experience essay. As the communicative purpose of this

essay as a genre is to express events and experiences, to fulfil this purpose the writer in lines 57, 58 and 59, expresses what she saw and heard as part for her experience as a character: **Izangoma zathi : “Makhosi”. Amakholwa akhala ngengilozi yeZulu. Othisha bakhala ngemikhandlu eyengamele izikole.** (The traditional fortune tellers said Bless you!. The Christians pleaded with the great angel of heaven. The school principals lamented about the schools’ governing bodies). The writer also employs the first person point of view in writing the essay. This is one of the formal features of this essay as a genre, this is demonstrated for example in line 43: **Ngabamba ongezansi sengibona impunyela yangakithi.** (I was petrified with fear when I saw our local tycoon).

The previous and the above observations, therefore suggest that the writer considers the communicative purpose of the personal experience essay as a genre when writing the essay. The basic structure of this written task, that is, the topic, the introduction, the middle which is organised into topic sentence paragraphs and function paragraphs as indicated in the previous analysis, and the ending, indicate that this is indeed an essay. The register that the writer uses also projects that the main purpose of writing this essay is to express the events and the experiences of the writer and the other characters involved. The writer therefore achieves the communicative purpose of the personal experience essay.

5.3.4.3 The parameter ‘to whom’

The information structure, the register and the content of the essay suggest that the writer anticipates the readers who share the same background knowledge with her as a writer. In lines 61 and 62, for example, the writer uses her cultural background knowledge in formulating the content : **Impela namuhla elikaPhunga noMageba lizokhangisa endlini empisholo, uma kungenjalo isiqalekiso sidinga ukugezwa.** (Indeed the Zulu great ancestor will today bring light to the black nation if it is not, the curse ought to be removed). In the above example, the writer uses the historic clause : **elikaPhunga noMageba** which refers to King Shaka’s forefathers and the IsiZulu euphemism **empisholo** which is used to pay respect to the IsiZulu adjective **emnyama** (black), as it is the first name of one of the IsiZulu royal family members. The register that the writer

uses therefore indicates that the writer expects the readers who share the same cultural background knowledge with her. The register is used without any supporting explanations.

The writer also anticipates general knowledge that is related to her social background for example, in line 52, she mentions the names of the animals from her geographical area : ... **ojikamanzi, izinginqabulongwe, kwazamula nezindlovu nezimboma.** (... flying water creatures, land creatures, elephants and hippopotamuses yawned). In line 59, the writer uses the register that suggests that she anticipates the readers of her status and above : **othisha omkhulu bakhala ngemikhandlu eyengamele izikole.** (The school principals lamented about the school governing bodies). In line 73, the writer also employs the register which suggests that she expects the readers who are familiar with the Zulu traditional religion and Christian religion : **Ama Krestu abuyela eSintwini** (some Christians returned to ancestral worship).

5.3.4.4 The parameter 'for what purpose'

The information structure of the essay suggests that the purpose of the essay as a genre is to express. In the essay topic **Kwahlwa Emini** (It became dark during the day), the writer expresses her experience as a character. This is realized in lines 67 and 68 : **Kwahlwa emini, ababesenamandla batotoba. Izindiza ezinophephela emhlane zasukisa okojikamanzi sezibheke eNgwelezane esibhedlela.** (It became dark at day time, those who were still strong walked slowly. The helicopters took off like flying water creatures to Ngwelezane hospital). In line 43, the writer expresses her feelings of great fear : **Ngabamba ongezansi sengibona impunyela yangakithi** (I was petrified with fear when I saw our local tycoon). In line 64, the writer expresses the main event : **“Le ndoda ibanjwe emngceleni waseSwazini kutholakale isigidi kuphela.** (This man has been arrested on the Swaziland boarder. Only one million was recovered). In lines 74 and 75, the writer also expresses the effect of the main event : **uMama angibange ngisambona kuleyo ndawo, kodwa sabonana eNgwelezane esibhedlela.** (I could not see my mother on the scene, but we met each other at Ngwelezane hospital). Therefore, the register that

the writer uses suggests that the writer's purpose is to express the events and the experiences according to the communicative purpose of the essay.

5.3.4.5 The parameter 'why'

The information in this essay is organised in way that only a knowledgeable reader can infer the writer's purpose. As the writer anticipates the readers who share the same background knowledge with her, in some instances she violates Gricean maxims, by not being very clear. For example, in the essay topic **Kwahlwa emini** (It became dark during the day) the writer uses the IsiZulu idiomatic expression which carries connotative meaning which requires a knowledgeable reader to infer the writer's intention. By using this topic, the writer intends to express her experience as a character, where she eye-witnessed the out-cry of the people who invested their wealth in the stranger's investment plan and left with all their wealth. By this connotatively expressed topic, the writer intends to hold the readers attention. The thesis of the topic is also not expressed explicitly. In lines 1, 2 and 3, the writer only describes the emotional condition of her mother as a character, to let the readers anticipate the unexpected and strange events and experiences in the essay content: **Kwase kuphele isonto lonke uMama engaqondakali, wayebonisa ukujabula, abonise ukwethuka, avule izingoma zenkonzo aphinde athule isikhathi eside** (My mother was unpredictable for almost a week, she was expressing happiness, seemed shocked, singing spiritual songs and kept quiet for a long time).

The writer also uses the IsiZulu idiomatic expressions and proverbs to express the events and experiences implicitly. For example, in line 13, the writer uses the clause **Ntombi kaMashibholwane** (Mashibholwane's daughter) to refer to the writer's mother whose fathers's first name is **Mashibholwane**. By the noun **umyeni** (husband) the writer refers to her aunt who is a sister to her father and thus, a husband to her mother. Only a reader who shares the same cultural background with the writer can infer the writer's intention in this instance. The writer's lexical choices in this instance, enriches the essay with appropriate IsiZulu vocabulary. The main event is also not explicitly expressed. The writer uses dialogue where the event is reported : **"Le ndoda ibanjwe emngceleni wase**

Swazini kutholakale isigidi samarandi kuphela. Bonke abafakile kuzomele babhalise kabusha bashiye nezithikithana zabo. (This man has been arrested on the Swaziland boarder. Only one million rand was recovered. All those who have invested would have to rewrite their names and leave their receipts). The writer in this regard anticipates the knowledgable reader to understand that the people who were waiting for a stranger to pay them, were left in destitute as the man was arrested. In this manner, the writer seems not to value transparency in order to manipulate the readers to attend the content of the essay; and to use the good IsiZulu vocabulary in writing the essay.

5.3.4.6 **The assessment for the essay kwahlwa emini**(It became dark during the day)

AREA	SCORE	DESCRIPTOR
Task fulfilment/content	Very good	Very good treatment of the subject; Considerable variety of event and experiences; Independent and thorough interpretation of the topic; Content relevant to the topic; Accurate detail
Organisation	Very good	Fluent expression, event and experiences stated and supported; Appropriately organised paragraphs; Logically sequenced (coherence); Connectives appropriately used.
Vocabulary	Very good	Wide range of vocabulary; Accurate word/idiom choice and usage; Appropriate selection to match register
Language	Very good	Confident handling of appropriate structures, hardly any errors of agreement, tense number, word order, articles, pronouns, prepositions; Meaning never obscured.
Mechanics	Good	Occasional errors in punctuation capitalisation, layout

Considering the assessment done above, the learner-writer has written the essay very well. The learner-writer expresses a variety of events and experiences which are logically sequenced. These events and experiences are well expressed and supported. Cohesive devices are appropriately employed. A wide range of vocabulary is used. The writer uses accurate lexical choice as a reflection of the communicative purpose. Although the learner-writer has written the essay very well, but there are occasional errors in punctuation and capitalisation in particular. This suggests that the learner-writer needs to be taught in more depth and guided in practising revising and editing.

5.3.5 THE ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY NGASALA NGIKHUNGATHEKILE (I WAS LEFT STUNNED)

1. Ngangise ngumfanyana oneminyaka cishe eyishumi, mhla uGogo enginika
I was still a young boy of approximately ten years when my grandmother gave me
2. amasi esethi: “Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa”.
sour milk and said: “I will tell you a folk-tale about a snake with seven heads”.
3. Phela wayenginxusa ukuthi ngikhaphela izinkomo emadlelweni
In fact she was requesting me to drive cattle to the pastures
4. aphesheya komfula Imatigulu.
across the Imatigulu river.
5. Sahamba, kodwa inkunzi enkulu kaBaba uBhofela wayeklaba ngokuhlazela
We went, but my father’s big bull Bhofela was eating grass very fast;
6. yiyo eyasiholela emaxhaphozini asemajukujukwini ehlathi.
it is this bull that led us to swampy areas in the midst of the forest.
7. Leli hlathi elika Roshi, libhekene nesiqiwi sezinyamazane Ematigulu.
This is Roshi’s forest, it is facing the game reserve in Matigulu.
8. Ukuze sibone kahle umhlambi sagibela esihlahleni esikhulu sobathathu,
In order to see the herd (of cattle) clearly three of us climbed big tree,
9. abafowethu ababili abazalwa nguBaba omncane nami.
my two brothers born by my young father (uncle) and myself.

10. Omunye, uMlandu wathi: “Kuhle sigibele nocelemba
One of them by the name of Mlandu said: “It is proper to climb with pangas
11. *ukuze sigawule amabhaxa esizowabaza ukuze sakhe izinkezo”*
to chop small branches”.
12. Sakwenza lokho. Abafowethu banombela phezulu,
We did that. My brothers climbed up tightly,
13. mina ngasala emagatsheni angenzansi, ngagawula.
I remained on lower branches and kept on cutting. 2
14. Kwathi ngingazelele, ngezwa umsindo othi:
I unexpectedly heard a voice saying:
15. “Ubabangibone ikhanda kalibonakali”. Ngathi ngiyalalelisisa
“It is a strange huge terrifying thing, the head is invisible”. When I listened carefully
16. ngezwa umsindo osamculo otswininizayo. Ngathi ngiyabheka ngabona ubukhazikhazi
I heard a musical high pitching sound. When I looked I saw a shiny object
17. busondela kimi, umqondo wathi ukuhamba. Kusenjalo ngabona
approaching me, I was in a disturbed state of mind. At that time I saw
18. sekugeleza uketshezi olumhlophe lwatheleka mina. Omunye wathi:
a white liquid flowing, it fell on me. One of them said:
19. “Genca ngocelemba”. Bagawula amagatsha bawela phansi babaleka.
“Chop with a panga”. They chopped branches and fell down and escaped.
20. Nangempela, ngayigenca le nto enkulukazi eyayiza kimi. Ngayigenca ngaphindelela
I indeed chopped this huge thing that was approaching me. I chopped it for several times
21. ngaze ngakhathala ngayingcuba. Sagcina sikhathele sonke.
until I became dead tired. We were all eventually tired.
22. Ngangilwa nesitha engangingasazi, engingakaze ngixabane naso.
I was fighting against a strange enemy, with whom I have never fought against.
23. Inkinga nje ukuthi ngingene emzini wendoda ngingakhulekanga.
The problem is just that I have entered a man’s kraal having not greeted. 3

24. Leli hlathi ngendlela elikhulu ngayo, kusobala ukuthi liyikhaya, ngakho-ke onke amakhaya
The way this forest is big, indicates that it is home, therefore all homes
25. anosokhaya bawo abadinga ukukhulekelwa, hleze umxoshise usokhaya
have their heads that need to be respected, may be you ought to give him.
26. ngezipho ukuze engakujezisi.
presents so as to be not punished.
27. Kwathi ngisadlinza ngingazi ukuthi le mikhumbi engibophele
While I was still in deep thoughts, not knowing how to untie
28. esihlahleni ngizoyiqqa kanjani, ngezwa izwi eliwilizayo emva kokuma kwemoto.
these ropes tiering me to a tree, I heard a mumbling voice after a car has stopped.
29. Izwi lamemeza lathi: “Mfana unganyakazi sesilapho ukuzokusiza”.
The voice was raised and said: “Don’t move boy, we are here to help you”.
30. Omunye wathi: “Letha umjovo ukuze siyikhathaze”. Emva kwalokho ngezwa umsindo
Some one said: “give me an injection to tame it”. After that I heard noise
31. wento enkulu ithi ndinsi, bangethula esihlahleni bangiyisa emtholampilo ngemoto yabo.
of a big thing falling down, they removed me and took me the clinic by their car. 4
32. Emtholampilo kwatholakala ukuthi angibutholanga ubuthi.
At the clinic it was discovered that I had not taken poison.
33. Yilapho abahlengikazi abangitshela khona ukuthi ngangibanjwe yithole lenhlwathi
It is where I was told by the nurses that I was captured by a young python
34. engaligenca laze lafa, mina langiphaqaza ezinhlangothini.
that I chopped until it died. It squeezed me (painfully) on the side of my body.
35. Ngafika ekhaya, bangiyisa enyangeni eseduze
When I arrived home, they took me to the nearest traditional healer,
36. yangigeza ngezintelezi yangincindisa. Yabe isitshela uBaba ukuthi
who washed me with herbal water and made me suck it. He then told my father that
37. kumele angihlabele imbuzi ukuze iqale ukungethwasisa ngoba lesi sehlo
he must slaughter a goat for me so that he can start to train me because this event
38. sisho ukuthi kumele ngibe yisangoma.
indicates that I should become a traditional fortune teller. 5

39. Abongibemvelo bajabulela ukusinda kwami, kepha bakhombisa ukuzwelana
The nature conservationists were happy about my survival, but showed sympathy toward
40. nenhlwathi efile; bethi ibingaba yingxenywe yezilwane ezidonsa izivakashi
a dead python, saying that it might have been part of the animals that attract tourists
41. lapha kwaZulu. Babe sebenginxephezela ngokunginika umfundaze,
here in KwaZulu. They then compensated me by giving me a bursary,
42. kwazise ngangingakaze ngiye esikoleni. Inhloso yabo kwakungukuthi ngifundele
as I had not gone to school. Their aim was to see me doing courses
43. umkhakha wokongiwa kwemvelo. Abomtholampilo bangeluleka ukuba ngifundele
of nature conservation. Health care people advised me to pursue
44. ubudokotela. Abasekhaya bakholelwa ukuthi kufanele ngibe umelaphi wesintu,
medicine. At home they believe that I should become a traditional healer,
45. khona ngizokwelapha nalabo abaphethwe izifo ezingalapheki. UGogo
so that I can treat even those who are suffering from incurable diseases. My grandmother
46. yena wathi : “Mzukulu wami, akusadingi nokuthi ngikuxoxele
at home said: “Wow, My grandson, there is no more need for me to tell you
47. leyo nganekwane”. Nakuba konke lokhu kuzwakala, kodwa kwangishiya
about that folk-tale”. Even if this is understandable, but it left me
48. ngikhungathekile.
stunned.

6

5.3.5.1 The parameter ‘writes’

a) The use of grammatical items

The writer uses the first person subject pronominals **nga**, **ngi**, **mi**, **si** and **sa** - in various clauses of this essay. **Nga** and **ngi** for example, are used in the essay topic **Ngasala ngikhungathekile** (I was left stunned). These first person subject pronominals indicate that the essay scales in the past tense. The use of the first person pronominals **si** and **sa** suggests that the writer and other characters are involved in the experiences and events that are expressed in the essay. For example, in line 5, the first person subject pronominal

sa is used to indicate plurality, which means that the writer and other characters were involved in the event expressed : **Sahamba, kodwa inkunzi enkulu kaBaba uBhofela wayeklaba ngokuhalazela** (We went, but my father's big bull Bhofela was eating grass very fast). The use of these first person subject pronominals in the essay projects that the writer employs the first person point of view in writing the essay; and this is one of the formal features of the personal experience essay as a genre.

b) Lexical choices as a reflection of communicative purpose

This essay is characterized by detailed words and image-creating expressions. In line 1, the writer gives the readers the background information by stating his age when the main event took place : **Ngangisengumfanyana oneminyaka cishe eyishumi**. (I was a still a young boy of approximately ten years). In line 5, the writer mentions the name of the bull which led them to the scene where the main event took place. **UBhofela wayeklaba ngokuhalazela** (Bhofela was eating very fast). In line 7, the writer also mentions the name of the forest and its surroundings where the main event occurred : **Leli hlathi elika Roshi, libhekene nesiqiwi sezinyamazane eMatigulu**. (This is Roshi's forest, it is facing the game reserve in Matigulu). This is a clear indication that the writer gives appropriate details when writing the essay.

Image-creating expressions are identified for example, in lines 15, 16, 18, 28, 31 and 34. In line 15, the writer uses the noun **ubabangibone** this IsiZulu noun refers to a strange huge terrifying creature; this word thus evokes the feelings of fear. In line 16, the relative **otswininizayo** (a high pitching musical sound) is used, and it evokes the feelings of fear as it creates an impression of a strange terrifying sound in the mind of the reader. In line 34, the writer uses the clause **langiphaqaza** (it squeezed me painfully). This clause evokes the feelings of pain. Therefore the writer in this essay uses detailed word and image-creating expression to give details to the experiences and events expressed.

c) The use of formal conventions

(i) The basic structure

This written task has the basic structure of essays. It has the topic **Ngasala ngikungathekile** (I was left stunned), the required introduction, the middle and the ending. This basic structure is one of the formal properties of the personal experience essay. The essay is organized into various paragraphs, that is topic sentence paragraphs and function paragraphs. For example, in the introduction in line 1, the writer gives the readers the background information to enable them to understand the content of the essay. In doing this, the writer relates this information in the topic sentence: **Ngangisengumfanyana oneminyaka cishe eyishumi mhla uGogo enginika amasi** (I was still a young boy of approximately ten years when grandmother gave me sour milk). In support of this information the writer in line 2, extends this topic sentence by stating the thesis of the essay topic implicitly in dialogue: **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa**. (I will tell you a folk-tale about a snake with seven heads). This statement leaves the readers with an impression that the story would unfold on unfamiliar and unexpected events and experiences.

To develop the thesis of the topic, the writer, in the middle, describes the events and experiences in topic sentence paragraphs. The writer uses a function paragraph to give details to the main event expressed. For example, in paragraph 2 in line 5, the writer expresses the first event that builds up to the main event. This event is presented in a topic sentence: **Sahamba kodwa inkunzi kaBaba uBhofela wayeklaba ngokuhlazela; yiyo eyasiholela emaxhaphozini asemajukujukwini ehlathi**. (We went, but my father's big bull Bhofela was eating grass very fast, it is this bull that led us to swampy areas in the midst of the forest. In paragraph 3, in lines 14 and 15, the writer describes the main event in a topic sentence : **Kwathi ngingazelele ngezwa umsindo othi: Ubabangibone, ikhanda kalibonakali**. (I unexpectedly heard a voice saying : "It is a strange terrifying thing, the head is invisible). In paragraph 4 in lines 24, 25 and 26, the writer gives the supporting details to the topic sentence paragraph above, where the main event is

expressed: **Leli hlathi ngendlela elikhulu ngayo kusobala ukuthi liyikhaya, ngakho-ke onke amakhaya anosokhaya bawo abadinga ukukhulekelwa, hleze umxoshise usokhaya ngeziphho ukuze engakujezisi.** This suggests that paragraph 4, is the function paragraph by which the writer emphasizes the main event expressed in paragraph 3, and adds detail to it.

In paragraph 5, the writer describes the realizations of the characters. These realizations are presented in the topic sentence paragraph. The first realization is in line 32, in the topic sentence: **Emtholampilo kwakholakala ukuthi angibutholanga ubuthi.** (At the clinic it was discovered that I had not taken poison). In paragraph 6, the effects of the main event expressed in paragraph 3, in lines 4 and 5. These effects of the main events are presented in the topic sentence paragraph. In the topic sentence in lines 39, 40 and 41, the writer expresses the feelings of the characters involved: **Abongibemvelo bajabulela ukusinda kwami, kepha bakhombisa ukuzwelana nenhlwathi efile, bethi ibingaba yingxenywe yezilwane ezidonsa izivakashi lapha kwaZulu.** (The nature conservationists were happy about my survival, but showed sympathy toward a dead python, saying that it might have been part of the animals that attract tourists here in KwaZulu). The above observations thus, suggest that the writer organises the information in the essay into topic sentence paragraphs where experiences and events are expressed; the details to the topic sentence paragraphs are provided in the function paragraphs as indicated in the previous analysis. This information organisation is one of the formal features of the personal experience essay. To end his essay the writer also provides the reader with the important effect of the main event in lines 41, 42 and 43: **Babe sebenginxephezela ngokunginika umfundaze, kwazise ngangingakaze ngiye esikoleni.** (They then compensated me by giving me a bursary, as I had not gone to school). This observation shows that this written task consists of the topic, the introduction, the middle and the ending as its basic structure, which is one of the formal conventions of the personal experience essay.

d) The patterns of informational structuring

(i) Topical sentence structure

In lines 1 and 2, the writer presents the thesis of the essay topic implicitly, as topic information: **Ngangisengumfanyana oneminyaka cishe eyishumi mhla uGogo enginika amasi esethi: “Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa”**. (I was still a young boy of approximately ten years when my grandmother gave me sour milk and said : “I will tell you a folk-tale about a snake with seven heads”). In this regard, the writer presents the thesis statement as background information for the readers to understand the unexpected and strange events and experiences that the writer expresses in the essay. The writer provides the readers with the comment information in lines 3 and 4: **Phela wayenginxusa ukuthi ngikhaphele izinkomo emadleweni aphesheya komfula Imatigulu**. (In fact she was requesting me to drive cattle to the pastures across the Imatigulu river). In this instance, the writer provides comment information to the topic information presented in lines 1 and 2 as indicated above. This information structure is also identified in lines 5 and 6. In line 5, the writer presents the event as topic information : **Sahamba kodwa inkunzi enkulu kaBaba uBhofela wayeklaba ngokuhlazela**. (We went but my father’s big bull Bhofela was eating grass very fast). In line 6, the effect of the event is presented as comment information : **Yiyo eyasiholela emaxhaphozini asemajukujukwini ehlathi** (it is this bull that led us to swampy areas in the midst of the forest).

In lines 14 and 15, the writer presents the main event as topic information : **Kwathi ngingazelele, ngezwa umsindo othi : “Ubabangibone ikhanda kalibonakali.”** (It’s a strange huge terrifying thing, the head is invisible”). To add detail to this topic information, the writer describes how he was attacked by the python in lines 15, 16 and 17 : **Ngathi ngiyalalelisisa, ngezwa umsindo osamculo otswininizayo. Ngathi ngiyabhaka ngabona ubukhazikhazi busondela kimi. Umqondo wathi ukuhamba**. (When I listened carefully, I heard a high pitching musical sound. When I looked I saw a shiny object approaching me. I was in a disturbed state of mind). The above information

is the comment information to the topic information presented in lines 14 and 15, above. In lines 27 and 28, the writer also expresses the event whereby the other characters react to the main event expressed in lines 14 and 15 : **Kwathi ngisadlinza ngingazi ukuthi le mikhumbi engibophele esihlahleni ngizoyiqaqqa kanjani, ngezwa izwi eliwilizayo emva kokuma kwemoto.** (While I was still in deep thoughts, not knowing how to untie these ropes tying me to a tree, I heard a mumbling voice after a car has stopped). The information structure of this topic sentence indicates that new information is likely to follow. In lines 29, 30 and 31, the writer provides the reader with the comment information to the topic information in lines 27 and 28 : **Izwi lamemeza, omunye wathi: “Letha umjovo ukuze siyikhathaze”. Emva kwalokho ngezwa umsindo wento ithi dinsi, bangethula esihlahleni bangiyisa emtholampilo.** (The voice was raised and said: Don’t move boy, we are here to help you”. Some one said: “Give me an injection to tame it”. After that I heard noise of a big thing falling down, they removed me and took me to the clinic by their car).

The comment information presented above also forms the subtopic information to the main topic information presented in lines 27 and 28. Therefore the arrival of the nature conservationist to help the writer is presented as the main topic information, and the event where they tamed the python, removed the writer and took him to the clinic is presented as the subtopic information. This type of information organisation is also identified in paragraph 5, in line 32, the writer presents the first realization of the characters involved as the topic information : **Emtholampilo kwakholakala ukuthi angibutholanga ubuthi.** (At the clinic it was discovered that I had not taken poison). In lines 33 and 34, the writer provides the readers with the comment information by which he gives detail to the topic information: **Yilapho abahlengikazi abangitshela khona ukuthi ngangibanjwe ithole lenhlwathi engaligenca laze lafa; mina langiphaqaza ezinhlangothini.** In lines 34, 35, 36 and 37, the writer presents the information which is the subtopic information the main topic presented in line 32: **Ngafika ekhaya bangiyisa enyangeni eseduze yangigeza ngezintelezi yangincindisa.** (When I arrived home they took me to the nearest traditional healer who washed me with herbal water and made me suck it). As comment information to this topic information, the writer in lines 36, 37 and 38, presents another realization

which is subordinate to the one in lines 34, 35 and 36 as shown above: **Yabe isitshela uBaba ukuthi kumele angihlabele imbuzi ukuze aqale ukungethwasisa ngoba lesi sehlo sisho ukuthi kumele ngibe yisangoma** (He then told my father that he must slaughter a goat for me so that he can start to train me because this event indicates that I should become a traditional fortune teller). The writer in this instance, presents the first realizations as the topic information without important details, and thereafter, she provides the readers with the subtopic information where more details and important realizations are expressed. For example, in the last observation, the last realization is presented as the subtopic information whereas it is where the writer expresses his most important realization as a character. In this manner, the writer manipulates the reader to attend the content of the essay.

The information organisation whereby the writer expresses the subtopic information before the most important information is also identified in the ending. When the writer expresses the effects of the main event, he presents the feelings of the characters as the topic information in lines 39 and 40: **Abongibemvelo bajabulela ukusinda kwami, kepha bakhombisa ukuzwelana nenhlwathi efile.** (The nature conservationists were happy about my survival, but showed sympathy toward a dead python). To provide the support information to this topic information, in lines 41 and 42, the writer expresses the important event that relieved the writer as a character : **Babe sebenginxephezela ngokunginika umfundaze.** (They compensated me by giving me a bursary).

The writer in this essay therefore expresses events, experiences, feelings, realization and the effects of the main events as topic information and subtopic information. To highlight the most important information in certain instances, he presents the less important information prior which sometimes forms the background information for the reader, and after a while he presents the most important information as subtopic information to first information expressed. This technique attracts the readers to attend the content of the essay.

(ii) Topic continuity

The writer develops the essay by expressing the events and experiences that support the thesis of the essay topic. For example in lines 5 and 6, the writer presents the event that led to the happening of the main event : **Sahamba, kodwa inkunzi enkulu kaBaba uBhofela wayeklaba ngokuhlazela, yiyo eyasiholela emaxhaphozini asemajukujukwini ehlathi.** (We went, but my father's big bull Bhofela was eating grass very fast, it is this bull that led us to swampy areas in the midst of the forest). In lines 16, 17 and 18, the writer expresses the main event implicitly : **Ngathi ngiyabheka ngabona ubukhazikhazi busondela kimi; umqondo wathi ukuhamba, kusenjalo ngabona sekugeleza uketshezi olumblophe lwatheleka kimi.** (When I looked I saw a shiny object approaching me; I was in a disturbed state of mind, at that time I saw a white liquid flowing, it fell on me). In this instance, the writer describes how he was attacked by a python, but he does not state it explicitly.

In lines 27, 28, 30 and 31, the writer describes how he was rescued from the python's attack. In line 31, the writer expresses the above described event: **Bangethula esihlahleni bangiyisa emtholampilo ngemoto yabo.** (They removed me and took me to the clinic by their car). The writer also expresses the realization of the character to develop the thesis of the essay. For example, in lines 33 and 34, the writer expresses his realization as a character : **Yilapho abahlengikazi abangitshela khona ukuthi ngangibanjwe ithole lenhlwathi engaligenca laze lafa.** (It is where I was told by the nurses that I was captured by a young python that I chopped until it died). The writer in lines 39 and 40, supports the thesis of the essay by expressing the feelings of the characters : **Abongibemvelo bajabulela ukusinda kwami, kepha bakhombisa ukuzwelana nenhlwathi efile.** (The nature conservationists were happy about my survival, but showed sympathy toward a dead python). In line 41, the writer expresses the effect of the main event as the topic information : **Babe sebenginxephezela ngokunginika umfundaze.** (They then compensated me by giving me a bursary).

In lines 45 and 46, the writer relates the ending to the introduction by providing the topic information that attempts to give answers to the question that might have been created by the information structure of the thesis of the essay topic. In the introduction, in line 2, the writer presents the thesis of the essay topic as a promise that the character makes : **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa**. In line 46, the writer supports the thesis of the essay by responding directly to the question that might have been created: **Mzukululu wami, akusadingi nokuthi ngikuxoxele leyo nganekwane**. (My grandson, there is no need anymore for me to tell you about the folk-tale). In this instance, the writer expresses the realization of his grandmother as a character; where she realized that the main event that happened to the writer is similar to what happened in the folk-tale she was going to tell her grandson. In line 47, the writer relates the ending to the essay topic : **Ngasala ngikhungathekile** (I was left stunned). In this regard, the writer expresses how the main event and other characters realizations affected him as a character: **Nakuba konke lokhu kuzwakala, kodwa kwangishiya ngikhungathekile**. (Even if this is understandable but it left me stunned). The above observations thus indicate that the writer develops the essay topic thesis by presenting topic information logically and continuously up to the essay ending. The writer thus expresses the events, the experiences, realizations and the effects of the main event as topic information by which he develops the essay.

e) Maintenance of cohesion

The cohesion devices that are identified in the essay are mainly demonstratives, conjunctives and lexical repetition. For example, in line 20, the writer uses the demonstrative reference: **le nto** (this thing). By this demonstrative, the writer refers to the noun that appears in line 15, **ubabangibone** (a strange huge terrifying thing). The demonstrative reference is also identified in 27 : **le mikhumbi** (these ropes). The writer by using this demonstrative he is also referring to the object described in line 15 : **Ubabangibone** (A huge, strange, terrifying thing). Therefore, the writer uses the demonstrative reference to develop the essay cohesively, for example, in line 15, he presents the main event where he was attacked by the python. In line 20, the writer uses

the demonstrative reference **le nto** (this thing) to describe his reactions during the main event : **Ngayigenca le nto** (I chopped this thing). In line 27 the demonstrative reference, **le mikhumbi** (these ropes) is used by the writer to relate the event where he was resecured to the main event when he was attacked by the python. In line 37, the writer also uses the demonstrative reference **lesi sehlo** (this event) to refer to the main event expressed in line 15. In this instance, the writer employ the demonstrative reference to relate the effects of the main event to the main event expressed in line 15 : **lesi sehlo sisho ukuthi kumela ngibe yisangoma** (This event indicates that I should became a traditional fortune teller).

In lines 20 and 21, the writer employs lexical repetition to create cohesion. In line 20, the writer repeats the phrase **Ngayigenca** (I chopped it). The writer in this instance repeats this phrase to highlight his reaction as a character during the main event, by describing how he chopped the python to death: **Ngayigenca le nto enkulu eyayiza kimi. Ngayigenca ngaphindelela.** (I chopped this huge thing that was approaching me. I chopped it for several times). In line 21, the writer uses the clauses **Ngakhathala** (I became tired) and **Ngayingcuba** (I became dead tired). In a Zulu context the clause **Ngakhathala** bears the same meaning with **Ngayingcuba**, but this meaning is tensified in **Ngayingcuba** as indicated above. The writer therefore uses this lexical repetition to express his feelings stressfully as a character. In line 39, the writer uses the conjunctive **kepha** (but) as a cohesive device, to compare and contrast the feelings of the character: **Abongibemvelo bajabulela ukusinda kwami, kepha bakhombisa ukuzwelana nenhlwathi efile.** (The nature conservationists were happy about my survival, but showed sympathy toward a dead python). The writer therefore, in this regard uses this conjunctive to highlight the mixed feelings of the nature conservationists as characters.

In line 46, the writer employs the demonstrative reference **leyo nganekwane** (that folk-tale) in the ending to refer to the fairy tale that is stated in the introduction in line 2: **Ngizokuxoxela inganekwane** (I will tell you a folk-tale). In the introduction the writer expresses the promise of the character as the thesis of the essay topic. In the ending the writer creates twist by using the demonstrative reference **leyo nganekwane** (that fairy

tale) to highlight that the noun **inganekwane** that the writer uses in the introduction predicts the main event that is expressed in line 15, where the writer was attacked by a python. In line 46, the writer then uses the demonstrative reference **leyo nganekwane** to relate the ending to the introduction; which creates cohesion in the essay. Therefore, in the ending the writer by using the demonstrative reference **leyo nganekwane** validates the prediction that is created by the thesis of the essay topic: **Akusadingi nokuthi ngikuxoxele leyo inganekwane**. (There is no more need for me to tell you about that folk-tale). In this instance, the character sees no reason to tell the folk-tale as she assumes that the folk-tale is realized in the main event itself.

The above observations therefore suggest that the writer uses the demonstrative reference, lexical repetition and conjunctives to relate the events and experiences of the characters to the thesis of the essay topic; this successfully maintains cohesion in the essay. This uses of **lokhu** (this) as a demonstrative reference in line 47, where the writer refers to the main event, the characters realizations and the effects of the main event, validates the above claim, since the writer attempts to relate the essay content to the essay topic : **Nakuba konke lokhu kuzwakala kodwa kwangishiya ngikhungathekile**. (Even if this is understandable, but it left me stunned). The writer also uses the conjunctive **kodwa** (but) to compare and contrast what happened to him, that is, the main event and his emotional condition where he was left stunned. The use of these cohesive devices also enables the writer to fulfil the communicative purpose of the essay, which is to express.

f) The maintenance of coherence

Information structure appears to be centrally involved in the creation of coherence in this essay. The writer maintains coherence by highlighting thematic information. In this instance the writer organises given information before new information. For example, in line 1, the writer provides the reader with the background information: **Ngangisengumfanyana oneminyaka cishe eyishumi**. (I was still a young boy of about ten years). In this regard, the writer mentions his age and presents it as known or given information to enable the reader to interpret the thesis of the topic which is presented as

new information in line 2 : **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa.** (I will tell you a folk-tale about a snake with seven heads). In lines 5 and 6, the writer expresses the event that leads to the main event and it is presented as given information : **Sahamba kodwa inkunzi enkulu kaBaba uBhofela wayeklaba ngokuhlazela, yiyo eyasiholela emaxhaphozini asemajukujukwini ehlathi.** (We went, but my father's big bull Bhofela was eating grass very fast, it is this bull that led us to swampy areas in the midst of the forest). In lines 14 and 15, the writer expresses the main event as new information: **Kwathi ngingazelele ngezwa umsindo othi: "Ubabangibone ikhanda kalibonakali".** (I unexpectedly heard a voice saying: "It is a strange huge terrifying thing, the head is invisible"). From the above observation, the writer offers the reader with given information which eventually becomes the background knowledge for the reader to interpret the thesis and the main event which are presented implicitly in the essay. This information organisation creates coherence in the essay.

The writer maintains coherence by expressing events and experiences that develop the thesis of the topic. For example, the thesis of the topic predicts the expression of unexpected strange events. To develop this thesis the writer in lines 15, 16 and 17, describes the main event: **Ngathi ngiyalalelisisa ngezwa umsindo osamculo otswininizayo. Ngathi ngiyabhaka ngabona ubukhazikhazi busondela kimi. Umqondo wathi ukuhamba.** (When I listened carefully I heard a high pitching musical sound. When I looked I saw a shiny object approaching me. I was in a disturbed state of mind). In this regard, the writer describes the main event in a terrifying manner which evokes the feelings of fear in the reader. This expression of this event thus supports the topic thesis: **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa.** (I will tell you a folk-tale about a snake with seven heads).

The flow of information in this essay also creates coherence, as the writer expresses the causes of the main event, the realizations of the characters based on the main event and the effects of the main event. This indicates that the essay is characterized by a logical sequence flow of information. For example, in lines 17 and 18, the writer describes how he was attacked by a python : **Ngabona sekugeleza uketshezi olumhlophe, lwatheleka**

kimi. (I saw a white liquid flowing, it fell on me). In lines 20 and 21, the writer describes how he killed the python : **Ngayigenca ngaphindelela ngaze ngakhathala ngayingcuba.** (I chopped it for several times until I became dead tired). In line 31, the writer expresses how he was rescued from the attack : **Bangethula esihlahleni bangiyisa emtholampilo** (They removed me and took me to the clinic by their car). In line 32, the writer expresses the realization of the characters: **Emtholampilo kwatholakala ukuthi angibutholanga ubuthi.** (At the clinic it was discovered that I had not taken poison). In line 41, the writer presents the positive effect of the main event: **Babe sebenginxephezela ngokunginika umfundaze.** (They then compensated me by giving me a bursary). In line 46, the writer relates the content to the introduction of the essay: **Mzukulu wami akusadingi nokuthi ngikuxoxele leyo nganekwane.** (My grandson, there is no more need for me to tell you about that folk-tale). In line 47, the writer relates the content to the essay topic : **Nakuba konke lokhu kuzwakala kodwa kwangishiya ngikhungathekile.** (Even if this is understandable but it left me stunned). The above observations therefore suggest that the flow of information creates coherence in this essay.

5.3.5.2 The parameter ‘what’

a) The content

The writer employs his background knowledge in writing the content of the essay. The information is organised into various episodes which suggest that the writer also employs his episodic knowledge in arranging the content of the essay. For example, in the introduction in line 2, the writer uses his background knowledge in formulating the thesis statement: **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa.** (I will tell you a folk-tale about a snake with seven heads). In the writer’s cultural background, the children of age ten do believe in folk-tales, that is the reason why he states his age as a character in line 1: **Ngangisengumfanyana oneminyaka cishe eyishumi.** (I was still a young boy of approximately ten years).

The writer also presents information in episodes, for example, in the introduction the writer presents the background information where he states his age as a character; and the thesis statement as indicated above. In paragraph 2, the writer expresses the events that build up to the main event, in paragraph 3, the main event is expressed. In paragraph 4, the writer expresses the event that creates a smooth transition between the main event and the characters realizations in paragraph 5; and in paragraph 6, the writer presents the effects of the main event as indicated in the previous analysis. In lines 36, 37 and 38, the writer employs his cultural background knowledge in writing the content: **Yabe isitshela uBaba ukuthi kumele angihlabele imbuzi ukuze iqale ukungethwasisa ngoba lesi sehlo sisho ukuthi kumele ngibe yisangoma.** (He then told my father that he must slaughter a goat for me, so that he can start to train me, because this event indicates that I should become a traditional fortune teller). The above observations thus suggests that the writer employs mainly his general background knowledge, cultural background knowledge and episodic knowledge in writing the content of the essay.

b) The specialised register

The writer employs the register that is appropriate to the topic **Ngasala ngikhungathekile.** (I was left stunned), and it is suitable for the personal experience essay as a genre. For example, in the essay topic, the writer expresses his feelings of unpleasant surprise, in the clause **Ngikhungathekile** (I was stunned). In line 2, the writer uses the clause: **yenyoka enamakhanda ayisikhombisa** (a snake with seven heads). The register that is used in the above clause evokes the feelings of terrible fear.

In lines 14 and 15, the writer expresses the main event : **Kwathi ngingazelele ngezwa umsindo othi: “Ubabangibone ikhanda kalibonakali”.** (I unexpectedly heard a voice saying : “It is a strange huge terrifying thing the head is invisible”). The writer in this instance, employs the first person point of view to express what he experienced as a character during the main event. The first person point of view creates the interactional relationship between the writer and the readers. Therefore, by employing this register the

writer succeeds in achieving the communicative purpose of the personal experience essay, which is to express.

c) The genre type

The basic structure, the lexical choices and the register that the writer employs in the essay writing suggest that this is a personal experience essay. For example, in the essay topic, the writer uses the idiomatic expression **Ngasala ngikhungathekile**, (I was left stunned) where he expresses his feelings of unpleasant surprise as a character. In the introduction in line 2, the writer presents the thesis statement which evokes the feelings of terrible fear: **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa**. (I will tell you about a folk-tale of a snake with seven heads). In the middle, the writer also expresses scary experiences for example, in line 2, the writer uses the metaphoric expression : **Ngangilwa nesitha engingasazi**. (I was fighting against a strange enemy). This expression evokes the feelings of fear. In the ending, in lines 44 and 45, the writer expresses the effects of the main event which left him as a character stunned. **Abasekhaya bakholelwa ukuthi kufanele ngibe umelaphi wesintu khona ngizokwelapha nalabo abaphethwe izifo ezingalapheki**. (At home they believe that I should become a traditional healer so that I can treat even those who are suffering from incurable diseases). The above observations therefore suggest that the basic structure, the vocabulary and the register that the writer uses satisfy the communicative purpose of the personal experience essay as a genre.

5.3.5.3 **The parameter ‘to whom’**

The writer anticipates the readers who share the same background knowledge with him. For example, in line 2, the writer presents the thesis that is formulated from his cultural background knowledge where at the age of ten they believe in folk-tales : **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa**. (I will tell you a folk-tale about a snake with seven heads). The information that the writer provides in line 7, suggests that the writer anticipates general knowledge that is related to his social background as a

writer. **Leli hlathi elikaRoshi, libhekene nesiqiwi sezinyamazane eMatigulu.** (This is Roshi's forest, it is facing the game reserve in Matigulu). In this instance, the writer mentions the names of the places from his geographical area. In lines 33, 34 and 35, he relates the information that indicates that he anticipates the readers who share the same social background with him: **Ngafika ekhaya bangiyisa enyangeni eseduze yangigeza ngezintelezi, yangincindisa.** (When I arrived home they took me to the nearest traditional healer, who washed me with herbal water and made me suck it). From the above observations it is deduced that the lexical choices, the register and the information structure of the essay suggest that the writer expects the readers who share the same cultural background with him.

5.3.5.4 The parameter for 'what purpose'

The content of the essay suggests that the purpose of this writing is to express. In the topic, the writer expresses his unpleasant feelings of surprise : **Ngasala ngikhungathekile.** (I was left stunned). In lines 16 and 17, the writer expresses the main event: **Ngathi ngiyabheka ngabona ubukhazikhazi busondela kimi, umqondo wathi ukuhamba** (When I looked I saw a shiny object approaching me, I was in a disturbed state of mind). In lines 39 and 40, the writer expresses the feelings of the characters : **Abongibemvelo bajabulela ukusinda kwami, kepha bakhombisa ukuzwelana nenhlwathi efile.** (The nature conservationists were happy about my survival, but showed sympathy toward a dead python). In line 33, the writer expresses his realization, as a character: **Yilapho abahlengikazi abangitshela khona ukuthi ngangibanjwe yithole lenhlwathi.** (It is where I was told by the nurses that I was captured by a young python). In line 41, the writer expresses the positive effect of the main event: **Babe sebenginxephezela ngokunginika umfundaze.** (They then compensated me by giving me a bursary). From the above observations it is deduced that the main purpose for writing this essay is to express, and the functional uses of written language in this essay is to educate the reader about the writer; and to share the writer's experiences with the readers.

5.3.5.5 The parameter ‘why’

The information structure of the essay projects that the writer anticipates general knowledge from the expected readers. For example, the writer formulates the implicit essay topic : **Ngasala ngikhungathekile**. (I was left stunned). In this instance, the writer violates Gricean maxims by deciding not to be very transparent to the readers; the writer’s underlying intention is to manipulate the readers to attend the content of the essay. The thesis statement of the essay topic is also not stated explicitly. Only the readers who share the same social background knowledge with the writer can infer the writer’s intention. In line 2, the writer uses dialogue between him and his grandmother to present the thesis of the topic : **Ngizokuxoxela inganekwane yenyoka enamakhanda ayisikhombisa**. (I will tell you a folk-tale about a snake with seven heads). The intention of the writer in formulating this implicit thesis statement, is to let the readers expect strange events and experiences in the essay. In this instance, the writer provides the readers with background knowledge that would enable the knowledgeable readers to recognize the writer’s hidden underlying message. For example, the writer presents the thesis statement in the introduction, in the middle he expresses the events and experience that develop the thesis; and in the ending, in lines 45 and 46, the writer clarifies the implicit thesis statement that is presented in the introduction : **UGogo yena wathi : “Mzukululu wami akusadingi nokuthi ngikuxoxele leyo nganekwane**. (My grandmother at home said: My grandson, there is no more need for me to tell you about that folk-tale). In this instance, the writer attempts to add details to the thesis statement expressed in the introduction, but he also understates his explanation. The writer therefore anticipates the knowledgeable readers to infer his underlying intention, by relating the topic of the folk-tale to the main event that the writer experienced.

The observations made above suggest that the writer uses the information structure, the register and the lexical choices that capture the readers to attend the content of the essay. In some instances, the writer prefers not to be transparent to the readers to let them read the whole essay carefully before they could infer his underlying intentions.

5.3.5.6 **The assessment for the essay : Ngasala ngikhungathekile (I was left stunned)**

AREA	SCORE	DESCRIPTOR
Task fulfilment/ content	Average	Adequate treatment of the topic; Some variety of events and experiences expressed; Some independence of interpretation of the topic; Most content relevant to the topic; Reasonably accurate detail
Organisation	Good	Uneven expression, but main points stand out; Paragraphing or section organisation evident; Logically sequenced (coherence) Some connectives well used (cohesion)
Vocabulary	Very Good	Wide range of vocabulary; Accurate word/idiom choice usage; Appropriate selection to match register.
Language	Good	Confident handling of appropriate structures; hardly any errors of agreement, tense, number word order, articles pronouns, prepositions; Meaning never obscured.
Mechanics	Good	Occasional errors in spelling, punctuation, capitalisation, layout.

From the assessment done above, it is evident that the essay has some of the formal properties of a personal experience essay as a genre. The content of the essay is relevant to the topic of the essay, and the writer provides the reader with reasonable accurate detail. But there are occasional errors in spelling, punctuation and capitalisation, which suggests that the learner-writer needs proper guidance and more education in practising revising and editing, and proper education on the use of special applications in writing are recommended.

5.3.6 **THE ANALYSIS OF THE PERSONAL EXPERIENCE ESSAY**

UKUBA NGANGAZI NGANGIYOFUNDA (IF I KNEW I WOULD HAVE LEARNED)

1. Akusenani sekuyobonakala sekuqoqwa ngoba
Let me not lose hope the outcome will be decided in the end because
2. amathunzi asemade okwesibili.
I still have a second chance.
3. Ngangithi uNqabayembube uyangihlupa kanti angibuzana elangani.
I thought Nqabayembube was ill treating me but I was wrong.
4. Wayengivusa ngovivi angikhombe ezinkabini,
He woke me up at dawn comanding me to a span of oxen,
5. uma likthi chasha angikhombe esikoleni. Iningi liyabona ububende.
during sunrise he instructed me to go to school. Too many cooks spoil the broth.
6. Maye! Yenzeka indaba. Lwaqala ukhonjolwana olubheke ngemumva
Oh! Something happened. A bad habit of hiding behind
7. kwezindlu zangasese. Yashunqa intethe. Washa umthunzi wezinkukhu.
the toilets started. Cigarette was smoked. Dagga was smoked.
8. Inyathuko yavuthwa yadlulela phambili emhabulweni.
It went beyond this, liquor was even taken.
9. Ozakwethu bayibona le nqola ukuthi iyanhlanhlatha, bahudula izinyawo.
My fellow classmates realized that this vehicle is derailing, they dragged their feet.
10. Imibono yabo yangishaya indiva. Inqola yayokhalakathela name kwalokoloko.
I ignored their opinions. The vehicle plunged with me into bowels of the earth.
11. Namhlanje inkukhu ibindwe isidwa. Ngiphakathi esijwini ngiyalokoza, kukude emumva
today I am at my wits end. I am going through fire and water, the way back
12. naphambili. Abangani bami nampaya emadlelweni aluhlaza,
and the way foward is not within reach. My friends are there in the green pastures,
13. abanye bangcebeleka ngesitimela somhluzi. Bonke ubuhlungu buya enhliziyweni,
others are travelling by gravy train every pain goes to the heart, but

14. kepha akukho nto abangayenza, akukho nkwali yaphandela enye.
they cannot do anything, one must work for oneself.
15. Bantabami itshe limi ngothi phangani umdaka.
Children beware of being trapped you must make hay while the sun shines.
16. Intendele enhle ngekhala igijima. Imfundo yisikhali sokugcina,
If you notice danger you must quickly escape. Education is the last weapon,
17. ngaphandle kwayo niyophaphama kwelamathongo
without it you will wake up in ancestral world.
18. Awu! ngiyamkhumbula uNqabayembube. Ngiyabakhumbula abangani bami,
Oh! I miss Nqabayembube. I miss my friends;
19. akubuyelwa emumva kungemgqigqo, ngoba ukuba ngangazi ngangiyofunda.
the clock cannot be turned back because if I knew I would have learned.

5.3.6.1 The parameter 'writes'

- a) The writer uses the first person subject pronominals **ngi** in the present tense and **nga** in the past tense. The use of these pronominals shows that the essay employs both in the present and past tense. This is also an indication that the writer employs the first person point of view in writing the essay. In this manner, the writer fulfils one of the formal conventions of the personal experience essay. The writer also applies this formal convention of writing in line 10, where he uses the first person subject pronominal **nga** and the first person prepositional pronominal **nami**: **Imibono yabo ngayishaya indiva. Inqola yayokhalakathela nami kwalokoloko.**(I ignored their opinions. The vehicle plunged with me into the bowels of the earth).

b) Lexical choices as a reflection of communicative purpose

The writer provides the readers with some detailed words and image-creating expressions expression. For example in line 5, the writer uses the IsiZulu ideophone **chasha** which is picture-creating. By this ideophone the writer attempts to indicate time when the event took place: **uma lithi chasha angikhombe esikoleni.** (during sunrise he instructed me

to go to school). In line 10, the writer employs the image-creating expression **kwalokoloko**. This expression evokes the feelings of pain and suffering: **Inqola yayokhalakathela name kwalokoloko** (The vehicle plunged with me into the bowels of the earth). In line 12, the writer uses the picture-making expression that evokes the feelings of admiration and satisfaction: **Abangani bami nampaya emadleweni aluhlaza**. (My friends are there in the green pastures). The above observations thus suggest that the writer employs detailed words, image and picture-creating expressions to express his feelings and other character's feelings in the essay. In the regard, the writer succeeds in reflecting the communicative purpose of the essay, which is to express.

c) The use of formal conventions

(i) The basic structure

The basic structure of this written task indicates that this is an essay. The written text has the topic **Ukuba ngangazi ngangiyofunda** (If I knew I would have learned); the introduction, the middle and the ending. In the topic, the writer expresses his feelings of regret. In the introduction in line 3, the writer presents the thesis of the essay topic: **Ngangithi uNqabayembube uyangihlupha kanti angibuzana elangeni**. (I thought Nqabayembube was ill-treating me but I did not enquire from the sun). In this instance, the writer expresses his apologetic experience. In the middle, the writer describes the events that made him feel regretful in the topic and in the introduction. For example in line 10, the writer expresses the main event implicitly. **Inqola yayokhalakathela nami kwalokoloko**. (The vehicle plunged with me into the bowels of the earth). In lines 11 and 12, the writer expresses his realization and the effect of the main event: **Namhlanje inkukhu ibindwe isidwa. Ngiphakathi esijwini ngiyalokoza, kukude emumva kukude phambili**. (Today I am at my wits end. I am going through fire and water, the way back and the way forward is not within reach).

In the ending, the writer educates the readers about his experiences, for example in lines 15, 16 and 17, the writer employs the IsiZulu educative rhyme to moralise the readers:

Bantabami itshe limi ngothi phangani umdaka. Intendele ehle ngekhala igijima. Imfundo yisikhali sokugcina, ngaphandle kwayo niyophaphama kwelamathongo. In lines 18 and 19, the writer relates the content to the essay topic by expressing his regretful feelings: **Awu! Ngiyamkhumbula uNqabayembube. Ngiyabakhumbula abangani bami, akubuyelwa emumva kungemgqigqo, ngoba ukuba ngangazi ngangiyofunda.** (Oh! I miss Nqabayembube, I miss my friends, the clock cannot be turned back because if I knew, I would have learned). From the above observations, it is deduced that the writer expresses his feelings and other characters feelings, experiences, realizations, the events and the effects of the events in the basic structure of the essay. In this manner, the writer applies the formal conventions of the personal experience essay in this writing.

In describing his experiences and events, the writer uses topic sentence paragraphs, for example in paragraph 1, in lines 1 and 2, the writer expresses his feelings of hope and regret in the topic sentence: **Akusenani sekuyobonakala kuqoqwa ngoba amathunzi asemade okwesibili.** (Let me not raise hope, the outcome will be decided in the end because I still have a second chance.) In lines 6 and 7, the writer expresses the event that builds to the main event, in the topic sentence: **Lwaqala ukhonjolwana olubheke ngemumva kwezindlu zangasese** (A bad habit of hiding behind the toilets started). In paragraph 3, the writer expresses his realization as a character by educating his readers. This is also expressed in the topic sentence. **Bantabami itshe limi ngothi phangani umdaka** (Children beware of being trapped, you must make hay while the sun shines). The above observations therefore suggest that the writer does apply the rules of paragraphing in expressing his experiences and events in the essay, and this is another formal convention of the personal experience essay as a genre.

d) The patterns of informational structuring

(i) Topical sentence structure

The previous observations above indicate that the writer presents the main points, that is, the events and experiences in topic sentences. For example, in line 3, the writer presents the thesis of the essay as the topic information: **Ngangithi uNqabayembube uyangihlupha kanti angibuzanga elangeni.** (I thought Nqabayembube was ill-treating me, but I did not enquire from the sun). To develop this thesis statement, the writer expresses the events in lines 4 and 5, as subtopics: **Wayengivusa ngovivi angikhombe ezinkabini, uma lithi chasha angikhombe esikoleni.** (He woke me up at dawn, commanding me to a span of oxen, during sunrise he instructed me to go to school). Therefore, the pattern of topical progression is acceptable, although the writer does not give the readers enough details on how the events took place. The organisation of topics is also characterized by sequential progression, but with less competing subtopics. For example, in lines 6 and 7, the writer expresses events in a sequential order without any supporting details: **Lwaqala ukhonjolwana olubheke ngemumva kwezindlu zangasese. Yashunqa intuthu.** (A bad habit of hiding behind the toilet started. Cigarette was smoked).

(ii) Topic continuity

The writer develops the thesis of the essay by describing the events and experiences that are related to the topic of the essay **Ukube ngangazi ngangiyofunda** (If I knew I would have learned). For example in line 4 the writer expresses the event that supports the thesis statement in line 3: **Unqabayembube wayengihlupha** (Nqabayembube was ill-treating me). In line 8, the writer expresses the event that is related to the expression **angibuzanga elangeni**, which means that the writer was not aware: **Inyathuko yavuthwa yadlulela emahabulweni** (It went beyond this, liquor was even taken). To highlight the expression of his regretful feelings, the writer expresses the main event in line 10: **Imibono yabo ngayishaya indiva. Inqola yakhalakathela nami kwalokoloko** (I ignored their opinions.

The vehicle plunged with me into the bowels of the earth). In this regard, the writer employs image and picture-creating expression to mark the main event strongly for easy discovery. The writer in this essay, thus presents the important information that is the thesis statement, the events and experiences as main topic and subtopic information as indicated in the previous observations. This is the manner in which the writer maintains topics in the essay.

(iii) **Given and new information**

The information structure of the essay suggests that the writer anticipate general knowledge from the readers. The writer therefore does not see a reason for organizing given information prior to new information. For example, in the introductory paragraph, in lines 1 and 2, the writer expresses his hopeful feelings : **Akusenani sekuyobonakala sekuqoqwa, ngoba amathunzi asemade okwesibili.** (Let me not lose hope the outcome will be decided in the end, because I still have a second chance). In this instance the writer expresses his feelings as topic information. In line 3, the writer presents another topic information as the thesis of the essay: **Ngangithi uNqabayembube uyangihlupha kanti angibuzanga elangeni** (I thought Nqabayembube was ill-treating me but I was wrong).

The writer therefore in lines 1 and 2, does not provide the readers with known information that would enable them to interpret the new information that he presents in line 3, as shown above.

e) **Maintenance of cohesion**

The writer mainly uses conjunctives and lexical repetition as cohesive devices in the essay. For example, in line 1, the writer uses the conjunctive **ngoba** (because) to develop the essay by comparing his feelings of despair in the past and his present feelings of hope: **Akusenani sekuyobonakala sekuqoqwa, ngoba amathunzi asemade okwesibili.** (Let me not lose hope the outcome will be decided in the end, because I still have a second chance). In the ending, in line 19, the writer also employs the conjunctive **ngoba** (because)

to compare and contrast his action that led to the main event, and the regretful feelings he is experiencing at the present : **Akubuyelwa emumva kungemgqingqo, ngoba ukuba ngangazi ngangiyofunda.** (The clock cannot be turned back, because if I knew I would have learned).

In line 7, the writer uses synonyms as cohesive devices : **Yashunqa intuthu. Washa umthunzi wezinkukhu.** (Cigarette was smoked. Dagga was smoked). The writer in this regard highlights his unacceptable actions of that build to the main event. In lines 4 and 5, the writer uses lexical repetition as cohesive device. The clause **angikhombe** appears in both lines, that is line 4 and 5: **Wayengivusa angikhombe ezinkabini uma lithi chasha, angikhombe esikoleni.** (He woke me up at dawn commanding me to a span of oxen, during sunrise, he instructed me to go to school). In this instance, the writer stresses how his father Nqabayembube ill-treated him as a character. Thereafter, the writer employs this lexical repetition to develop the thesis of the essay. The above observations indicate that the writer employs conjunctives, synonyms and lexical repetition as cohesive devices to highlight the events and experiences in the essay.

f) Maintenance of coherence

Coherence in this essay operates mainly by means of events and experiences that the writer presents. These events and experiences relate lexically to the thesis and to the essay topic. For example, the writer in the essay topic expresses his feelings of deep regret: **Ukuba ngangazi ngangiyofunda** (If I knew I would have learned). In line 3, the writer presents the thesis of the essay, which relates to the essay topic : **Ngangithi uNqabayembube uyangihlupha kanti angibuzanga elangeni.** (I thought Nqabayembube was ill-treating me, but I was wrong). In the essay topic, the writer constructs dialogue between himself and the readers. This is realized in the introduction where the writer seems to be anticipating a question that might be created by the information structure of the essay topic in the mind of the reader. As an attempt to respond to the anticipated question, the writer in line 3, formulate the thesis that answers this question.

In line 4, the writer expresses the event that supports the statement that his father was ill-treating him: **Wayengivusa ngovivi angikhombe ezinkabini** (He woke me up at dawn commanding me to a span of oxen). In lines 18 and 19, the writer expresses his deep feelings of regret. In doing thus, the writer employs the lexical repetition by which he relates the content to the topic of the essay : **Ngiyamkhumbula uNqabayembube. Ngiyabakhumbula abangani bami, akubuyelwa emumva kungemigqigqo, ukube ngangazi ngangiyofunda.** (I miss Nqabayembube. I miss my friends, the clock cannot be turned back, because if I knew I would have learned). The above observations thus suggest that the writer creates dialogue between himself and the readers between himself, and the readers, and relates events and experiences to the thesis statement and the essay topic in order to guide the readers in understanding his intent. This information structure creates coherence in the essay.

5.3.6.2 The parameter ‘what’

a) The content

The writer employs his general background knowledge in writing the content of the essay. In line 3, for example, the writer calls his father by the name of his troop. This comes from the Zulu culture where in some social background the children pay respect to their fathers by calling them by their troop’s names : **Ngangithi uNqabayembube uyangihlupha** (I thought Nqabayembube was ill treating me). **Nqabayembube** is therefore the name of the troop of the writer’s father. The use of cultural background knowledge is also identified in line 7, where the writer uses euphemism : **Yashunqa intuthu. Washa umthunzi wezinkukhu.** (Cigarette was smoked. Dagga was smoked). In Zulu culture smoking of cigarette and dagga is regarded as immoral behaviour when practised by children. Therefore, the writer in line 7, uses euphemism, by substituting the noun **ugwayi** with the noun **intuthu** which both refer to cigarette. In the second clause, the writer substitutes the noun **insangu** with a polite expression **umthunzi wezinkukhu** which refers to dagga. In this instance, the writer employs his cultural background knowledge in writing the content. The writer also employs episodic knowledge in expressing events in the essay.

For example, in lines 8 and 9, expresses the events that build to the main event in a sequence: **Inyathuko yavuthwa yadlulela emahabulweni. Ozakwethu bayibona le nqola ukuthi iyanhlanhla bahudula izinyawo.** (It went beyond this, liquor was even taken. My fellow classmates realized that this vehicle is derailing, they dragged their feet).

b) The specialised register

The register that the writer uses in the content is appropriate to the essay topic **Ukube ngangazi ngangiyofunda** (If I knew I would have learned). For example, in line 11, the writer expresses his regretful experience which is related to the essay topic : **Namhlanje inkukhu ibindwe isidwa.** (Today I am at my wits end). This indicates that the feelings of regret that the writer expresses in the topic of the essay are also highlighted in the expressed events and experiences in the content. The writer also employs the register that is suitable for the personal experience essay as a genre. For example, in line 11, the writer uses the first person subject pronominal **ngi**, which suggests that the writer employs the first person point of view in writing the content: **Ngiphakathi esijwini ngiyalokoza** (I am going through fire and water). In this instance the writer also expresses his feelings of pain and suffering which he experiences as a character. This suggests that the writer fulfils the communicative purpose of the personal experience essay which is to express, in writing the essay content.

c) The genre type

The information structure of this essay suggests that this is the personal experience essay. The register that the writer employs intends to achieve the communicative purpose of the personal experience essay. For example, in the essay topic, the writer expresses his regretful feelings : **Ukuba ngangazi ngangiyofunda.** (If I knew I would have learned). In the introduction, the writer presents the essay thesis statement in line 3 : **Ngangithi uNqabayembube uyangihlupha kanti angibuzanga elangeni.** (I thought Nqabayembube was ill-treating me, but I was wrong). In this instance, the writer expresses his thought and realization, and this fulfils the communicative purpose of the essay, which

is to express. In the ending, in lines 18 and 19, the writer expresses his experiences to relate the content to the essay topic : **Ngiyamkhumbula uNqabayembube. Ngiyabakhumbula abangani bami, akubuyelwa emumva kungemgqigqo, ngoba ukuba ngangazi ngangiyofunda.** (I miss Nqabayembube, I miss my friends, the clock cannot be turned back, because if I knew I would have learned).

5.3.6.3 The parameter 'to whom'

The information structure of the essay suggests that the writer expects the reader who share the same background knowledge with him. The writer, for instance, uses more idiomatic expressions which are not explained to the readers. In line 3, the writer employs the IsiZulu idiomatic expression **ukungabuzi elangeni** which literally means to claim to be right whereas you are wrong. The writer uses this expression without clarifying it, this indicates that the writer anticipates general knowledge on the part of the reader. In lines 9 and 10, the writer uses the metaphor **inqola** (vehicle) to refer to their unacceptable behaviour as characters : **Ozakwethu bayibona ukuthi le nqola iyanhlanhlatha bahudula izinyawo.** (My fellow classmates realized that this vehicle is derailing they dragged their feet). In this instance, the writer anticipates the readers who share the same topical knowledge with him. In line 8, the writer expects the readers who share the same cultural background knowledge: **Inyathuko yavuthwa yadlulela emahabulweni.** (It went beyond this, liquor was even taken). In this regard, the writer employs euphemism to be polite in expressing the immoral behaviour of him and other characters in the essay. **Inyathuko** is a polite expression for the noun **indlela** (way), and **amahabulo** is a polite expression of the noun **utshwala** (liquor). The above observations indicate that the writer anticipates the readers who share the same background knowledge and therefore does not see a need for defining ideas and assumptions in the essay.

5.3.6.4 The parameter 'for what purpose'

The content of the essay suggests that the main purpose of the essay is to express. For example, in line 13, the writer expresses his painful experience : **Bonke ubuhlungu buya**

enhliziyweni. (Every pain goes to the heart). The functional uses of the written language in this essay is to share experiences with the readers, for example, in line 11, the writer expresses his painful experiences to the readers : **Ngiphakathi esijwini ngiyalokoza** (I am going through fire and water). In the last paragraph in lines 15, 16 and 17, the writer educates the readers about his personal experience : **Bantabami intendele enhle ngekhalo igijima. Imfundo yisikhali sokugcina.** (Children beware of being trapped, you must make hay while the sun shines. If you notice danger you must quickly escape. Education is the last weapon). The above observations thus suggest that the main purpose of the essay is to express, and other functional purposes of the essay is to share experiences with the readers, and to educate them about the writer's personal experience.

5.3.6.5 The parameter 'why'

The writer in some instances prefers to violate Gricean maxims by not being informative and clear in expressing events and experiences. For example, in line 5, the writer expresses the main reason that caused him to experience regretful feelings, implicitly : **Iningi liyabona ububende.** (Too many cooks spoil the broth). The writer employs this IsiZulu proverb without explaining it for the reader to interpret his intent. The writer in this regard anticipates general knowledge on the part of the reader, and therefore does not see a need of explaining some of the expressions he uses. In line 11, the writer also uses the IsiZulu proverb with any supporting details to clarify it : **Namhlanje inkukhu ibindwe isidwa.** (Today I am at wits end). In the ending, the writer uses the prepositional phrase **kwelamathongo** (in ancestral world) to refer to the future : **Ngaphandle kwemfundo niyophaphama kwelamathongo** (without education you will wake up in ancestral world). These observations therefore show that the writer violates Gricean maxims by not being informative and clear, since he anticipates general and topical background knowledge from the expected readers.

5.3.6.6 **The assessment for the essay : Ukube ngangazi ngangiyofunda**

AREA	SCORE	DESCRIPTOR
Task fulfilment/content	Average	Adequate treatment of topic; Little variety of events and experiences; Some independent interpretation of the topic; Most content relevant to the topic; Lacking detail.
Organisation	Good	Uneven expression, but main ideas stand out; Paragraphing evident; Logically sequenced (coherence) Some connectives used (cohesion)
Vocabulary	Good	Adequate range of vocabulary; Accurate word/idiom choice and usage; Appropriate selection to match register
Language	Very Good	Confident handling of appropriate structures, hardly any errors of agreement tense, number word order, articles, pronouns, prepositions, Meaning never obscured.
Mechanics	Good	Occasional errors, in spelling, punctuation, capitalisation, layout.

The assessment report of this essay indicates that the learner-writer observes the communicative purpose of the personal experience essay as a genre when he writes this essay; but he expresses a little variety of events and experiences. The content is relevant to the topic but it lacks detail. The learner-writer maintains cohesion and coherence in the essay structure. His language is exceptionally good. But there are occasional errors in spelling, punctuation and capitalisation. This suggests that the learner-writer requires more practice in learning to write. Proper guidance from a knowledgeable educator is recommended.

CHAPTER SIX

CONCLUSION

The aim of this chapter is to review the main issues addressed in this study and to highlight the findings and the recommendations made.

6.1 STUDY REVIEW

In chapter one, distinguishing features of spoken and written language have been examined. Tribble (1996) claims that one reason for investigating the differences between written and spoken language is that once students have a better understanding of how spoken and written texts can differ they are much better placed to become confident writers. In chapter two various approaches to the teaching of writing skills have been explored. This includes the various ways the learners develop and refine their communicative writing skills, and the ways the writing teachers can teach the learners employing these approaches appropriately and effectively. The three main approaches that have been discussed are process approach, traditional or text-based approach and genre approach.

In chapter three, discussions on how communicative writing skills are taught and learnt are made. Suggestions and guidelines on teaching writing from different language teaching experts have been presented with demonstrations in the form of writing activities and responses thereof. Teaching of writing skills have been discussed in the light of the Transformational Outcomes-Based Education in Curriculum 2005 document (1997). The critical outcomes adopted by the South African Qualifications Authority (SAQA) have been considered.

The specific learning outcomes for the Languages, Literacy and Communication learning area have been employed as the basis for the idealized writing Curriculum proposed by Grabe and Kaplan (1996).

In chapter four, the theory of writing was explored extensively. The main focus is on the writing of the personal experience essays in particular. Grabe and Kaplan (1996) ethnographic approach to writing has been discussed in detail. The assessment scale for written work which is proposed by Tribble (1996) was presented for adaptation in assessing IsiZulu personal experience essays. In chapter five, a theoretical framework for analysing IsiZulu personal experience essays is presented. Six IsiZulu personal experience essays were analysed and Grabe and Kaplan's (1996) ethnographic approach has been employed. At the end, each personal experience essay has been assessed and the assessment criteria proposed by Tribble (1996) has been adapted for this type of essays.

6.2 **MOJOR FINDINGS**

The educators and the student-teachers who were facilitating the writing process of the essays and the assessment thereof reported the following:

- Most of the Grade 12 learners are reluctant to write an essay of more than a page long. They only write an essay longer than this, when they have formulated the essay topics themselves. In this instance, they were requested to write essays on their personal experiences, this was well done because they were guided in formulating their own topics based on their personal experiences. Originality and creativity played the most important role in this writing process.
- The learners were very free in expressing their personal experiences, the educators discovered that learners are willing to open up their chests in writing as compared to speaking. Some of the IsiZulu student teachers who were doing their teaching practice at Khanyisa finishing school at the University of Zululand, reported that some of the personal experience essays were not assessed, but before that, the learner-writers concerned confided to them that they were writing about their real personal experiences, and those essays became the evidence that was submitted to the University social workers and the learners were given counselling.

- These student-teachers realised that teaching writing skills of the Personal Experience Essay in particular, does not only fulfil the educational purposes, but it also satisfies the social, motional and psychological needs of the learners. This is most appropriate to IsiZulu speaking learners whose cultural background has been always denying them a chance of expressing their personal feelings and experiences freely.
- The University of Zululand student-teachers of IsiZulu who were practising language classroom research based on the teaching and learning of writing skills, reported with amazement that by teaching writing skills properly, the learner-writers reveal their knowledge of wide range of rich IsiZulu vocabulary; and this enabled them to teach IsiZulu grammar more effectively than before. Learners enjoyed the writing practices based on the process approach of writing. They learned to work closely with their classmates and share their original views, but they were reported to be very reluctant in finishing up their written tasks.
- Learners enjoyed the writing practices based on the process approach of writing. They learned to work closely with their classmates and share their original views, but they were reported to be very reluctant in finishing-up their written tasks.
- Learners did not regard revising and editing as their responsibility. They regarded this as the duty of the educator as an evaluator. Although they were educated on how to do peer -editing, but they turned to protect their peers who did not write effectively, by writing too much positive and deceiving comments on their drafts. Therefore the learners needed proper guidance in this regard because they were reported to be overcrowded in classes with approximately the learner - educator ratio of 1:50 and above. As an evidence to the above report, some learners were reported to have submitted their essays with missing pages and mixed-up pages. To instil a sense of responsibility and that of accountability into these learners, the essays were returned to the writers for revision and editing.

- Educators realized that they really need intensive training and retraining in teaching writing skills. They were so impressed to know about genre approach and process approach to writing skills. They reported to have relied on traditional or text-based approach which was also not properly employed. During the interviews it was agreed that these approaches complement each other and they need to be employed as the situation demands.
- Some of the learners at the beginning reported to their respective subject educators that they were failing to engage themselves in the processes of writing, since they were not familiar with cooperative learning. They wanted to be given a common topic to go home and write on it as individuals. For them, this should have taken only 30 minutes. Therefore, process approach to writing was regarded as a waste of time and energy. But at the end when the essays were assessed, the educators were requested to let the learner-writers compare their essays to the other authentic published articles on personal experience recounts. The learners were requested to employ the guiding principles on writing the personal experience essay, and the highlighted principles signalled by the information structure of editorials in *Ilanga* newspaper, *IsiZulu Bona* magazine, *IsiZulu Drum* magazine and of any other authentic articles written in *IsiZulu* to critique their own essays. 'You' magazine was also translated into *IsiZulu* for this purpose. The learners who regarded process approach of writing as a futile exercise, then realized that what they wanted to do was not what the real writers do in the publishing industry. And they eventually congratulated their educators on being persistent in teaching them the way they did. Now they are reported to know that by learning, developing and refining their communicative writing skills, they will be able to access the international world confidently.
- The essays analysed reflect a lack of competence of learners in some areas of assessment, although the learners were given proper guidance during the processes of writing. This suggests that it is even worst when they write their final examinations, where they do not have enough time for revising and editing their

written tasks. But, the problems, needs and progress reported about the learners responses during the processes of writing, suggest that writing is mostly a process rather than a product.

6.3 RECOMMENDATIONS

- The educators of IsiZulu language require proper education, training and retraining in teaching communicative writing skills. There should be some sort of specialization in language teaching which concentrates specifically on teaching communicative writing skills in order to prepare the learners for the competitive international world.
- The educators should contextualise their writing lessons, by relating each genre type studied in class to those genres that are used for communication in the real world. For example, the songs that are produced in the music industry should be analysed by the learners to see how the song writers employ their writing skills in writing and composing personal experience songs. This is a way we can relate what is learnt in language classrooms to what is happening in the real world as the Transformational Outcomes-Based Education suggests. In this way genre will be used as an analytical tool for engaging with the multigeneric, intergeneric and heteroglossic texts of societies where differences of ethnicity and subculture and style are increasingly significant elements in daily interaction.
- The educators should remain competent in applying IsiZulu grammar when teaching writing skills. Grammar plays a vital role in writing practices, since the writer is always expected to employ his or her appropriate and suitable content knowledge, context knowledge, language system knowledge and writing process knowledge (Tribble 1996), which all circle around the grammar of the language used. The educator should also understand the structure and function of language use to communicate meaning.

- After having the types of knowledge stated above, the educators should be able to model and assist the learner-writers to write effectively. The educators should not in any way abdicate their roles as knowledgeable educators and evaluators. Educators should realize that learners conceivably come from different social, linguistic and cultural background, with different expectations about language use in class contexts.
- Lastly, to produce competent writers in our educational institutions we require proper education, training, retraining, knowledgeable experts to do modelling, sacrifice and dedication from the authorities, the educators and the learner-writers.

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