THE CONSUMER ADVICE ARTICLE

IN XHOSA AS GENRE-TEXT

BY

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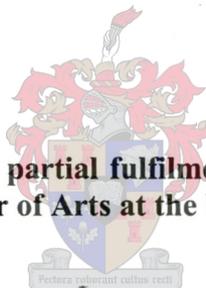
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DECLARATION

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

S.E. DLEPU

ABSTRACT

The study investigates text properties of the consumer-advice magazine article in Xhosa within the framework of the genre-based approach to literacy and writing. The view of writing as component of the communication competence component in Grabe and Kaplan's (1996) theory of writing is assumed. It is argued that the analysis of (non-fictional) genres is a core ability in terms of the specifications of Curriculum 2005 for outcomes-based language teaching for writing skills. The term genre as it is used within genre theory refers to a (non-fictional) text which has an identifiable social (or cultural) purpose, an identifiable form (including beginning, middle and end) and specific constrains on the possible deviations allowed in its form. This study will examine seven BONA magazine articles to establish what identifiable generic properties can be attributed to these genre-texts. The cognitive move structure of these magazine articles on consumer advice will be analysed to determine whether a typical move structure occurs for this genre.

The text-linguistic properties of the various magazine articles will be investigated invoking Grabe and Kaplan's model of text-structure. In particular, properties like pronominal reference conjunctive devices, which contribute to text coherence and cohesion will be considered as well as lexical choices as a reflection of communicative purpose.

Finally, the study will briefly address the issue of the significance of the genre-text knowledge underlying writing skills as the relevant kind of knowledge to be developed in terms of the specifications of outcomes-based language teaching in Curriculum 2005. The kind of analytic skills exemplified in the examination of the Xhosa magazine articles are therefore necessitated for accomplishing the outcomes for writing. The nationale for developing such analytic abilities with respect to writing skills is to empower learners to be competent writers in their future career lives.

ISICATSHULWA

Esi sifundo sinika sikwabonisa ngokupheleleyo ukuba nabani na obhalayo makacacelwe ukuba ubhalela isizwe, ngoko ke makabe neenjongo. Makaqiqe akucingisise oko akukhethele ukutyebisela uluntu ngako.

Ibonisiwe imigaqo elandelwa ziingcali zaphesheya nezimvo zazo ngobhalo lwesicatshulwa kwaneengxaki abathe bahlangana nazo. Esi sicatshulwa sigxininise kwimigaqo emayi landelwe yikharikyulam equlunqwe yalungiselelwa izikolo. Kwikharikyulam kuboniswa ukuba xa kufundiswa ukubhala umfundi obhalayo, utitshala obhalayo, isikolo, izixhobo zokufundisa kwaneendlela zokufundisa zibaluleke ngokufanayo nangokulinganayo. Kaloku olu hlobo lwesilabhasi lujolise kwiziqhamo.

Indlela zokubhala zinikiwe kubekwa umnwe kwindlela apho umbhali abhalela ukuxela into ethile phofu ezama ukuqweqwedisela iingqondo zabantu kumba othile. Iintlobo zokubhaliweyo nazo ziphononongiwe kwaze kwaqononondiswa kuleyo umntu abhalela ukugqithisa ulwazi ngento ethile. Okubalulekileyo kokokuba lowo ubhalayomakakhethe okunomdla yaye kube semgangathweni.

Izicatshulwa ezichongiweyo apha kwesi sifundo zihlonyulwe kwimagazini yesiXhosa iBona. Zonke zichazwe gabalala phaya kwisahluko sesine, izizicatshulwa ezingeso labathengi. Kweli liso labathengi kucetyiswa kufundiswa abathengi ngeendlela zokuqoqosha ngempumelelo njengoko amaxabiso enyuka umhla nezolo.

Incwadi ebhalwe nguGrabe noKaplan isibonisa indlela ema ilandelwe xa ufundisa umntwana ukubhala. Bagxininise kwiipharamitha: ngubani obhala ntoni, ebhalela bani, enayiphi injongo, ngoba, nini, phi, njani. Ezi pharamitha zisetyenzisiwe ukuphengulula nokuhlalutya ezi ziqwengana zikhethwe kwimagazini iBona. Esi sifundo sigxininisa kwicala losetyenziso - lwimi kulo mzekelo.

Esi sifundo siphinde saxoxa nzulu ngonxulumano olukhoyo phakathi kwezi ziqwengana zichongwe kwiBona ezingeso labathengi kunye neziqhamo ezisixhenxe ezidweliswe zacaciswa kuxwebhu lwe-OBE (Outcome-based Education) olulungiselelwe izikolo. Olu xwebhu lwe-OBE luzama lusikhanyisela ukuba umntwana xa ebhala isicatshulwa makazicwangcise ngokukuko izimvo zakhe. Ingaba uyakuqonda ekuva na oko kuqulathwe koko akubhalileyo.

Umzekelo esiwunikwe ngokaBathia we 'moves' ezisixhenxe athi zinokuchongwa kokubhaliwe yo, nawo usetyenzisiwe ukuxovula isicatshulwa ngasinye. Kolo xovulo kufumaniseke ukuba zintandathu kuphela i'moves' ezichongeka nezifumaneka kwezi zicatshulwa zeBona.

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OPSOMMING

Hierdie studie ondersoek die teks-struktuur eienskappe van die verbruikers-advies tydskrifartikel in Xhosa binne die raamwerk van die genre-gebaseerde benadering tot geletterdheid en skryfvaardigheid. Die beskouing van skryfvaardigheid as 'n komponent van die kommunikasievaardigheid komponent in Grabe en Kaplan (1996) se teorie van skryfvaardigheid word aanvaar. Daar word geargumenteer dat die analise van nie-fiksie (of nie-literêre) genres 'n kernvermoë is in terme van die spesifikasies van Kurrikulum 2005 vir uitkoms-gebaseerde taalonderrig van skryfvaardigheid. Die terme genre, soos dit gebruik word in genre-teorie verwys na 'n (nie-fiksie) teks met 'n identifiseerbare sosiale, kommunikatiewe of kulturele doelstelling, 'n identifiseerbare vorm (insluitende 'n begin, middel en einde) en spesifieke beperkings rakende die toelaatbare afwykings in vorm. Die studie sal sewe BONA tydskrifartikels ondersoek om te bepaal watter identifiseerbare eienskappe toegeskryf kan word aan hierdie genre-tekste. Die kognitiewe skuif-struktuur van hierdie tydskrifartikels oor verbruikersadvies sal ontleed word om te bepaal watter tipiese skuif-struktuur voorkom vir hierdie genre.

Die teks-linguistiese eienskappe van die verskillende tydskrifartikels sal ondersoek word deur die model van Grabe en Kaplan te gebruik. In die besonder, eienskappe soos voornaamwoordelike verwysing, voegwoord-meganismes wat bydra tot tekskoherensie en kohesie sal ondersoek word, asook leksikale (woord) keuses as 'n refleksie van die skrywer se kommunikatiewe doelstelling.

Laastens, sal die studie kortliks vraagstukke ondersoek rakende die belang van die genre-teks kennis wat onderliggend is aan skryfvaardigheid as die relevante soort kennis wat ontwikkel moet word in terme van die spesifikasies van uitkoms-gebaseerde taalonderrig in Kurrikulum 2005. Die soort analitiese vaardighede wat na vore kom in die ondersoek van die Xhosa tydskrifartikels word genoodsaak ten einde die uitkomste vir skryfvaardigheid te bereik. Die motivering vir die ontwikkeling van sodanige analitiese vermoëns ten opsigte van skryfvaardigheid is om leerders te bemagtig om 'n goeie skryfvaardigheid te hê in hulle toekomstige beroepe.

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CONTENTS

CHAPTER 1

1. INTRODUCTION

1.1 AIM OF STUDY

Genres as written text types are divided into factual genres consisting of procedure, report argument, the narrative genre, consisting of recounts, morale and spoof and the curriculum genre which are shaped in a systematic way to produce meaning. The aim of this study is to examine the nature of writing as language competence, with regard to its three competencies, e.g. linguistic, discourse and sociolinguistic, as given in the model of Grabe and Kaplan (1996) which is explored with respect to an analysis of seven articles from the Bona Xhosa magazine.

A further aim of the study is to analyse the Xhosa texts on consumer advice as genre-texts, using Grabe and Kaplan's model of parameters, i.e. who writes, what, to whom, for what purpose, why, when, where and how, as framework for analysis. (See Bona Xhosa magazine articles in Appendix A).

In addition this study will make explicit the significance of the genre approach to the teaching and learning of writing, using the articles from the Bona Xhosa magazine. The approach of the ethnography of writing will be examined with reference to the consumer advice article in Xhosa, and in relation to specific outcomes specified in the Outcomes-based Education (OBE) Document. (See Appendix B).

1.2 THEORETICAL APPROACH

Genre theory is a source of the genre-based approach to writing development. It is a language-based alternative and apart from helping learners in acquiring writing, it enables teachers to distinguish writing forms and their associated power. The genre-based approach to writing concerns the method, curriculum, the teacher as well as the learners, contributing to an improvement in writing of learners. Grabe and Kaplan's model (1996) of writing will be

adopted in the analysis of the articles on consumer advice from the Bona Xhosa magazine. (See Appendix A).

The parameters **who, when, where, how** and **whom** will be analised only once since they are integral to all seven articles. Concerning the parameter 'writes', the text-linguistic nature of the articles will be examined. Grabe and Kaplan (1996) regard text construction as important in the writing situation, therefore the text construction of the seven Bona magazine articles, will be examined. Through this analysis it will be possible to examine the use and functions of certain linguistic structures, transition devices and lexical choices, which characterize the development of a good text. Concerning the parameter **'what'**, the content of the articles from the Bona magazine will be examined. This will demonstrate that the writer is an expert in the consumer world and knows what to write about. The relevance of the register to the type of genre written about, is emphasized. Since the writer writes to communicate with the reader or the audience, the parameter **'for what purpose'** will be examined with reference to consumer-advice articles or genre texts. Under the parameter **'why'**, the writer's motives are important and will therefore be examined with reference to the different Xhosa texts. In the genre analysis of text, moves can be identified. Various structural moves will be identified from the Bona Xhosa magazine articles. For example, in the move, establishing credentials, the writer is the magazine journalist who wrote the articles in the Bona magazine.

1.3   ORGANISATION OF STUDY

This study is structured into five chapters.

Chapter 2 deals with the foundations of the genre-based approach to writing. As part of the introduction, the definition of genre by various linguists is discussed in section 2.2.1. Types of genre are considered since although non-literary genre is a fairly new term, many of its elements are well-known. Literary genres exist in the form of ballads, sonnets and odes. Genre theory, regarded by Reid (1988) as a source for the genre-based approach to writing development, is discussed in section 2.2.3. A brief description of the genre-based approach to teaching writing, which, according to Reid, is divided into seven stages, is examined in section 2.2.5. Causes for the introduction and foundation of the genre-based approach are discussed

in section 2.2.7, while the teaching/learning cycle for a genre-based approach to language and literacy are discussed in section 2.4. The principles of the genre-based approach to language literacy are examined, with reference to the views of various linguists. Finally, examples of curriculum genre, being the teaching genre, are discussed in section 2.6.

Chapter 3 examines approaches to writing. Two approaches, the traditional text based approach and the genre approaches to writing are discussed briefly, while the process approach is discussed in detail in section 3.2. Issues within teaching writing according to a genre-based approach are examined in section 3.3. The ethnography of writing, and the parameters involved in writing as given by Grabe and Kaplan (1996) are discussed in section 3.4. A few examples of the taxonomy of writing skills are provided in section 3.5. Grabe and Kaplan's model is employed in the discussion of the notion of communicative competence applied to writing. In considering this theory, subjects like the student writer, the writing teacher, the institution, the instructional material and the instructional approach are discussed. Finally, various cognitive moves, as stated by Bathia, will be examined in the analysis of the Bona magazine article on the consumer issue. Bathia states that moves can be characterized in the information structure of a genre.

Chapter 4 presents the analysis of seven articles from the Bona Xhosa magazine. A brief introduction is given. The purpose for writing is surveyed in section 4.2 and various types of essays, especially the information essay, are discussed in section 4.3. The parameters of text-analysis proposed by Grabe and Kaplan, are used to analyse the seven consumer watch articles in the Bona magazine. The exploration of the importance of the genre-based approach to teaching writing in order to achieve the specific outcomes of outcomes-based language teaching. Six specific outcomes (SO1, SO2, SO3, SO4, SO5 and SO7) will be discussed in accordance with Grabe and Kaplan's model (1996) of writing.

Chapter 5 is the concluding chapter presenting the main findings of the study.

CHAPTER 2

THEORETICAL FOUNDATIONS OF THE GENRE-BASED APPROACH TO WRITING

2.1   AIM

The first aim of this chapter is to make explicit terms such as **genre, genre theory, genre analysis** and **genre-based**. Furthermore, different types of genre will be considered and views given by various linguists concerning their grouping, will be compared. The rationale for the introduction of the genre-based approach will be investigated, while the principles of the genre-based approach to writing and the views of various researchers, will be considered. The important aspects and stages of the teaching/learning cycle of the genre-based approach to language and literacy, will be explored.

2.2   THE GENRE-BASED APPROACH TO WRITING

2.2.1   Defining genre

Linguists define (non-literary)-teaching genre as a way of teaching learners how to write and speak a language in a certain society within a specific social setting. Language learners within the same cultural group communicate with each other in a specific genre fitting their particular culture. Freedman and Medway (1992) state that genre is used by everybody, from researchers, scholars, teachers and curriculum planners. Linguists present various definitions to explain what a genre is and although they are not using the same words, their definitions are similar.

According to Hyon (1996) genre is viewed as a tool used for analyzing and teaching language, whether spoken (oral) or written by nonnative speakers in academic as well as professional settings.

Bathia (1993) states that genre is a communicative event which has particular communicative aims. These aims should be understood by members of the community speaking a certain language.

In his definitions of genre, Swales (1993) points out that a genre consists of communicative events with specific communicative purposes, used when referring either to written or spoken category. He furthermore refers to Martin (1985) when explaining that genre is used to cover all activity types comprised of in a culture. McCarthy and Carter (1994) define genre as core-cultural activities, helping in organising a language. Grabe and Kaplan (1996) point out that a genre-text has a beginning, middle and an end and are applicable to oral and written language. According to Reid (1988) genre is both linguistic social category which includes social processes and form.

All these researchers have paved the way for presenting a view of the term **genre**. According to them genre is useful in both written and spoken languages and help people to communicate in an organised way, taking into account their culture and social setting.

2.2.2   Types of genre

Swales (1993) points out that genre existed long ago in the form of odes, ballads, comedies, tragedies and sonnets. Referring to the types of genre, researchers have different views. Some identify three types of genre, whereas others mention two types. To support the idea of three types of genre, Freedman and Medway (1992) argue that the three genre types are factual, narrative and curriculum genres. For each genre type they provide a brief explanation, for instance, under factual genre, procedure, description, report, explanation and argument are found. Under narrative genre we have recounts, narrative based on personal experience or on fantasy, the morale tale, myths, spoofs, serials and thematic narratives. According to Freedman and Medway, quoting Christie (1984) curriculum genre refers to ways in which teaching and learning are structured and arranged in classroom. These genres are shaped in a systematic way to produce meaning.

In terms of a second view, genres consist of two types, namely primary genre and secondary genre. Freedman and Medway (1992) state that primary or definite speech genres correspond to speech communication like marriage proposals, information requests, greetings and military commands. Secondary speech genres include novels, dramas, all kinds of scientific research and the major genre of commentory. These secondary genres are from a complex, highly developed cultural community, characterised by artistic, scientific and socio-political communication.

A third group of linguists is not concerned about grouping genre, but rather gives examples of genre. Swales (1993) states that there are major narrative genre like myths, legends and tales which are marked according to how they are received by the community. He states that genre-texts include jokes, stories, lectures, greetings and conversation. According to Swales genres range from literary to far from literary forms, like poems, exposition, appointment making, service encounters and news broadcasts. According to Reid (1988) examples of genres include jokes, job applications, sermons, letters to editors, lab reports, medical examinations, appointment making, service encounters, anecdotes, weather reports and interviews.

Grabe and Kaplan (1996) give a long list of genre types, which they classify as other possible genres, namely, talktales, research articles, editorials, society columns, local news reports, letters of reference, business letters, fables, memos, research reports, personal letters, condolence letters, biographies, proverbs, legal briefs, legends and many others. They indicate that not all genres have been listed.

Linguists thus differ in their method of grouping genre as is evident from the above discussion.

2.2.3   Genre theory

Different writers explain the genre theory term differently although common properties occur. Swales (1993) states that a world without a genre theory is unthinkable. Reid (1988) argues that this theory is the optimal one for language use. It is the source for the genre-based approaches to writing development. Genre theory can be applied to methods used by teachers

when teaching writing. When teaching, teachers use curriculum genre. Reid (1988) states that genre theory can be interpreted as a language-based alternative. It depends on a careful linguistic analysis of the textual features of genre. He supports the view of Barnes and Martin *et al.* that learning can be easy if children are allowed to use their mother tongue rather than being forced to follow particular language conventions of specific subject areas. Genre theory enables teachers to distinguish writing forms and their power and describe the basis for a writing curriculum.

Although the idea is proposed by some researchers that genre theory helps both the educator and the learner, Swales (1993) states that genre theory can also have disadvantages. Genre theory corresponds ill with literature and may lead those concerned to imitate only.

2.2.4   Genre analysis

Genre analysis, according to Swales (1993) is the means of studying the spoken or written language. This was the subject of investigation by different researchers. Bathia (1993) refers to genre analysis as an insightful description of academic and professional text. It is viewed as a tool that can be used to reach an important form. It is also referred to as applied genre analysis since it can be utilized for a variety of text structure analyses in applied linguistics. Swales argues that genre analysis is a communicative system which aids writers in their writing and readers in their reading.

2.2.5   The genre-based approach

The genre-based approach concerns the curriculum, method, teacher as well as learners for evaluating the improvement in writing of learners. Linguists investigated the nature of the genre-based approach and presented various descriptions of this approach.

According to Freedman and Medway (1992) the genre-based approach exhibits elements of traditional pedagogy. Reid (1988) proposes that the genre-based approach to writing development is concerned with curriculum genre. It is also concerned with the assessment of

methods to develop new genres which will help in the process of teaching writing to children. Reid refers to Rothery, who suggested a genre-based approach to teaching writing. According to Reid there are seven important points to be borne in mind when teaching writing. The first and foremost is to introduce a genre, that is, modelling a genre by reading to or by the class. The second point is that of focussing on a genre, that is, to model a genre by naming the stages. The third stage of a genre is the one that must jointly be negotiated, that is, the teacher and the learners compose the genre. Questions are asked by the teacher so as to guide the learners and to facilitate the lesson in order to proceed smoothly. The fourth stage is one of researching. Learners choose the material to be read. Notes are made and a summary is written. The fifth stage is the drafting one where the learners attempt to construct the genre under focus. The sixth stage is the consultation phase, that is, there is a teacher-learner consultation. Both get involved in the text to be able to solve some problems. The last and final stage is the publishing phase. In this stage a final draft is written and published for the class.

2.2.6   On the nature of writing

Writing is a social practice which relates to gender, ethnicity and age. Research on the writing of genre has been especially forthcoming from linguists like Kress, Christie, Martin and Rothery. They were mostly concerned with the improvement of the teaching of writing in schools.

Swales (1993) observes that writing is building from an available system. It is a learned practice. Learners should be given more texts so that they can know that writing is skilled with generic conventions. Learners often show gender prejudices when writing. Teachers should examine learners' writing over a period of time so as to determine the limitations learners are facing. Writing in colleges and universities should not be seen as an individually-oriented, inner-directed cognitive process, but as ways of creating and communicating knowledge to communities.

According to Reid (1988) abstract texts are of great use in writing since they are more typical of writing. The written text is an object which is different from the spoken text. The written text can be worked over again and again in such a way as to get the relation between meaning

and wording used in spoken text. Reid advances the view that writing is useful for storing ideas and he sees abstraction as of great help in achieving this. It is therefore important to know that written genre are playing a major role in learning and has its place in learning just as spoken genre. Since all writing is destined to have readers, writing, according to Reid, is a dialogue.

2.2.7   Reasons for the introduction of this theory

Cope and Kalantzis (1993) explain that the development of genre literacy must be explained in terms of the politics and sociology of Australian education. Traditional curriculum was neglected in Australia during the 1970s. The new progressivist curriculum was not giving good results in the 1980s since there was no improvement in ways of educational attainment. Teachers were to work harder and put in more effort. As a result some teachers decided to retain their old ways and methods of teaching.

The genre-based approach to literacy became the topic of interest in Australia. This approach has become well-established in Australia and it started spreading to other parts of the world, like North America, Britain, Israel and Scandinavia.

Meanwhile, the liberal progressivists saw the genre theory as a revival of transmission pedagogy. Cope and Kalantzis (1993) point out that genre-based approach meant learning formal language. It was viewed as bringing equality in education and giving social groups better access to social mobility.

2.2.8   Foundation of the genre-based approach

According to Bathia (1993) and Swales (1993) Michael Halliday was appointed to take up a chair of linguistics at Sydney University. In 1976 he was appointed consultant to the Curriculum Development Centres' Language Development Project. His arrival ensured that the department of Linguistics offered courses at the post-graduate level, which helped the focus on the language role in education. Jim Martin also arrived at the same university. He explored the application of Hallidays' systemic linguistics to educational settings. The

systemic functional linguistics developed by this British-born scholar, is concerned with the relationship between language and language functions in social settings. The forms of language are shaped by features of the surrounding social context. Halliday defined them as field, which refers to the activity going on, tenor, referring to the relationship between those who take part and mode, referring to the communication channel. These three elements namely, mode, tenor and field, determine the register of the language. Although Halliday's central construct for analyzing language was register, some of his students developed theories of genre within a systemic functional framework.

On Rothery and Christie's arrival at the same university on appointment, they also undertook courses with Martin and Halliday. Martin and Rothery (1980, 1981) explored texts which were produced by learners in schools. That was the beginning of the development of the genre-based approach to writing founded upon Halliday's functional approach to language. These Australian scholars paid attention to primary and secondary school genre and non-professional workplace texts, rather than to university and professional writing. The Sydney scholars emphasized global text structure and sentence-level register features. They also emphasized the social dimensions of genre. Their work had a strong sense of political and ideological implications of genre. While some scholars were showing how different genres embody the values of particular ruling elite, others were helping the disadvantaged students by enabling them to seek the genre of the ruling class through the teaching of textual feature of genre as part of the curriculum.

2.3   PRINCIPLES OF THE FUNCTIONAL APPROACH TO LANGUAGE

While linguists like Turbil and Canbourne, according to Freedman and Medway (1992) saw genre-based approaches to literacy education as possessing the elements of traditional pedagogy, Derewianka advanced the whole language approach in describing the advantages of a functional approach to language. This approach had its own principles. She saw meaning and language involvement as the concerns of the functionalist. It was also concerned with language used by people rather than books teaching grammar or reading. This functionalist approach aimed to show how language works in all spheres of the curriculum. They were

interested in the operation of language at text level, rather than on individual words and sentences in isolation.

Although the functional approach to language tried to be better than the genre-based approach to teaching writing, it did not succeed.

2.4   TEACHING/LEARNING CYCLE FOR A GENRE-BASED APPROACH

According to Hyon (1996) there are three phases outlining the genre-based instruction namely, modelling, joint negotiation of text and the independent construction of the text. Cope and Kalantzis (1993) refer to this cycle as the wheel. According to Hyon (1996) the teacher is involved in the modelling phase. He presents the text types, including information like the functions of the text and how the material is organised (schematic structure) as well as the aspects of the way the text speaks (lexico-grammatical features).

Cope and Kalantzis (1993) argue that students are given a number of texts as examples of the genre involved. These texts should relate to the context set up by the teacher. The model texts should be used so that features of genre under focus are clearly recognisable.
According to Macken (1990) an immediate context should be set in this phase, the function of genre investigated, and the text relevant to the context should be explored. Features to concentrate on are social function, schematic structure and particular aspects.

In the joint negotiation phase, the teacher acts as a scribe, according to Hyon (1996). In this phase, a process of negotiation between the teacher and the learners is active. The teacher helps the learners by arranging their contributions accurately into a text concerning the genre at hand. The teacher, in both phase one and phase two, should guide the learners in the use of correct language.

Cope and Kalantzis (1993) propose that the text is negotiated together in this phase where field and context of the genre are studied. This means that learners are free to observe, discuss, take notes, draw diagrams, research and do everything useful to the text. This stage allows learners to take part in the writing process by writing, for instance, a report, assisted by

the teacher. In this phase the teacher is active and should be available whenever needed, while the learners are more active in learning to write. This phase is divided into two stages.

In stage one learners are free to investigate ways to collect material and to decide how to arrange the collected data and unify it. Furthermore, they are allowed to discuss some ideas with their peer groups, draw diagrams, visit places useful to their work and interview someone and take notes.

In the second stage the teacher organises and arranges the collected data into a text. Approximation is the key here – learners and teachers move towards something, that is, a mature model where learners start seeing things clearer and clearer. They acquaint themselves with schematic stages and need less help from the educator. They construct a text in smaller groups and by so doing drift to a final draft.

In phase three, the independent construction of the text, learners are permitted to write their own version of the genre according to Hyon (1996). Cope and Kalantzis (1993) state that in this stage learners area free to draft their own reports. They start by negotiating their attempts with their classmates and teacher. At this stage their texts are evaluated before it is published.

According to Macken (1990) this phase is divided into five stages. The first stage is the one for independent preparation in constructing a text. It is followed by the drafting of the genre by an individual. The learner consults the teacher and the peer group about his/her attempts. The text is evaluated, criticized, edited and published. The genre is exploited creatively by the learners, considering its aim, stages and types of language. The learners should now be able to write on their own.

2.5   PRINCIPLES OF THE GENRE-BASED APPROACH

The genre-based approach to language and literacy exemplifies principles on which the theory is based. According to Cope and Kalantzis (1993) in the teaching of genre-based literacy the difference between oral and written language should be the starting point. This approach does not deny that psychological factors in a language are vital, but helps in the understanding of

language according to culture and society. Genre-based approaches to writing development are concerned with curriculum genre in evaluating methods used and the development of new genres. These new genres will help in teaching writing to learners in a successful manner. To have effective genre, methods used should be those which are not new to learners when writing. Their oral experience must be used as a ladder of learning to write. According to Cope and Kalantzis, they must share the experience and be guided in the proper manner. Consultation with the teacher in the construction of a text is very important. Teachers should understand that written language is not the same as spoken language and writing is a slow process in comparison with oral language.

Cope and Kalantzis (1993) argue that the main aim of teaching genre-based literacy is to build a dialogue between the culture and discourse of school and again the culture and discources of pupils. Genre-based literacy uses cultural and linguistic differences as the way of approach where the teacher remains a professional, being an expert on language and an authority rather than an authoritarian. As platforms, the pedagogy uses curriculum to support the systemic spreading of discipline. The learners are moved between language and metalanguage activities where two processes, induction and deduction, are involved.

According to Swales (1993) genres have linguistic characteristics not fully controlled by a writer or speaker. They are viewed as linguistic sites of non-communication, miscommunication and ironic play. They are useful in operating at discourse structures. Genres should exhibit very clearly the beginning, middle and the ending of the text. They are perfectly structured and can be realized in completed texts. Genres are communicative events which are directed at a certain point. As they are recent appendages, they are necessary in the study of text structure. Genres have schematic structures and are not associated with styles. They are the basis for both social ability and political media. Genres are developed to get social goals in specific settings by certain linguistic means.

Reid (1988) states that teachers must plan all teaching/learning activities and identify genre that are to be learned. Joint negotiation of the text is very important. Learners should be taught how to use genre in the different areas of investigation, how genre works and how genre can be changed. Learners should know the changes in meaning which can be affected

by chosing different linguistic choices. Printed material must be used so as to help learners in writing successfully.

According to Reid (1988), Martin, Christie and Rothery propose that those taking part in genre theory must take more than one step to reach the goal. Genres are functional and they introduce stability and flexibility into a culture. Freedman and Medway (1992) argue that the genre-based group proposed that, when teaching writing, there should be individual instruction, while there must be a relationship between the experienced person (teacher) and the beginner or novice (learner). There should be joint construction of the text and it should not be assumed that learning at home is similar to that at school. The difference between the teacher and the learner is not in the pattern of the discourse but in the relationship between them. Genres are aspects of communicative context and reader expectation.

According to Freedman and Medway (1992) Sawyer and Watson emphasise that genre states firmly the importance of learning taking place in the child's personal voice and in his own language. The genre group research was seen as a contribution to the literacy education. Genre teaching depends solely on the child's age and abilities.

Cope and Kalantzis (1993) state that genre literacy is trying to open a new pedagogical space where genre users achieve realms of social action, of sound influence and power. When learners learn new genres they are getting the linguistic potential of joining new realms of social activity and power. School plays a vital role in potential social mobility since it is here where children are taught a number of genres with a broad range of potential social effectiveness. Genre literacy paves the way to a third pedagogical direction, beyond traditional and progressivist curriculum. Learners' educational and social choices should be opened by genre theory which must give learners access to discourse of educational importance and social power.

According to Cope and Kalantzis (1993) Kress argues that genre literacy pedagogy must function with differences in power and cultural differences in a multicultural heteroglossic context in a very creative manner. Genre theory lays emphasis on the social and cultural dimensions which constitute a language and a text. Grammar is important and is oriented

towards meaning and function. The interest lies in what language does and is made to do by people in certain contexts to gain particular meanings. The genre approach aims at making teachers and learners understand that texts are produced for specific social and cultural things. They should understand that speaking or writing is guided by generic forms. They must understand that generic form is produced by social relations between those involved in the text production. According to Cope and Kalantzis teachers and learners should understand that generic form is never fixed, but is a changing process. They should also understand the ways in which degrees and power kinds and power differences enter in generic form and the possibilities and means of changing generic form. Teachers should understand that forms, functions and structures of a language are important in producing texts and meanings. Learners should be aware of the social role which the functions, forms and structure of language play in their text production.

According to Cope and Kalantzis, Macken (1990) proposes out that in a genre-based approach to teaching language and writing, teachers, because of their greater language knowledge, must intervene in a difficult writing situation. They should understand what learners are trying to say in a text and should make new and different meanings in writing. A learning context is set where learners choose a genre to be used in different curriculum genre, like reports, where an attempt is made to expand learners' field knowledge.

Cope and Kalantzis discuss Callaghen's (1991) view that teachers are allowed to re-enter the model at any cycle but must be aware of what is involved in each stage and why they have started that way. They should be clear about demands of learners when approaching the teaching in this manner. Learners will learn to use their home language through guidance and interaction in the context of shared understanding. These learners need special help to build up knowledge of writing for different purposes across a wide range of genres. Theorists assumed that by implementing this approach they would help learners become successful readers and writers of academic and workplace texts. Callaghen (1991) maintains that they also wanted to help and guide learners in becoming participants in the school curriculum and in the community at large. They aimed at the primary and secondary schools. They aimed at teaching learners genre qualities so as to recognize the features of genre in the texts they read

and use them in the text they write. They aimed at empowering learners with linguistic resources for social success.

2.6   EXAMPLES OF CURRICULUM GENRES

Genres in the curriculum cycle that are important to school literacy include reports, explanations, procedures, discussions, recounts, narratives and many others of which only a few will be discussed in detail. Most writers prefer to use narrative and report genre in their examples.

The narrative genre is discussed by both McCarthy and Carter (1994) and Cope and Kalantzis (1993). According to McCarthy and Carter narrative is a genre which originated in individual creativity. Narrative genres are the products of social experience and deal with problematic experience leading to a turning point and its resolution. Narrative genre can be divided into six stages. The first stage is the abstract stage where the theme of the story is found. The second stage is the orientation stage. In this stage the participants should be known, as well as the place and time of action. The third stage is the complicating action where the actual problem is met. The fourth stage is the point of the story and the question 'so what' is asked. This stage is known as the evaluation stage. The fifth stage is the resolution stage where everything is resolved. The last stage is the Coda which shows the bridge between the events in the story and the present. Learners should be encouraged to move from less complete narratives to more complete ones. According to Cope and Kalantzis (1993) narrative genres are used for amusement, entertainment or instruction. At school they are used in creative writing. Past tense and temporal conjunctions are used.

Besides narrative genre, writers also like using report genre. Even if they are comparing mostly, they use these two genre. According to McCarthy and Carter (1994) a report is a genre that is factual and voiceless. They carry human agendas. Reports describe the social world factually. Reporting is a prototype generic activity and can be spoken or written. They have prototypical linguistic features and can differ according to tenor, mode and field.
Cope and Kalantzis (1993) state that report genre describe things as they are, be they natural, social or technical phenomena as humans interact with nature. The report genre pay attention

to generic participants using present tense. Cope and Kalantzis (1993) argue that recount genre retell events for entertainment, for example, diaries and personal letters. At first children are given recounts at school. The recount genre starts with a contextualising orientation, a number of events follow and conclude with a reorientation. Individual participation is important. The past tense is often used in this genre.

The last genre to be discussed here is procedure. According to Cope and Kalantzis (1993) procedures describe how something is completed by means of certain steps. They describe processes rather than things. Procedures are used at schools in art, cookery and science. They start with a goal statement, followed by prescribed steps. Human agents like a learner or the experimenter are used. The simple present tense and conjunctive relations like, **then**, **now** or **next**, are used.

2.7   SUMMARY

This chapter started by giving a brief definition of genre according to various linguists who state that genres are useful in written and spoken texts. These texts consists of communicative events and communicative purposes and arae core-cultural activities. Types of genre were reviewed and the genre theory which can be assumed by teachers when teaching writing, was examined. It was pointed out that the introduction of the genre-based approach was due to the lack of improvement in educational systems in Australia because of the failure of the new progressivist curriculum. This curriculum was seen as bringing equality in education. Attention was given to the principles adopted, whereby the genre-based approach, divided into three stages, modelling, joint negotiation and independent construction of the text, was introduced. These stages helped the learners to handle their own writing. Examples of genres like report, narrative and the recount genre were considered.

CHAPTER 3

APPROACHES TO WRITING

3.1   AIM

The aim of this chapter is to explore three types of approaches to writing as proposed by Tribble (1996) namely the traditional, text-based approach, the process approach and genre-based. Each will be investigated according to the role it plays in the writing process and whether it is a success in the teaching and learning of writing. Furthermore, the ethnography of writing, the taxonomy of writing skills and the knowledge bases of the writing processes will be discussed. The parameters of writing, that is, **who writes what to whom for what purpose, why, when**, **where and how,** will be investigated. Finally, the movement from theory to practice, relating to learners' writing, the teacher, settings and other important points involved, will be considered.

3.2   APPROACHES TO WRITING

Linguists have attempted to find ways for approaching writing, since it was clear that writing cannot be approached in the same way as reading.

According to Tribble (1996) there are three important ways that can be used when approaching writing, namely focus on form, focus on the writer and focus on the reader. There are three major movements in teaching writing. The first is the traditional, text-based approach followed by the process approach and the genre-based approach to writing.

3.2.1   The traditional, text-based approach

This approach is still used by teachers by presenting authoritative texts for the learners. Learners are forced to imitate and use textbooks which have good models. Teachers see

themselves being forced to correct errors and get rid of them. The important role of these teachers is to instill ideas of correctness and conformity in learners.

3.2.2 The genre-based approach to writing

The genre approach is socially-oriented as it is centred around the society. Its main focus is on the writers who need to interact with the readers. Writing is viewed as a social activity in which texts are written to reach the society it is meant for. If the reader cannot understand the aim of the text, there will be a communication breakdown between the writer and the community for whom the text is written.

3.2.3 The process approach

According to Tribble (1996) the process approach, which was developed as a reaction to the traditional approach, is used to teach learners writing skills since it focusses on the writer as a producer of texts. It emphasizes on a cycle of writing activities which move learners from the generation of ideas and the collection of information or data, through to the publication of a finished text.

3.2.3.1 The aim of the process approach

According to Grabe and Kaplan (1996) the process approach encourages learners to discover things by themselves, that means, self-discovery. The writer chooses or is given interesting subjects to develop an ability to produce a meaningful text, that is, a goal-directed and contextualized text. Learners are encouraged to invent and pre-write their texts, produce drafts and hand in reports. Discussions must be held where the feedback can be evaluated or another form of evaluation can be chosen. Either the peers or small groups and/or the teacher can evaluate the writing. To produce a text, learners are allowed to write freely and do journal writing in order to develop writing expression. The most important aim of this approach, according to Grabe and Kaplan (1996) is to discover whether the learner is clear about the content and how he expresses himself.

Since writing is recursive, tasks are repeated for the learners to be aware of their audience, plans and voice expressed in their texts.

This approach was generally seen as positive, allowing learners and teachers to have more meaningful interaction while writing with a purpose. Referring to the history and development of the process approach, Grabe and Kaplan (1996) maintain that it is divided into four stages. The first stage was the expressive stage, traced back to the 1960s. The second was the cognitive stage, dating back to the 1970s. The third approach was the social-context approach, beginning in the 1980s with its ethnography in educational contexts, writing research by Graves and sociolinguistic research in the ethnography of writing. The fourth approach is that of post-secondary writing and discourse communities.

3.2.3.2   Stages of the process approach

According to Grabe and Kaplan (1996) there are four stages to be followed when writing for publication. The first stage is the pre-writing stage where the student has to specify, plan and outline the task. In stage two, the composing stage, the student collects the information and writes notes about it. The third stage is the revising stage. The student reorganises the collected data for the readers. The final stage is the editing stage where grammatical errors, like vocabulary, punctuation and spelling are controlled.

PRE-WRITING   Specifying the task/planning and outlining/collecting data/making
                    notes.
↓

COMPOSING

↓

REVISING   Reorganising/shifting emphasis/focus information and style for your readership

↓

EDITING   Checking grammar/lexis/surface features, for example punctuation, spelling,
                layout, quotation, conventions, references.
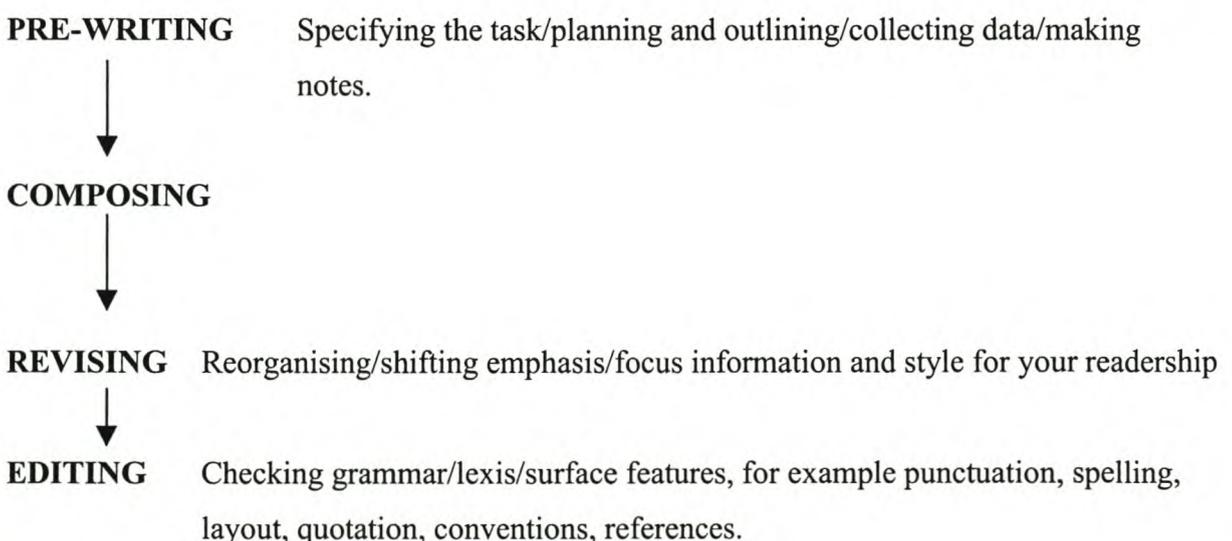
This model was criticized by other linguists, saying that there is no revisit to the previous stages. Tribble (1996) explains that this model is not fixed but recursive. The model is shown below.

PRE-WRITING

COMPOSING/DRAFTING

REVISING

EDITING

PUBLISHING
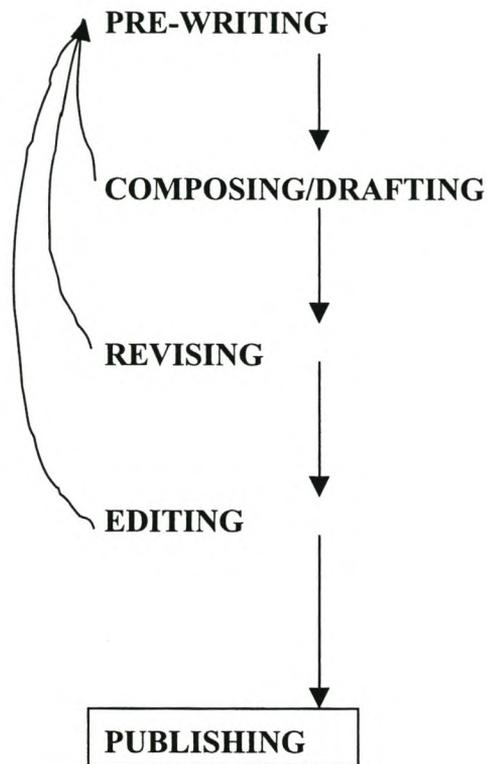
3.3   ISSUES IN TEACHING WRITING AS A GENRE

Cope and Kalantzis (1993) refer to the information given by Mike Callaghan, Peter Knapp and Greg Noble, in their discussion of the two issues involved in teaching writing as a genre namely the wheel or the curriculum cycle and the new model of teaching and learning experiences.

3.3.1   The curriculum cycle

In the curriculum cycle researchers tried to translate the genre theory into a pedagogical practice. The wheel or curriculum cycle is composed of three stages, namely, the modelling

phase where students, led by the teacher, are exposed to various texts. Text is discussed according to function, schematic structure and lexico-grammatical features. Stage two is the joint negotiation of the text between the teacher and the learners before the teacher records the students' contributions. The last stage of the wheel is the independent construction of the text where learners construct their own genre and the teacher and the peer group can criticise and evaluate the genre, preparing it for publication.

3.3.2   A new model for teaching-learning experiences

The second issue in teaching-writing as a genre, according to Cope and Kalantzis (1993) is the new model for teaching-learning experiences. This model was planned to change the direction from product to process. Genres were viewed as social processes. The aim was to broaden the term genre. In media and film studies, text types are classified by their conventional characteristics, like soap opera, horror and others. Even in this process genre was viewed as the process that produces text types. Cope and Kalantzis (1993) argue that there was an interaction between those who took part or were involved. This model aimed at encouraging writers to be independent and creative. According to Cope and Kalantzis, genres are viewed as processes. This new model paved the way for the applicability of genre to all the texts that are written by learners, both in primary to senior secondary level. Structure and grammar are the most important teaching items in this approach. As a result, grammar became the foundation of teaching programs for early writers. Text types are easy in primary school, whereas secondary school learners are expected to produce multigeneric texts.

Since they are living in a changing and expanding world, learners must, according to Cope and Kalantzis (1993) be prepared to face the fact that by getting acquainted with basic genre, would help them to be prapared for this changing world. Competence was seen as a solution to this problem. This model was designed for teaching learners at this stage. Competence built a foundation for flexibility and creativity.

Cope and Kalantzis used the describing method because of its language use to represent concretely learner' observations and knowledge about their surroundings. Secondly, describing was useful in organising knowledge into taxonomies. Lastly, the describing

method was seen as a genre of learning because of its important role in all teaching and learning.

This model is divided into five stages. Stage one introduced genres that show learner experiences and observations. Stage two helped the learner in moving from concrete knowledge generalization to abstract knowledge generalization. The writing element was introduced at this level and learners' own writing works were very important. Learners were given classwork where they were asked descriptive questions. In the third phase reading models were introduced and those models gave stratagies to cover the area between reading and understanding. Most of the reading should be done by the teacher, evaluating learners' different items, like the aims of the text, the theme it carries and grammar. In the fourth stage the experiential-based research was introduced. Learners were encouraged to work in groups with the help of teachers advising how the data is collected in point form. In stage five the text was written and edited. Learners were asked to write their texts in stages. Their texts should show to which side their writings were moving, for example, from the concrete world of action to the abstract world of knowledge. Teaching-learning strategies, like grammar knowledge and grammatical functions, should be used to help the learners.

In this model for teaching-learning experiences, students learn through their own writings. This model is multi-generic; editing skills are taught and the genre moves from an end-product to become the centre point of the teaching-learning process. Grammar is, therefore, very important in the genre-based approach to reading and writing. Grammar helps both teachers and learners in the communication, expression and organization of knowledge.

3.4   TOWARDS A THEORY OF WRITING

3.4.1   The ethnography of writing

According to Grabe and Kaplan (1996) ethnographic research in education, especially in the field of writing, became known twenty years ago from ethnomethodology and the observation of the participant research in sociology, anthropology and sociolinguistics. The researcher observes what is happening. He/she does not impose on a priori framework. He/she takes part

in the community for a time so as to familiarise himself/herself with the community. The observer should not be biased but must gather occurring information in its social context. He should not create and control the information artificially.

From an ethnographic perspective, writing will lose its aim if it is not conducted in its occurring context. Grabe and Kaplan (1996) argue that to know why and how people write, it is necessary to view their performance under normal conditions. To see how children and writers develop their skills, the observer should observe their development process without interference. They further argue that ethnography applied to educational contexts and literacy, acknowledges the social context of the language occurrence. They assume that various language uses occur in various contexts. The first group of ethnographic studies paid attention to the writing tasks of learners in classes as they happen during the day. Grabe and Kaplan argue that the ethnography of writing must answer the question of what writing is. The exploration can be done through an ethnography of writing, different issues raised by ethnography considered through a taxonomy of writing skills and contexts. A suggestion of the descriptive model of communicative language processing is given as a means of combining the cognitive, social and textual domains of a writing theory.

The first ethnography of writing was attempted by Grabe and Kaplan by asking the basic questions of **who writes what to whom**, **for what purpose, why, when, where** and **how**. They firstly put all these questions in a model and then give the necessary information about each of these parameters of the ethnography of writing.

3.4.2 Parameters involved in writing

Model of parameters involved in writing

Within a socioculturally defined universe
(**when** and **where**)

Constrained by author's intent (**why**)	Constrained by the shared phenomeno-cultural conventions and available genre (**what**)	Constrained by logical world and by reader's intent
AUTHOR ◄- - - - - - ► (**who**)	TEXT ◄- - - - - - ► (how) Text construction (**what**)	RECEPTOR (**to whom**)
And performative ability (process) and recognition of audience expectation (**writes**)	And further constrained by Steiner's four kinds of difficulty (**for what purpose**)	And performative ability and ability to perceive authors' intent (**why**)

3.4.2.1 Who writes the text

A requirement of the ethnography is a taxonomy of writers. Grabe and Kaplan state that the characteristics of the writer have an important bearing on the nature of the writing that is studied. A young inexperienced adult writer asked to write a report in the second language will differ from the adult experienced writer writing in his/her first language.

3.4.2.2 The parameter of 'write'

The parameter of **writes,** normally referring to action or process, is used to examine the linguistic nature of the text. Grabe and Kaplan state that the text is a vital independent component of the writing situation, since, through text-analyses researchers can test the uses of particular linguistic structures, transition devices and lexical choices. Their functional roles in the text are also tested. According to Grabe and Kaplan text study shows the inappropriate

use of formal conventions like opening statements, external reference and stages in the sequencing of the data and the rhetorical arrangement of information. Text study shows patterns of information ordering, topic comment, arrangement and theme structuring. Linguistic elements in text construction help in the interpretation of audience considerations, the writer's aim, the context and the genre needed for the task.

3.4.2.3   The parameter of 'what'

The parameter **what** can be explained in terms of content, genre and register. According to Grabe and Kaplan (1996) these terms must take into account world knowledge theory, genre theory and register. Content is viewed as background knowledge. The storage of a specific set of knowledge and combined units are accessible for restoration and are used in the understanding and production of content knowledge. Schemes supply frames for our knowledge of genre as ways of organizing discourse for specific aims. The influence of this theory on writing is proved by research which reveal that students write more when encountering familiar information. Background knowledge is very important since it supplies content and genre-structure resources for writing. This background knowledge is culturally originated.

Genres are described as discourse types with identifiable properties, purposes and complete structure and are applicable to oral and written language. According to Martin (1985), Rothery (1989), and Swales (1990) as quoted by Grabe and Kaplan, examples of discourse types are fiction, novels, ransom notes, grant applications, progress reports, course syllabi and survey articles. Fictional narratives differ from non-fictional due to the information about the writer, the audience, the writing process, the topic, the writing context or the writers' purpose.

Register, according to Grabe and Kaplan, is the topic of writing, the medium and interpersonal tenor. Register also influences writing. Writing differs, for example, writing on vacations and travel will differ from that on physics or law. Writers will use different linguistic resources. Aspects of register related to interpersonal relations are treated in the paragraph on audience. Content knowledge, genre and register relate to social, cultural and topical resources which are influential to writing.

3.4.2.4 The parameter 'to whom'

Grabe and Kaplan point out that when creating a text, the audience **for whom** it is written must be considered. The audience is also important in the generation of meaning. Before the writer can start writing he/she must consider who the reader of the text will be and whether the reader is an abstract or equivalent to the adressed reader or if the reader is a famous or popular personality. According to Grabe and Kaplan the closeness of the reader to the writer and whether the audience is known to the writer, is also vital. Background knowledge shared by the reader and the writer should be known, while shared views about the topic of the text should be considered. The readers of the text influence the discourse or the text and determine the writer's decisions.

Grabe and Kaplan propose that the writer should consider parameters of audience influence, rather than specific features so as to give a more thorough account. The first parameter is the number of people expected to read the text which automatically influences the text structure, for example, oneself, one person, a large group of people or even an audience. When writing a diary the writer is writing for himself and does not expect an audience. The writer then becomes the reader. The second parameter, according to Grabe and Kaplan, is the writer's knowledge about the readers, since writing to a well-known group will be totally different from writing to an unfamiliar group. The third parameter is the status of the reader. The text will differ vastly if the writer is writing for people of a higher status, equal status or lower status than himself. The fourth parameter is the extent of shared background knowledge. Grabe and Kaplan state that readers with a high degree of shared knowledge will influence the writer. The writer will not dwell on the familiar events, but will move to types of knowledge which separate those who know from those who do not know. The last parameter is the extent of specific topical knowledge shared by the reader and the writer.

3.4.2.5 Parameter of 'for what purpose'

According to Grabe and Kaplan (1996) the writer writes in order to communicate with the reader or the audience to convey certain ideas or information. Except for diaries, the writer writes for the audience rather than for himself. The writer has a specific aim and informational content to pass on and therefore the writer and reader will understand and interpret written purposes from accepted linguistic, psychological and sociolinguistic principles. The following are important writing principles proposed by Grabe and Kaplan:

- Gricean maxims – these refer to the need to be factually correct, clear and informative.
- Speech acts - specific features which point to the speech acts by the writer and the degree of their negotiations.
- Conventions for conveying status, intent, attitude and situation.
- Predictability of cognitive structures which involve schemata, scripts, frames, goals, ethos and pathos.

The writer's application of Gricean maxims in writing allows him/her to convey purpose beyond that signalled by a genre. Speech act verbs depict purpose independently of genre, like readers' status, number of directives used, and choice of salutation.

Grabe and Kaplan maintain that the writing purpose can be addressed at two levels. In the general level, the purpose is related to genre; the purpose influences the text itself, choosing genre options. The purpose parameter can be used to address functional issues which are free of recognized genre. People write an apology, inviting, informing, complaining, ordering, explaining and even rejecting. This is an independent dimension of writing. The writer can write two texts for one audience of the same genre but with different purposes being served, like apologizing, invitation and conveying various messages, as Gricean maxims indicate. The problem of lacunae should also be taken into consideration by the writer. This means that a type of purpose may exist in one cultural environment but not in another. Lacunae happens at the level of discourse.

3.4.2.6   The parameter of 'why'

Grabe and Kaplan (1996) state that the parameter **why** refers to the underlying motives or aims that may or may not be revealed by functional purpose. A writer's motives must be shown along a line of transparency. Genre serves to make easy schema instantiation, so intention establishes a level which is constrained by the audience and the topic. The parameter of purpose is distinct from genre because there may be purposes not existing in a one-to-one relationship with a genre. These purposes are viewed as related to communicative intention, therefore, transparent. When Gricean maxims are violated, it is done in an understandable way for the reader. The extent to which writers wish the reader to attend to the content determines the transparency of the text for the reader.

Grabe and Kaplan point out that the influence of parameters on text depends on two constraints: the extent to which a writer wants the readers' recognition of hidden messages. There may also be situations where the writer does not want to argue but insults friends who are the audience. According to Grabe and Kaplan there are four levels of difficulty, namely the contingent difficulty arising from technical reference; the modal difficulty from inaccessable or alien interpretations of the human condition; the tactical difficulty arising from the relative desire of an author to be understood to a certain point and ontological difficulty arising from the constraints imposed by the language itself.

3.4.2.7   The parameter of 'when' and 'where'

According to Grabe and Kaplan (1996) the **when** and **where** parameters are critical to the general taxonomy for an ethnography of writing. These concepts are not so important because they do not play or contribute a great role in writing. **When** and **where** the writer writes does not matter since this does not have any effect on his writing. The writer may write late at night or during the day, he may write under favourable conditions, sitting in a comfortable chair or under unfavourable conditions, but this is not important for the person reading the text. What can be important, according to Grabe and Kaplan, is the date of writing. It is important to see the letter with a date, the article with a date so as to be able to interpret deictic

references contained in it, to interpret the importance of the claims being made. The dating of any writing is needed to allow appropriate reader interpretation.

3.4.2.8 The parameter of 'how'

Grabe and Kaplan point out that understanding how written discourse is produced, centres around a theory of writing process or a theory of on-line writing production. When one generates a text either with a pen, a typewriter or a word processor, it has limited implications for text structure. Other studies reveal that the editing capabilities of a word processor have an influence on the length and rewriting in teaching situations. The cognitive production mechanism rests at the centre of the writing theory. It helps with empirical research methods which complement research on the written text. It also provides the ways of discovery notions like, content, writer, audience and intention of the writer from a perspective of processing. Grabe and Kaplan posit the following questions:

- The extent to which the research informs us about vital issues in the process of writing.
- If the writing process differs according to different cultures.
- If there is one or more processes of writing.
- If there are many models of processing, what implication does this variability hold for the theory of writing.
- If models are of great use to the process of writing.

Grabe and Kaplan consider two groups of scholars dominating research on the process of writing. They regard them as having shaped current conceptual understanding of the production of writing. Flower and Hayes are mentioned for their research work on the writing process . Their theories were criticized as being vague but have helped a great deal on the way writing research is conducted. Bereiter and Scardamalia presented arguments that there must be more than one writing process. They saw the writing process used for skilled academic writing as a development out of a more general writing process.

Grabe and Kaplan (1996) conclude that in the research of the writing process many findings are now accepted which influence the instruction of writing, however, there are still shortcomings in the research which must be addressed in the future.

3.4.3   Summarizing the ethnography of writing

According to Grabe and Kaplan this attempt in developing ethnography is experimental since it has not been worked out fully and it should be clarified that the aim is to provide an account to the question asked about what writing is. The ethnography also provides the basis for a comprehensive theory about writing. If the theory is there, it will be used for situating results from any one parameter of writing within a larger interpretive framework. Grabe and Kaplan (1996) state that sociolinguists studying oral interaction will not be able to interpret their results outside some ethnography of a speaking framework, while research on written discourse rarely seems to be forced to frame research in bigger contexts. The ethnography sketched here may not suite the writing event for all researchers, the framing context for writing is a needed one, according to Grabe and Kaplan, which goes beyond the simple schemes of communication which relate communicative function to writing in a general way. For the organisation of different ethnography parameters, one must keep the general order of communicative orientation to writing, but incorporate into the structure a number of influencing considerations.

3.5   A TAXONOMY OF WRITING SKILLS, KNOWLEDGE BASES AND PROCESSES

In order to organise a range of ideas involved in ethnography and a model of parameters, Grabe and Kaplan (1996) state that a detailed taxonomy of writing skills and context is needed. The taxonomy of writing development should not be viewed as an alternative to an ethnographic description but a way to build upon it. The taxonomy organises information in a form that is useful and accessible for finding gaps and building new areas of inquiry.

3.5.1 Background assumptions to the taxonomy

According to Grabe and Kaplan (1996) the taxonomy of writing skills reflects two theoretical bases, the first one being the general approach towards communicative competence in language, as developed by Canale and Swain. The second is the ethnography of writing framework, as outlined earlier. The taxonomy developed by different writing situations that might exist for writers, according to settings, tasks, texts and topics. They are reflected by the writer's goal combined with intentions, emotional state and attributions to the task from past successes and failures at similar tasks. According to Grabe and Kaplan writing needs control over specific linguistic, discourse and sociolinguistic skills. When incorporating a socio-cognitive perspective, sociolinguistic skills, which are of great help in writing, must be considered. The process of writing gives suggestions on component skills and strategies that are useful to writing instruction.

The taxonomy reflects the effort to structure the writing situation and the skills, knowledge and processes used by the writer. Grabe and Kaplan state that the taxonomy is not a definitive representation of all aspects of the writing situation but reflects the biases of its compilers. Important changes can be a necessity for using such a taxonomy because writing knowledge is undergoing changes and improvements. The taxonomy of academic writing skills, knowledge bases and processes proposed by Grabe and Kaplan, with a few examples under each heading, is given below.

3.5.1.1 Educational settings for writing

a. Home
b. Library
c. Computer centre/laboratory/corner
d. Classroom

3.5.1.2 Educational writing tasks

a. Notes and memoranda

b.   Letters

     1.   Personal

     2.   Invitation

     3.   Recommendation

          a.   Positive

          b.   Neutral

c.   Narratives

     1.   Fictional

     2.   Non-fictional

3.5.1.3   Educational texts used and produced (most items in section 3.5.1.2 also apply here)

a.   Textbooks

b.   Novels

c.   Plays

d.   Newspapers

3.5.1.4   Topics for academic writing

a.   Biographies

b.   Topics from family, community, regional, natural life

c.   Personal accounts

d.   Topics from professional life

3.5.1.5   The writer's intentions, goals, attributions and attitudes

a.   Writer's interpretation of the task

b.   Motivation to perform to capacity

     1.   Grades

     2.   Future job/promotion

c.   Willingness to learn

d.   Degree of creativity intended

3.5.1.6 Linguistic knowledge

a.   Knowledge of written code

    1.   Spelling

    2.   Punctuation

b.   Knowledge of morphology and phonology

    1.   Sound

    2.   Syllables

        (i)   Onset

        (ii)   Coda

c.   Awareness of differences across languages

3.5.1.7 Discourse knowledge

a.   Knowledge to recognize main topics

b.   Knowledge of semantic relations across clauses

c.   Knowledge of genre structure and genre constraints

3.5.1.8 Sociolinguistic knowledge

a.   Functional uses of written language, e.g.

    1.   Apologize

    2.   Deny

    3.   Agree

b.   Register and situational parameters

    1.   Age of writer

    2.   Proficiency in language used

c.   Self-awareness of roles of register and situational parameters

3.5.2.9 Further audience considerations

a.   Number in audience

b.   Reality of audience

c.   Status of audience with respect to writer

3.5.1.10   Knowledge of the world

a.   Declarative (semantic, topical)

b.   Episodic (events, personal experiences, interactional)

c.   Procedural (processes, routines, conventions)

3.5.1.11   **Writing process skills** (on-line processing skills; not linear)

a.   Goal planning routines

b.   Mental model interpretation

      1.   Inferencing

      2.   Match to processing goals

c.   Revising routines

d.   Rapid production routines

3.5.1.12   **Writing process strategies** (executive control or metacognitive strategies)

a.   Monitoring text production

b.   Considering task problems

      1.   Audience considerations

      2.   Purpose considerations

c.   Editing texts

d.   Getting feedback from others

In conclusion, Grabe and Kaplan (1996) argue that the taxonomy of writing is an attempt to give an account of many variables that are needed when describing the academic or professional nature of writing, conducting research, moving from theory to practice by interpretation, and planning a writing curriculum. The taxonomy can help researchers in planning alternative studies which incorporate additional issues. The taxonomy allows

researchers to reconsider their questions and to adjust research hypotheses, and it forces order on many variables that impact on our understanding of writing and helps in providing a framework for curriculum considerations.

3.6   TOWARDS A MODEL OF WRITING

Grabe and Kaplan (1996) argue that the aim of a model of writing is to view writing as a communicative activity accounting for skill, knowledge bases and processes used in writing in order to integrate information within a framework.

3.6.1   Communicative approach to writing

According to Grabe and Kaplan the aim of writing is communication whether with one or more readers for the purpose of conveying information. Theories of communicative language use provide a vital resource for writing model development. Flower developed a socio-cognitive model, while Martin developed a discourse model and Witte proposed a social semantic perspective.   Models proposed by Bechman (1990), Canale and Swain (1980) and Hymes (1972) are, according to Grabe and Kaplan, a foundation of the model of writing to be described.   Canale (1983) proposed that communicative competence could be discussed in terms of linguistic, sociolinguistic, discourse and strategic competence.   These components would give an account for a person's linguistic skills in the following ways, as stated by Grabe and Kaplan.

- Phonological, morphological, syntactic and semantic knowledge
- Sociolinguistic awareness and language rule usage
- Knowledge of the ways that discourse is sequenced and abilities to structure discourse effectively
- Knowledge of skills and strategies that either enhance communication or repair miscommunication.

3.6.2 A model of communicative competence applied to writing

According to Grabe and Kaplan (1996) language competence consists of linguistic, discourse and sociolinguistic competencies which activate relevant linguistic resources based on internal goal setting and the cues from the contextual situation. The text and participant components will activate similar information from the discourse and sociolinguistic units of the language competence.

3.6.3 Applying the model

Grabe and Kaplan propose that the first step in applying a model of writing is to activate the goal setting for writing which involve context assessment, writing outcome, an assessment of the potential difficulties in carrying out the job, an initial activation of features of the genre and conventional forms and part of the task and an organizational plan. These will also activate the three components in verbal processing unit. The language competence component will generate the language data needed for the task-setting requirements like audience, topic, register, setting, organization and many more. The world knowledge component activates relevant ideas which will generate more language resources.

3.6.4 Uses and limitations of a theory of writing

3.6.4.1 Uses

According to Grabe and Kaplan the model incorporates such issues related to social context, cognitive processing and textual product. Secondly, it incorporates a stronger language competence. Lastly, it incorporates the ideas described earlier in the ethnography of writing and taxonomy of writing skills.

3.6.4.2   Limitations

Grabe and Kaplan point out that exact specifications are unclear and again results and interactions are vague. The implications for instruction are not obvious but it attempts to address three issues commonly considered in other models of writing.

3.6.5   Moving from theory to practice

Grabe and Kaplan state that the movement from theory to practice may not be a direct or a straightforward one. Theory and produce instruction means cannot be applied. They summarize their discussion with reference to possible genres like, talktales, jokes, biographies, sermons, recipes, diaries, myths, abstracts, fables, memos, and many more.

CONTEXT

(EXTERNAL)

SITUATION

PERFORMANCE

-Participants
-Setting
-Task
-Topic

TEXTUAL

OUTPUT

(INTERNAL)

INTERNAL
GOAL
SETTING

INTERNAL
PROCESSING
OUTPUT

LANGUAGE
COMPETENCE
-Linguistic
-Sociolinguistic
-Discourse

VERBAL
PROCESSING
-Metacognitive
-Processing

ON LINE
PROCESSING
ASSEMBLY

VERBAL
WORKING
MEMORY

KNOWLEDGE
OF THE
WORLD
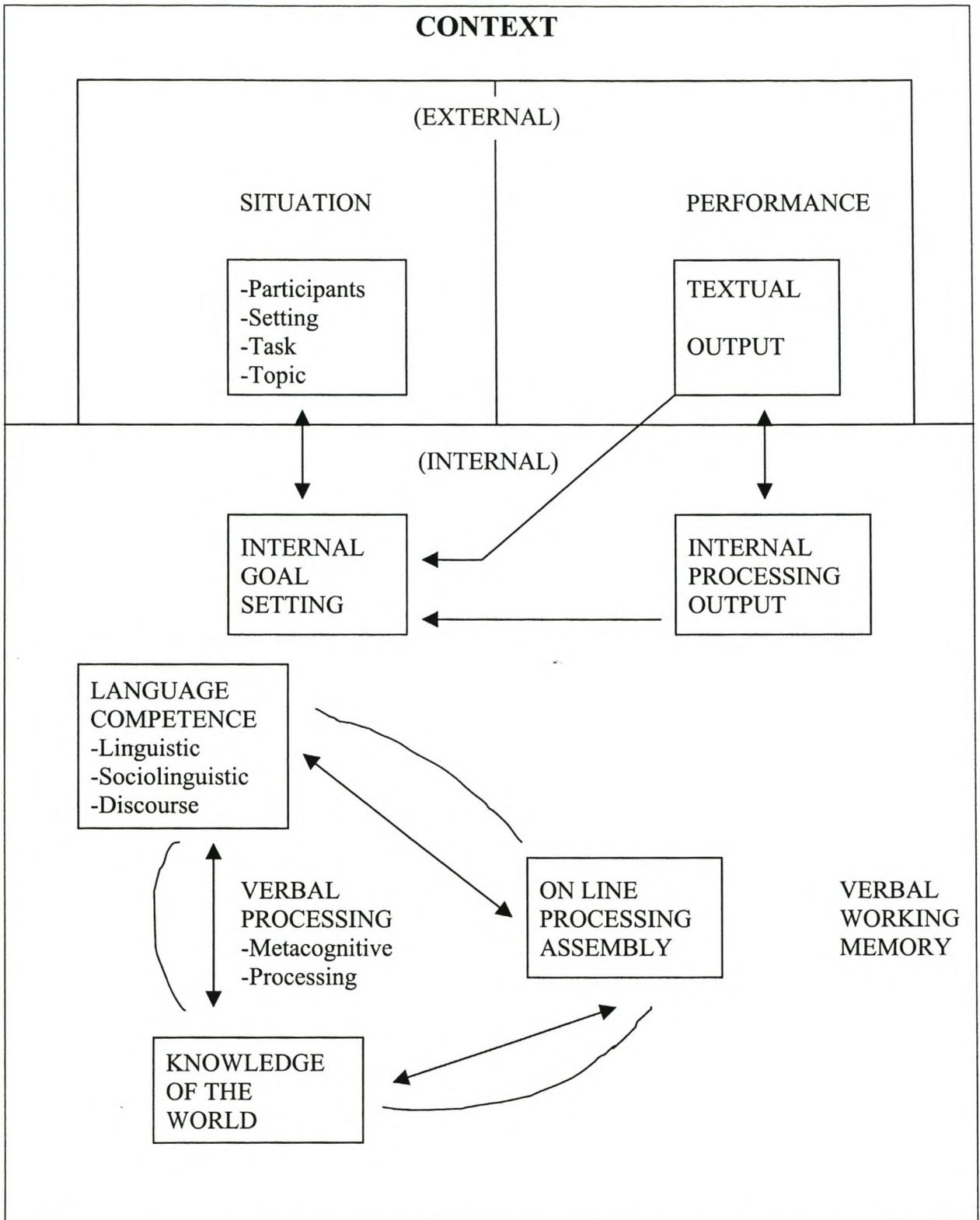
3.7   FROM THEORY TO PRACTICE

The change from theory to practice is based on research findings and through analysis of the social contexts of writing instruction. The research findings, according to Grabe and Kaplan (1996) influence the writing curriculum design and give suggestions of effective instructional practices. The following issues should be considered so that the   social context analysis ensures an appropriate and systematic change from theory to practice.

3.7.1   Insights from writing theory and writing research

According to Grabe and Kaplan written result and formal aspects of writing are seen as being important in instruction and must not be disregarded. Under the heading 'the writing process', research depicts that good writers plan longer and have more detailed schemes. They reassess and review their plans regularly. Grabe and Kaplan maintain that under the social context, differences between skilled and less-skilled writers are affected by the socio-cognitive aspects of writing and researchers like Halliday, Bereiter and Swales explain this idea clearly. The research on instructional techniques, like group interaction between teacher and learner, techniques for guiding and drafting, revising stages of writing and techniques for providing effective feedback on writing, are very important. Thus, research insights and curriculum designs are important when moving from theory to practice.

3.7.2   The student writer

Grabe and Kaplan (1996) emphasise that when designing the curriculum, the most important point is the learner and his/her needs. Teachers, schools and material developers won't be able to deal with learner differences. The aim of sorting through the number of variations is to sensitize the reader towards the concerns of writing teachers in different contexts. Grabe and Kaplan state that learners must show a positive approach, that is, they must ensure themselves that they are going to use and try to write the language whenever they are asked to do so. Skills and learning strategies are useful and teachers should motivate the learners.

3.7.3   The writing teacher

According to Grabe and Kaplan (1996) the most important point to be considered when writing a curriculum, is the quality of training which the teachers bring to instruction, that is, for instance, whether teachers themselves are native speakers of English or not. Explicit training or experience in teaching writing, is a very important consideration. The curriculum should therefore be planned keeping the teachers' strengths and weaknesses in mind, since they must be able to motivate the learners. The teacher, in his evaluation of learners' texts, must show a possitive attitude. When learners cannot cope with a certain task, he/she should adapt these tasks for ensuring reasonable apportunities for success. Grabe and Kaplan maintain that the teacher should give students a number of opportunities for writing. These opportunities should attract the interest of the learner and serve vital developmental aims. The teacher should therefore have productive insights about writing and the writing process of learners.

3.7.4   The educational institution

Grabe and Kaplan observe that planning a writing curriculum occurs in various places with many diverse institutional purposes since they plan the aims for learning and this shapes a writing curriculum. They may decide on how much time can be spent in the curriculum for writing instructions and support systems and they may decide whether to help teachers with improved training or not. Grabe and Kaplan maintain that what takes place in the classroom must be shared with the institution within which the teacher/educator works and with the system in which the concerned institution is embedded.

3.7.5   The role of instructional material

Writing resources include texts, media, student-generated resources, activities and discussions. Some resources may be clear in a writing context and others may not be so clear. Researchers designed purpose for which writing should be used. Teachers must examine thoroughly any material they are going to use, like textbooks, dictionaries and newspapers to see if they

coincide with the methodology adopted for teaching and whether it is appropriate for the intended audience.

3.7.6   Instructional approaches

Instructional approaches are divided into the general schooling domain, the tertiary level domain and the English as a Foreign Language/English for Specific Purposes domain. According to Grabe and Kaplan the general schooling domain involves approaches at general schooling level, mostly at elementary grade level where discussions are on whole-language approaches versus traditional language arts. The whole-language approach is where content plays a major role and creates apportunity to relate language activities to content within existing curricular frameworks. Traditional language arts refer to textbooks based, and combine language arts text with basal readers. This approach includes choices for grammar teaching, spelling and lexis. The instructional approaches had a great influence on the teaching of writing because teachers used writings based on these approaches.

3.7.7   A generalized approach to writing curriculum

Grabe and Kaplan (1996) maintain that the writing curriculum must involve instruction which is content-driven and writing tasks should be there to motivate the learners. The tasks should be challenging so as to provide learning opportunities. In the writing process teachers should act as experts, help learners, guide them and also engage them in problem-solving planning. Engaged in the writing process, learners should bear in mind that writers plan, write, revise and refine what they have written. Co-operative learning activities for peer feedback, exploration of ideas, positive attitudes and groupwork will improve the children's learning skills which need to be integrated. Grabe and Kaplan suggest that teachers and learners must negotiate the number of assignments to be dealt with and they must choose topics which promote interest. Reports should be given whether in the form of conferences, journals or projects.

3.8   STRUCTURAL DESCRIPTION OF GENRE

Various moves can be characterized in the information structure of a genre. Bhatia (1993) examines for instance, the moves that can be identified in a business promotion letter, that is, establishing credentials, introducing the offer, offering incentives, enclosing documents, soliciting response, using pressure tactics and ending politely. These moves help the writer to fulfill a communicative purpose and are characterised as follows.

3.8.1   Establishing credentials

In this move the writer is aware of the needs of the readers. Bhatia points out that the writer wants to help the needy customers by offering them a product or a service. He/she must impress the customers that he/she represents a well-established company with a well-established reputation in the market. The writer must highlight what the company has achieved while its long experience and specialization in the product or service must be used as a way of selling the company's reputation to the customers.

3.8.2   Introducing the offer

Bhatia points out that the writer offers the service to the reader by giving essential details of service, like what it consists of, when can it be offered, how much it costs and in what way it can be valuable to the reader. In this move an indication of the value of the product or service is given in terms of the customer's needs.

3.8.3   Offering incentives

The writer must make the offer more attractive by offering incentives, perhaps in the form of a discount. In sales promotional letters consumers have a tendency of expecting attractive bargains, but if the letter does not offer/contain these, it becomes less successful in its attempt to persuade the customers. This move must offer a discount in order to persuade the customer to consider the service offered.

3.8.4   Enclosing documents

With sales promotional letters, the writer is aware that he/she is dealing with a busy businessman so the letter must be brief but accompanied by detailed descriptions of products or services in the form of brochures, leaflets, pamphlets, reservation slips or request forms, thereby, even the busy reader will have readily available details. Bhatia observes that people differ in this regard because some argue that since the seller has made the first move, so the interested customer must make the second move. They are against the enclosure of other details. They refer to selling as a two-way move.

3.8.5   Soliciting response

Bhatia states that in sales promotional letters, the writer includes his telephone number and the name of a contact person if the readers have queries about the product or service.

3.8.6   Using pressure tactics

Pressure tactics are used to enforce the customer to take a quicker decision about the product or service offered. This can be done by giving additional savings or gains if the customer buys the product or use the service before a specified deadline.

3.8.7   Ending politely

Sales promotional letters usually end with a polite, pleasant and courteous note. They should maintain a friendly relationship between the writer and the reader.

3.8.8   Flexibility in move structure

According to Bhatia (1993) these moves do not follow a fixed order in the text but are flexible and can be sequenced in any way. Some moves can be more essential than others. The first move establishing credentials is more or less obligatory while the second move, introducing the offer is obligatory in this kind of letter. Move three, offering incentives and move four,

enclosing documents, are not really obligatory. Soliciting response as well as using presure tactics are obligatory in sales promotional letters. The last move, ending politely, is found in most sales promotional letters.

The seven articles from the Bona magazine where these moves are identified, do not display them all. There are six moves that are identified and their sequence has been changed.

3.9   SUMMARY

This chapter reviewed research on writing. It demonstrated that when writing, a writer should know which approach to use, because he/she is not writing for himself/herself but for an audience. Research has identified three types of approaches, that is, the traditional text-based approach, the genre-based approaches and the process approach. The process approach was unpopular with researchers because the plan it gave did not give a chance for revisiting previous stages already written.

The chapter discussed research by Cope and Kalantzis (1993) who considered the issues in teaching writing as a genre, where they give the curriculum cycle and the new model for teaching-learning experiences. These considerations help the student a great deal because in the curriculum cycle there is a close relationship between the teacher and the student. The student is developed and guided to the stage where he can do things on his own. In the model for teaching-learning experiences the students are encouraged to learn through their own writings. Thus, genre moves from an end-product to become the centre point of the teaching-learning process.

The model advanced by Grabe and Kaplan (1996) stresses the parameters of who writes, what, to whom, for what purpose, why, when, where and how. The study emphasizes the language competence component of the model, that is, linguistic, sociolinguistic and discourse. According to Grabe and Kaplan, certain factors must be kept in mind when the writer is writing. These factors are the student writer, the teacher, the institution, educational material and approaches and will be very helpful when moving from theory to practice.

According to Bhatia (1993) there are several moves that can be identified in a written text. These moves can be used in, for instance, the business promotional letter. He advises that these moves are flexible and can be sequenced in any order, that is, they do not have a fixed order of presentation. Similar moves are to be identified in the seven articles from the Bona Xhosa magazine that will be analyzed in the next chapter.

CHAPTER 4

A GENRE-THEORETIC ANALYSIS OF THE CONSUMER ADVICE ARTICLE IN XHOSA

4.1 AIM

The aim of this chapter is to give an overview of different types of writing as outlined by Neeld (1990) and then undertake a genre-theoretic analysis of Xhosa magazine texts. A brief introduction of different types of writing will be given, and then the textual analysis of the information text articles from the Bona Xhosa magazine will be presented. Various stages of the text will be highlighted. Purposes for writing will be briefly introduced and the detailed account of writing to tell, will be given since the main aim of the information text is to tell.

According to Tribble (1996) a text must be organised, therefore this chapter will also look at how the articles from the Bona magazine are organised by considering layout, social functions and clause relations. Grabe and Kaplan's ethnography of writing (1996) based on **who writes what to whom, for what purpose, why, when**, **where** and **how** parameters, will be used in exploring these articles. The model of writing as communicative language suggested by Grabe and Kaplan (1996) will be used, laying emphasis on the column of language competence.

Different articles on consumer advice from the Bona magazine will be analysed, bearing in mind that the who, when, where and how parameters are the same with regard to these articles. The journalist writes to the consumers, in her office, at any time, using a computer. The parameter 'whom' may differ and will be treated accordingly in the various articles.

4.2 PURPOSES FOR WRITING

According to Neeld (1990) there are three purposes for writing. The first purpose is to express, where the aim is to inform the reader about the writer's personal feelings, experiences and perspectives. The second purpose of writing is to change. Here the writer's aim is to

influence the reader to view or do something in a certain manner and take action. The third purpose, writing to tell, will be discussed in detail since the Bona Xhosa articles that will be analysed are of this type.

4.2.1   Writing to tell

According to Neeld (1990) the purpose of the writer is to relate the information he/she has to the reader. According to this purpose for writing, opinions or personal experiences are not conveyed to the reader or audience. The subject must however, be well-known by the writer, keeping in mind that he/she is the informed person delivering knowledge to less-informed readers, but without being superior over the readers or audience. Neeld furthermore states that in order to be effective to readers, the writer must choose a topic and style suitable to the reader or audience.

4.2.2   Composition of writing to tell essays

Neeld (1990) argues that **writing to tell** essays have a special emphasis, purpose, motivation, situation, and writer-reader relationship. In **writing to tell** essays, contents is central, but this does not mean that any other opinions must be thrown away, they must only be in the background. The writer will only fulfill the purpose of writing to tell when the content is emphasized. The purpose of **writing to tell** essays, as proposed by Neeld, must contain the following characteristic functions:

- Reporting
- Informing
- Passing knowledge
- Announcing
- Instructing
- Making information known, and
- Making information available.

The writer always has a reason for writing, that is, he/she writes in order to communicate something important to the readers or audience. The writer must therefore have self-motivation before starting. Writers' texts differ due to their unique motivation.

The situation under which a text is written differs from one writer to another. According to Neeld situations as in the following may hold:

- Manuals
- Work-related writings like momos, reports, analyses and letters.
- Magazine and newspaper articles
- Essays for college courses
- Text and other educational books

One of the practical circumstances governing the **writing to tell** essay, is the length prescribed by the publisher or the person requiring the particular text. **Writing to tell** essays have a short shelf-life, therefore, the writer is advised to be the first to write about that particular subject before it becomes outdated and needs to be updated. These types of essays, when well done, may however, remain the best on that particular subject, irrespective of how many additional texts are written by other writers.

Neeld maintains that writing to tell takes for granted that the writer knows what the reader wants to know. The writer is the informed person and the readers are the less-informed. The writer has the power or authority of knowledge but must be careful to use this appropriately.

4.3 TYPES OF ESSAYS

Neeld (1990) points out that there are many types of essays, namely, the personal experience essay, the personal perspective essay, the how-to essay, the problem-solution essay, the assertion-with evidence essay, the evaluation essay, the persuasion essay and lastly, the information essay. Characteristics of the information essay will be used when analysing the Bona Xhosa magazine articles.

4.3.1 Information society

According to Neeld (1990) we are living in a changing world of information. People gather and distribute facts, figures, new ideas and new knowledge as quickly as it becomes available. People are collecting data daily from a number of sources, like newspapers, magazines, books, manuals, journals, memos and encyclopaedia. This material is then examined on the printed page or computer screen, compared, contrasted, evaluated, classified and acted upon. Writing that really counts is therefore, informative writing.

4.3.2 Reasons for writing the information essay

Neeld (1990) states that the reason and aim of writing the information essay is to record events that occurred in the past or those that are happening now and convey this to readers or an audience. It might be educational, important, interesting or entertaining, thereby enlarging the readers' knowledge about something that might affect them. Another aim of the information essay, according to Neeld, is to convey information that readers need, to explain ideas, concepts, principles or situations that readers might find difficult to understand without having been specially trained or educated on it. Information writings are used for summarizing or reporting current affairs or to present new facts and data that will broaden the readers' knowledge. Informative writing is regarded as the purest form of writing to tell.

4.3.3 Checklist for writing an information essay

In the information essay the data must be the centre of attention, while the information should be presented to the readers as if they can hear the writer's voice. Neeld emphasizes that the writer must be faithful to the facts and present the subject in its most compelling light. Attention should be paid to the subject and the chosen topic must be defendable and discussed in a fascinating manner. Topic coverage should embrace all, the **who, what, where, when, how** and **why** of the topic. The writer must have accurate coverage and facts must be checked while reliable sources are used. Neeld states that readers must not be fed with boring ideas, therefore information must be surprising. Complicated ideas and concepts must be related to readers' previous knowledge. The organisation of the paper is very important. There must be

headings for guidance and the writer must always be consistant. According to Neeld the use of verbal and visual images is very important. All figures and diagrams should be labeled. Examples and illustrations must be freely used. The language used must be clear and non-technical. All terms unfamiliar to the reader must be defined.

4.3.4 Writing the information essay

According to Neeld (1990), writing the information essay, the creating, shaping or drafting and completing process, involve choosing a topic that the writer knows very well and are willing to do research on. The writer will present his/her ideas in an interesting and authoritative way while editing the text in order to be sure that the language and flow of it are appropriate to both the topic and the audience.

4.3.4.1 Creating

Neeld maintains that, since the information essay concerns information, a subject of great interest is needed. Secondly, in order to write with authority, knowledge of the subject is important and willingness to do research on the topic if the writer does not know enough.

Neeld suggests that the reporter's formula can be used for things and events the writer knows about or something the writer has experienced, like reporting on an event or presenting a proposal. It can be used for things and events that are fresh or new in the writer's mind and lastly, for things and events that require no reflection or comment. The topic must be flashed with this formula and the writer must respond to the **who, what, where, when, how** and **why** parameters. In this way the writer will be able to make sure that all the bases have been touched and this will give the text the comprehensiveness expected of an informative project. The research paper is an extended and carefully documented information essay. Lastly, when writing this type of essay, the writer must use the technique of classical invention for explaining something. All these points will, according to Neeld, draw the information on the topic and clarify important relationships within the subject or between causes and effects which are the foundation of explanatory writing.

4.3.4.2 Shaping or drafting

Neeld (1990) states that when writing an information essay, the writer must present the subject comprehensively, accurately, and clearly in order to explain something to the readers. For the achievement of this goal, Neeld suggests that the following information about the readers or audience, must be taken into consideration:

- Assessment of the audience's level, that is, their previous knowledge.
- Use a subject that will suit the audience.
- Bring in more ideas on unfamiliar subjects. Key terms must be defined.
- Explain background items like places, persons and things unrecognizable to the readers.
- Establishment of the writer's authority, explanation of his/her credentials and giving readers reason for regarding the writer as an expert on the subject.

According to Neeld, a strong thesis is needed when writing an information essay. Readers must understand the point the writer is trying to make, or the topic he/she intends covering. Readers are interested to know what they will be told about the subject and why. When writing an information paper, readers are promised that the writer is going to tell them, teach them or explain to them something so that they understand it and know that it is important. Neeld states that, in organising the information essay, it must be shaped and modified in ways appropriate to a given subject. The information essay always combines patterns within its sections, moving from narration to description, or description to comparison with the help of a transitional phrase or paragraph.

4.3.4.3 Completing

Neeld emphasizes that the structure and language chosen is very important in the information essay. There should be a sentence or paragraph relating to the topic which informs the reader what the essay is about. Function paragraphs inform the reader about the way of reading the essay. They are useful in connecting one part to another, breaking up long paragraphs, accomodating the writer's personal style, emphasizing a point, developing an example and adding data. Neeld emphasizes that an information essay must have both a topic sentence

paragraph and a function paragraph. Function paragraphs direct the reader in reading the essay and hold the interest of the reader. They allow the writer to emphasize or elaborate on some points and show his/her writing style. The writer must give enough information in the essay. Details, illustrations, examples, facts, figures and explanations must be backed with examples and paragraphs revised in order to give readers a valuable and significant text.

Neeld points out that the writer must present the facts in a way that will attract the interest of the reader. In helping the readers the writer should do anything in relating the new information with the previous and familiar knowledge. The writer must provide familiar examples or references, specific details and colourful word-pictures. In order to help them understand the importance of what they are reading, comparison and contrasting between the new material and what they already know, must be drawn.

Neeld (1990) proposes that the writer should be aware that transitions connect separate ideas or paragraphs. Reminder signs like 'therefore', 'for example' and 'similarly' are transition words telling the reader what is important. Reminder signs are key words or phrases that are repeated to enable the reader to know what the essay is all about. The writer may use the same word, a synonym or refer to the word without directly mentioning it.

According to Neeld a writer should check if sentences are co-ordinate or subordinate. The reader must be given a full and clear picture by the use of adjectives and adverbs which help a great deal in painting a picture. The writer must contrast a plain description with a more evocative one. The audience must be taken into account and words like adjectives and adverbs which can help readers in the understanding of the subject, should be used.

When all is done, the writer must check the accuracy of the information conveyed. Decimal points must not be omitted, numbers not transposed and key words not omitted.

4.4 TEXT ORGANISATION

According to Tribble (1996) every text must be well organised. Texts can be organised in three ways, namely, the layout, the social function and the clause relations.

4.4.1 Layout

Tribble states that the layout is determined by different social purposes and technologies. These conventions are simple to teach and to learn how to be used. Elements must be organized within a text.

4.4.2 Social function

Tribble observes that when talking about genre, linguists refer to the language use in specific social contexts. They refer to kinds of social activities performed or acted through different texts, whether spoken or written. If a promotional letter is written to a potential business client, the sender should know the layout of the genre, and make lexical, grammatical and content choices for the letter to be a success. All those involved, the potential client, the sender and the letter are participants and have roles to play. If the sender has enough understanding of the genre and has linguistic skill to word the letter persuasively, the chances are good that the letter will have the desired effect and that sales will be made.

Tribble (1996) further states that grammatical and word choices must be made so as to match the text with the writing purpose. They should be acquainted with the text organisation in preparation for certain jobs and the genre recognition in which the writing is done.

4.4.3 Clause relations

According to Tribble (1996) clause relations draw the attention to how languages work. To see how a language is used, connections with written texts of all types must be made to check how texts are structured internally. Text organisation is associated with a typical textual pattern which competent readers can organise because they are signalled by specific lexical

markers, for example, 'first', 'next' and 'then' or phrases like 'the problem is …', or 'on the other hand …'. The texts linked by these lexical markers are said to be cohesive. Serious consequences should be played in order to produce cohesive texts.

Tribble points out that the writer can use pronouns, reference words, lexical repetitions and other logical markers in order to achieve cohesion. Linking devices like **this** general rule, such, discourse markers like **however** and **on the other hand** are used to organise the sentences into larger structures. The coherent text should have a purpose. When testing the coherence of a text, treat it as if it is in fact one half of a dialogue. Each text sentence must be a remark made by the writer which anticipates a reaction from the reader. The imagined reaction is then responded to by the writer's next sentence.

4.5   DISCOURSE RELATIONS

According to Tribble, Hoey argues that the underlying principle of coherence is discourse relations. Scheme is the accepted method of organising ideas which should provide a basis for readers' expectations of how a text will develop. In this view readers do not expect only the relationship of words within sentences, something sentences have in sequence, but also knowledge of organising the data in the real world which helps to solve the problems faced. Elements of general scheme, according to Hoey, are SITUATION-PROBLEM-SOLUTION/RESPONSE-EVALUATION/RESULT. The schematic pattern of a text can be left implicit or explicit by lexical signalling.

Tribble describes the discourse relations of a text as referring to the way their different parts relate to each other. This enables them to control the amount of support they give readers. The text can be allowed to speak for itself and the readers' schematic knowledge of discourse help them to direct their way through it. Tribble points out that there are also instances where there is a risk that the reader will not interpret the text according to the writers' way, then the interpretation is directed by explicit lexical signals like, 'and yet', 'whereas' and 'on account of'. If a writer fails to signal clause relationships with enough explicitness, problems appear. When writing, the connection between the opening sentence and the following statement must be clear.

4.6   ANALYSIS OF XHOSA ARTICLES FROM THE BONA MAGAZINE

The **who, when, where** and **how** parameters have a similar analysis with regard to all the articles focussed on. All are written by a journalist (**who**) who is free to write any time (**when**) of the day or night, written anywhere (**where**) maybe in an office or at home and, due to the modern technology, a computer (**how**) may be used.   The parameter analysis '**to whom**' is common to all these articles but will be treated separately in those articles where it is not addressed to the consumers. The writer writes in order to communicate with the consumers, but in these articles the writer is aware of the fact that they will be read by various people who are interested in the topic, so their status varies. The writer considers the reader's needs and is willing to give assistance to the consumers who are faced with a problem. The manner the writer uses when advising the consumers, will help to achieve the target.

The analysis of these articles will focus on writing ethnographies and the parameters of **write, what, for what purpose** and **why**. Secondly, the notion of language competence of Grabe and Kaplan's model (comprising of linguistic, socio-linguistic and discourse) will be considered in the analysis of these articles.

4.6.1   Analysis of Article 1: Yonga kwiimpahla zosapho

4.6.1.1   The parameter 'write', the use of grammatical items and pronominals

The writer uses class 2 pronominal associated with the subject concord **ba-** in the fourth sentence which is referring to **abantwana** in the first sentence and this brings about coherence in the text. The sentences are: **Abantwana bakhula ngokukhawuleza** (Children grow very quickly); **Kuqhelekile ukuba bakhule bazishiye iimpahla zalo nyaka** (More likely than not, they will outgrow this year's clothes). **Abantwana** and the subject centerd **ba-** of **bakhule** in the second sentence, give rise to coherence to these sentences.   Emphatic pronominals are used in this article for the sake of emphasis. The pronominal **wona,** which is an absolute pronoun, is used with the noun **umsebenzi,** brings about more coherence to the sentence. The sentence **... umsebenzi esizithengela wona ...** (the purpose they are bought for) emphasizes that the clothes bought should be worn and not kept in the wardrobes.

4.6.1.1.1 The use of tense morphemes

The article is written predominantly in the simple present tense to indicicate that the problem is experienced now and should be solved now. The writer uses numerous verbs in the imperative mood which contributes to the present time of her consumer information. **Thenga** (buy), **Jonga** (look), **Gcina** (save) and **Zixube** (mix).

The writer, when forming negatives, uses the deficient verb **musa** in singular and **musani** in the plural, followed by the verb in the infinitive mood, which conveys the idea of the present time. **Musa ukuvumela** (don't let) in singular form and **Musani ukuthenga** (don't buy) in plural, where the suffix **–ni** is added to the deficient verb to show that it is in the plural form.

4.6.1.1.2 The maintenance of cohesion

4.6.1.1.2.1 The use of substitution cohesion devices

In this article the writer referred to the noun children without directly mentioning it in order to create coherence between sentences. The sentences are **Abantwana bakhula ngokukhawuleza** (Children grow very quickly); **Kuqhelekile ukuba bakhule bazishiye iimpahla zalo nyaka ….** (More likely than not, they will outgrow this year's clothes …); **Thenga iimpahla ezinkulu ukuze bakhule nazo** (Also buy their clothes a little on the large side – for growing and moving space). Although the noun **abantwana** is mentioned only in the first sentence, all other sentences make reference to **abantwana** because of the class 2 pronominals associated with the agreement morphemes, e.g. in the verb phrase **bakhule.** In establishing cohesion, the writer has used morphemes in this whole paragraph.

Rather than using common words, the writer uses synonyms that will shape clearly what she wanted to be said. The writer uses the verb **–dinga** in the clause **uyidinga** (really need) instead of the verb **–funa** in the familiar clause **uyifuna** (needing it). By using this verb, the writer stresses that the reader should be careful not to buy things that are not really wanted. Rather than boring the readers with the same words, the writer sometimes uses synonyms like **amaxabiso afikelelekayo** (at the prices you can afford) and change to **amaxabiso aphantsi**

(for bargain clothing). These synonyms are used in the same paragraph to bring about coherence to the text and again to emphasize the point of buying what is cheap.

The writer uses unfamiliar words, but because she knows that some of the consumers may not understand them, she gives clear definitions and sometimes explanations. For instance, she uses the word **iifektri** (factories) and assuming that other consumers may not understand the word, gives a definition **apho zenziwa khona** (manufacturer's factory shop). She uses the word **iileyibheli** (labels) and then explains what is written on the label – **ukuze ubone imiyalelo yokuhlamba, amalaphu asetyenzisiweyo, iisayizi nabantu abayenzileyo** (to see washing instructions, materials used in the fabraic, sizes and manufacturers). Realizing that she cannot give a clear and understandable definition of the word 'label', the writer just gives a clear explanation of the function of the label.

4.6.1.1.3 The use of conjunctive cohesive devices

The writer uses a range of linking devices to join sentences and thereby create coherence in the text. Conjunctives like **ngoko, ukuba** and **okanye** are used regularly to form phrases: **kubalulekile ke ngoko ukuba iimpahla esizithengayo zenze umsebenzi …** (it would make sense then to ensure that the clothes we buy serve …); **… ingakumbi xa ungenamali okanye usabhatala amatyala** (especially if you are working on a strict budget or still paying off the last seasons ….). Reminder signs are used by the writer and she repeatedly uses the noun **iimpahla** which is the theme in a range of phrases. In order to emphasize how important the idea is to the consumers, she uses **yonga kwiimpahla, amaxesha amaninzi iimpahla, nayiphi na impahla oyithengileyo.**

4.6.1.1.4 The maintenance of coherence

The article contains conjunctives which contribute to the coherence of the sentence structure, thereby introducing subordinate clauses. Some of the conjunctives used are **nokuba, ngoko, ngenxa yokuba. Loo nto iza kuqinisekisa ukuba nayiphi na impahla oyithengileyo ilungile nokuba uyithenge ngemali encinane** (This will ensure that any garment you've bought looks good, no matter how little you've paid for it). The conjunctive **nokuba** (no

matter) is used to join the two sentences and coherence is maintained: **Amaxesha amaninzi iimpahla ezintle zithengiswa ngamaxabiso asisiqingatha ngenxa yokuba kukho umthungo ongalunganga okanye umbala ongasinguwo kwiphatheni yelaphu** (Often beautiful garments are sold at half-price because there is an odd thread or wrong colour in the pattern of the material). The conjunctive **ngenxa yokuba** (because) joins these clauses.

In this article dialogue is created between the reader (consumer) and the writer. This also contributes to the maintenance of cohesion. The topic sentence **Yonga kwiimpahla zosapho** (Save on clothes for your family) makes the reader ask questions like 'how do I save?'. This topic opens the dialogue and it will continue where the writer will advise the reader **Nanga amacebiso aza kukunceda** (Here are some tips that will come in handy).

4.6.1.1.5 The patterns of informal structuring

A number of adverbs and adjectives have been used in this article, for example, **kakuhle** and **kakhulu.** These adverbs are used to modify verbs, for example, ...**azikulingani kakuhle** (be ill-fitting**), ... cinga kakuhle** (think carefully) and **... ezibiza kakhulu** (expensive). The writer often uses particular adjectives to qualify the topic noun in order to give a very specific interpretation to the readers as comsumers, for example, **Umntwana omncinane** (younger child) where **omncinane** is a descriptive adjective qualifying **umntwana. Iimpahla ezinkulu** (large clothes) where **ezinkulu** is also a descriptive adjective. **Inkcitho-mali eninzi** (compulsive and expensive spending) where **Eninzi** is a quantitative adjective. Consider the following sentence where **lula** has been used in one sentence, but occurs with different categorial types: **Khetha amalaphu alula ahlambeka lula** (Choose light materials that wash well). The first **alula** is an adjective because it qualifies a noun **amalaphu,** while the second **lula** is an adverb because it modifies a verb **hlambeka.**

4.6.1.1.6 The use of formal convention appropriate to the information text

The basic structure of the text exhibits a clearly delimited beginning, middle and end. This article has a heading **Yonga kwiimpahla zosapho** (Save on clothes for your family) and is arranged in paragraphs starting with an effective introductory sentence **Eyona mali ininzi**

ithenga iimpahla zosapho (A large slice of our home budget goes towards buying clothing for the family) making a specific statement about the heading of the article. The word **yonga** (save) and the sentence **Eyona mali ininzi ithenga iimpahla zosapho** show that the reader is informed that using money mostly for buying clothes, is where money must be saved.

The article is divided into paragraphs, each starting with a topic sentence which occurs in bold print. **Abantwana bakhula ngokukhawuleza** (Youngsters grow very quicklly); **Thenga amalaphu asemgangathweni** (By practical materials); **Jonga iindlela ezibalingana ngayo** (Check the fit); **Thenga kwiifektri** (Buy at factory shops) and many more.

In most cases the writer starts her paragraphs with a verb in the imperative mood. She knows that by using these verbs she is persuading the consumers to accept what she thinks is good for them, thereby commanding them to change: **Yenza izigqibo** (Decide on exactly); **thenga** (buy); **Jonga** (look). She uses verbs in the infinitive, like, **ukuthengela** (buying clothes); **ukuthenga** (buy) and **ukuvumela** (persuade). The word **ukuthengela** in the sentence **Ukuthengela usapho iimpahla kabini ngonyaka ...** (buying clothing for your family twice a year) is used as a nominal infinitive. The article is characterized by the use of adverbs **kakuhle** and **kakhulu** and adjectives like **ezinkulu, ezintle,** and **encinane.** The end of this article is given in a long sentence starting with the emphatic word **kubalulekile** (it's worth) which shows the importance of the matter: **Kubalulekile ukuthabatha uxanduva olungaphaya ekuhlambeni, ekomiseni, eku-ayineni, nesekusongeni, nasekubekeni iimpahla nasekugcineni iimpahla zakho ixesha elide** (It's worth taking extra trouble in washing, drying, ironing, folding, and putting your clothes away to make them last longer and look better). She advises the consumers to handle their clothes with care, using a number of locatives derived from the infinitive to conclude the article **ekuhlambeni, ekomiseni, eku-ayineni, nasekusongeni, nasekubekeni, nasekugcineni** (washing, drying, ironing, folding, putting). The word **impahla** is used twice in this sentence to remind the consumer that this is the main issue, and to emphasize how important the term is.

4.6.1.2   The parameter 'what'

4.6.1.2.1   The content as background knowledge

In this article there is a constant flow of information which depends on the text structure. The writer starts with the current situation as perceived in the readers' homes, the problem facing the consumers is stated and a solution offered with good advice. The method SITUATION-PROBLEM-SOLUTION is followed.   She tells the consumer about mismanagement of salaries especially on buying unnecessary clothes that are sometimes expensive and ill-fitting. The problem facing the consumer is a lack of money to meet their needs, and lastly a solution is offered **nanga amacebiso aza kukunceda** (Here are some tips that will come in handy). The writer is the informer and is aware that her knowledge is valuable to the readers. The telling method is used where she uses verbs in the imperative so as to create the effect of direct instructions or prescriptions to the readers. Imperative verbs like **Thenga** (buy) **Jonga** (look) **Zixube** (mix) **Gcina** (keep) are used to influence the reader to a positive response. The writer has experienced the same problems as her readers, since she includes herself when saying **esizithengayo** and this reflexive –**zi-** proves that she associates herself with the consumer.

4.6.1.2.2   Genre type

One of the main characteristics of a genre is that it has a distinct organisational structure. This article exhibits a beginning, middle and end. It is arranged in paragraphs with topic sentences while the heading **Yonga kwiimpahla zosapho** (Save on the clothes for your family) is inviting the readers' attention. The text is well-structured and organised. Imperatives are used and the commanding voice she uses will help her achieve her goal of communicating with the readers.

4.6.1.2.3   Register

The writer uses polite words or sentences in this article, for instance, **Akukho mfuneko yokuthenga ...** (There is no need to buy ...) instead of telling them strait away **Musa ukuthenga iimpahla eziqhelekileyo** (don' buy plain clothes ...). Again she uses **Musa**

ukuvumela umthengisi akucenga ukuba uthenge iimpahla athi ziya kufanela ngelixa isipili sikubonisa enye into (Don't let the salesperson persuade you to buy clothing that she says looks good on you, while the mirror tells a different story) rather than saying strait forward **Musa ukuqhathwa okanye ulahlekiswe ngumthengisi, akuthengise impahla engakufaneliyo** (Don't be cheated or misled by the salesperson influencing you to buy clothes that do not look good on you). The writer knows that polite words are required to persuade her readers.

One sentence in this article has been badly constructed, namely, **Okanye ukuba iimpahla azikulingani kakuhle okanye azikho semgangathweni kangangokuba zikhawuleze ziguge** (Nor should clothes be ill-fitting or of such poor quality that they get worn out easily). This sentence starts with the conjunctive **okanye** (or) rather than occurring as a linking device between two clauses.

4.6.1.2.4 Structural description

To achieve her communicative purpose, the writer of this article uses the following moves to capture the attention and sustain the interests of the consumers. She convinces them of the ideas she put forward and wants to create the link between herself and the consumers.

Move 1: Establishing credentials

The writer has succeeded in this move by addressing her topic **Yonga kwiimpahla zosapho** (Save on clothes for your family) to consumers, that is, a group of people. She is aware of their different status in society and as well as different needs and she is willing to help them.

Move 2. Introduction of the consumer issue

The writer starts her article with the current situation at various homes where people are extravagant, spending most of their salaries on clothes, which are later neglected. This move is exemplified by **Eyona mali ininzi ithenga iimpahla zosapho** (A large slice of our home budget goes towards buying clothes for the family), **iimpahla esizithengayo zenze**

umsebenzi esizithengele wona zingahlali ewodrobhini (clothes we buy must serve the purpose they were bought for and not lie unused in the wardrobe), **Okanye ukuba impahla azikulingani kakuhle okanye azikho semgangathweni kangangokuba zikhawuleze ziguge** (Nor should clothes be ill-fitting or of such poor quality that they get worn out easily).

Move 3:   Offering encouragement

The writer offers advice by stating the procedures to be followed when buying clothes when she writes **Nanga amacebiso aze kukunceda** (Here are some tips that will come in handy). She gives a move, which is followed by a submove, that is, she instructs consumers to buy clothes. **Jonga iimpahla ezineengxaki** (look at rejects) and the submove **... zithengiswa ngamaxabiso asisiqingatha ngenxa yokuba kukho umthungo ongalunganga okanye umbala engasinguwo kwiphatheni yelaphu** (sold at half price because there is an odd thread or wrong colour in the pattern of the material); **Thenga kwiifektri** (buy at factory shops); **... zingathengwa ngexabiso eliphantsi apho zenziwa khona** (can be bought for a fraction of the price at the manufaturers' factory shop).

The writer further explains to the consumers what they should avoid: **Ungaze uthenge iimpahla ezininzi ngetyala** (never buy too many items on account); **musa ukuvumela umthengisi akucenge ukuba uthenge iimpahla athi ziyakufanela ngelixa isipili sikubonisa enye into** (don't let the salesperson persuades you to buy clothing that she says looks good on you, while the mirror tells a different story).

Move 4:   Using pressure tactics

To pressurize the consumers to change, the writer uses a firm set of language with imperative verbs and the direct speech, for instance, **Thenga amalaphu ...** (Buy practical materials ...); **Thenga kwifektri** (Buy at sales); **Gcina iimpahla zicocekile ...** (keep clothes clean). This kind or conversation will influence the customers.

Move 5:   **Ending politely**

The last paragraph, which is the ending of the article is a very polite one. It is not a command but advice, telling the consumers how clothes are handled and cared for. She starts this paragraph with **Kubalulekile** (It's worth) which is a form of emphasis. This is the effective language used to emphasize what is important. **Kubalulekile ukuthabatha uxanduva olungaphanya ekuhlambeni, ekomiseni, eku-ayineni, nasekusongeni nasekubekeni iimpahla nasekugcineni iimpahla zakho ixesha elide** (it's worth taking extra trouble in washing, drying, ironing, folding and putting your clothes away to make them last longer and look better).

Move 6:   **Soliciting response**

The writer of this article writes her name as PREMILLA DEONATH and her photograph is also shown in the right hand corner of the first page. Although her address or phone number are not given, she can be contacted through the editor of the Bona magazine.

4.6.1.3   The parameter 'for what purpose'

In this article the writer is aware of the needs of the readers, that is, the consumers. As she is writing to inform, instruct and persuade the reader, that purpose should be achieved in the manner she uses when conveying her facts. As a writer, she writes to communicate with the consumers. She informs them about the buying ways like, **Thenga amalaphu asemgangathweni** (Buy practical materials); **Thenga kwiifektri** (Buy at factory shops) and the ways of handling and maintaining clothes like, **Gcina iimpahla zicocekile uzigcine kakuhle** (keep clothes clean and store them properly).

The Gricean maxims are observed in the text in that the writer gives the reader the necessary information and is clear about the content, that is, the background situation like buying clothes only to be kept in wardrobes, buying poor quality clothes, and the most serious problem the consumers encounter i.e. the financial one. The solution to the problem is offered in an advisory form and consumers who want to save will use the advice to the best of their abilities

– **Nanga amacebiso aze kukunceda** (Here are some tips that will come in handy). The various aspects are listed so as to help the reader in solving the problem.

4.6.1.4   The parameter 'why'

The main aim of the writer of this article is to inform the readers about something of great importance about which she has expert advice. She persuades her readers to a certain goal which she is willing to achieve at the end of the day. She is a well-informed advisor and helps the readers who are less-informed and by providing advice on the spending of money will have a positive reaction from her readers. She is also aware that many readers have financial problems and by providing advice, the consumer who is interested in buying clothes, will use her advice. This will help in achieving her goal of advising consumers. Even the heading of the article **Yonga kwiimpahla zosapho** (Save on clothes for your family) will attract the attention of the consumer who wants to save due to the high cost of living.

The writer knows that good consumers can become good savers, which is why she uses the following opening sentence in her article: **Eyona mali ininzi ithenga iimpahla zosapho** (a large slice of our home budget goes towards buying clothing for the family), thereby hoping that by reading this article consumers will become more educated in using their money wisely. Words like **Eyona mali ininzi …** (a large slice of our home budget …) attract the attention of the reader, enabling her to communicate with her readers. The heading and topic sentence will persuade people to read the article about saving money, an issue that needs to be addressed in a tactful manner.

In conclusion, this article which is well-planned, well-structured and well-organised will be able to convey the information that is put forward by the writer, to the consumers. The purpose of communicating with the readers is achieved and the dialogue created between them helps to achieve the goal. Well-structured sentences facilitate the understanding of the article.

4.6.2 Analysis of article 2: Indlela yokonwabela ukuthenga

4.6.2.1 The parameter 'write'

4.6.2.1.1 The use of grammatical items and pronominals

The writer of this article uses the method of naming the noun **le nto** (this thing) in the first sentence and in all the following sentences she uses pronominals to link them to the first sentence. At the end of the article she uses questions where she uses **le nto** only in the first question and pronominals for the following questions: **Ngaba le nto ndinokuyisebenzisa kwinto enye?** (Does this item serve more than one purpose?); **Ngaba iza kundiqhuba lonke ixesha endiyifuna ngalo?** (Will it last for as long as I will need it?); **Ngaba ifanelekile ngokwemali oyichithe kuyo?** (Is it a good buy in terms of the money I am spending?); **Yintoni enye endinokuyithenga endaweni yayo?** (What could I have in its place?). The word **nto** referring to the item she wants to buy, is given in the first sentence but the rest of the sentences refer to **nto** because of Class 9 pronominals associated within **ize, endiyifuna** in the second sentence and i**fanelekile, kuyo** in the third sentence and **yayo** in the fourth sentence. Thus, coherence is established through the use of pronominals in these questions.

The writer uses second person possessive pronouns in this article to stress how important the issue involved is. These possessives are used for emphasis and refer to the second person singular like, **imali yakho** (your money); **ipokotho yakho** (your pocket); **ebomini bakho** (your lifestyle); **umyeni wakho** (your husband); **nosapho lwakho** (your family). These possessives convey the image that there is direct interaction between the writer and the reader.

4.6.2.1.2 The use of tense morphemes

The article is predominantly written in the present tense. Numerous verbs in the imperative mood contribute to the impression of present time of the writer giving consumers the necessary information, for example, **Thenga izinto oza ...** (Buy things you will ...); **Yazi izinto ezithandwa ...** (know what your family likes ...); **Yithande yaye uyonwabele ...** (Be

happy and comfortable ..); **Ceba kwangaphambili ukuba uza ...** (Decide before hand how ...); **Thelekisa amaxabiso** (compare prices).

The deficient verb **ze-,** as in **ungaze,** is used where the writer emphasizes and advises the readers about the things they should not do: **Ungaze uthenge ...** (Don't buy ...); **Ungaze uhambe nosapho ...** (Don't take your family ...); **Ungaze utyikitye isivumelwano ...** (don't sign any contract ...); **Ungaze uthenge izinto ezintle ...**(Don't go for exotic things ...).

The writer also uses the nominal and verbal infinitive to convey information to the consumers. **Ukuthenga kuyinto emnandi gqitha!**   (Shopping can be fun!); **Ukusebenzisa imali yakho ngobulumko ...**(Spending your money wisely ...); **kumnandi ukubona izinto ozithenge ngemali yakho ...**(It's a joy to see how your money buys you ...).

4.6.2.1.2   Maintenance of cohesion and use of substitution cohesive devices

In this article the writer uses synonyms to achieve the maintenance of cohesion. She writes of **imali** but sometimes refers to it as **ipokotho** and this contributes to creating cohesion. **Sele uyicebile indlela oza kuyisebenzisa ngayo imali yakho** (You have already planned your budget); **Ngoku zama izinto eziza kuvumela ipokotho yakho nozithandayo** (Now, try to find things which will suit both your pocket and your taste).

4.6.2.1.2.1   The use of conjunctive cohesive devices

The lexical marker **ngokomzekelo** (for example) is used to contribute to the cohesion of the text. **Zazi izinto oza kuzithenga, ngokomzekelo xa ufuna ukuthenga iayini zama ukufumana ukuba yiyiphi eyona ibhetele kunegalelwa amanzi okanye ezinye iindidi** (Know about the products you are going to buy for example, if it is an iron, find out the advantages of the steam iron or other types). Further examples will be given under the heading **The maintenance of coherence** in 4.6.2.1.5.

Reminder signs are used by the writer to contribute to coherence. She repeatedly uses the noun **imali** which is the main theme of the article in a variety of phrases. This word is found

in each and every paragraph of the article: **Ungaphili ubomi obungaphezulu kwemali onayo** (Avoid living beyond your means); **kumnandi ukubona izinto ozithenge ngemali yakho ...** (It's a joy to see how your money buys you many things ...); **Basenokuba abafani nawe ngokwasezimalini** (Their financial situation may be completely different from yours).

Linking devices including complementizers and conjunctives like **ukuze, ukuba, nokuthi, xa, okanye, kanti** are used to create clausal cohesion. **Qiniseka ukuba into oyithengayo inokulungiswa okanye itshintshwe lula, nokuthi izinto zokuyilungisa xa yonakele ziyafumaneka** (Make sure what you buy can easily be repaired or replaced or that spare parts are easily available – where required). The conjunctive **kodwa** (yet) contributes to the coherence of the sentence **kumandi ukubona izinto ozithenge ngemali yakho kodwa ibe ingaphelanga xa kusekho izinto ofuna ukuzithenga** (It's a joy to see how your money buys you many things during the month yet doesn't run out before you've bought all you need).

4.6.2.1.3 Use of formal conventions appropriate to the information text: Basic structure of the text

The article exhibits a distinct beginning, middle and end and the writer provides a suitable heading **Indlela yokonwabela ukuthenga** (How to enjoy shopping). She begins the article with the introductory sentence **Ukuthenga kuyinto emnandi gqitha!** (Shopping can be fun!) This is also the topic sentence and the use of the exclamation mark shows that she is calling the readers to listen to what she says. Her work is arranged in paragraphs and each paragraph has a topic ssentence. She starts by explaining the current situation as she perceives it in the readers' homes where wage earners do not budget, buy unncessary things and sometimes try to live a better life than what their means allow. **Thenga izinto oza kukonwabela ukuzisebenzisa** (Buy things you will enjoy using); **Ukusebenzis' iimali yeyona nto ibalulekuleyo kwindlela ocebe ngayo** (Spending is the best part of the budget); **Ungaphili ubomi obungaphezulu kwemali onayo** (Buy what you can afford).

In the body of the article the writer offers the consumers some advice about what they should do and what they should abstain from. For the sake of emphasis these subheadings are written in bold print **Nazi ezinye izinto ezinokukunceda uthenge ngempumelelo** (Other points that

will help you shop successfully are …) and **Ungaze** (Don't). In order to create the direct instruction effect and emphasis the writer uses verbs in the imperative mood, as in **Yazi izinto ...** (know what…); **Zazi izinto ...**(know about …); **Thelekisa amaxabiso ...**(Compare prices …) and **Yenza uluhlu** (Make shopping lists).

The article ends with a few guideline questions which the consumer, who is interested in buying some items, may use. The sub-headings are also written in bold print to attract attention and to create emphasis: **Xa uthenga izinto zodidi zibuze le mibuzo** (when buying for value, ask yourself these questions); **Ngaba le nto ndinokuyisebenzisa kwinto enye?** (Does the item serve more than one purpose?); **Ngaba iza kundiqhuba lonke ixesha endiyifuna ngalo?** (Will it last me for as long as I will need it?).

The writer concludes with an advisory note - **Khumbula ukujonga – jonga kwizibhengezo zamaphepha ndaba uthelekise amaxabiso ujonge nezinye izisulu zamaxabiso athotyiweyo** (Remember to shop around by watching newspaper advertisements and looking out for special offers).

4.6.2.1.4 The patterns of information structure: topical sentence structure

In this article a variety of adverbs and adjectives are used for emphasis. The adjectives are used to qualify the topic noun **imali** so as to give very specific information to the consumer : **Umvuzo omnye** (single income); **izinto ezintle** (exotic things); **imveliso entsha** (new product). Adverbs are used to modify the verbs used to emphasize the noun **imali,** as in **kukuceba kakuhle** (is to plan well); **lokuyicwangcisa kakuhle** (beauty of a well-worked out budget). Adverbs of place are also used, like, **ekhaya** with only the locative prefix **e-.**

The writer uses words like **waranti** (warranties) and **garanti** (guarantees) in the text without defining or explaining these two words. She did not keep in mind that consumers are of different levels of informedness and that some may not understand these words.

4.6.2.1.5   The maintenance of coherence and cohesion

Various conjunctives which contribute to the text's coherence are used in this article to introduce subordinate sentences, like, **oko** (this); **ngaphambi kokuba** (before).   Consider sentences like, **Ukuba uthenga nje nantoni na ephambi kwakho oko kuya kuthetha ukuba kuya kubakho ezinye izinto ongenakuzithenga ube uzithanda** (If you are too extravagent this will mean you will have to do without other necessary purchases).   **Oko** is used to join the sentences and thus coherence is maintained.   **Yazi izinto ezithandwa lusapho ngaphanbi kokuba uzithenge** (Know what your family likes before you buy for them).   The conjunctive **ngaphambi kokuba** is used to link the two clauses and to accomplish coherence.

Dialogue is created between the writer and the reader and cohesion is maintained.   When the reader reads the heading **Indlela yokonwabela ukuthenga** (How to enjoy shopping) it makes him/her ask the question of how he/she can enjoy shopping.   The topic sentence **ukuthenga kuyinto emnandi gqitha!** (Shopping can be fun!) also creates an interactive text because the reader will ask the same question of how can shopping be fun.   The dialogue carries on when the writer offers the aspects of advice **Nazi ezinye izinto ezinokukunceda uthenge ngempumelelo** (other points that will help you shop successfully are …).   The conversation continues when she advises the consumer to abstain from doing certain things by saying **Ungaze …** (Don't …).

4.6.2.2   The parameter 'what'

4.6.2.2.1   The content as background knowledge

The writer is acquainted with the background situation because she knows that many people do not budget to spend their salaries.   **Into ebalulekileyo ukuze ukonwabele ukuthenga kukuceba kakuhle** (The key to enjoying shopping is to plan well).   She knows that many people do not budget and hence end up buying unnecessary items.   She understands the situation where people would compete with others, forgetting that their salaries do not allow that.   **Ungaphili ubomi obungaphezulu kwemali onayo** (Avoid living above your means); **Ungazami ukukhuphisana nabantu osebenza nabo** (Never try to keep up with your

colleagues). This unnecessary expense leads to frustration during month ends because their incomes are insufficient for their needs. Problems can result, like family conflicts. Thus the writer says **Ukwenza amatyala angaphaya kwengqondo kunokukufaka engxakini** (Unplanned credit spending can lead to problems). The writer offers advice as how the problem could be solved and the pattern SITUATION-PROBLEM-SOLUTION is achieved. The situation where people do not budget and sometimes use money unnecessarily, brings about a problem of the shortage of money at homes. The solution in the form of advice is offered by the writer. The writer knows what she is talking about and presents her content in a well-planned and organised manner. A clear message is expressed in this article since the writer knows what is good for the consumers. **Nazi ezinye izinto ezinokukunceda uthenge ngempumelelo** (Other points that will help you shop successfully are …) and she lists the conducive information she presents to the readers.

4.6.2.2.2   Register

The well-informed writer help the less-informed consumers. She expresses commands through the use of imperative verbs. These verbs appeal to the reader's positive attention. The article advises the reader about the spending of money and the buying of items **Yazi izinto ezithandwa lusapho lwakho** (Know what your family likes); **Yenza uluhlu lwezinto oza kuzithenga** (Make shopping lists); **Ungaze utyikitye isivumelwano …** (don't sign any contract); **Ungaze uhambe nosapho lwakho …**(Don't take your family …)

4.6.2.2.3   Genre type

One of the important characteristics of a genre is that it has a distinct organisational structure. This article is a well-organized text with a beginning, a middle and an end. There are paragraphs with sentences linked by conjunctives, linking devices and imperative verbs. The text is characterised by a clear concluding sentence.

4.6.2.2.4 Structural description

The purpose of the writer of this article is to persuade consumers, hold their interest and create a link between herself and the consumers. She wants to communicate with the consumers and to convince them of the benefits they can achieve by following her advice.

Move 1: **Establishing credentials**

The topic presented in this article is addressed to the consumers, **Indlela yokonwabela ukuthenga** (How to enjoy shopping) who are of different levels. The writer knows the needs of the consumers and she offers advice to help remedy the situation.

Move 2: **Introduction of the consumer issue**

The article starts with the current situation where people are perceived as extravagant, as in the first article. Often the readers (as puablic) do not budget and end up buying unnecessary things. Secondly, people compete with their colleagues. **Ukuba uthenga nje nantoni na ephambi kwakho, oko kuya kuthetha ukuba kuya kubakho ezinye izinto ongenakuzithenga ube uzithanda** (If you are too extravagant this will mean you have to do without other necessary purchases); **Ungazani ukukhuphisana nabantu osebenza nabo** (Never try to keep up with your colleagues).

Move 3: **Offering encouragement**

The writer offers consumers advice by informing the readers of the procedure to be followed when buying and what should be avoided. **Yazi izinto ezithandwa lusapho …** (Know what your family likes …); **Yenza uluhlu kwezinto oza kuzithenga … uze ungagqibeli sele uthenga izinto obungakhange ucebe ukuba uze kuzithenga** (Make shopping lists … and avoid much of the impulsive spending you would otherwise indulge in); **Thelekisa amaxabiso. Ungangxameli ukuthenga kanti loo nto ubusenokuyifumana ngexabiso elibhetela kwenye indawo** (Compare prices. Don't rush into buying before you know whether or not you could get a better price elsewhere). The writer also mentions those that should be avoided; a move is given and a submove follows like in the previous paragraph.

Ungaze uhambe nosapho lwakho xa uyothenga. Ungazifumana sele uchitha imali kunokuba ubucebile (Don't take your family shopping if you can help it. You could come away spending far more than you've planned).

Move 4:   Using pressure tactics

Imperative verbs and direct speech are used to create the idea of a direct conversation between the writer and the consumer. **Qiniseka ukuba into oyithengayo …** (Make sure what you buy …); **Ceba kwangaphambili …**(Decide beforehand …); **Jonga ezinye iinkonzo negaranti …**(Compare extra services and guarantees …). She lastly pressurize them more by using the imperative verb **landela** (follow) in the sentence **Landela ezi ngcebiso zingasentla ukuze ube ngumthengi ofanelekileyo** (Follow the above points if you want to be a better consumer).

Move 5:   Ending politely

The writer ends the article with a polite statement, giving advisory words to the comsumer. **Khumbula ukujonga jonga kwizibhengezo zamaphephandaba uthelekise amaxabiso ujonge nezinye izisulu zamaxabiso athotyiweyo** (Remember to shop around by watching newspaper advertisements and looking out for special offers). The imperative verb **khumbula** (remember) is used politely but she is instructing the consumer to check for these special offers.

Move 6:   Soliciting response

The writer of the article has given her photograph and name PREMILLA DEONATH, but not her address. Consumers who would like to get more information from her, will however, be able to contact the editor of the magazine.

4.6.2.3   The parameter 'for what purpose'

In this article the Gricean maxims are preserved because the writer supplies the consumer with the necessary details and gives advice in attempting to achieve her purpose. The article is

written to convey information, that is, it conveys something valuable to the readers which, if delivered in the correct approach, can remedy their problems. Readers are influenced to something that can be of great benefit, if followed. The heading **Indlela yokonwabela ukuthenga** (How to enjoy shopping) will attract the consumer to read it. The writer uses the telling method to influence the readers to take her advice. She uses the emphatic verb **Ungaze ...** (Don't …) to stress what is not good for the customers. She uses commands, i.e. imperative verbs to fulfill her purpose **Thelekisa amaxabiso** (Compare prices); **Ceba kwangaphambili** (Decide beforehand). She also wants the readers to save now, giving tips to be used by a saving consumer to achieve her purpose.

4.6.2.4   The parameter 'why'

The writer of this article aims at teaching and passing knowledge to consumers by informing them about the new ideas she has. She wants them to view, observe and react to their financial situation, as she does. The information she has must be transferred **Nazi ezinye izinto ezinokukunceda uthenge ngempumelelo** (Other points that will help you shop successfully are …) and she knows that saving consumers always need help.

The aim she wants to achieve relates to the topic she presents to the consumers. The way of handling the topic and the method she uses to deliver the information contribute to the achievement of her aim. The opening sentence **Ukuthenga kuyinto emnandi gqitha!** (Shopping can be fun!) will draw the consumers' attention. The word **ngobulumko** in the sentence **Ukusebenzisa imali ngobulumko** will attract the readers (consumers) to read more. For the achievement of her goal, she provides the readers with information and concludes by saying **Landela ezi ngcebiso zingasentla ukuze ube ngumthengi ofanelekileyo** (Follow the above points if you want to be a better consumer). She instructs the readers to follow the information she supplies by using the imperative verb **landela** (follow).

The article reveals that its writer knows what she is writing about; she is clear about the topic, arranges the information which is conducive to her communication purpose, which is achieved due to the use of imperatives which persuade the consumer towards a certain goal. The article informs the readers about what is to their advantage.

4.6.3 Analysis of article 3: ICredit Card

4.6.3.1 The parameter 'write'

4.6.3.1.1 The use of pronominals

In this article the writer uses possessive pronouns for emphasis of the second person, thus creating an interactional text-type. The second person pronominal **–kho** occcurs in various sentences, for example, **kwicredit card yakho** (On your account); **ibhanki yakho** (your bank); **ikhadi lakho** (your credit card); **istatement sakho** (your statement). These possessive pronouns emphasizes how important the personal card is. The writer does not mention the noun credit card to at times, as in the first sentence where the pronominals are used to join the following one to the first: **I-Credit Card yindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, iitsheki kwane-ID** (A credit card is a simple and safe method of buying without having to carry cash, cheques and identification).; **Usebenzisa yona unokucofa kwi-ATM utsale imali xa ufuna ukwenjenjalo** (You may also withdraw cash from automatic teller machines should you wish to do so). The absolute pronoun **yona** in the second sentence refers to **iCredit Card** in the first sentence. Rather than repeating the noun, the writer uses pronominals for referring to the credit card.

4.6.3.1.2 The use of tenses

The writer of this article employs the simple present tense to present the information she has to convey. **Uvulelwa umyinge othile wemali** (A credit limit is agreed upon); **Akunakudlula apho** (You cannot exceed this limit). She uses the present tense to show that this card can be applied for now, and when received, can also be used now.

4.6.3.1.3 Lexical choices as a reflection of communicative purpose

The writer of this article prefers using very short sentences in showing a service of instructions as regards the procedures to be followed. Although short, they carry all the vital information. **Uvulelwa umyinga othile wemali.** (A credit limit is agreed upon); **Akunakudlula apho**

(You cannot exceed this limit); **kufakwa inzala kwityala elingekahlawulwa** (Interest is charged on outstanding amounts); **Kwinkoliso yeebhaki inzala iyahluka** (Interest rates vary at different banks).

The writer uses words that are not common to draw the attention of the reader. She uses **...** **unokuthenga kwinkitha yeevenkile** (... to shop at most stores), instead of **unokuthenga kuninzi lweevenkile. Umphathi webhanki uya kuhlolisisa ...** (... will determine ...); **Istatement sakho sihlolisise** (check your statement thoroughly), rather than saying **kujongisisa** and **sijongisise.** This –isisa in **kuhlolisisa** and **sihlolisise,** is used to show that something is thoroughly inspected. **I-Credit Card yisebenziseni ngobulumko** (use your credit card wisely). The word **ngobulumko** is used to warn the card carriers not to misuse their cards, and uses advisory words to stress the dangers and warn the readers about this card **unokulingeka, zama ukuziqeqeshe** (the temptation is great so be disciplined); **Zihlonipheni, nuziqeqesha** (sense of self-worth from the discipline you exercise). She uses **Xa uye wegaxeleka** instead of **xa uye wahlangana. Gaxeleka** refers to something that you come across unexpectedly, meanwhile **hlangana** may also refer to anything you come across, even if you expected it.

4.6.3.1.4 Use of formal conventions appropriate to the informational text: basic structure of the text

This article has an organised scheme with a beginning, a middle and an end. The topic is presented straightforward: **ICredit Card.** In the introduction the writer introduces the topic by giving the definition of the word Credit Card ... **indlela yokuhlawula neye ithandwa gqitha ngabathengi** (A method of payment that has become so popular amongst consumers). She further adds that ...**iyindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, itshaki kwaweneID** (... is a simple and safe method of buying wihtout having to carry cash, cheques and identification). They can be used ...**ziivenkile, iihotele, iindawo ekuthengwa kutyelwe kuzo, izikhululo zeenqwelo moya namanye amashishini kumazwe ngamazwe** (... accepted by shops, hotels, restaurants, airlines and other businesses throughout most of the world).

The body of the article is arranged into paragraphs and each paragraph addresses questions like, where and how to get this card **unokuyicela ebhankini** (you have to apply for it at a bank); **Umphathi webhanki uya kuhlolisisa ukuba ungumntu onjani ekuhlawuleni amatyala** (The bank manager will determine your creditability); **Uvulelwa umyinga othile** (a credit limit is agreed upon). The following paragraphs answer the question of how this card works, and information about the advantages and disadvantages of having the card are given: **Ya bekuvumela uthenga uza kucelwa ukuba usayine ivawutsha ize ikopi yokuqala inikwe wena** (If the purchase has been approved, you will be asked to sign the voucher and the top copy will be given to you); **Yakuphela inyanga ibhanki yakho ikukhuphela istatement** (at the end of the month you will receive a statement from your bank). After all this, the shop where you buy, will send a copy of your vouchter to the bank and your bank will pay after charging commission.

Advantages of using the card are described when the writer states **Ukusebenzisa iCredit Card kunamancedo amaninzi** (There are several benefits attached to using a credit card). The sentences used are **unokuthenga impahla, ulisebenzisa nakwintoni na nkqu useholideyini** (You can buy goods and services anywhere, even while on holiday); **Xa ulihlawula lonke ityala abayi kufaka nzala** (Should you then pay the amount in full, you won't be charged any interest); **Inkoliso yeenkampani ine-inshorensi yasimahla ...** (Many companies offer free insurance ...). Disadvantages are stated by the writer as follows: **kuba kulula ukuyisebenzisa, kukwalula ukuthenga kakhulu ngayo kuba akuphathi mali. Unokulingeka, zama ukuziqeqesha** (Inspite of the advantages it is also easy to buy too much because no cash is needed. The temptation is great so be disciplined).

The article ends with an advisory note where the writer warns readers about using this card. This sentence exhibits direct interaction between the reader and the writer through the use of direct speech: **Bafundi, icredit card yisebenziseni ngobulumko nize ninandiphe amathuba ayo amaninzi kanti ke zihlonipheni, niziqeqeshe. Xa usengxakini yemali kungcono ungabi sayisebenzisa icredit card yakho.** So readers, use your credit card wisely and you will enjoy many privileges, including an improved sense of self-worth from the discipline you exercise. If, however, you are getting into financial difficulty, the best thing to do is cut up your credit card).

4.6.3.1.5   Patterns of information structuring : topical sentence structure

The writer uses contrasting words like, **intsikelelo** (blessing) to explain the advantages and **isiqalekiso** (curse) to show the dangers of the credit card. She uses these words to advise her readers to be more careful when using the card. She knows that before saying anything concerning the topic, she must tell the consumers that when having this card, they can experience joy or be unhappy, depending on how they use it. **I-Credit Card inokuba yintsikelelo kwelinye icala ize kwelinye ibe sisiqalekiso kuxhomekeka kwindlela oyisebenzisa ngayo** (The credit card can be a blessing as well as a curse, depending on how responsibly it is used). This sentence indicates that new ideas are likely to follow that provide an answer to the question of how the credit card can be managed.

The writer often uses adjectives and adverbs to emphasize the point she wants to put forward to the consumers. She uses both descriptive and quantative adjectives like, **amancedo amaninzi** (several benefits); **inzala inkulu** (high interest); **inokuba nkulu kakhulu** (can also be high). All these adjectives qualify the topic noun. Adverbs like, **owahlawula kakuhle** (establish your credit worthiness); **ulisebenzisa kakuhle** (use your credit card correctly); **ukuthenga kakhulu** (to buy too much).

4.6.3.1.6   The maintenance of cohesion: use of substitution cohesive devices

The writer does not want to bore the reader with the same word and therefore uses synonyms to bring about cohesion, for example, she uses **iCredit card** (credit card) but sometimes refers to it as **ikhadi lakho** (your credit card). The writer explains unfamiliar words when she thinks that the reader may not understand the word's meaning which may cause the reader to loose interest in the article **iCredit card: indlela yokuhlawula neye ithandwa ngabathengi** (a method of payment that has become increasingly popular among consumers). The writer thinks that this explanation is not enough and hence she adds **... iyindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, iitsheki kwane-ID** (... is a simple and safe method of buying without having to carry cash, cheques and identification); **Istatement ... ibhanki yakho ikukhuphela istatement. Iinkcukacha ngobekuqhubeka kwikhadi lakho ziyavela. Kwesi statement kuza kuchazwa ukuba**

yimalini ekufuneka uyihlawule kweli tyala litsha unalo (… a statement from your bank. Details of all your credit card transactions will appear on this. The statement will reflect how much you have to pay and what your new balance is).

The writer, however, omits to explain the word **ikhomishoni** in the clause **emva kokutsala ikhomishoni** (after deducting a commission) and **inshorensi** in the clause **Inkoliso yeenkampani ine-inshorensi yasimahla …** (Many companies offer free insurance). This may result in some readers not understanding the information fully.

Numerous conjunctives are used by the writer which contribute to the coherence of the article. She uses a variety of sentences, that is, short and complex sentences to write her article. She uses linking words like **ukuba, kanti, ke, xa, kuba, okanye,** and many more. **Inzala inokuba nkulu kakhulu kumatyala angekahlawulwa kubalulekile ke ukuba usoloko uhleli ungenatyala kwicredit card yakho** (The interest rate for credit balances can also be high so it's worth keeping a credit balance on your account); **Ukhuselekila kuba akusoloko uphatha imali** (Greater security is enjoyed because the less money is handled).

In this article the writer often uses the conjunctive **xa** to start a sentence or to join two clauses. She prefers mostly to start a number of paragraphs with this conjunctive, for example, **Xa unecredit card unokuthenga kwinkitha yeevenkile** (Once you have a credit card you may use it to shop at most stores); **Usebenzisa yona unokucofa kwi-ATM utsale imali xa ufuna ukwenjenjalo** (You may also withdraw cash from automatic teller machines should you wish to do so).

The writer refers to the topic **iCredit card** or **ikhadi lakho** (credit card, or, your card) repeatedly in the article. Each paragraph contains this noun phrase to emphasize theme of the article.

4.6.3.1.7   The maintenance of coherence

Most of the conjunctives are dealt with in paragraph 4.6.3.5.2, so only a few will be addressed here. The use of conjunctives brings about sentence coherence and conjunctives are used to

introduce subordinate sentences, for example, **mhlawumbi banokukhe bathethe kuqala nenkampani ekunike le credit card ukuqonda enoba unako na ukuthenga impahla eninzi** (Sometimes your credit card company may be contacted to check whether you qualify for a large purchase); **amashishini ahlawulwa yibhanki ize ke ikhomishoni kufuneke ihlawulwe ngenxa yale nkonzo** (Business receive immediate cash payment from the banks and therefore a commission is paid for this benefit).

An interactive text is created between the writer and the reader. The writer introduces the topic of the article, **ICredit Card** (credit card) and poses the question of what it is. After giving a description, the writer continues to address questions, like where can he get it and how is it used. This interactive text continues until the writer addresses the question of how the consumer will benefit by using the card and explains the advantages and disadvantages in using it.

4.6.3.2 The parameter 'what'

4.6.3.2.1 The content as background knowledge

The theory of SITUATION-PROBLEM-SOLUTION is not applicable in this article, making it therefore slightly different from the previous articles. The writer explains what the credit card is …**yindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, iitsheki kwane-ID** (… is a simple and safe method of buying without having to carry cash, cheques and identification) where you can get it, **unokuyicela ebhankini** (apply for it at a bank) and can be used anywhere. Advantages of having this card are listed and she says **Ukusebenzisa icredit card kunamancedo ananinzi** (There are several benefits attached to a credit card). Anything that has advantages, also has disadvantages and she says **kuba kulula ukuyisebenzisa kukwalula ukuthenga kakhulu ngayo kuba akuphathi mali. Unokulingeka, zama ukiziqeqesha** (In spite of the advantages it is also easy to buy too much because no cash is needed. The temptation is great, so be disciplined).

4.6.3.2.2   The register

The writer, being well-informed on the issues in question, attempts to advise the less-informed readers (consumers). She uses an interactive conversational style of writing which includes multi-clause sentences, for example, **Iimpahla ozifunayo uyazikhetha uze ukhuphe eli khadi** (You choose the goods you want, then produce your credit card). This sentence has two clauses, **uyazikhetha** (choose) and **ukhupha** (produce) and is therefore a multi-clause sentence. This style of writing creates the article to bring readers closer to her.

4.6.3.2.3   Genre type

The writer's article exhibits a clear, organised generic structure. This article is well-organised and ideas are logically arranged. There is a distinct beginning, a middle and an end. The article is subdivided into paragraphs, each addressing a particular aspect of the information presented.

4.6.3.2.4   Structural description

This article exhibits a particular description in which it is possible to identify certain moves.

Move 1:   Establishing credentials

The writer of this article is an expert on consumer advice. The move of establishing credentials is exemplified by the topic **Credit Card,** and by addressing it to a group of readers (consumers) of varying levels. The writer gives evidence that she knows their needs and is keen to help them.

Move 2:   Introduction of the consumer issue

This move is accomplished by giving a definition of the credit card **... iyindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, iitsheki kwane-ID** (... is a simple and safe method of buying without having to carry cash, cheques

and identification). The writer mentions places where the credit card can be used **...
ziivenkile, iihotele, iindawo ekuthengwa kutyelwe kuzo, izikhululo zeenqwelomoya
namanye amashishini kumazwe ngamazwe** (Shops, hotels, restaurants, airlines and other
businesses throughout most of the world). Although the writer informs the reader where to
use the card, she tells them that having this card can be a blessing as well as a curse. In the
introductory paragraph she states **ICredit card inokuba yintsikelelo kwelinye icala ize
kwelinye ibe sisiqalekiso kuxhomekeka kwindlela oyisebenzisa ngayo** (The credit card can
be a blessing as well as a curse, depending on how responsibly it is used. The writer informs
the consumers that the advantages and disadvantages of the card must be expressed in terms of
two contradictory words: **intsikelelo** and **isiqalekiso.**

Move 3:   **Offering encouragement**

The move of offering encouragement is exemplified by the writer's explanation of the
advantages of having a credit card – **Ukusebenzisa icredit card kunamancedo amaninzi**
(There are several benefits attached to using a credit card); **Unokuthenga iimpahla,
ulisebenzise nakwintoni na nkqu useholideyini** (You can buy goods and service anywhere,
even while on holiday). The phrases **nakwintoni na** (anywhere) emphasize the importance
and usefulness of this card: **abakhenkethi akufuneki babe bephethe imali yamanye
amazwe okanye iitsheki zabakhenkethi** (Travellers do not have to carry large sums of
foreign currency or travellers cheques); **Inkoliso yeenkampani ine-inshorensi yasimahla xa
usebenzisa icredit card ...** (Many companies offer free insurance if you use your credit card
...). Although giving this move, she also gives a countermove when she says **kuba kulula
ukuyisebenzisa kukwalula ukuthenga kakhulu ngayo kuba akuphathi mali.
Unokulingeka, zama ukuziqeqesha** (In spite of the advantages it is also easy to buy too
much because no cash is needed. The temptation is great so be disciplined).

Move 4:   **Using pressure tactics**

The writer applies pressure on the readers (consumers) in the move of using pressure tactics
through the use of direct speech. **Xa eli khadi lakho ulisebenzisa kakuhle, unokunandipha
ukusebenzisa imali khuselekileyo** (If you use your credit card properly, you can enjoy the

use of money, free of charge); **Xa lihlawulwe lonke ityala abayi kufaka nzala** (should you then pay the amount in full, you won't be charged any interest).

Move 5: **Ending politely**

The writer ends the article with a paragraph with conveying information and advice, and she appeals to the consumers to be careful. **Bafundi, icredit card yisebenziseni ngobulumko nize ninandiphe amathuba ayo amaninzi kanti ke zihlonipheni, niziqeqesha. Xa usengxakini yemali kungcono ungabi sayisebenzisa icredit card yakho** (So readers, use your credit card wisely and you will enjoy many priviledgess, including an improved sense of self esteem from the discipline you exercise. If, however, you are getting into financial difficulty, the best thing to do is cut up your credit card).

Move 6: **Soliciting response**

The writer, PREMILLA DEONATH has given her name and photograph but not her address. Anyone who would like to contact her, can do so through the editor of the magazine.

4.6.3.3 The parameter 'for what purpose'

The writer of this article attempts to achieve her purpose by supplying the readers with all the necessary details. The communicative purpose of the writer is to inform the readers about useful and valuable advice. The way in which she does this, helps her to achieve her goal. The introductory sentence **Kule nyanga siphengulula indlela yokuhlawula neye ithandwa gqitha ngabathengi** (This month I will be working at a method of payment that has become increasingly popular among consumers) influences the readers to read further. The phrase **siphengulula** attracts the readers' attention. The speaking-like method helps her to achieve her goal because this method results in bringing the reader closer to the writer. Active verbs and direct speech will accomplish more emphasis which will help the writer to achieve her purpose **kuba kulula ukuyisebenzisa kukwalula ukuthenga kakhulu ngayo kuba akuphathi mali** (In spite of the advantages it is also easy to buy too much because no cash is needed).

4.6.3.4   The parameter 'why'

The main aim of this article is to teach, inform, tell and to influence the consumers to understand the function of the credit card and to realize how important it can be to consumers. The writer relays these ideas and says to the readers **Ukusebenzisa icredit card kunamancedo amaninzi** (There are several benefits attached to using a credit card). The writer knows that the readers (consumers) are always keen to learn and need help and advice. The aim she wants to achieve depends entirely on the topic she presents, the way she handles it and the method she uses to relay that information. The sentence **ICredit Card inokuba yintsikelelo kwelinye icala ize kwelinye ibe sisiqalekiso kuxhomekeka kwindlela oyisebenzisa ngayo** (The Credit Card can be a blessing as well as a curse depending on how responsibly it is used). The expressions **intsikelelo nesiqalekiso** raise curiosity among the readers. The readers will read the article and discover passages referring to **intsikelelo** (blessing) and those referring to **esiqalekiso** (curse).

The writer knows the information she presents to the readers and the organised advice she presents in an effective manner, will help her achieve her aim. She can influence the readers to become informed and careful in handling their credit cards.

In conclusion, the article is well-organised, well-presented and supplies full details to help the writer achieve her goal. The text, due to its advice, will guide the consumer to a better life. The consumer who is keen and interested to learn will realize the communicative purpose of the writer. This text raises curiosity and most consumers will take the advice in order not to lose large sums of money.

4.6.4   Analysis of article 4: Ikamva lakho licebele namhlanje

4.6.4.1 The parameter 'writes'

4.6.4.1.1   The use of grammatical items and pronominals

In emphasizing the idea of planning and budgeting, the writer of this article uses possessives that refer to the second person singular. She writes in an interactive style as if she is talking directly to the consumers and uses expressions like **usukelo lwakho** (your short-term and long-term goals); **umvuzo wakho** (your salary); **indlela yakho** (your lifestyle); **izinto zakho** (your assets) and **uqingqo-mali lwakho** (your budget).

The article is written predominantly in the simple present tense to indicate that the problem is experienced by the readers and should be solved now in order to face the coming millennium – **kuba ngoku imibombo ijolise phaya kwinkulungwane entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (As we head towards the new millennium, we should take steps to ensure that our finance are keeping pace with the new trends and changes). The text contains numerous verbs in the imperative mood which contribute to the present time of the writer conveying information. **Qonda usukelo lwakho** (Identify your short- and long-term goals); **Zibekele uqingqomali …** (Compile a budget); **hlola iindlela …** (research areas); **Londoloza imali** (Develop an emergency fund).

4.6.4.1.2   The maintenance of cohesion: the use of substitution cohesive divices

In this article the writer uses synonyms for the maintenance of cohesion.   She writes about **umvuzo wakho** (your income) and sometimes refers to it as **imali yakho** (your money) and again uses the expression **izipaji zethu** (our finances). **Ya umvuzo wakho unyuka, ungayixhomi indlela yakho yokuphila** (As your income icreases, don't increase your lifestyle); **… indlela engcono yokonga uqonda ixesha imali yakho oya kuyisebenzisa ngalo** (the best investment vehicle considering the time your money has to work); **… ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi …** (… we should take steps to ensure that our finances are keeping pace).

The writer gives explanations of terms she thinks the consumers may not understand. She uses **kwieducation policy fund** (education policy fund) and gives an explanation **xa unabantwana abancinci qala ngoku ukubaqokelelela imali yemfundo** (If you have small children start funding their education early). With regard to a retirement fund she advises: **Le mali inokukwenzela okuhle gqitha kunokuba ulinde de ube somdala** (It takes less initial outlay to create that large payout over time than if you wait until you are older).

A range of linking devices is used by the writer to join sentences, thereby creating coherence in the text. Conjunctives like **ukuze, nokuba, xa** are used to create clausal cohesion. **Kuba ngoku imibombo ijolise phaya kwinkulungwane entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (As we head towards the millennium, we should take steps to ensure that our finances are keeping pace with new trends and changes); **Xa kukho imali engenayo, zama ukulondoloza kakhulu** (Even a small amount each month should be saved).

The lexical marker **ngokomzekelo** (for example) is used to contribute to the cohesion of the text. **Ziqonde izinto onokuzishenxisa, ngokomzekelo, ii-insurance premiums, okufunayo,ukuzonwabisa, ukuya kwiholide, ukuvula amatyala njl** (Highlight those areas that can be reduced, for example insurance premiums, utilities, entertainment, vacations, consumer spending, etc.).

Reminder signs contribute to the cohesion of the article. The writer repeatedly uses the noun **imali** which is the main theme of the article in numerous phrases. This noun is found in most of the paragraphs of this article – **Hlola iindlela zokuthothisa iindleko okanye imali yakho ubone ukuba xa uyichitha akuyikhaleli** (Research areas where you can conserve costs or find better value for the rands you spend); **Londoloza imali ebhankini mali leyo enokukunceda ...** (Develop an emergency fund); **Zama ukulondoloza imadlana ngenyanga ...** (Even a small amount each month should be saved).

4.6.4.1.3   The use of formal conventions appropriate to the information text: the basic structure of the text

This article exhibits a clearly delimited beginning, a middle and an end with a heading **Ikamva lakho licebele namhlanje** (financing your future today). The writer's information is arranged in paragraphs. An effective introductory sentence **Kuba ngoku imibombo ijolise phaya kwinkulungwane entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujomelana neenguqu ezintsha** (As we head towards the new millennium, we should take steps to ensure that our finances are keeping pace with new trends and changes) is a good opening sentence which makes a specific statement about the heading of the article. The clause **Ikamva lakho licebele ...** (Financing your future ...) and the last part of the sentence **... kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (... take steps to ensure that our finances are keeping pace with new trends and changes) emphasizes to the reader how important the preparation for the future is.

The article is arranged in paragraphs, each one informing the reader (consumer) how to save. Each paragraph has a topic sentence starting mostly with imperative verbs so as to express command and to influence the readers about what the writer states. **Londoloza imali ebhankini mali leyo enokukunceda ngomhla kaxakeka ...** (Develop an amergency fund consisting of ...); **Xa unabantwana abancinci qala ngoku ukuba qokelelela imali yemfundo** (If you have small children start funding their education early); **Jonga okuluncedo kwirhafu uzame ukuphucula onako ...** (Look for advantages that will enhance your partfolio); **Qala uselula ujoyine iretirement fund** (Start now on your retirement funding even if you are young). The writer furthermore advises the consumer to **Yehlisa umgangatho wakho wokuphila** (Live beneath your means); **Qonda ukuba lithini ixabiso lokuhla kwexabiso lemali ...** (Keep track of the real inflation rate); **Qonda ukuba imi njani imedical, death neretirement benefits** (Understand what the medical, death and retirement benefits of your company are); **Bhala ilifa ...** (Create a will ...).

The writer advises the consumers about a financial plan **Ukonga notyalo mali** (savings and investments); **Iindleko zebond nezerent** (home mortgage or rent expenxes); **amatyala onawo** (consumer debts); **kwaneendleko** (disposable income expences). The consumer is

asked to reduce some items like **ii-insurance premiums, okufunayo, ukuzonwabisa, ukuya kwiholide, ukuvula amatyala** (insurance premiums, utilities, entertainment, vacations, consumer spending).

The article closes in an advisory note and encouraging words like **Xa uzibekela imali uya kuzibona uphumelela … zama ukuziphucula kancinane kancinane ulondoloza imali ukuze noko ingomso lakho lemali libukeke lilihle** (By drawing up a financial plan, you will soon be in good fiscal shape … keep making steady progress to put yourself in charge of your financial life and to guarantee a successful financial future). The clause **zama ukuziphucula** (keep making steady progress) expresses encouragement that readers should keep trying to prepare and plan for the future.

4.6.4.1.4 Patterns of informational structuring

A variety of adjectives have been used by the writer in the article to qualify the topic noun to give very specific information to the readers (consumers). **Qonda usukelo lwakho lwethuba elide nolwethuba elifutshane** (Identify your short-term and long-term goals); **…ijolise phaya kwinkulungwane entsha … neenguqu ezintsha** (head towards the new millennium … with new trends); **… makube yimali yeenyanga ezintathu ukusa kwezintandathu** (an emergency fund consisting of three to six months). The writer uses words like **imedical, ideath benefits, consumer credit, iindleko zebond** (home mortgage) **ii-insurance premiums,** but fails to explain them clearly to the consumers. Here she did not keep in mind that she is writing to the consumers of various levels of informedness.

4.6.4.1.5 The maintenance of coherence

Numerous conjunctives are used by the writer to contribute to the text coherence. These conjunctives introduce subordinate clauses. Although some were dealt with earlier, a few will be given here, like, **kunokuba** (then); **lo gama** (while); **okanye** (or); **ukuba** (if). **Hlola iindlela zokuthothisa iindleko okanye imali yakho ubone ukuba xa uyichitha akuyikhaleli** (Research areas where you can conserve costs or fund better value for the rands you spend); **Ukuba kwenzeka uzibhaqa uchitha ngaphaya kwemali oyifumanayo, lungisa**

(If you suffer temporary budget setbacks such as overspending, start again as soon as possible).

A dialogue through interactional units is created by the writer in this article. The reader (consumer) may ask several questions, especially when reading the topic **Ikamva lakho licebele namhlanje** (Financing your future today) the reader will ask the question 'how'. The introductory sentence also paves the way for the next question where the writer states **ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwanzi ukujamelana neenguqu ezintsha** (we should take steps to ensure that our finances are keeping pace with new trends and changes). The reader may pose the same question 'how', but when continuing reading the answer is given by the writer in the form of advice on how to save money.

4.6.4.2   The parameter 'what'

4.6.4.2.1   The content as background knowledge

The article has a flow of information which is dependent on the structure of the text. Like the previous article, this text does not exemplify the structure SITUATION- PROBLEM-SOLUTION. The writer starts by telling the consumers to prepare for the future **kuba ngoku imibombo ijolise phaya kwinkulungwane entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (As we head towards the new millennium, we should take steps to ensure that our finances are keeping pace with new trends and changes). The writer further explains how consumers can save **Eyona ndlela intle kukusihoya isipaji sakho ngokubhala phantsi ... Zibekele uqingqomali oluchaza ukuba umi njani ngoku nokuba umvuzo wakho uqhuba njani** (The best way to look after our finances is to prepare a written plan ... Then compile a budget detailing where you are now and in which primary direction your salary is flowing). The writer further advises the consumers to budget for their future **Londoloza imali ebhankini ...** (Develop an emergency fund ...); **Xa unabantwana abancinci qala ngoku ukubaqokelelela imali yemfundo. Qala ukuyifaka loo mali kwi education policy fund** (If you have small children start funding their education early. Start with a minimum investment cover in a good education policy fund). The writer also advises the readers to reduce things which they regard as unnecessary, like **ii-**

insurance premiums, okufunayo, ukuzonwabisa, ukuya kwiholide, ukuvula amatyala (insurance premiums, utilities, entertainment, vacations, consumer spending).

4.6.4.2.2   The register

The writer is well-informed and is willing to assist the less-informed consumers.   A conversational style of writing, with active verbs, is used in complex sentences: **Bhala ilifa ukuze uqonde indlela izinto zakho eziya kwabiwa ngayo, imali eya kugcina abantwana bakho kwanabo babajongileyo** (Create a will to control the disembursement of your assets, the guardianship of your children and the trustee of their assets). This article is written in the style of direct instructions by which the readers are brought closer to the writer. This style of writing is characterized by imperatives and creates the effect of direct instructions **Jonga okuluncedo kwirhafu** (Look for tax advantages); **Qala ukuba ube nemali** (Start a systemic monthly saving);   **Ziqonde izinto onokuzishenxisa** (Highlight those areas that can be reduced).

The writer also associates herself with the consumers when saying **... ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (We should take steps to ensure that our finances are keeping pace with the new trends and changes). The words which prove that the writer is also inclusive are, **sikwenze, zethu** and **sikwazi.**

4.6.4.2.3   The genre type

The genre has a distinct organisational structure. This article exhibits a distinct beginning, a middle and an end. The text is organised in a clear and logical way and the information is arranged logically in order to develop the message.

4.6.4.2.4   Structural description

Move 1:   **Establishing credentials**

The writer is an expert on consumer advice and this move is done by giving the topic **Ikamva lakho licebele namhlanje** (Financing your future today). This information is addressed to a group of people of different levels and the writer is aware of the consumers' needs and is willing to assist them).

Move 2:   **Introduction of the consumer issue**

This move is exemplified by the introductory sentence **kuba ngoku imibombo ijolise phaya kwinkulungwene entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (As we head towards the new millennium, we should take steps to ensure that our finances are keeping pace with new trends and changes). The writer further states that **zibekele uqingqomali oluchaza ukuba umi njani ngoku nokuba umvuzo wakho uqhuba njani. Hlola iindleko zokuthothisa iindleko okanye imali yakho libone ukuba xa uyichitha akuyikhaleli** (Then compile a budget detailing where you are now and in which primary direction your salary is flowing. Research areas where you can conserve costs or fund better value for the rands you spend).

Move 3:   **Offering encouragement**

The move of offering encouragement is facilitated by the writer advising the consumers how to save for the coming millennium and the future. **Londoloza imali ebhankini** (Develop an emergency fund); **Ityala onalo kwiconsumer credit lihlawule msinya** (Pay off your consumer credit card debt as quickly as possible).

Move 4:   **Using pressure tactics**

In pressurizing the consumers to accept the ideas, the writer uses imperative verbs to realize commands or instructions. The imperatives and the direct conversation are a good way of pressurizing the readers. The writer starts with a countermove beginning with **Xa: Xa**

uzibekele imali uya kuzibona uphumelela (By drawing up a financial plan, you will soon be in good fiscal shape).

Move 5: **Ending politely**

The writer ends the article with a good sentence carrying important advice. The writer encourages the consumers and appeals to them to try what they are told. **Xa uzibekele imali uya kuzibona uphumelela. De sibonane kwithuba elizayo zama ukuziphucula kancinane kancinane ulondolozi imali ukuze noko ingomso lakho lemali libukeke lilihle** (By drawing up a financial plan, you will soon be in good fiscal shape. Until then, keep making steady progress to put yourself in charge of your financial life and to guarantee a successful financial future).

Move 6: **Soliciting response**

As in the other articles, the writer's name and a photograph of herself are given but no address. Anyone who wants to contact her, can do so through the editor of the magazine.

4.6.4.3 The parameter 'for what purpose'

The writer wants to achieve a purpose by giving the reader all relevant information thereby preserving the Gricean maxims. The writer's communicative purpose is to transfer useful and valuable facts to the consumers. The way the topic is treated helps the writer to achieve this purpose. The introductory sentence states that **kuba ngoku imibombo ijolise phaya kwinkulungwane entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha** (As we head towards the new millennium we should take steps to ensure that our finances are keeping pace with new trends and changes). The reader will be attracted by the words **kukulawula izipaji zethu …** (to ensure that our finances are …). The interactive style the writer adopts, that is, the style of giving direct instructions attracts readers to get closer to the writer. Active verbs and the direct speech bring about emphasis to the main theme of the article **Zama ukuba uqingqomali lwakho lulungelelana** (Take necessary steps to balance the budget).

4.6.4.4   The parameter 'why'

The main aim of the writer is to tell, influence and inform the readers to plan for their future. The writer attempts to convince the readers of how important the idea of budgeting is and how they can do that **Eyona ndlela intle kukusihoya isipaji sakho ngokubhala phantsi** (The best way to look after our finaces is to prepare a written plan).   The writer knows that consumers are keen to take advice concerning their money. The aim to be achieved depends on the topic presented and the methods used to relay the data. People are worried about their future and the future of their families and that is why the writer chooses this topic, saying, **Ikamva lakho licebele namhlanje** (Financing your future today). Their curiosity is raised by the clauses **... kukulawula izipaji zethu ...** (ensure that our finances are keeping pace); **kukusihoya isipaji sakho ...** (to look after our finances).

The writer choses a well-known topic and presents her data in an effective way. The writer knows that anything concerning consumers' salaries needs to be addressed in a tactful manner. The writer's aim will be achieved when the topic is treated in this way.

This well-organised and planned article conveys the information the writer wants to transfer. The communicative purpose, that of telling and influencing the readers to a certain angle, is achieved through the dialogue which is accompanied by the use of imperatives and direct speech. Well-structured sentences and neatly-arranged paragraphs bring coherence to the text. They help the writer to pass the information to the consumers in order to achieve the aim of persuading the readers to plan and save for the future.

4.6.5   Analysis of article 5: ISmall Claims Court

4.6.5.1   The parameter 'write'

4.6.5.1.1   The use of grammatical items, pronominals and tenses

Similar to the previous article, the writer employs second person singular possessives with the stem **–kho,** thus interacting directly with the readers when informing them about the

importance of the Small Claims Court. The writer uses expressions like **isicelo sakho** (your own claim); **ngeendleko zakho** (at your own cost); **iincwadi zakho** (your documents); **amangqina akho** (your witnesses) and **imali yakho** (your money).

This article is dominated by the use of the simple present tense in presenting information to the readers **kukho indlela elula ekokusetyenziswa nangubani na** (There is a cheaper option that is easy for anyone to use); **Iphetshana elikuncedayo ukuba ufake isicelo sakho liyafumaneka kwiiofisi zeSebe lezoBulungisa** (A pamphlet that helps you to institute your own claim is available from the Department of Justice).

The writer uses imperatives to instruct and influence the readers to view the importance of the free small claims court. **Dibana nommangalelwa …** (Contact the opposing party person); **Yalela unobhala wenkundla …** (report in person to the clerk of the court); **Mnike igama elipheleleyo …** (supply your full name).

4.6.5.1.2 Maintenance of cohesion

4.6.5.1.2.1 The use of substitution cohesive devices

The writer is aware that she is dealing with consumers of different levels. Explanations for strange terms are therefore given so that the readers will understand what they are reading and thereby prevent them losing interest in the article. **ISmall Claims Court yindlela ekhawulezayo, elula nengezondleko yokufumana imali oyikweletwa ngamashishini okanye yokufumana imali kulo naliphi na ishishini elingayenziyo into oyihlawuleleyo** (The Small Claims Court is a quick, easy and cost-effective way to recover money owed to you by a business or to remedy the failure of any business to perform the services you've paid for).

Synonyms are used to avoid boring the reader with one term. The writer uses for example, **imali oyikweletwa** (money owed to you) and sometimes refers to it as **ityala lakho** (the debt) …**yokufumana imali oyikweletwa ngamashishini …** (to recover money owed to you by a

business); ... **inkundla iza kukhupha isigunyaziso sokuba ubhatalwe ityala lakho** (the court will give an order for payment of the debt).

4.6.5.1.2.2 The use of conjunctive cohesive devices

The writer uses numerous linking devices to bring about sentence coherence, thereby producing multi-clausal sentences. Linking devices used are **zokuba** (that); **kwaye** (and); **ngenxa** (because) and **nangona** (although). **Abantu abaninzi bayatyhafa kukuqhubeka nokugqogqa izikweleti zabo zemali kwabanye abantu ngokubamangelela ngenxa yeendleko zamatyala neembono zokuba ukuthethwa kwamatyala ezinkundleni yinkcitha-xesha kwaye bubucukubhede** (Many people are discouraged from pursuing cases to recover money that is owed to them because of high costs involved and the perception that court battles are time-consuming and too complicated).

Reminder signs also bring about coherence to the text. The writer often uses the noun **imali,** which is the main theme of this article. This word occurs in most paragraphs, for instance, **... izikweleti zabo zemali ...** (money that is owed to them); **Phatha zonke iincwadi obufuna ngazo imali yakho ...**(Have all the documents upon which you base your claim).

4.6.5.1.3 The maintenance of coherence

Various conjunctives are used to maintain coherence within the text. By using conjuctives, complex sentences result, which lead to text coherence, for example, **nangona** (although), **kodwa** (but). **okanye** (or), **nokuba** (as well as) and **emva koko** (then). **Nangona ukuphosana imibuzo kungavunyelwa phakathi kommangalelwa nommangali ungafumana imvume kumantyi yokubuza imibuzo embalwa kummangalelwa** (Although no cross examination is allowed between the parties, you can get the permission of the commisionar to put a few questions to the opposing party); **Ummangelelwa angaphenokula ngokuvuma okanye azichase iisamani** (The opposing party will respond to the summons by either complying with your claim or instituting a counter claim).

Dialogue is created immediately as the topic is introduced to the consumers, **Ismall Claims Court,** the consumer asks the question what this is. The writer gives a clear definition that **…** **yindlela ekhawulezayo elula nengezondleko yokufumana imali oyekweletwa ngamashishini okanye yokufumana imali kulo naliphi na ishishini elingayenzonga into oyihlawululeyo** (… is a quick, easy and cost-effective way to recover money owed to you by a business or to remedy the failure of any business to perform the services you've paid for). The reader continues to ask questions like, where and how he/she can approach the Small Claims Court. The dialogue carries on when the writer explains how this can be done – **Iphetshana elikuncedayo ukuba ufake isicelo sakho lijafumaneka kwii ofisi zeSebe lezoBulungisa** (A pamphlet that helps you to institute your own claim is available from the Department of Justice).

4.6.5.1.4 The patterns of informational structure: topical sentence structure

Numerous adjectives have been used in the article to qualify the topic noun and to give very specific information to the readers as consumers – **Abantu abaninzi** (Many people) and **abaninzi** (many) are adjectives, as is **kukho indlela elula** (There is a cheaper option). The writer forgot that she/he is dealing with readers from various levels who might not understand certain terms like, "summons", as in **Unobhala wenkundla negosa lezomthetho baza kuphicotha iincwadi zakho likuncede wenze isamani** (The clerk of the court and the legal assistant will examine your documents and help you to draw up a simple summon).

4.6.5.1.5 The use of formal convention appropriate to the information text: the basic structure of the text

The article is structured in terms of a beginning, a middle and an end. The topic is given as **ISmall Claims Court** and the article starts with a long sentence explaining the situation in our homes – **Abantu abaninzi bayatyhafa kukuqhubela … yinkcitha xesha kwaye bubucukubhede** (Many people are discouraged from pursuing … are time-consuming and too complicated). The body is arranged in paragraphs, each one having a topic sentence. The first paragraph explains to the reader in which cases the Small Claims Court cannot be used and they are listed as **xa ufuna imali kuRhulumente** (make claims against the State);

imbuyekezo yoqhwulo mtshato (sue for a divorce) and many others. Readers are informed that they can claim at certain offices: **kwii-ofisi zeSebe lezoBulungisa** (the Department of Justice).

The following paragraph explains the procedure to be followed when consumers want to make a claim. Imperatives are used by the writer to instruct the consumer to approach a Small Claims Court when having a problem. **Dibana nommangalelwa ubuqu ngobuqu** (contact the opposing party in person); **Mnike isicelo esandleni** (deliver the demand by hand). The writer explains that the consumer has to wait for fourteen days after the delivery of the demand before going to the clerk of the court who will issue a summons. A date is set for the court hearing and witnesses are invited.

The article ends on an advisory note, referring the reader to the local magistrate's office for further information. **Ukuba ufuna uncedo ngenkcukache zeSmall Claims Court, ungafumana idilesi nenonbolo yemfonomfono kanobhala weSmall Claims Court kwiofisi kamantyi yesithili.** (If you need help with any small claim's matters, you can get the address and telephone number of the clerk of the Small Claims Court from your local magistrate's office.

4.6.5.2 The parameter 'what'

4.6.5.2.1 The content as background knowledge

The writer is acquainted with the current background situation as perceived in the readers' homes. The problem is stated and a solution is offered. Referring to the situation where businesses owe people money or fail to perform the services paid for by consumers and people not pursuing these businesses to recover their money because **... ukuthathwa kwematyala ezinkundleni yinkcitha xesha kwaye bubucukubhede** (...court battles are time-consuming and too complicated). The pattern SITUATION-PROBLEM-SOLUTION is followed by offering advice about the Small Claims Court. The writer proposes **kukho indlela elula enokusetyenziswa nangubani na** (There's a cheaper option that is easy for anyone to use). The well-informed writer is aware that this knowledge is of great importance to the readers and the telling style used is exemplified by the use of imperatives to create the effect of direct

prescriptions, such as, **Thatha isicelo esibhaliweyo** (Take with you the written demand); **Yenza oko ngocoselelo** (Do so concisely) and **Mnike isicelo esandleni** (Deliver the demand).

4.6.5.2.2 The register

The writer uses polite words or sentences in this article because it is suitable for the readers – **Abantu abaninzi bayatyhafa kukuqhubeka nokugqogqa ...** (Many people are discouraged from pursuing cases) rather than saying **abantu bayakruquka.** The article advices the reader about steps to be followed when a claim is instituted – **kuqala, dibana nommangalelwa ...** (First contact the opposing party in person); **Mnike isicelo esandlemi ...** (Deliver the demand by hand) and, **Phatha zonke iincwadi ...** (have all the documents).

4.6.5.2.3 Genre type

The structure of a genre is organised in terms of a clear, logical structure, with a beginning, a middle and an end. This article is divided into paragraphs with sentences linked by conjunctives and linking devices.

4.6.5.2.4 Structural description

The following moves can be identified from this article:

Move 1: Establishing credentials

The writer is an expert on consumer advice. The move is exemplified by giving an explanatory heading, that is, **ISmall Claims Court.** The article is addressed to a group of people of varying levels of whose needs the writer is fully aware.

Move 2: Introduction of the consumer issue

The second move is done by explaining the current situation at various homes where money is owed by businesses or failure to perform tasks which were paid for. **Abantu abaninzi**

bayatyhafa kukuqhubeka nokugqogqa izikweleti zabo zemali kwabanye abantu ngokubamangalela ngenxa yeendleko zamatyala neembono zokuba ukuthethwa kwamatyala … (Many people are discouraged from pursuing cases to recover money that is owed to them because of high costs involved and the perception that court battles …).

Move 3:   Offering encouragement

The writer offers advice by introducing the Small Claims Court – **Kukho indlela elula enokusetyenziswa nangubani na** (There's a cheaper option that is easy for anyone to use). **ISmall Claims Court yindlela ekhawulezayo elula nengezondleko yokufumana imali oyikweletwa ngamashishini okanye yokufumana imali kulo naliphi na ishishini elingayenzijo into oyihlawuleleyo** (The Small Claims Court is a quick, easy and cost-effective way to recover money owed to you by a business or to remedy the future of any business to perform the services you've paid for).

Move 4:   Using pressure tactics

The writer pressurizes consumers to pay attention to the issue at hand through the use of imperatives. The writer's commans are heard through various sentences: **Phendula yonke imibuzo unike nobungqina** (Answer all questions and submit your exhibits); **… xelela unobhala wenkundla ukuba …** (… inform the clerk of the court …).

Move 5:   Ending politely

The last paragraph, referring the reader for further information, expresses a very polite ending – **Ukuba ufuna uncedo ngenkcukacha zeSmall Claims Court, ungafumana idilesi nenombolo yemfonomfono kanobhala weSmall Claims Court kwiofisi kamantyi wesithili** (If you need help with any small claims, you can get the address and telephone number of the clerk of the Small Claims Court from your local magistrate office).

Move 6:   Soliciting response

The name and photograph of the writer of this article are given and anyone who wants to can contact her through the editor of the Bona magazine.

4.6.5.3   The parameter 'for what purpose'

The Gricean maxims are preserved in this article because it supplies the consumer with the valuable and necessary information. Advice about the Small Claims Court is given. The communicative purpose of the article will be achieved through the correct approach and successful method of relaying the data by the writer. The topic **ISmall Claims Court** and the manner in which it is advertised as **indlela elula enokusetyenziswa nangubani na** (a cheaper option that is easy for anyone to use) …**yindlela elula nengezondleko** (quick, easy and cost-effective way) will attract most consumers who have this prolem. The use of imperatives will help to achieve the purpose, that is, to communicate with the readers.

4.6.5.4   The parameter 'why'

The main aim of the writer is to teach the consumers by means of passing knowledge and new ideas over to them. The writer's way of handling the topic of the Small Claims Court and the method used to deliver the relevant information, will contribute to the achievement of this aim - … **kukho indlela elula enokusetyenziswa nangubani na** (There is a cheaper option that is easy for anyone to use). Consumers will always go for the cheaper option and by adding that …**yindlela ekhawulezayo elula nengezondleko …** (… is a quick, easy and cost-effective way) will attract consumers. By informing consumers about the procedure to be followed when laying claims, **ungasifaka njani isicelo sembuyekezo** (how to institute a claim) and giving a list of the cases where this court cannot be used **awunakuyisebenzisa iSmall Claims Court** (you may not use the Small Claims Court), will help the readers to solve some of their financial problems.

This article shows that the writer knows the topic presented well and has arranged the collected information which is conducive in an effective manner so as to achieve the purpose

of communicating with the readers through the use of imperatives. These verbs are to persuade the reader to a change. The article tells the readers that the Small Claims Court helps consumers to save, mainly because it is cost-effective and quick. It is up to the consumer to make use of this opportunity when it is necessary.

4.6.6 Analysis of article 6: Yonga

4.6.6.1 The parameter 'write'

4.6.6.1.1 The use of grammatical items and tenses

The writer used the simple present tense to stress that the matter of saving must be attended to now. **Kusehlotyeni ngoku imini inde nobusuku bufutshane nto leyo ethetha ukuba unokonga kumbane ngeendlela ezininzi - cima igeyser uhlambe ngamanzi abandaya!** (It is summer now and with the longer days and shorter nights you can save on your electricity bill in many easy and creative ways – switch off the geyser and take cold showers!). By using imperative verbs, the writer instructs the consumers to pay attention to what she writes. **Cima igeyser** (Switch off the geyser); **Yonga ngokungahlambi ivasi** (Save on washing). The exclamation mark is used as a form of calling, 'shouting' and 'crying' to the consumers to treat the matter urgently and view it as a vital issue. The writer even uses the word **ngoku** (now) to enable them to realize that immediate action is needed because it's summer now.

4.6.6.1.2 The maintenance of cohesion

4.6.6.1.2.1 The use of substitution cohesive devices

Knowing that she is dealing with consumers of various levels, the writer goes to lengths to explain each and every word or term that might be unknown to the consumers. The word **igeyser** (geyser) is for instance explained by saying **...cima igeyser uhlambe ngamanzi abandayo!** (switch off the geyser and take cold showers!); **...ihazard warning lights: Izibona enzilumkisa ngengozi, izibone ezichaza ucango oluvuliweyo, ioyile ayonelanga**

okanye ayijikelezi kakuhle, mokuba injini inyetshisa ukanti kukho nezibane zebhonethi okanye ezebhuti.

Synonyms are used by the writer to maintain coherence within the article, for example, **endlwini** and sometimes **amagumbi. Injineli ziqikelela ukuba xa unongahlali endlwini ama-90 emizuzu …**(Engineers estimate that unless you are away from the room for 90 minutes …) **Izibane kumagumbi azifuni kukhanya okuqaqambileyo** (Living rooms, bedrooms, and dining areas are among the places in most homes where lights don't need to be on full strength all the time). **Imizi-mveliso** sometimes referred to as **iifektri. Inkoliso yabathengi inenkolo yokuba imizi-mveliso emininzi ivelisa iiglobhu ezihlala ixesha elifutshane** (Many consumers believe that manufacturers deliberately produce short-life globes). **Ukuveliswa kwezibane nako sekuthandwa kakhulu kwiifektri zeemoto** (Manufacturing of lights has become common in motor factories).

4.6.6.1.2.2   The use of conjunctive cohesive devices

Reminder signs are used in this article to contribute to text coherence. The writer repeatedly uses the noun **umbane,** which is the main theme of the article, being used in numerous phrases. **Unokonga kumbane ngeendlela ezininzi** (You can save on your electricity bill in many easy and creative ways); **… kuba basebenzisa umbane kakhulu** (… because they consume a lot of electricity); **… inamandla ombane amaninzi** (… give seven times more light); **iglobhu engatyi mbane kakhulu** (… the most economical to buy).

A variety of linking devices are used by the writer to join sentences, thereby creating complex sentences, for example, **kuba** (because); **ukanti** (and); **yokuba** (that); **ukuze** (to); **phofu xa** (however when); **uze** (and).   **Uninzi lwabantu lucinga ukuba lunokonga umbane ngokucima izibane kuba besebenzisa umbane kakhulu ukanti akubi njalo** (Many consumers wrongly believe they can drastically cut their electricity bill by switching off lights because they consume a lot of electricity and should not be switched on unnecessarily).

4.6.6.1.3   Patterns of informational structure: topical sentence structure

The writer uses numerous adjectives in this article to qualify the topic noun in order to give specific information to the consumers. Both quantitative and descriptive adjectives are used. **Kusehlotyeni ngoku imini inde nobusuku bufutshane** (It's summer now and with the longer days and shorter nights …). The adjectives **inde** (longer) and **bufutshane** (shorter) qualify the nouns **imini** (days) and **ubusuku** (nights). **Uninzi lwabantu lucinga ukuba lunokonga** … (Many consumers wrongly believe they can drastically cut their electricity …). The writer failed to explain difficult words since the article is dealing with people of various levels, for example the terms **iifluorescent tubes** (fluorescent tubes) and **nejaundice** (jaundice).

4.6.6.1.4   The use of formal convention appropriate to the information text: basic structure of the text

This article consists of a clearly delimited beginning, a middle and an end. The topic is stated explicitly, namely, **Yonga** (switch on to savings). The introductory sentence ends with an exclamation mark to appeal to consumers to pay attention to what follows – **kusehlotyeni ngoku imini inde nobusuku bufutshane into leyo ethetha ukuba unokonga kumbane ngeendlela ezininzi –cima igeyser uhlambe ngamanzi abandayo!** (It is summer now and with the longer days and shorter nights you can save on your electricity bill in many easy and creative ways – switch off the geyser and take cold showers!). This sentence introduces the reader to the theme of the article because the topic, **Yonga** (Switch on to saving) is clear.

The body of the article is arranged in paragraphs, each explaining clearly how to save electricity … **unokonga kumbane ngeendlela ezininzi** (you can saave on your electricity bill in many easy and creative ways). The writer lists ways of saving that can be useful to the consumers - **Iihitha nee – electric blankets, yonga ngokungahlambi ivasi eninzi kuba kusehlotyeni nevasi ingengako** (Pack away your electric heaters and electric blankets and also save on washing days because summer means less bulky laundry). The reader is advised to use fluorescent tubes rather than globes   **Iibulbs zezexabiso eliphantsi kodwa iifluorescent tubes zingcono izezexabiso eliphantsi** (bulbs are cheap to buy but fluorescent tubes are even better and cheaper to use). The writer advises the consumers that though they

should buy cheaper things, they should also go for things that can last longer – **iFluorescent tube ihlala ithuba elide kuneglobhu** (The fluorescent tube also lasts about eight times longer than a globe). They are advised **Ngokusebenzisa ifluorescent lights ezisebenzisa amandla amancinane kunebhalbhu unokuzongela imali** (With fluorescent lights, which use less power than bulbs, the saving is less). **Enye indlela yokonga umbane kukufaka idimmer switches …** (One way to reduce your electricity bill is to install dimmer switches).

The writer ends the article with the question **Ubusazi?** (Did you know?) whose answers reveal how important electricity is to hospitals, motor industries, theatres, night clubs, homes, etc. **Izibhedlele zisebenzisa izibane ezithile ukuze zinyange izigulo zolusu nejaundice, nethande ukuqheleka kwiintsana** (Hospitals use certain lights so as to treat skin diseases and jaundice, which is common among babies).

4.6.6.1.5   Maintenance of coherence

The writer uses several sentences with conjunctives in the article which bring about coherence to the text. Some of the conjunctives used are **kodwa** (but); **okanye** (or); and **nokuba** (though). **Zixabisa imali ethe kratya kuneglobhu nje eqhelekileyo kodwa zikongela imali** (It does cost more than a standard bulb but you save more money in the long run); **Nakuba nayiphi na imizi-mveliso inokuvelisa iglobhu enokuhlala ithuba elide loo globhu ayixabisi nje imali ephezulu kodwa ayiloncedo lungako** (Though any manufacturer can produce a light bulb that will last almost indefinitely, such a lamp is not only more expensive to buy and to use, it is also less efficient than the ordinary globe).

An interactive style, resembling a dialogue is created by the writer when introducing the topic **Yonga** (switch on to savings!). The reader may ask **ntoni?** (what?) and the writer replies, **umbane** (electricity). The conversational style continues when the reader asks 'how' and the writer lists ways of saving electricity. The reader is advised on what to buy and what not. The reader again asks reasons for buying fluorescent tubes instead of bulbs, then the writer will also list the advantages of using fluorescent tubes as against standard bulbs.

4.6.6.2   The parameter 'what'

4.6.6.2.1   The content as background knowledge

The article has a flow of ideas because this text is well-structured – it does not exhibit the structure SITUATION-PROBLEM-SOLUTION.   Rather, the writer simply informs the consumers that **kusehlotyeni ngoku imini inde nobusuku bufutshane …**(It is summer now and with longer days and shorter nights …) Consumers are instructed to save on electricity **… cima igeyser uhlambe ngamanzi abandayo!** (Switch off the geyser and take cold showers!).   They are also advised **iihitha nee-electric blankets, yonga ngokungahlambi ivasi eninzi kuba kusehlotyemi nevasi ingengako** (Pack away your electric heaters and electric blankets and also save on washing days because summer means less bulky laundry). The writer further introduces a new idea of using fluorescent tubes rather than standard bulbs to save even more.   Although a little expensive to buy they are good and last longer. **Ifluorescent tube ihlala ithuba elide kuneglobhu** (The fluorescent tube also lasts about eight times longer than the globe). The well-informed writer transfers the necessary details to the consumers. When sharing these important ideas, consumers can be helped to save money.

4.6.6.2.2   The register

The writer uses polite expressions so that consumers understand the point that is stressed. **Phofu xa umana ukukhanyisa ubuye uzicime izibane unciphisa ubomi baloo tyubhu kungcono ungamane ukhanyisa ucime** (However, when you turn the lights on and off unnecessarily you shorten the life of the tube, so whatever you save by switching off, you loose by switching off too often).   This is a polite way of informing, instead of saying **Musa ukudlala ngokumana uyikhanyisa uyicima uyayonakalisa** (Don't misuse the tube by putting it on and off, you are damaging it).   Advantages of using fluorescent tubes are given **Ngokusebenzisa ifluorescent lights ezisebenzisa amandla amancinane kunebhalbhu unokuzongela imali** (With fluorescent lights, which use less power than bulbs, the saving less).

4.6.6.2.3   The genre type

The generic structure of the text, has a distinct beginning, a middle and an end. This article contains clauses clustered together by linking devices to form complex sentences which cohere to form paragraphs.

4.6.6.2.4   Structural description

In this article certain moves can be identified:

Move 1:   Establishing credentials

This article is addressed to a group of readers of various levels. Being an expert on consumer advice, the writer is aware of their needs and is interested in helping them.

Move 2:   Introduction of the consumer issue

The move of introduction of the issue is exemplified by the introductory sentence given as an advisory statement: **kusehlotyeni ngoku imini inde nobusuku bufutshane nto leyo ethetha ukuba unokonga kumbone ngeendlela ezininzi - cima igeyser uhlambe ngamanzi abandayo!** (It's summer now and with the longer days and shorter nights you can save on your electricity bill in many easy and creative ways – switch off the geyser and take cold showers!).   The consumers are informed that **Iihitha nee-electric blankets, yonga ngokungahlambi ivasi eninzi kuba kasehlotyeni nevasi ingengako** (Pack away your electric heaters and electric blankets and also save on washing days because summer means less bulky laundry).

Move 3:   Offering encouragement

The writer of the article offers advice by informing the readers of fluorescent tubes and discourages them in using standard bulbs. A move is given and is followed by a counter-move. **I-40 watt fluorescent tube inamandla ombane amaninzi kuneglobhu eyi-40 watt esetyenziswa emakhaya. Ifluorescent tube ihlala ithuba elide** (A 40 watt fluorescent tube

gives seven times more light than the 40 watt tungsten globe normally used by the average household. The fluorescent tube also lasts about eight times longer than the globe). **Iibulbs zezexabiso eliphantsi kodwa ifluorescent tubes zingcono izezexabiso eliphantsi. Ezi tubes zihlala malunga ne-8000 ukuye kwi-9000 yeeyure** (Bulbs are cheap to buy but fluorescent tubes are even better and cheaper to use. The lifetime of these tubes is about 8000 to 9000 hours a year or longer).

Move 4:   Using pressure tactics

The writer is pressurizing her readers by using imperative verbs which appear as direct interaction between the writer and the reader **... cima igeyser uhlambe ngamanzi abandayo!** (Switch off the geyser and take cold showers!); **Yonga ngokungahlambi ivasi eninzi** (Save on washing days).

Move 5:   Ending politely

The writer concludes the article politely by asking the question **UBUSAZI?** This question is written in capital letters to draw the readers' attention. The article concludes by informing the consumers that electricity is useful: **IiTheatre, iinight clubs, izibhedlele** (hospitals), **kwiifektri** and **emizini yethu** (our homes).

Move 6:   Soliciting response

The name and photograph of the writer are shown in the article and anyone who wants further information can do so through the office of the editor of the Bona magazine.

4.6.6.3   The parameter 'for what purpose'

The writer of this article has preserved the Gricean maxims because necessary and important ideas are relayed to the consumers. The consumers are advised on how to save on electricity. The way in which the fluorescent tubes are advertised **... zingcono izezexabiso eliphantsi** (are even better and cheaper to use) will attract most consumers to read further to find out how much they can save. Consumers who have problems with globes will automatically go to

shops to buy these advertised tubes. The writer's communicative purpose is fulfilled because the ideas communicated have been expressed effectively.

4.6.6.4   The parameter 'why'

The main aim of the writer is to influence the consumers to change. The important idea of the fluorescent tubes brought forward is a good and valuable advice to those consumers who are interested in saving because of the cost of living and the inflation rate being a problem – **Unokonga kumbane ngeendlela ezininzi** (You can save on your electricity bill in many easy and creative ways). The topic chosen helps to achieve the aim of informing the readers of something vitally important. The way in which the writer addresses the readers and advertises fluorescent tubes paves the way for the achievement of the aim, that is, of persuading and influencing consumers to leave bulbs and buy the cheap genuine fluorescent tubes.

In conclusion, it can be stated that the article reveals the writer's thorough understanding of the topic presented. The arrangement of the collected information shows that the writer knows the topic well. The information of the disadvantages of bulbs **... ezinye iiglobhu zikhawuleza zidubule zakutshisa** (some brands shatter easily when the globe becomes hot) will automatically help the writer to achieve the target of influencing the consumers. Good customers are good savers.

4.6.7   Analysis of article 7: Ukukhalaza uphumelele

4.6.7.1   The parameter 'write'

4.6.7.1.1   The use of grammatical items and pronominals and tenses

To emphasize the idea of complaining by consumers successfully, the writer of this article uses second person possessive pronouns. The writer employs the second person singular possessives with the stem –**kho,** thus interacting directly with the readers in informing them about the importance of **ukukhalaza uphumelele** (complaining successfully). The writer uses

the expressions **ngesikhalazo sakho** (your complaint); **nesikhalazo sakho** (your complaint); **kwileta yakho** (in your letter) and **incwadi yakho** (your letter).

The single present tense is used to present the information to the readers to consider **ukukhalaza** (complaining) now. The text is characterized by numerous verbs in the imperative mood which contributes to the present time effectof giving consumer advice. **Zincede wena** (help yourself); **Yiya kuloo nkampani** (approach a company); **chaza ofuna kwenziwe** (state what you want done); **Thumela amaxwebhu owafotileyo** (send a photocopy of these documents).

4.6.7.1.2 The maintenance of cohesion

4.6.7.1.2.1 The use of substitution cohesive devices

This article contains synonyms that contribute to the maintenance of cohesion. The writer uses the noun **incwadi** but sometimes refers to it as **ileta**. **Ofumana incwadi yakho** (The recipient of your letter); **Chaza kwileta yakho** (Mention in your letter); **Bhala incwadi ubulela** (Send a thank-you letter).

4.6.7.1.2.2 The use of conjunctive cohesive devices

Reminder signs used by the writer contribute to the cohesion of the article. The writer repeatedly uses the noun **ukukhalaza**, which appears in most paragraphs and is the main theme of this article. **Akukuncedi ukukhalaza** (It is no use complainig); **xa unesikhalazo** (if you have a valid complaint); **nesikhalazo sakho** (with your complaint) and **ngesikhalazo sakho** (about your complaint).

The writer uses numerous linking devices to join sentences, creating multi-clausal sentences. Conjunctives like **maxa wambi** (sometimes); **kunaxa** (than); **xa** (when) and **okanye** (or) are used. These linking devices contribute to effective sentence coherence. **Ukubhala iincwadi zokukhalaza maxa wambi kunokuphumelela ngcono kunaxa ufowuna kuba bathanda ukuthi khawubambe baze ...** (Writing letters of complaint can sometimes be more effective

than telephoning companies and hanging on for ages …);   **Akukuncedi ukukhalaza kumhlobo okanye usapho …** (It's no use complaining about poor service or faulty …).

4.6.7.1.3   The use of formal conventions appropriate to the information text: basic structure of the text

The writer structured this article with a distinct beginning, a middle and an end. The topic is given in bold print **Ukukhalaza uphumelele** (Complaining successfully). The introductory paragraph starts with a long sentence, containing several conjunctives, which explains the situation most consumers find themselves trapped in. **Ukubhala iincwadi zokukhalaza maxa wambi kunokuphumelela ngcono kunaxa ufowuna kuba bathanda ukuthi khawubambe baze bakuncede emva kwethuba elide** (Writing letters of complaint can sometimes be more effective than telephoning companies and hanging on for ages before anyone helps you).

The body of the article is organised in paragraphs, each composed of simple sentences and complex sentences containing conjunctives. Advice is given on how complaints are lodged, on procedures that can be followed when complaining and to whom consumers should complain. **Akukuncedi ukukhalaza kumhlobo okanye usapho ngeenkonzo ezimbi okanye impahla engeyijo obuyilindele.   Kungcono ukukhalaza kwinkampani ekunike oko. Zincede wena nabanye ngokukhalaza kwimithombo eyiyo** (It's no use complaining about poor service or faulty goods to friends and family. It is more rewarding to complain to the organisation who rendered the poor service or sold you the damaged goods. Help yourself and others by complaining through the right channels). Complaints are lodged through sentences like **Thumela amaxwebhu owafotileyo nesikhalazo sakho** (Send a photocopy of these documents together with your complaint); **Incwadi yicwetheze ukuze ibukeke icocekile** (Type out your letter so that it is neat); **Indlela engcono kukubhalela I customer service manager ucacise ukuba uthumela ileta kwi managing director** (A good tactic is to write to the customer service manager and indicate that you are sending a copy of the letter to the managing director); **kwiziqendu zokuqala chaza ubunjani besikhalazo … chaza ofuna kwenziwe yinkampani malunga nesikhalazo onaso** (Explain in a paragraph the nature of your complaint … explain what you expect the company to do about your complaint).

Examples of advice and warning are given, like, **Ungabhali xa unomsindo. Kungcono ulinde de ugwebu lomsindo luhle** (Do not write when you are angary. Rather wait until you have calmed down and then write); **Ungakhalazi xa inguwe umbangi wengxaki okanye xa ungayilandelanga imijalelo esepakethini** (Don't complain if you were the cause of the problem or if you haven't followed the directions on the pack or on the material); **Ungachithi iiyure ezininzi nemali ukhalazela unobenani** (Don't spend endless hours and money complaining about petty matters).

The writer concludes with a sound advisory note on what the consumer must do
Okokugqibela, xa uphendulwe bhala incwadi ubulele. Xa usenjenjolo loo nkampani iya kuyibona imbaluleka yokunceda abathengi (Finally, if you get results, send a thank-you letter to the company. This courtesy should encourage the company to keep helping customers).

4.6.7.1.4   Patterns of informational structure: topical sentence structure

The text contains numerous adjectives to qualify the topic noun in order to give very specific information to the readers. **emva kwethuba elide** (hanging on for ages); **kwiinkampani ezinkulu ezinganankqubela** (large, inefficient organisations); **kwinkampani enkulu** (with a large company) and **iiyure ezininzi** (endless hours).

4.6.7.1.5   The maintenance of coherence

The article is characterised by the use of numerous conjunctives which contribute to the text coherence.   These conjunctives introduce subordinate clauses like, **ukuze** (so that); **ukuba/kwanokuba** (that). **Incwadi yicwetheze ukuze ibukeke icocekile** (Type out your letter so that it is neat) **... udumo lwale nkampani kwanokuba iimveliso zayo zezakhwaliti ngokwenene** (… if he learns that you admire the firm's reputation for top quality).

When introducing the topic to the consumers, **Ukukhalaza uphumelele** (Complaining successfully), the 'conversation' starts between the writer and the reader. The consumers may

ask the writer how they can complain, and the writer explains the method and channels to be used when complainingto the reader to the reader, like, **Ukukhalaza uphumelele kunokwenziwa nziwa nangubani na** (Effective complaining is a skill anyone can master). These are words of encouragement to those readers who have this problem.

4.6.7.2   The parameter 'what'

4.6.7.2.1   The content as background knowledge

This article exhibits a flow of information since the writer is acquainted with the background situation of the readers and the situation as perceived in the readers' homes. The structure of SITUATION-PROBLEM-SOLUTION is exemplified. The situation where people buy items which turn out to be faulty, or poor services rendered, create this problem.   The writer provides information on how the consumer can write letters to complain to follow the correct channels and use the correct methods of complaining. **Akukuncedi ukukhalaza kumhlobo okanye usapho ngeenkonzo ezimbi okanye impahla engeyiyo obuyilindele. Kungcono ukukhalaza kwinkampani ekunike oko …ngokukhalaza kwimithombo eyiyo** (It's no use complaining about poor service or faulty goods to friends and family. It is more rewarding to complain to the organisation who rendered the poor service or sold you the damaged goods … by complaining through the right channels). The writer gives the following advice: **Indlela engcono kukubhalela I customer service manager ucacise ukuba uthumela ileta kwimanaging director. Oku kuthanda ukuza neziphumo ezingcono nezikhawulezileyo** (A good tactic is to write to the customer service manager and indicate that you are sending a copy of the letter to the managing director. This often produces better and faster results).

The writer uses the telling method and imperative verbs to inform the less-informed readers about important information. **Chaza ofuna kwenziwe** (Explain what you expect the company to do about your complaint); **Vakalisa ukuba unqwenela sisonjululwe msinya ukuze uphinde uyithembe le nkampani** (Express your desire that the problem is resolved quickly so that your confidence in the company may be restored).

4.6.7.2.2 The register

The article is characterized by the use of active verbs, thereby creating a conversational style of writing. The text includes many complex sentences. **Chaza kwileta yakho ukuba ungumthengi othembekileyo** (Mention in your letter that you are a loyal customer of the company). This telling method through the use of imperatives, create the effect of direct instructions. This article is 'speaking-like' thus the effect is created that the readers are in direct interaction with the writer.

4.6.7.2.3 The genre type

The text has a distinct organisational structure. This article has a beginning, a middle and an end and is arranged in paragraphs dealing with specific ideas.

4.6.7.2.4 Structural description

This article exemplifies moves that can be identified as follows:

Move 1: Establishing credentials

The writer is an expert on consumer advice. This move is exemplified by supplying the topic of the consumer issue – **Ukukhalaza uphumelele** (Complaining successfully). The information is addressed to a group of people of various levels and being aware of their needs, the writer is willing to assist the readers in solving them.

Move 2: Introduction of the consumer issue

The move is expressed in the introductory sentence **Ukubhala iincwadi zokukhalaza maxa wambi kunokuphumelela ngcono kunaxa ufowuna kuba bathanda ukuthi khawubambe baze bakuncede emva kwethuba elide** (Writing letters of complaint can sometimes be more effective than telephoning companies and hanging on for ages before anyone helps you). The writer further adds that **kungcono ukukhalaza kwinkampani ekunike oko. Zincede wena**

nabanye ngokukhalaza kwimithombo eyiyo (It is more rewarding to complain to the organisation who rendered the poor service or sold you the damaged goods. Help yourself and others by complaining through the right channels).

Move 3:   Offering encouragement

This move is exemplified by the writer by advising the consumers how to lodge a complaint – **Yiya kuloo nkampani kuphela xa unesikhalazo esivakalayo** (Approach a company only if you have a valid complaint). The writer further states that **Ukukhalaza uphumelele kunokwenziwa nangubani na. Okufunekayo kukuzimisela nokucenga ngandlel'ithile** (Effective complaining is a skill anyone can master. All you need is determination and some persuasion).

Move 4:   Using pressure tactics

The writer pressurizes the customers by using imperative verbs through which instructions are given. A direct conversation style and imperative verbs are an effective way of creating the effect of putting pressure on the consumers. **Chaza ofuna kwenziw ngesikhalazo sakho** (State what you want done about your complaint); **Qiniseka ukuba incwadi oyibhalileyo iza kuphendulwa kakuhle** (Always express the confidence that your letter will be responded to satisfactorily and swiftly). This move is accomplished by the use of two sent0ences in the form of advice – sentences that carry wisdom words. **Okokugqibela, xa uphendulwe bhala incwadi ubulele. Xa usenjenjalo loo nkampani iya kuyibona imbalulela yokunceda abathengi** (Finally, if you get results, send a thank-you letter to the company. This courtesy should encourage the company to keep helping customers).

Move 6:   Soliciting response

Similar to the other articles, the writer's name and photograph are given. Anyone who wants to contact the writer, can do so through the editor's office.

4.6.7.3 The parameter 'for what purpose'

The Gricean maxims are preserved because the writer of this article provides the readers with valuable and necessary data. The advice on how to complain successfully is given to achieve the purpose of convincing consumers to lodge a complaint when they have problems. The topic **Ukukhalaza uphumelele** (Complaining successfully) and the way it is advertised as **Ukukhalaza uphumelele kunokwenziwa nangubani na** (Effective complaining is a skill anyone can master) will pave the way to the achievement of the writer's purpose. Consumerswill have the courage to lodge a complaint when they know how to complain successfully. The imperative verbs used contribute to the achievement of the writer's purpose, namely, that of communicating with the readers (consumers).

4.6.7.4 The parameter 'why'

The main focus of the writer in writing this article, is to teach the consumers something they do not know, by transferring new ideas and knowledge to them. The readers must understand well **Ukukhalaza uphumelele** (Complaining successfully) as the writer does. The handling of the topic, method and approach will facilitate the writer's aim **Ukukhalaza uphumelele kunokwenziwa nangubani na** (Effective complaining is a skill anyone can master). These clauses draw the readers' attention, especially those who have a problem in this regard. The writer's aim of transferring information will be achieved. By giving the correct channels to be followed when complaining, will draw the consumers closer to the writer. **Thumela amaxwebhu owafotileyo nesikhalazo sakho … Incwadi yicwetheza ukuze ibukeke icocekile** (Send a photocopy of these documents together with your complaint … Type out your letter so that it is neat).

This well-organised and well-planned article reveals that the writer is an expert on this topic. The conducive data transferred to the readers, will help them understand their rights, that is, the right to complain successfully. The information-structuring and style of the text, contribute to the achievement of the writer's aim, that of informing the consumer what successful complaining is. The advice given by the writer will help to achieve the

communicative purpose and the consumers can take the necessary steps to lodge complaints whenever they experience problems of any kind.

4.7 THE RELEVANCE AND SIGNIFICANCE OF THE GENRE-BASED APPROACH TO WRITING FOR OUTCOMES-BASED LANGUAGE TEACHING

In this section the significance of the genre-based approach will be explored with respect to the outcomes of the Outcomes-based curriculum learning area for language, literacy and communication. (See Appendix B). Furthermore, the nature of learning and teaching writing skills specified in the various outcomes will be considered in the light of Grabe and Kaplan's language competence component of their theory of writing. Seven specific outcomes are formulated for the learning area. Specific Outcome 1 (SO1) specifies that learners must be able to make and negotiate meaning and understanding. According to Specific Outcome 2 (SO2) learners must show critical awareness of language usage. Specific Outcome 3 (SO3) specifies that learners must respond to the aesthetic, effective, cultural and social values in texts. According to Specific Outcome 4 (SO4) learners should assess, process and use information from a variety of sources and situations. In accordance with Specific Outcome 5 (SO5) learners must understand, know and apply language structures and conventions in context. Specific Outcome 6 (SO6) specifies that learners must use language for learning and in Specific Outcome 7 (SO7) learners must use appropriate communication strategies for specific purposes and situations.

The genre-based framework employed in this study to analyse the seven articles from the Bona Xhosa magazine about consumer advice is a useful framework for teaching writing and for achieving the various learning outcomes. The various aspects of text analysis of writing as a reflection of the knowledge and skills that are relevant to teaching and learning and how it relates to the various outcomes, will be discussed.

In accordance with Specific Outcome 1, learners must make and negotiate meaning and understanding. Meaning is viewed as central to communication. The main aim of this outcome is to develop the learner's ability to understand, create and negotiate meaning in a

variety of context using communication strategies and skills like, listening, speaking, reading and writing. These strategies and skills are refined and developed by being exposed to varying situations which afford language learners opporunities to interact in spoken and written texts. Learners must be able to interpret, create and respond to a wide range of texts of various kinds. Interaction with other language users takes place with a wide range of audiences from familiar and unfamiliar contexts.

According to SO1, learners must be able to write their own texts, giving their own experiences and opinions, in order to create original meaning through personal texts. The writer of the articles in the Bona Xhosa magazine, has given her own experiences and opinions, as illustrated in the article **Yonga kwiimpahla zosapho** (Save on clothes for your family); **Indlela yokonwabela ukuthenga** (How to enjoy shopping) and **ICredit Card** (Credit card) and the learners should be able to do likewise.

In terms of the specifications stated for SO1, the use of synonyms must be understood by learners with respect to their function in communication. The learner, when seeing how these synonyms are used, must be able to use them correctly. This kind of ability, underlying text analysis, was illustrated in article 7, where the writer uses synonyms; when referring to the salary, the writer talks of **umvuzo wakho, imali yakho** or sometimes, **isipaji sekho.** Learners must know that using synonyms, will make their written texts more effective.

SO1 requires that learners must be able to use their writing skills; to rearrange words to form sentences, sentences to form paragraphs and paragraphs to form a logically, well-structured text. According to Specific Outcome 1, learners must be able to construct meaning through interaction with other language users. The learners, after having read the BONA articles, will need to notice that the writer is interacting with other language users in order to construct meaning. Learners must also be taught to achieve this in their writings.

In terms of the specifications stated for Specific Outcome 2 (SO2), learners must show critical awareness of language usage. The main requirement of this outcome is to develop a learner's understanding of language use, which is regarded as a powerful tool to reflect, shape and manipulate peoples beliefs, actions and relationships. The learners' skill must be developed in

order to interpret and reflect how language is used. Decoding skills like reading, listening and observing are emphasized. According to this outcome, learners must be able to show critical awareness of language usage, for example, learners must be able to know that each genre has a distinct organisational structure and they must be able to divide the text, when writing, into a beginning, a middle and an end. They must be aware that each text must have a atopic and an introductory statement. Learners must be able to select various words that constitute effective word choices in sentences and sentences to form neatly arranged paragraphs, as is specified in SO2. In terms of this outcome, learners must be able to choose words in their writing that are not common, to attract readers' attention. Article 3 has words like **kwiinkitha yeevenkilo** (at most stores) instead of using the common word **kuninzi lweevenkile.** The writer uses the term **istatement sakho sihlolisise** (check your statement thoroughly) instead of **sijongisise.** In article 3 the writer used both simple and complex sentences, which is what learners, according to SO2, must try when writing. **Akunakudlula apho** (You cannot exceed this limit) and **Xa bekuvumela uthenge uze kucelwa ukuba usayine ivawutshe ize ikopi yokuqela inikwe wena** (If the purchase has been approved, you will be asked to sign the voucher and the top copy will be given to you). In their writing, learners must be able to supply each paragraph with a topic sentence, as illustrated in article 1, **Thenga kwiifektri** (Buy at factory shops).

Each BONA article has a concluding paragraph summarizing the information that was addressed, and learners should apply the same principle. Article 2 contains the sentence **khumbula ukujonga jonga kwizibhengezo zamaphephandaba uthelekise amaxabiso ujonge nezinye izisulu zamaxabiso athotyiweyo** (Remember to shop around by watching newspaper advertisements and looking out for special offers). Learners must be able to apply certain moves in their writings. Bhatia (1993) states that various moves can be characterized in the information structure of the genre. Moves in, for example, business letters, include establishing credentials, introducing the offer, offering incentives, enclosing documents, soliciting response, using pressure tactics and ending politely. Learners must be able to identify these moves that appear in the written text and must remember that they are flexible and do not follow a certain order. They are also not obligatory. In the BONA consumer articles, several moves are identified and learners must be able to recognize that. Giving the example of the move soliciting response which is common to all, the name and photograph of the writer are given.

According to Specific Outcome 3 (SO3) learners must respond to the aesthetic, affective, cultural and social values in the text. In terms of this outcome learners' appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values must be developed by exposing the learner to a variety of genres. The learners' listening, reading and viewing skills must also be developed so that the learner is able to recognise and use literary devices to enrich the quality of their own language use and lives. The articles will in terms of this outcome mainly reflect on the social values of the text. Learner must be able to see that these articles are about consumer advice, about money management. Readers (consumers) are informed of planning and buying necessary items. Readers must be able to handle their salaries after having read these articles where learners would have been exposed to a variety of genres, as Outcomes-based language teaching demands. Article 1 has the heading **Yonga kwiimpahla zosapho** (Save on clothes for the family) learners must be able to judge what is presented before them, i.e. budgeting accordingly that will lead to saving. They are informed to be able to use the advice given in articles in order to save.

In accordance with Specific Outcome 4 (SO4) learners must access, process and use information from a variety of sources and situations. The data is collected from many sources and this collected information is presented according to the requirements of the different formats of presentation. Learners should produce integrated projects, expository texts and structured debates. Learners must demonstrate abilities as regards selection, assimillation and comparison of information. Proof of resource centres, libraries or resource boxes consulted, should be shown. These articles relate to SO4 because they fall under non-fictional texts, and exhibit elements of expository texts. Learners must be able to see the topic or heading presented. According to SO4 a brief explanation or description should be given to clarify the meaning of the topic to the learners. With regard to article 3, the topic **ICredit Card** is given and learners must, for example, be able to see that this topic is followed by a definition as SO4 demands: **ICredit Card yindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, iitsheki kwane-ID** (A credit card is a simple and safe method of buying without having to carry cash, cheques and identification). Arguments supporting the topic must be highlighted so that the learner must be able to see the importance of this credit card. The writer gives the advantages of having this card and encourages consumers to use it. After judging the given advantages set out in the text, learners must be

able to use this credit card: **Ukusebenzisa icredit card kunamancedo amaninzi** (There are several benefits attached to using a credit card); **Unokuthenga impahla, ulisebenzisa nakwintoni na nkqu useholideyini** (You can buy goods, and services anywhere, even while on holiday) and **Inkoliso yeenkampani ine-inshorensi yasimahla** (Many companies offer free insurance).

In terms of the specifications of Specific Outcome 5, learners must understand, know and apply language structures and conventions in context. The main aim of this outcome is to develop learners' understanding and grammar knowledge. Learners must be able to communicate clearly and confidently by using grammatical structures correctly. Learners must be able to improve their clarity through the development of their editing skills including a conscious awareness of the learners' own language usage. In the genre-based approach to teaching writing this can be done by showing learners how adjectives can be used. Learners must be able to understand and use adjectives correctly as SO4 specifies. The BONA articles contain numerous adjectives which are correctly used in context. In article 4 adjectives examples like **Qonda usukelo lwakho lwethuba elide nolwethuba elifutshane** (Identify your short-term and long-term goals) are used. Learners must be able to know where and when are adjectives used and must also know that adjectives qualify nouns.

According to Outcomes-based language specifications learners must be able to use and understand these linking devices and apply them in context. In these articles linking devices and conjunctives are used to bring about cohesion and coherence to the text. According to SO5 learners must know and apply language structures in text, so they must also use these linking devices and conjunctives to introduce multi-clausal ssentences. In article 7 conjunctives are used in context and learners must also be able to use them to introduce subordinate clauses. **Akukuncedi ukukhalaza kumhlobo okanye usapho ...** (It's no use complaining about poor service or faulty ...).

Learners must be able to use reminder signs in contrubution to text cohesion. Article 7 uses the noun **Ukukhalaza** which is the main theme of the article and appear in most paragraphs and numerous phrases. **Akukuncedi ukukhalaza kumhlobo ...** (It's no use complaining about ...); **nesikhalazo sakho** (with your complaint); **ngesikhalazo sakho** (about your

complaint). Learners must be able to emphasize the theme of their texts by using these reminder signs. In terms of the specification of SO7 learners must use appropriate communication strategies for specific purposes and situations. In this outcome learners' ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation, is developed.

In terms of SO7 learners must be able to communicate because the main aim of writing is to communicate with the readers or audience. Thus, learners must be able to convey and relay the ideas they have in terms of SO7. Learners must be able to understand and apply the Gricean maxims which state that as a writer you must be factually correct, clear and informative. This will enable the learner to convey purpose beyond that signalled by a genre.

In terms of the abilities of text analysis illustrated for article 1, learners must be able to view and observe that the main purpose of writing this article is to communicate with the consumers on how to save. The topic **Yonga kwiimpahla zosapho** (Save on clothes for your family) depicts this communicative purpose. The learner must also see that the writer has used imperatives to try and achieve this communicative purpose of influencing the readers to take the advice offered. They must be able to see that the writer is bringing something useful and valuable to the readers. Active verbs and direct speech put more emphasis on what the readers are informed about, **Thenga kwiifektri** (Buy at factory shops).

4.8   SUMMARY

In this chapter a genre-theoretic analysis was made of BONA magazine articles on consumer advice, and the importance of having a purpose when writing, was emphasized. The genre-text of writing to tell, has been examined in detail since the articles from the Bona magazine are of this text type. Types of essays have been explored, giving emphasis to the information essay since the articles on consumer issues from the Bona magazine are that type of essays. The criteria of writing an information essay were briefly considered as creating a subject of great interest, looping, reporters' formulae and many others.

The various articles chosen from the Bona magazine about the consumer issues have been analysed in terms of the parameters **who, when, where, how** and **whom**, and have been shown to be the same for the seven articles. Parameters that were examined in every article, are **write, what, for what purpose** and **wh**y. The structural (cognitive) moves, of which the properties have been discussed in section 4.7, have been identified for each article.

CHAPTER 5

CONCLUSION

In Chapter 4 of this study the Bona magazine consumer advice articles in Xhosa have been examined as genre-texts within the framework of Grabe and Kaplan's genre-based approach to writing. Section 2.2.7 examined the causes of the introduction of the genre-based approach. The foundations of the genre-based aproach, invoking Halliday's functional approach, has been addressed. The principles of the functional approach based on the whole language by Derewianke were analysed in section 2.3. Section 2.4 reviewed the learning cycle for the genre-based approach to language and literacy teaching, which is sometimes regarded as the wheel. The three phases namely, the modelling stage, the joint negotiation phase and the independent construction of the text phase, were analysed. In the joint negotiation phase it was concluded that the teacher as a guide and a scribe, should help learners in arranging their contributions in a specific familiar text they have been given. This was proved relevant with SO1 where it is stated that learners must be able to make and negotiate meaning and understanding. This must be created by using writing skills.

It was shown that the requirement of the independent construction of the text suggests that learners should be allowed to do their own writing. The language Outcomes, specifically SO3, state that learners must respond to social values in texts. Learners should be encouraged to create their text as an artistic expression of their thoughts, feelings, attitudes and values through exposure to a wide variety of genre. In section 2.5 principles of the genre-based approach to language literacy were analysed. This approach was viewed as effective in helping the learner understand the language according to culture and society. Genre literacy was viewed as building a dialogue between the culture and the discourse of school and again the culture and the discourse of pupils.

Approaches to teaching writing have been dealt with in Chapter 3. The process approach which aimed at teaching writing skills, was analysed. It was demonstrated that it was divided into four stages, that is, the pre-writing, composing, revising and editing stages. It was

suggested that these stages could help the learner as SO4 specifies that the information obtained from sources must be presented according to the needs of various formats of presentation. It also proposed that the information should be organised into the form of effective writing.

In Chapter 3, section 3.3.2 the new model for teaching learning experiences, were addressed. Genre-texts were analysed as social processes. It was concluded that the competence and describing method used, helped the learners. It was demonstrated that grammar and structure were the most important teaching in the new model approach. It was also argued that grammar helped both the teacher and the learner in communication and it was concluded that learners could write their own text with the grammar knowledge they have gained. In terms of Outcomes-based language learning, learners must be able to apply a range of grammatical structures and conventions in a range of texts. The language outcomes require that learners should be prepared for life after school and language was viewed as a means to acting in the world in order to establish relationships.

In section 3.4.2 Grabe and Kaplan's (1996) theoretical model including the parameters has been applied in order to analyse the social context of the language. In Specific Outcome 5 it is stated that learners must be able to apply language structures and conventions in contect. Grabe and Kaplan's model of writing was adopted as theoretical framework in the study. In particular, the linguistic competence component of this model pertaining to linguistic, sociolinguistic and discourse abilities relevant to writing, was adopted for the analysis of the Bona magazine consumer advice articles as genre texts.

According to Grabe and Kaplan (1996) in learning language, the student writer, the writing teacher, the educational institution, instructional materials and the teaching approaches, were regarded as equally important. In section 3.8 of Chapter 3, various moves were introduced and discussed. The Bona magazine articles were analysed and six moves were identified from these articles.

In Chapter 4 Neelds (1990) views on writing purposes have been discussed, that is, writing to express, to tell and to change. In writing to express, the emphasis is on the writer's personal

feelings, experiences and perspectives, whereas in writing to change the writer influences the reader to do something in a certain way. Writing to tell which was addressed in section 4.2.1, focussed on the ideas relayed to the reader. In section 4.3 types of essays were discussed putting more emphasis on the information essay, because the articles analysed are of this type. According to the Outcomes-based curriculum, learners must be exposed to a variety of essays.

In a text, the subject must be very interesting as depicted in the topic or heading of the articles. The reporter's formula was discussed and shown to be important in the information essay, because you must respond to the **who, what**, **where, when, how** and **why** parameters.

In Chapter 4 Neeld's views on the nature of the audience, have been discussed. These views were employed in the analysis of the Bona magazine articles, demonstrating how background information is supplied to introduce the main idea to the readers. The idea of suitability of the topic introduced to the readers, was addressed. All the Bona magazine articles are about consumer issues.

In conclusion, it was argued that the genre-based approach to writing is suitable to achieve the specific outcomes for learners, and can produce significant results in the teaching of writing and be valuable for reflecting on communicative writing ability.

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APPENDIX A

ARTICLE 1

ISO LABATHENGI

Yonga kwiimpahla zosapho

PREMILLA DEONATH

Eyona mali ininzi ithenga iimpahla zosapho. Kubalulekile ke ngoko ukuba iimpahla esizithengayo zenze umsebenzi esizithengele wona zingahlali zinganxitywa ewodrobhini. Okanye ukuba impahla azikulingani kakuhle okanye azikho semgangathweni kangangokuba zikhawuleza ziguge

Ukuthengela usapho iimpahla kabini ngonyaka, ezasebusika naselotyeni, akululanga, ingakumbi xa ungenamali okanye usabhatala amatyala empahla zexesha elidlulileyo.

Yenza izigqibo zezinto ezifunwa lilungu ngalinye losapho, (uqwalaselise ukuba ziza kunxitywa phi kwaye leliphi ilaphu elifanelekileyo) ukuze ubone ukuba yimalini onokuyibhatala ngempahla nganye. Ngoku thenga ezindaweni ozicingela okanye ozaziyo ukuba zingakunika iimpahla ozifunayo ngamaxabiso afikelelekayo. Buza abahlobo bakho ukuba bazithenga phi na iimpahla zamaxabiso aphantsi.

Abantwana bakhula ngokukhawuleza. Kuqhelekile ukuba bakhule bazishiye iimpahla zalo nyaka kunyaka ozayo okanye nangaphambili kwawo. Ngaphandle kokuba unokuzinika umntwana omncinane zakumphuma omdala, musa ukuthenga iimpahla ezibiza ixabiso eliphezulu. Thenga iimpahla ezinkulu ukuze bakhule nazo.

Nanga amacebiso aza kukunceda:

Thenga amalaphu asemgangathweni. Jonga ubushushu nomgangatho kwiimpahla zasebusika. Musani ukuthenga amalaphu ashushu kakhulu kwiimpahla zabantwana — basoloko begijima babashushu ngokukhawuleza. Kwimpahla zaselotyeni, khetha amalaphu alula ahlambeka lula.

Jonga iileyibheli ukuze ubone imiyalelo yokuyihlamba, amalaphu asetyenzisiweyo, iisayizi nabantu abayenzileyo. Ukuba ukhe wayazi isayizi eyiyo, ungabathengela abantwana nokuba abekho.

Jonga indlela ezibalingana ngayo. Lo nto iza kuqinisekisa ukuba nayiphi na impahla oyithengileyo ilungile nokuba uyithenge ngemali encinane kangakanani. Musa ukuvumela umthengisi akucenge ukuba uthenge iimpahla athi ziya kufanela ngelixa isipili sikubonisa enye into.

Jonga iimpahla ezineengxaki. Amaxesha amaninzi iimpahla ezintle zithengiswa ngamaxabiso asisiqingatha ngenxa yokuba kukho umthungo ongalunganga okanye umbala ongasinguwo kwiphatheni yelaphu. Ngale ndlela ungakwazi ukuthenga iimpahla ezinamagama asemgangathweni.

Thenga kwiifektri. Iimpahla ezithengiselwa iivenkile ezinkulu ezibiza kakhulu zingathengwa ngexabiso eliphantsi apho zenziwa khona.

Thenga impahla ezithotywe amaxabiso, phofu ke ube uyidinga ngenene loo nto uyithengayo. Iimpahla ezithotyiweyo zibangela inkcitho-mali eninzi. Zibuze kuqala ukuba uyazidinga na, xa uza kuzinxiba, ithatha ithuba elingakanani. Khumbula, impahla ezithotyiweyo zokuphela kwexesha elithile lonyaka zithetha ukuba uza kuthenga kakhulu kwixesha elizayo okanye elilandela elo, ngoko cinga kakuhle phambi kokuba uthenge iimpahla ezithotyiweyo. Uhlobo lweempahla ezinxitywayo ziyatshintsha amaxesha ngamaxesha, ingakumbi kwiimpahla zolutsha.

Thenga izinto ezilingana imali onayo. Usengazithenga iimpahla ezenziwe ngamalaphu amahle nendlela yokwakhiwa encomekayo, ngoko ke akukho mfuneko yokuthenga iimpahla eziqhelekileyo. Jikeleza uthenge ukhangele impahla zelo xesha nezintle ngexabiso elifikelelekayo.

Zixube iimpahla. Yonga imali ngokuthenga iimpahla ongazinxiba nje okanye xa uhombile ngokutshintshanisa iziketi, iibhulukhwe neetophu. Ukuba unxibisa abantwana ihand-me-downs, zama ukuqaqambisa iimpahla ezindala ngesiphotho, ileysi okanye ipokothi entsha okanye ezimbini ukuze bazive bengathi banxibe izinto ezintsha. Ukuzithungela iimpahla ezintsha kungakwenza uthunge kakuhle. Akulunganga ukuthabatha iimpahla ezingakoneli kakuhle ongazinxibiyo kuba ufuna ukonga iiranti ezimbalwa.

Ungaze uthenge iimpahla ezininzi ngetyala.

Iimpahla zifuna ukugcinwa kakuhle. Funda imiyalelo yokuzihlamba kwileyibheli kwaye ukuba iimpahla azinawo, buza phambi kokuba uthenge. Daya iimpahla ezingcolileyo okanye ezilahlekelwa ngumbala. Uza kuba nempahla ezintsha endaweni yokuzilahla.

Gcina iimpahla zicocekile uzigcine kakuhle ukuze nabantwana bakho benze okufanayo! Vala imingxuma emincinane phambi kokuba ibemikhulu kakhulu. Landela indlela zokuzi-ayina kakuhle upolishe izihlangu zakho ukuze ukhusele isikhumba singachachambi.

Kubalulekile ukuthabatha uxanduva olungaphaya ekuhlambeni, ekomiseni, eku-ayineni, nasekusongeni nasekubekeni iimpahla nasekugcineni iimpahla zakho ixesha elide. ∎

CONSUMER WATCH

Save on clothes for your family

PREMILLA DEONATH

A large slice of our home budget goes towards buying clothing for the family. it would make sense then to ensure that the clothes we buy serve the purpose they are bought for and do not lie unused in the wardrobes. Nor should clothes be ill-fitting or of such poor quality that they get worn out easily.

Buying clothing for your family twice a year, for winter and summer, is not easy, especially if you're working on a strict budget or still paying off last season's clothes account.

Decide on exactly what each member of the family needs, (take into account what purpose they will be used for and what material will be the most suitable) and then determine how much you can afford to spend on each item. Now shop at the places that you think or know from experience can offer you the clothes you want at the prices you can afford. Ask your friends where they shop for bargain clothing.

Youngsters grow very quickly. More likely than not, they will outgrow this year's clothes by next year or even sooner. Unless you can pass the clothes down to a younger child, don't buy very expensive clothes. Also buy their clothes a little on the large side – for growing and moving space.

Here are some tips that will come in handy:

Buy practical materials. Look for warmth as well as quality for winter garments. Don't buy too thick material for the children's clothes – they are usually very active and get warm quickly. For summer clothes, choose light materials that wash well.

Check labels to see washing instructions, materials used in the fabric, sizes and manufacturer. Once you have established the right size, you can buy clothes for the children even if they're not with you.

Check the fit. This will ensure that any garment you've bought looks good, no matter how little you've paid for it. Don't let the salesperson persuade you to buy clothing that she says looks good on you while the mirror tells a different story.

Look at rejects. Often beautiful garments are sold at half-price because there is an odd thread or wrong colour in the pattern of the material. In this way you can afford some of the quality brand names.

Buy at factory shops. The clothes supplied to large, expensive chain-stores can often be bought for a fraction of the cost at the manufacturer's factory shop.

Buy at sales, but only if you really need the items. Sales often lead to compulsive and expensive spending. Ask yourself first whether you really need it, when you will wear it, how often and for how long. Remember, end of season sales mean you will be buying mainly for the next season or the one after, so think carefully before you splurge on bargains. Styles change from season to season, especially in teenager's clothing.

Buy what suits your pocket and your personality. You can still buy functional clothes made from beautiful materials and in flattering styles, so there's no need to buy plain clothes. Shop around for style and beauty at a reasonable price.

Mix and match. Save money b buying clothes that you can wear f either casual or smart wear with interchangeable skirts, slacks and tops.

If you are dressing children in hand-me-downs, **try to brighten the old clothes with braid, lace or a new pocket or two** to make them feel they're wearing somethin new.

Sewing your own clothes can save money, but make sure that yo can sew well. It's silly to make ill-fitting garments that you don't wea just to save a few rands.

Never buy too many items or account.

Clothes need to be well-maintained. Read washing instructions on the label and if the garment does not have it, ask befor you buy. Dye clothes that are stained or have lost their colour. You'll have "new" garments instea of having to throw them away.

Keep clothes clean and store them properly and get your children to do the same! Mend small holes before they get too larg Follow ironing instructions carefull and polish your shoes to prevent th leather from cracking.

It's worth taking extra trouble in washing, drying, ironing, folding and putting your clothes away to make them last longer and look better.

Article 2

ISO LABATHENGI

Indlela yokonwabela ukuthenga

PREMILLA DEONATH

Ukuthenga kuyinto emnandi gqitha! Ukusebenzisa imali yakho ngobulumko kuyakwanelisa yaye kuyonwabisa. Into ebalulekileyo ukuze ukonwabele ukuthenga kukuceba kakuhle.

Thenga izinto oza kukonwabela ukuzisebenzisa. Sele uyicebile indlela oza kuyisebenzisa ngayo imali yakho. Uyazi ukuba uza kusebenzisa malini nokuthi uza kuthenga ntoni. Ngoku zama izinto eziza kuvumela ipokotho yakho nozithandayo. Ukuba uthenga nje nantoni na ephambi kwakho oko kuya kuthetha ukuba kùya kubakho ezinye izinto ongenakuzithenga ube uzithanda.

Ungaphili ubomi obungaphezulu kwemali onayo. Thenga izinto onako ukuzithenga. Ungazami ukukhuphisana nabantu osebenza nabo. Basenokuba abafani nawe ngokwasezimalini. Kusenokuba nguwe kuphela osebenzayo ekhaya abe umntu osebenza naye esebenza kunye neqabane lakhe. Imivuzo yabo xa idityaniswe ayifani nowakho omnye kuphela. Yithande yaye uyonwabele loo nto unayo.

Ukusebenzis' imali yeyona nto ibalulekileyo kwindlela ocebe ukuyisebenzisa ngayo. Kuxa sele uthenga apho ubona uncedo lokuyicwangcisa kakuhle indlela yokusebenzis' imali. Kumnandi ukubona izinto ozithenge ngemali yakho ngenyanga kodwa ibe ingaphelanga xa kusekho izinto ofuna ukuzithenga.

Wakukhetha ukucwangcisa indlela yokusebenzisa imali ebomini bakho waza walungisa neempazamo osenokuba uzenzile, unokonwabela ukubona indlela izinto ezihambela kakuhle ngayo kwizicwangciso zezinto oza kuzithenga.

Nazi ezinye izinto ezinokukunceda uthenge ngempumelelo:

❏ yazi izinto ezithandwa lusapho lwakho ngaphambi kokuba uzithenge
❏ zazi izinto oza kuyithenga, ngokomzekelo xa ufuna ukuthenga iayini, zama ukufumana ukuba yiyiphi eyona ibhetele kunegalelwa amanzi okanye ezinye iindidi. Wazi amaxabiso azo. Yenza isigqibo sokuba ufanele na uhlawule imali ethe kratya ngenxa yento ethile ekuyo.

❏ thelekisa amaxabiso. Ungangxameli ukuthenga kanti loo nto ubusenokuyifumana ngexabiso elibhetele kweny' indawo.

❏ jonga ezinye iinkonzo negaranti oyifumana kwiivenkile ezohlukeneyo. Usenokufumana okubhetele, uze ungayikhaleli imali ethe kratya.

❏ qiniseka ukuba into oyithengayo inokulungiswa okanye itshintshwe lula, nokuthi izinto zokuyilungisa xa yonakele ziyafumaneka.

❏ yenza uluhlu lwezinto oza kuzithenga. Oko kuya kukwenza ungazilibali uze ungagqibeli sele uthenge izinto obungakhange ucebe ukuba uza kuzithenga.

❏ ceba kwangaphambili ukuba uza kuthenga ngamalini ngetyala. Ukwenza amatyala angaphaya kwengqondo kunokukufaka engxakini. Kubhetele ukuceba indlela oza kusebenzisa ngayo imali kunokuba uzame ukuhlawula amatyala.

Ungaze:
❏ uthenge izinto ongazuzisebenzisa/ongazuzitya/ ongazuzinxiba. Thenga izinto ozifunayo nezifunekayo ekhaya.

❏ uhambe nosapho lwakho xa uyothenga. Ungazifumana sele uchitha imali kunokuba ubucebile. Umyeni wakho usenokufuna uthenge uhlobo olutsha lwetshizi arhalela ukuyingcamla, umntwana usenokufuna umthengele ezinye izinto zokudlala aze akhale angayeki de ube uzithengile. Oko kunokukwenza ugqibele usebenzisa imali engaphaya kobuyicebile.

❏ uthenge izinto ezintle kunezo ubunokuzithenga. Yithenge imveliso entsha xa uqonda ukuba unazo izinto oqhele ukuzithenga onokubuyela kuzo xa ubhidwe yimveliso entsha.

❏ ungathengi ukutya okunesondlo ungakhange ujonge udidi, okungaphakathi nexabiso lako. Unokuthenga ukutya kuba kusithiwa kokwendalo kanti liyelenqe nje lokuzama ukutsal' umdla kuba kuthandwa ngabantu ukutya kwendalo.

❏ utyikitye isivumelwano sokuthenga ungekayazi yonke imiqathango yaye ungekaneliseki yinto oyithengayo.

❏ utyikitye isivumelwano sokuthenga iimpahla ungazi ukuba ithini igaranti newaranti yazo.

Landela ezi ngcebiso zingasentla ukuze ube ngumthengi ofanelekileyo. Xa uthenga ngemali, udidi, uhlobo, umsebenzi nezinto ozithandayo zifuna uziqwalasele. Thenga ukutya okunesondlo nokunencasa. Thenga iimpahla ezikulingana kakuhle ekumnandi ukuzinxiba nezexabiso.

Xa uthenga izinto zodidi zibuze le mibuzo:
❏ ngaba le nto ndinokuyisebenzisa kwinto enye?
❏ ngaba iza kundiqhuba lonke ixesha endiyifuna ngalo?
❏ ngaba ifanelekile ngokwemali oyichithe kuyo?
❏ yintoni enye endinokuyithenga endaweni yayo?

Ukuba impendulo yakho ngu-ewe kwimibuzo yokuqala emithathu uyabona ukuba akukho nto yimbi, esenokuba uthenge okufanelekileyo ngemali yakho.

Khumbula ukujonga-jonga kwizibhengezo zamaphepha-ndaba uthelekise amaxabiso ujonge nezinye izisulu zamaxabiso athotyiweyo. ■

CONSUMER WATCH

How to enjoy shopping

PREMILLA DEONATH

Shopping can be fun! Spending your money wisely will give you great satisfaction and pleasure. The key to enjoying shopping is to plan well.

Buy things you will enjoy using. You have already planned a budget. You know how much to spend and you know what you like. Now, try to find things which will suit both your pocket and your taste. If you are too extravagant this will mean you have to do without other necessary purchases.

Avoid living beyond your means. Buy what you can afford. Never try to keep up with your colleagues. Their financial situation may be completely different from yours. You may be the breadwinner of your family and your colleague may have both the husband and the wife working. Their two incomes combined will obviously buy them more things which your single income cannot buy. Be happy and comfortable with what you have.

Spending is the best part of the budget. It is in spending that you see the beauty of a well worked out budget. It's a joy to see how your money buys you many things during the month yet doesn't run out before you've bought all you need.

Once you've chosen to budget for your lifestyle and through trial and error perfected it for your family use, you can enjoy the privilege of seeing your efficiency displayed in your clever shopping plans.

Other points that will help you shop successfully are:

❏ know what your family likes before you buy for them

❏ know about the products you are going to buy e.g. if it is an iron – find out the advantages of the steam iron or other types. Know the appropriate costs.

Decide whether it is worth paying extra for a certain added quality.

❏ compare prices. Don't rush into buying before you know whether or not you could get a better price elsewhere.

❏ compare extra services and guarantees at the different shops. They might offer a better deal, making it worth paying a little more if necessary.

❏ make sure what you buy can easily be repaired or replaced, or that spare parts are easily available – where required.

❏ make shopping lists. You will remember everything and avoid much of the impulse spending you would otherwise indulge in (an impulse purchase is something you didn't intend to buy when you walked into the store).

❏ decide beforehand how much you will spend on credit.

Unplanned credit spending can lead to problems. It's better to plan your spending than to organise borrowing.

Don't:

❏ buy products that you won't use/wear/eat. Buy things to suit yourself and your household.

❏ take your family shopping if you can help it. You could come away spending far more than you've planned. Your husband wants to taste a new brand of cheese, your baby is demanding more toys and won't stop crying until you've given in, the kids want crayons again. These all contribute to your overspending for the month.

❏ go for 'exotic' things in place of what you would normally buy. Only experiment with new products when you have enough of the 'usual' to fall back on if you and the family don't like the new product.

❏ buy 'fad' foods before you check quality, content and price. You may pay more for a foodstuff because it claims to be natural whereas it could be cashing in on the rise in popularity of natural foods.

❏ sign any contract to buy before you know all the terms and before you're completely satisfied with your purchase.

❏ sign for goods until you understand guarantees or warranties and you know exactly what they offer you.

Follow the above points if you want to be a better consumer. When you spend your money, quality, style, function and personal taste all need to be considered. Buy food that is both nourishing and tastes good. Buy clothes that fit well, are comfortable and give value for money.

When buying for value ask yourself these questions:

❏ does the item serve more than one purpose?

❏ will it last me for as long as I will need it?

❏ is it a good buy in terms of the money I'm spending?

❏ what could I have in its place?

If you answer 'yes' to the first three questions and you're happy that there is nothing else you should buy instead, you're probably getting good value for money.

Remember to shop around by watching newspaper advertisements and looking out for special offers. ■

Article 3

ISO LABATHENGI

iCREDIT CARD

PREMILLA DEONATH

KULE NYANGA siphengulula indlela yokuhlawula neye ithandwa gqitha ngabathengi. ICredit Card inokuba yintsikelelo kwelinye icala ize kwelinye ibe sisiqalekiso kuxhomekeka kwindlela oyisebenzisa ngayo.

ICredit Cards ezibalulekileyo ziyamkelwa ziivenkile, iihotele, iindawo ekuthengwa kutyelwe kuzo, izikhululo zeenqwelo-moya namanye amashishini kumazwe ngamazwe. EMzantsi Afrika inkoliso yamashishini ibonisa iicredit cards ezizamkelayo.

Icredit card iyindlela elula nekhuselekileyo yokuthenga kungekho sizathu sakube uxwaye ibhegi enemali, iitsheki kwaneID. Usebenzisa yona unokucofa kwiATM utsale imali xa ufuna ukwenjenjalo.

Ukuze ufumane icredit card unokuyicela ebhankini. Umphathi webhanki uya kuhlolisisa ukuba ungumntu onjani ekuhlawuleni amatyala. Uvulelwa umyinge othile wemali. Akunakudlula apho. Inkoliso yeendawo ezikhupha iicredit cards ikwanokukuvulela ityala apho unokuhlawula ithuba elide.

Kufakwa inzala kwityala elingekahlawulwa. Kwinkoliso yeebhanki inzala iyahluka. Kwityala ongekalihlawuli inzala inkulu. Inzala inokuba nkulu kakhulu kumatyala angekahlawulwa kubalulekile ke ukuba usoloko uhleli ungenatyala kwicredit card yakho. Kanti ke inzala ayiphelele nje kwityala onalo ibhanki ikwaxhuzula nemali eninzi xa kukho okunye okwenza kule credit card yakho.

Xa unecredit card unokuthenga kwinkitha yeevenkile. Iimpahla ozifunayo uyazikhetha uze ukhuphe eli khadi. Okuthengiselayo uza kubhala zonke ezo zinto kwiphepha elikhuphela kathathu. Mhlawumbi banokukhe bathethe kuqala nenkampani ekunike le credit card ukuqonda enoba unako na ukuthenga impahla eninzi. Xa bengenakuwuvula umyinge abakubekele wona abakuvumeli uthenge.

Xa bekuvumela uthenge uza kucelwa ukuba usayine ivawutsha ize ikopi yokuqala inikwe wena. Yakuphela inyanga ibhanki yakho ikukhuphela istatement. Iinkcukacha ngobekuqhubeka kwikhadi lakho ziyavela. Kwesi statement kuza kuchazwa ukuba yimalini ekufuneka uyihlawule kweli tyala litsha unalo. Istatement sakho sihlolisise.

Ivenkile obuthenge kuyo iya kuthumela ikopi yokwenzeke kwikhadi lakho kwibhanki yakho. Ibhanki yakho iya kuhlawula loo venkile emva kokutsala ikhomishini. Amashishini ahlawulwa yibhanki ize ke ikhomishini kufuneke ihlawulwe ngenxa yale nkonzo.

Ukusebenzisa icredit card kunamancedo amaninzi. Unokuthenga iimpahla, ulisebenzise nakwintoni na nkqu useholideyini. Abakhenkethi akufuneki babe baphathe imali yamanye amazwe okanye iitsheki zabakhenkethi.

Xa abakhupha la makhadi bekubona ungumntu owahlawula kakuhle amatyala, akufuneki uqhubeke uwavula ngokomzekelo kwiivenkile zefanitshala. Ukhuselekile kuba akusoloko uphethe imali. Akusoloko unikwa itshintshi engaphelele okanye ube uxambulisana ngemali ekufuneka uyikhuphe.

Xa eli khadi lakho ulisebenzisa kakuhle unokunandipha ukusebenzisa imali khuselekileyo. Ngokomzekelo xa ekuqaleni kwenyanga uthenga okuthile uza kufumana istatement ekupheleni kwenyanga. Xa ulihlawula lonke ityala abayi kufaka nzala.

Ukubika ukubiwa kwecredit card kuya kulumkisa iibhanki neevenkile ukuba ziligade. Kwezinye iimeko unokukhetha ukuya kwinkampani yecredit card xa uye wagaxeleka engxakini kwivenkile ebikuthengisela iimpahla okanye ikulungisela okuthile. Le nkampani yecredit card inokukukhangula.

Inkoliso yeenkampani ine-inshorensi yasimahla xa usebenzisa icredit card yakho ekuhlawuleni itikiti lohambo ngenqwelo moya namanye amalungiselelo ohambo. Xa ubhukisha ehotele icredit card ikwajongwa njengobungqina obaneleyo beID.

Kuba kulula ukuyisebenzisa kukwalula ukuthenga kakhulu ngayo kuba akuphathi mali. Unokulingeka, zama ukuziqeqesha. Bacele bakunike isaphulele xa kuhlawulwa imali kuba ibhanki yakho iza kubanika ikheshi.

Bafundi, icredit card yisebenziseni ngobulumko nize ninandiphe amathuba ayo amaninzi kanti ke zihloniphni, niziqeqeshe. Xa usengxakini yemali kungcono ungabi sayisebenzisa icredit card yakho. ■

CONSUMER WATCH

CREDIT CARD

PREMILLA DEONATH

THIS month I will be looking at a method of payment that has become increasingly popular among consumers. The Credit Card can be a blessing as well as a curse, depending on how responsibly it is used.

Major credit cards are accepted by shops, hotels, restaurants, airlines and other businesses throughout most of the world. In South Africa most businesses display a sign that show which credit cards they accept.

A credit card is a simple and safe method of buying without having to carry cash, cheques and identification. You may also withdraw cash from automatic teller machines should you wish to do so.

To get a credit card, you have to apply for it at a bank. The bank manager will determine your credit-worthiness. A credit limit is agreed upon. You cannot exceed this limit. Many credit card issuers offer budget facilities whereby large purchases can be made with payment extended over a long period.

Interest is charged on outstanding amounts. Interest rates vary at different banks. On a debit balance, high interest is charged. The interest rate for credit balances can also be high so it's worth keeping a credit balance on your account. Not only are interest rates on debit balances high, but also bank charges for other transactions are very high.

Once you have a credit card you may use it to shop at most stores. You choose the goods you want, then produce your credit card. The assistant will record all the details of the transactions in triplicate. Sometimes your credit card company may be contacted to check whether you qualify for a large purchase. If your limit has been exceeded, you will not be allowed to use the card to pay for the purchase.

If the purchase has been approved, you will be asked to sign the voucher and the top copy will be given to you. At the end of the month you will receive a statement from your bank. Details of all your credit card transactions will appear on this. The statement will reflect how much you have to pay and what your new balance is. Check your statement thoroughly.

The store from which you made your purchase will send a copy of all its credit card transactions to the banks of its various customers. The banks will make payment to the businesses after deducting a commission. Businesses receive immediate cash payment from the banks and therefore a commission is paid for this benefit.

There are several benefits attached to using a credit card. It is convenient and safe because you do not need to carry cash around with you. You can buy goods and services anywhere, even while on holiday. Travellers do not have to carry large sums of foreign currency or travellers' cheques.

Once you have established your credit-worthiness with the card issuer, you do not have to do so continuously with every individual trader e.g. furniture stores. Greater security is enjoyed because less money is handled. Therefore the chances of being given less change, or of disputes regarding notes tendered for payment is eliminated.

If you use your credit card properly, you can enjoy the use of money, free of charge. For instance, if you buy something at the beginning of the month, you will get a statement at the end of the month. Should you then pay the amount in full, you won't be charged any interest.

Reporting a theft of a credit card swiftly will alert a chain of institutions to be on the lookout for it. In some instances, you have the option of consulting your credit card company if you have a problem with the store regarding goods or services purchased. The credit card company will sometimes act on your behalf.

Many companies offer free insurance if you use your credit card to pay for airline tickets and other travel arrangements. When booking into hotels, it is often accepted that your credit card is sufficient proof of your identity.

In spite of the advantages it is also easy to buy too much because no cash is needed. The temptation is great so be disciplined. You should insist on a cash discount where it is offered for cash payment, because your bank will pay the dealer immediately.

So readers, use your credit card wisely and you will enjoy many privileges, including an improved sense of self-worth from the discipline you exercise. If, however, you are getting into financial difficulty, the best thing to do is cut up your credit card.■

ISO LABATHENGI

Ikamva lakho licebele namhlanje

PREMILLA DEONATH

Kuba ngoku imibombo ijolise phaya kwinkulungwane entsha, ekufuneka sikwenze kukulawula izipaji zethu ukuze sikwazi ukujamelana neenguqu ezintsha.

Eyona ndlela intle kukusihoya isipaji sakho ngokubhala phantsi. Qonda usukelo lwakho lwethuba elide nolwethuba elifutshane neendlela zokukuphumeza. Zibekele ugqingqomali oluchaza ukuba umi njani ngoku nokuba umvuzo wakho uqhuba njani. Hlola iindlela zokuthothisa iindleko okanye imali yakho ubone ukuba xa uyichitha akuyikhaleli.

Londoloza imali ebhankini mali leyo enokukunceda ngomhla kaxakeka makube yimali yeenyanga ezintathu ukusa kwezintandathu zomvuzo wakho. Ukuba oku kunokwenzeka linga ukuba ebuncinaneni wonge iinyanga ezimbini.

Xa unabantwana abancinci qala ngoku ukubaqokelelela imali yemfundo. Qala ukuyifaka loo mali kwieducation policy fund. Yonga qho ngenyanga utsala kumvuzo wakho ufake ebhankini. Khumbula ukuba le yimali eza kugcinwa ithuba elide umana ufaka uchatha ngaphezulu ukuze ikwazi ukujamelana nokuhla kwexabiso lemali.

Jonga okuluncedo kwirhafu uzame ukuphucula onako ungasingeli phantsi amacebo akho abalulekileyo.

❏ injongo yokonga,
❏ indlela engcono yokonga uqonda ixesha imali yakho oya kuyisebenzisa ngalo. Ungayifaki imali yakho kwitax advantage investment ukuze uphephe imali eza kuxhuzulelwa irhafu. Okulondolozayo kufuneka kube namandla okuxhathisa kutsalo-rhafu.

Qala uselula ujoyine iretirement fund. Le mali inokukwenzela okuhle gqitha kunokuba ulinde de ube somdala.

Xa umvuzo wakho unyuka ungayixhomi indlela yakho yokuphila. Endaweni yokwenjenjalo yonga imali, qoqosha. Omawukwenze yehlisa umngangatho wakho wokuphila. Ukuhlisa umgangatho wakho wokuphila kungalula xa usanda kufumana uchatha emvuzweni. Musa ukucinga ngale mali oyifumeneyo endaweni yoko yilondoloze ndawonye nemali yomhla kaxakeka oye wayivula.

Okubalayo akuyomali oyifumanayo. Okuthethayo yimali oyilondolozayo. Qonda ukuba lithini ixabiso lokuhla kwexabiso lemali, gada ubunjani bemali oyifumanayo. Okuye konakalise okulondolozileyo kukuhla kwexabiso lemali.

Qonda ukuba imi njani imedical, ideath neretirement benefits. Oku kubone kuyimali nje esisiseko. Ikho le usayifunayo nekufuneka ibe likhusi lakho.

Bhala ilifa ukuze uqonde indlela izinto zakho eziya kwabiwa ngayo, imali eya kugcina abantwana bakho kwanabo babajongileyo. Yazi imali yakho ukuba iza kusebenza njani xa kwenzeka impilo ibe nkenenkene.

Ityala onalo kwiconsumer credit lihlawule msinya lo gama usalondoloza imali yomhla kaxakeka. Ukuqingqa imali kungaluncedo ukuze wazi ukuba yimalini onayo xa kukho okukucel' umngeni.

Unokuphumelela njani kulawulo lwemali? Qala namhlanje. Iqabane lakho liquke kwiingxoxo uze ungalibeki ityala ngenkathazo onokujamelana nayo — endaweni yoko funa iindlela ezilunceda zokuphucula imeko okuyo.

Izinto zibeke ngokwezi ndidi zilandelayo:

❏ Ukonga notyalo-mali
❏ Iindleko zebond nezerent
❏ amatyala onawo
❏ kwaneendleko

Ziqonde izinto onokuzishenxisa, ngokomzekelo ii-insurance premiums, okufunayo, ukuzonwabisa, ukuya kwiholide, ukuvula amatyala njl. Umvuzo wakho wuthelekise nemali ogoduka nayo kwaneendleko zenyanga.

Zama ukuba uqingqo-mali lwakho lulungelelane. Ngokomzekelo, uqingqo-mali lwakho lubeke kwindawo esekuhleni njengakwifriji. Zisuka nje zama ukuba ube nemali oyigcinela umhla kaxakeka. Qala ukuba ube nemali oyilondoloza qho ngenyanga. Ukuba kwenzeka uzibhaqe uchitha ngaphaya kwemali oyifumanayo, lungisa.

Kunokwenzeka ubone ukuba kufuneka kubekho imali oyifumanayo ukuze uthothise ukuzibhaqa ungenamali. Bona ukuba imali oza nayo ilahleka phi. Ungazami ukuhlawula amatyala ukuze uzame ukonga. Zama ukulondoloza imadlana ngenyanga. Xa kukho imali engenayo, zama ukulondoloza kakhulu.

Xa uzibekela imali uya kuzibona uphumelela. De sibonane kwithuba elizayo zama ukuziphucula kancinane kancinane ulondoloza imali ukuze noko ingomso lakho lemali libukeke lilihle. ∎

CONSUMER WATCH

Financing your future today

PREMILLA DEONATH

AS we head towards the new millennium, we should take steps to ensure that our finances are keeping pace with new trends and changes.

The best way to look after our finances is to prepare a written plan. Identify your short-term and long-term goals and the means to achieve them. Then compile a budget detailing where you are now and in which primary direction your salary is flowing. Research areas where you can conserve costs or find better value for the rands you spend.

Develop an emergency fund consisting of three to six months of your take-home pay. If this is impossible, attempt to have at least two months reserve. This should be put into a liquid investment with little risk to the capital invested.

If you have small children start funding their education early. Start with a minimum investment cover in a good education policy fund. Initiate a systematic monthly investment plan through direct deduction from your salary or current banking account. Remember, this is long-term money that must outpace inflation, so provide for more than just fixed income – achieve some growth.

Look for tax advantages that will enhance your portfolio without reducing or limiting your primary objectives:

❏ the purpose for the investment, and
❏ the best investment vehicle considering the time your money has to work. Don't purchase tax-advantaged investments just to beat Internal Revenue Services. The investment must offer you substantial advantages over and above being a tax-savings vehicle.

Start now on your retirement funding, even if you are young. It takes less initial outlay to create that large payout over time than if you wait until you are older.

As your income increases, don't increase your lifestyle. Instead, stash those rands for future financial goals. Live *beneath* your means. Living beneath your means is easier to do when you have just received a salary increase. Forget the increase and put the extra money towards the emergency fund you created earlier on.

It's not what you earn on your investment that counts. It's what you keep *after* inflation. Keep track of the *real* inflation rate, and monitor your portfolio to outpace it. It is inflation that eventually erodes the value of your savings.

Understand what your company medical, death and retirement benefits are. Consider these to be basic coverage only. You may need additional protection.

Create a will to control the disbursement of your assets, the guardianship of your children and the trustee of their assets. Modify your estate plan each time your health, personal or financial situation changes significantly.

Pay off your consumer credit card debt as quickly as possible while still contributing to your emergency fund. A budget will help determine how much extra you have for that challenge.

How can you successfully complete your financial plan? Start today. Include your partner in your discussions and don't attach blame for the financial mess you may be in – rather concentrate on positive strategies to improve the situation.

Group items in the following categories:

❏ savings and investments
❏ home mortgage or rent expenses
❏ consumer debts like store cards, and
❏ disposable income expenses.

Highlight those areas that can be reduced, for example insurance premiums, utilities, entertainment, vacations, consumer spending etc. Compare nett (not gross) take-home pa to outgoing monthly expenses.

Take necessary steps to balance the budget. Put your budget, for example, on the refrigerator where it can be seen and followed. Immediately develop a back-up emergency fund. Start a systematic monthly savings plan. If you suffer temporary budget setbacks such as overspending, start again as soon as possible.

It may occasionally be necessary to negotiate monthly rewards to reduce th financial stress. Consider these a real treat, but don't overdo it. Don't becom too zealous in paying off consumer deb at the expense of developing a savings plan. Even a small amount each month should be saved. As income and financial burdens improve, increase yoɪ savings.

By drawing up a financial plan, you will soon be in good fiscal shape. Until then, keep making steady progress to p yourself in charge of your financial life and to guarantee a succesful financial future. ■

Article 5

ISO LABATHENGI ISMALL CLAIMS COURT

PREMILLA DEONATH

Abantu abaninzi bayatyhafa kukuqhubeka nokugqogqa izikweleti zabo zemali kwabanye abantu ngokubamangalela ngenxa yeendleko zamatyala neembono zokuba ukuthethwa kwamatyala ezinkundleni yinkcitha xesha kwaye bubucukubhede.

Kukho indlela elula enokusetyenziswa nangubani na. ISmall Claims Court yindlela ekhawulezayo, elula nengezondleko yokufumana imali oyikweletwa ngamashishini okanye yokufumana imali kulo naliphi na ishishini elingayenziyo into oyihlawuleleyo. Iphetshana elikuncedayo ukuba ufake isicelo sakho liyafumaneka kwiiofisi zeSebe lezoBulungisa.

Ungasebenzisa iSmall Claims Court ukuzama ukufumana imali engekho ngaphezulu kwe-R3000. Nangona kunjalo kukho imiqathango ebekiweyo. Awunakuyisebenzisa iSmall Claims Court xa:

● ufuna imali kuRhulumente
● ufuna ukubuyekezwa ngokuthathwa kwamalungelo akho
● xa ufuna imali yokungcoliswa kwegama lakho, ukutshutshiswa ngolunya, ukubanjwa ngokungekho mthethweni, ukuhendwa nokwaphulwa kwesithembiso somtshato
● imbuyekezo yoqhawulo mtshato
● ukuzama ukutshintsha umyolelo

Ungalufumana uncedo lokwenza isicelo sakho mahala kwigosa lomthetho noonobhala beSmall Claims Court. Akuvumelekanga ukumelwa ligqwetha. Kodwa, ungalifuna icebo egqwetheni phambi kokuthethwa kwetyala ngeendleko zakho. Ungathetha nokuba loluphi ulwimi kwiilwimi zaseMzantsi Afrika ezisemthethweni xa umangala. Amalungiselelo etolika kufanele enziwe nonobhala wenkundla ukuba ubungqina buza kwenziwa ngolwimi angalazi kakuhle ummangali okanye ummangalelwa.

Ungasifaka njani isicelo sembuyekezo:

● Kuqala, dibana nommangalelwa ubuqu ngobuqu, ngemfonomfono okanye umbhalele, umcele ukuba akubhatale.

● Ukuba ummangalelwa akavumelani nesicelo sakho, yenza isicelo esibhalwe phantsi (unika iinkcukacha ngokubhekiselele kwisicelo, imali amakayibhatale) umnike iintsuku ezili-14 ukususela ngemini asifumane ngayo isicelo sokuba akubhatale.
● Mnike isicelo esandleni okanye usiposele ummangalelwa ngerejista.
● Emva kweentsuku ezili-14, xelela unobhala wenkundla.

Thatha isicelo esibhaliweyo nesiqinisekiso sokuba isimangalo sathunyelwa kummangalelwa (umzekelo isiliphu saseposini), nokuba sesiphi isivumelwano, amaphepha okanye isiqiniseko esinxulumene nesicelo. Mnike igama elipheleleyo, idilesi (idilesi yasekhaya neyomsebenzi, ukuba unayo) nenombolo yemfonomfono yommangalelwa.

Unobhala wenkundla negosa lezomthetho baza kuphicotha iincwadi zakho likuncede wenze isamani. Uza kukuxelela umhla nexesha wokuthethwa kwetyala. Uza kukhupha iisamani akunike.

Ungazisa ngokwakho iisamani kummngalelwa. (Zama ukufumana ubungqina okanye irisithi). Okanye, ungazithumela, kunye neendleko zikamantyi, kumantyi wesithili ahlala kuso ummangalelwa, ukuze zithunyelwe kummangalelwa. Yeyona ndlela ibhetele njengoko unokunqanda ungquzulwano nommangalelwa.

Phambi komhla wetyala, kufuneka ufumane iphepha-mvume elingqina ukuba umantyi uzithumele iisamani kummangalelwa. Emva koko xelela amangqina akho ngexesha nomhla wetyala ubenzele amalungiselelo okuza kuvela enkundleni ngomhla nexesha elimiselweyo.

Ummangalelwa angaphendula ngokuvuma okanye azichase iisamani. Angagqiba kwelokuba athumele iincwadi zokuzikhusela kunobhala wenkundla nenye ikopi kummangali. Nokuba isichaso sesimangalo senziwe, ityala maliqhubeke.

Ukuba ummangalelwa uya kubhatala imali akukweleta yona phambi komhla wetyala, mnike irisithi. Emva koko xelela unobhala wenkundla ukuba ukubhatele ngoko awusazikuqhubeka netyala.

Ngomhla wetyala, kufanele uvele enkundleni. Phatha zonke iincwadi obufuna ngazo imali yakho neziqiniseko ezibhaliweyo zokuba iisamani zithunyelwe kummangalelwa.

Ityala lidla ngokuba lula. Uza kucelwa ukuba unike zonke iinkcukacha zesimangalo. Yenza oko ngocoselelo. Phendula yonke imibuzo unike nobungqina. Nangona ukuphosana imibuzo kungavunyelwa phakathi kommangalelwa nommangali, ungafumana imvume kumantyi yokubuza imibuzo embalwa kummngalelwa.

Xa egqibile ukuthetha ummngalelwa, ungaxelela umantyi zonke iinkcukacha obona engazichazanga kakuhle. Inkundla iza kuwisa isigwebo emva kokukumamela, ummangalelwa, namanye amangqina.

Isigqibo senkundla asinakuphikiswa. Ukuba likulahlile ityala, kufuneka usamkele isigqibo senkundla. Ukuba uliwinile ityala, ummangalelwa uza kukubhatala ngokukhawuleza xa enayo imali. Ukuba awukhawulezanga wabhatalwa, inkundla iza kukhupha isigunyaziso sokuba ubhatalwe ityala lakho.

Ukuba ufuna uncedo ngenkcukacha zeSmall Claims Court, ungafumana idilesi nenombolo yemfonomfono kanobhala weSmall Claims Court kwiofisi kamantyi yesithili.

CONSUMER WATCH
SMALL CLAIMS COURT

PREMILLA DEONATH

Many people are discouraged from pursuing cases to recover money that is owed to them because of the high costs involved and the perception that court battles are time-consuming and too complicated.

There's a cheaper option that's easy for anyone to use. The Small Claims Court is a quick, easy and cost-effective way to recover money owed to you by a business or to remedy the failure of any business to perform the services you've paid for. A pamphlet that helps you to institute your own claim is available from the Department of Justice.

You can use the Small Clams Court to claim an amount not exceeding R3000. There are, however certain exclusions. You may not use the Small Claims Court to:
● make claims against the State
● make claims based on cession or transfer of rights
● sue for damages of defamation, malicious prosecution, wrongful imprisonment, wrongful arrest, seduction and breach of promise to marry
● sue for a divorce
● test the validity of a will

You can get help to prepare your claim free of charge from the legal assistants and clerks of the Small Claims Court. No representation by an attorney or advocate is allowed. But, you may, at your own cost, obtain prior advice from an attorney. You may use any of the official languages of South Africa to present your case. Arrangements for an interpreter must be made with the clerk of the court beforehand if evidence is to be given in a language with which one of the parties is not sufficiently conversant.

How to institute a claim:
● First, contact the opposing party (the person against whom you are instituting a claim) in person, by telephone or in writing, and request him to satisfy your claim.
● If the opposing party doesn't comply with your request, address a written demand to him (setting out the particulars of the facts on which the claim is based, and the amount of the claim) allowing him a minimum of 14 days from the date of receipt of your written demand to pay your claim.
● Deliver the demand by hand or by registered post to the opposing party (the person against whom you are instituting a claim).
● After a period of 14 days, report in person to the clerk of the court. Take with you the written demand and the proof that it was delivered to the opposing party (e.g. a post office slip), as well as any contract, document or other proof upon which your claim is based or that is relevant to it. Supply the full name, address (home and business addresses, if available) and telephone number of the opposing party.

The clerk of the court and the legal assistant will examine your documents and help you to draw up a simple summons. He will then inform you of a date and time for the hearing of the case. He'll also issue the summons and hand it to you.

You can serve the summons on the opposing party in person. (Try to obtain an acknowledgement or receipt). Or, you can hand the summons, together with the sheriff's service fees, to the sheriff in whose district the opposing party resides, for service on the opposing party. This is normally the better option as you can then avoid a face-to-face confrontation with the opposing party.

Before the date of the hearing, you must get written proof that the sheriff has delivered the summons to the opposing party. Then inform your witnesses of the date and time the case will be heard and arrange for them to be present in court at the appointed date and time.

The opposing party will respond to the summons by either complying with your claim or instituting a counterclaim. He may also decide to deliver a written statement containing the nature of his defence and particulars of the grounds on which it is based to the clerk of the court and send a copy thereof to the applicant. If a plea or a counterclaim is instituted, the court proceedings must still be attended.

If the opposing party pays you the amount owed before the date of the hearing, you must supply him with a written receipt. Then inform the clerk of the court immediately that your claim has been satisfied and that you will no longer be proceeding with the case.

On the day of the hearing, you must appear in court in person. Have all the documents upon which you based your claim with you and also written proof that the summons was served on the opposing party.

The hearing is informal and simple. You'll be asked to state your case. Do so concisely. Answer all questions and submit your exhibits. Although no cross examination is allowed between the parties, you can get the permission of the commissioner to put a few questions to the opposing party.

Once the opposing party has finished talking, you may bring to the attention of the commissioner any facts which, in your opinion, he hasn't presented correctly. The court will pass judgement after hearing you, the opposing party, and any witnesses.

The judgement of the court is final. If it's against you, you'll have to abide by the decision. If judgement is in your favour, the opposing party will pay you immediately if he has the money available. If you aren't paid immediately, the court will make an order for payment of the debt.

If you need help with any small claims matters, you can get the address and telephone number of the clerk of the Small Claims Court from your local magistrate's office.

Article 6

ISO LABATHENGI

Yonga

Kusehlotyeni ngoku imini inde nobusuku bufutshane nto leyo ethetha ukuba unokonga kumbane ngeendlela ezininzi — cima igeyser uhlambe ngamanzi abandayo! Iihitha nee-electric blankets, yonga ngokungahlambi ivasi eninzi kuba kusehlotyeni nevasi ingengako.

Uninzi lwabantu lucinga ukuba lunokonga umbange ngokucima izibane kuba besebenzisa umbane kakhulu ukanti akubi njalo.

Okumangalisayo kukuba umbane osetyenziswa ezindlwini uthanda ukuxabisa malunga ne-25 cents ukuya kwi-30 cents.

Iibulbs zezexabiso eliphantsi kodwa iiflourescent tubes zingcono izezexabiso eliphantsi. Ezi tubes zihlala malunga ne-8 000 ukuya kwi-9 000 yeeyure.

I-40 watt flourescent tube inamandla ombane amaninzi kuneglobhu eyi-40 watt esetyenziswa emakhaya. Iflourescent tube ihlala ithuba elide kuneglobhu.

Iglobhu eyi-100 watt ixabisa i-R3 okanye i-R4 ihlala nje iinyanga ezine ukuya kwezintandathu neeyure zayo zimalunga ne-1000.

Inkoliso yabathengi inenkolo yokuba imizi-mveliso emininzi ivelisa iiglobhu ezihlala ixesha elifutshane. Nakuba nayiphi na imizi-mveliso inokuvelisa iglobhu enokuhlala ithuba elide loo globhu ayixabisi nje imali ephezulu kodwa ayiloncedo lungako.

Xa uthenga iglobhu ungathengi iglobhu kuba iyeyexabiso elisisisulu — iiglobu ezivela kwamanye amazwe zezomgangatho ophantsi ukanti ezinye iiglobhu zikhawuleza zidubule zakutshisa. Ukuze ungathengi iiglobhu zexabiso eliphantsi nezininzi kuba zikwi"special" kungcono ukuthenga ibe nye uze uyivavanye ukubona ukuba ihlala ithuba elide kangakangani.

Okona kuhle kukuthenga iglobhu engatyi mbane kakhulu. Ukanti zikho iiflourescent tube ezincinane ezinokukhanyiswa lula. Zihlala ithuba elide kuneeglobhu nje eziqhelekileyo ukanti zitya umbane kancinci. Zixabisa imali ethe kratya kuneglobhu nje eziqhelekileyo kodwa zikongela imali.

Unako ukuzikhanyisa uzicime kodwa oko akunakuze kukubangele ube sisityebi. Iglobhu eyi-100 watts xa ikhanyiswe iiyure ezingama-30 imxabisa umnini-ndlu i-R2 xa eyisebenzisa iinyanga ezintathu. Ukusicima isibane kunokukongela isenti ezine qho kwi-10 leeyure.

Ngokusebenzisa iflourescent lights ezisebenzisa amandla amancinane kunebhalbhu unokuzongela imali. Phofu xa umana ukukhanyisa ubuye uzicime izibane unciphisa ubomi baloo tyubhu, kungcono ungamane ukhanyisa ucima. Iinjineli ziqikelela ukuba xa unongahlali endlwini ama-90 emizuzu okanye ngaphezulu akukho lahleko oyongayo ngokucima iflourescent light.

Enye indlela yokonga umbane kukufaka idimmer switches ezifumaneka kuzo zonke iivenkile ezithengisa impahla yokwakha. Izibane kumagumbi azifuni kukhanya okuqaqambileyo. Okukhona izibane zikhanya mfiliba kokukhona wonga imali.

PREMILLA DEONATH

UBUSAZI?

Ngokufaka imibala kwiitube neebhalbhu umnini-fektri kukho okuthile akufezayo. IiTheatre, iinight-clubs neendawo zedisco zisebenzisa ii'black lights' ezibangela kuvele imibala ethile.

❏ Izibhedlele zisebenzisa izibane ezithile ukuze zinyang‹ izigulo zolusu nejaundice, nethanda ukuqheleka kwiintsana.

❏ Ukuveliswa kwezibane nako sekuthandwa kakhulu kwiifekt zeemoto.

❏ Emizini yethu sisebenzisa malunga neebhalbhu zomban‹ eziyi-20, imoto nje eqhelekiley eMzantsi Afrika isebenzisa eziyi-30, ezinkulu zisebenzisa ezimalunga nama-45 nama-5(Ezinye zezi zisebenzisa iiharzard warning lights (izibane ezilumkisa ngengozi, izibane ezichaza ucango oluvuliweyo, ioyile ayanelang‹ okanye ayijikelezi kakuhle, nokuba injini iyatshisa ukanti kukho nezibane zebhonethi okanye ezebhuti.

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CONSUMER WATCH

Switch on to savings

It's summer now and with the longer days and shorter nights you can save on your electricity bill in many easy and creative ways – switch off the geyser and take cold showers! Pack away your electric heaters and electric blankets and also save on washing days because summer means less bulky laundry.

Many consumers wrongly believe they can drastically cut their electricity bill by switching off lights because they consume a lot of electricity and should not be switched on unnecessarily.

The amazing fact, though, is that the lighting cost of the average house for bulbs and power comes to only 25 to 30 cents per day!

Bulbs are cheap to buy but fluorescent tubes are even better and cheaper to use. The lifetime of these tubes is about 8 000 to 9 000 hours (a year or longer).

A 40 watt fluorescent tube gives seven times more light than the 40 watt tungsten globe normally used by the average household. The fluorescent tube also lasts about eight times longer than the globe.

An average 100 watt household globe costs between R3 and R4 and lasts from four to six months – the average lifetime is about 1 000 hours.

Many consumers believe that manufacturers deliberately produce short-life globes. Though any manufacturer can produce a light bulb that will last almost indefinitely, such a lamp isn't only more expensive to buy and to use, it's also less efficient than the ordinary globe.

When you're buying globes, watch out for irresistible bargains – cheap imports are sometimes of an inferior quality and some brands shatter easily when the globe becomes hot. To avoid buying poor quality globes and buying more because they're on special, rather buy only one and test it to see how well it lasts.

For general use the most economical to buy is the standard globe. Also on the market is a miniature fluorescent tube that can be plugged into a standard lampholder. It lasts five times longer than the conventional globe and consumes a quarter of the electricity. It does cost more than a standard bulb but you save more money in the long run.

Should you leave on the lights or switch them off? You can save by switching off the lights – but the difference will never make you rich. A standard 100 watt globe, burning 30 hours a week, costs a householder around R2 to use for three months. Turning

PREMILLA DEONATH

off the light will save about four cents every 10 hours, aside from prolonging the bulb life.

With fluorescent lights, which use less power than bulbs, the saving is less. However, when you turn the lights on and off unnecessarily you shorten the life of the tube, so whatever you save by switching off, you lose by switching off too often. Engineers estimate that unless you're away from the room for 90 minutes or more, there is no saving at all in switching off a fluorescent light.

One way to reduce your electricity bill is to install dimmer switches, available at most hardware stores. Livingrooms, bedrooms and dining areas are among the places in most homes where lights don't need to be on full strength all the time. The dimmer the light, the less electricity you use, which is a cash benefit to you and an energy saving to the community.

Iso LABATHENGI

Ukukhalaza Uphumelele

PREMILLA DEONATH

Ukubhala iincwadi zokukhalaza maxa wambi kunokuphumelela ngcono kunaxa ufowuna kuba bathanda ukuthi khawubambe baze bakuncede emva kwethuba elide. Ngokuqhelekileyo xa ufowuna ukhalaze ufakwa kumasebe ngamasebe uze ugqibele sowuphendulwa ngulaa mntu wokuqala ebebambe ifowuni sele ngoku eyilahla. Oku kuthanda ukwenzeka kwiinkampani ezinkulu ezingenankqubela nakoomasipala, apho bengazi ukuba ngubani omawuthethe naye, bebonke nje baxakekile.

Akukuncedi ukukhalaza kumhlobo okanye usapho ngeenkonzo ezimbi okanye impahla engeyiyo obuyilindele. Kungcono ukukhalaza kwinkampani ekunike oko. Zincede wena nabanye ngokukhalaza kwimithombo eyiyo.

Yiya kuloo nkampani kuphela xa unesikhalazo esivakalayo. Ungakhalazi xa inguwe umbangi wengxaki okanye xa ungayilandelanga imiyalelo esepakethini. Chaza ofuna kwenziwe ngesikhalazo sakho. Ukukhalaza uphumelele kunokwenziwa nangubani na. Okufunekayo kukuzimisela nokucenga ngandlel' ithile. Unokufumana iziphumo xa ungantlokothisi okanye ungxole.

Onke amaxwebhu, islip sokuthenga nesegaranti wagcine. Thumela amaxwebhu owafotileyo nesikhalazo sakho. Okuthengileyo okonakeleyo ungakulahli.

Incwadi yicwetheze ukuze ibukeke icokekile. Xa uyibhale ngesandla qiniseka ukuba iyafundeka. Incwadi ecocekileyo ichaza ubunjani bakho ikwaphucula namathuba okuphendulwa kakuhle.

Xa ukhalaza kwinkampani enkulu qiniseka ukuba igama laloo mntu uphetheyo kwanedilesi yaloo nkampani icacile. Fumana idilesi yondlunkulu walapho kwanegama lomphathi omkhulu ofuna ukujamelana naye.

Indlela engcono kukubhalela icustomer service manager ucacise ukuba uthumela ileta kwimanaging director. Oku kuthanda ukuza neziphumo ezingcono nezikhawulezileyo.

Chaza kwileta yakho ukuba ungumthengi othembekileyo. Oku kukhuthaza loo mntu ofumana incwadi akhawuleze aphendule. Ukuba uyizamile imveliso okokuqala okanye watyelela loo venkile okokuqala chaza isizathu sokwenjenjalo. Ofumane incwadi yakho uza kuba sezingqondweni zokukunceda xa ebona indlela olihlonipha ngayo udumo lwale nkampani kwanokuba iimveliso zayo zezekhwalithi yokwenene.

Ungabhali xa unomsindo. Kungcono ulinde de ugwebu lomsindo luhle. Qiniseka ukuba incwadi oyibhalileyo iza kuphendulwa kakuhle.

Kwiziqendu zokuqala chaza ubunjani besikhalazo sakho. Quka umhla, indawo namagama abasebenzi xa kunokwenzeka. Xa ukhalazela imveliso cacisa izinto ezimbalwa ezikubangela wenjenjalo.

Chaza ofuna kwenziwe yinkampani malunga nesikhalazo onaso. Xa ufuna ukubuyiselwa, bacele. Inkampani iyakwazi okulindeleyo izama nokukukholisa.

Vakalisa ukuba umqwenela sisonjululwe msinya ukuze uphinde uyithembe le nkampani. Xa inkampani ingakuphenduli kwiiveki ezine ukuya kwezintandathu zokuqala babhalele uvakalisa udimazeko onalo. Ileta yithumele kumphathi wenkampani oyinqununu. Xa ungekaneliseki, qhagamshelana neSouth African Consumer Council.

Ungachithi iiyure ezininzi nemali ukhalazela unobenani. Ukukhalazela imali kubalulekile kuphela xa oya kukuzuza kubaluleke ngaphezu kwexesha nemali. Okokugqibela, xa uphendulwe bhala incwadi ubulele. Xa usenjenjalo loo nkampani iya kuyibona imbaluleka yokunceda abathengi. ▪

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CONSUMER WATCH

Complaining successfully

PREMILLA DEONATH

Writing letters of complaint can sometimes be more effective than telephoning companies and hanging on for ages before anyone helps you. Often when you phone to make a complaint, you are sent from department to department only to end up at the person who first answered you putting the phone down in your ear. This happens in large, inefficient organisations and municipalities, where no one seems to know who you should speak to and everyone is too busy to answer their phones.

It's no use complaining about poor service or faulty goods to friends and family. It is more rewarding to complain to the organisation who rendered the poor service or sold you the damaged goods. Help yourself and others by complaining through the right channels.

Approach a company only if you have a valid complaint. Don't complain if you were the cause of the problem or if you haven't followed the directions on the pack or on the material. State what you want done about your complaint. Effective complaining is a skill anyone can master. All you need is determination and some persuasion. You can get results without becoming pushy or loud.

Keep all relevant documents, till slips and guarantee slips safely. Send a photocopy of these documents together with your complaint. Never throw away the broken product.

Type out your letter so that it is neat. If you have to handwrite it, make sure it is easy to read. A neat letter makes a good impression and improves your chances of a favourable response.

When dealing with a large company, get the correct spelling of the name of the person in charge and the company's address. Get the address of the head office and the name of the senior manager you want to target.

A good tactic is to write to the customer service manager and indicate that you're sending a copy of the letter to the managing director. This often produces better and faster results.

Mention in your letter that you are a loyal customer of the company. This encourages the person receiving your letter to respond more willingly. If you have tried their product for the first time or visited their shop for the first time, explain why you did so. The recipient of your letter will be in a better frame of mind to help you if he learns that you admire the firm's reputation for top quality.

Do not write when you are angry. Rather wait until you have calmed down and then write. Always express the confidence that your letter will be responded to satisfactorily and swiftly.

Explain in a few paragraphs the nature of your complaint. Include dates, locations and names of employees, when possible. If you are complaining about a product, mention all the relevant details.

Explain what you expect the company to do about your complaint. If you want a replacement, ask for it. The company then knows what you expect and tries to please you or even dazzle you by going beyond your expectations.

Express your desire that the problem is resolved quickly so that your confidence in the company may be restored. If the company does not respond in four to six weeks, send a copy with a note expressing your disappointment at not receiving a response. Send a copy of your letter to the managing director or chief executive officer. If you are still not satisfied, contact the South African Consumer Council.

Don't spend endless hours and money complaining about petty matters. A financial complaint is worth making only if the possible gain outweighs the time and the money spent. Finally, if you get results, send a thank-you letter to the company. This courtesy should encourage the company to keep helping customers. ∎

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APPENDIX B

LANGUAGE, LITERACY AND COMMUNICATION

SENIOR PHASE

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1.   RATIONALE

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

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

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

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

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

2. SPECIFIC OUTCOMES

The outcomes for this learning area are:

Outcome 1: Learners make and negotiate meaning and understanding.

Outcome 2: Learners show critical awareness of language usage.

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

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

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

Outcome 6: Learners use language for learning.

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

3. EXPLANATORY NOTES

3.1 BACKGROUND

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

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          ┌──────────────────────────────┐
          │   ADDITIVE MULTI-LINGUALISM   │
          └──────────────────────────────┘
           /                            \
  ┌────────────────────┐        ┌──────────────────────┐
  │  Primary Language*  │       │  Additional Languages │
  └────────────────────┘        └──────────────────────┘
                                   /                  \
                    ┌────────────────────┐   ┌──────────────────────┐
                    │ Official South African │ │  Unofficial South    │
                    │                        │ │  African/foreign     │
                    │      languages         │ │     languages        │
                    └────────────────────┘   └──────────────────────┘
```
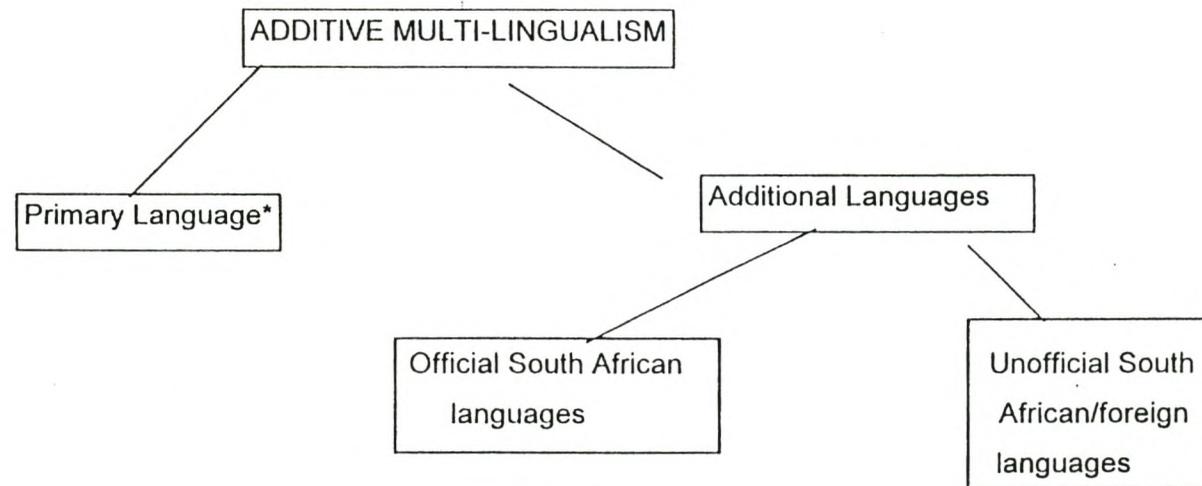
*This is the first language a child acquires, which is sustained in a model of additive multi-lingualism.

3.2   Definition of Text

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

Spoken texts include conversations, speeches and songs, etc.

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

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

maps, diagrams, and charts, etc.

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

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

3.3   Literacy and literacies

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

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

Examples of kinds of literacies:

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

3.4 Language across the Curriculum .

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

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

3.5 Outcomes

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

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

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

3.6   Outcomes and Skills

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

3.7   The Development of Differentiated Learning Programmes

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

A.   Specific Outcomes

B.   Assessment Criteria related to Specific Outcomes

C.   Range Statements

D.   Listening, Observing, Speaking, Signing, Reading and Writing Skills underpinning all outcomes

E.   Performance Indicators.

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

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

ASSESSMENT FOR LANGUAGE, LITERACY AND COMMUNICATION

1.   **GENERAL PERSPECTIVE:**

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

2.   **PRINCIPLES OF ASSESSMENT:**

Assessment should contribute to:

A.   Improving the quality of education and training
B.   Improving the relevance of education and training
C.   Developing national standardisation throughout education and training
D.   Various components of assessment can be identified on a continuum with particular skills being assessed in the workplace and competences such as underpinning knowledge and understanding.
E.   The basic assessment principles (criteria) are:

    1.   Validity
    2.   Reliability
    3.   Flexibility
    4.   Fairness
    5.   A holistic approach to assessment

F.   The Process of assessment based on outcomes, unit standards and moderation

G.   Planning the assessment system at all levels; transfer of assessment results from one level to another; from one province to another; from one school to another

H.   Procedures such as

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

I.   Carrying out the assessment

J.   Selecting assessment procedures

3.   TYPES OF ASSESSMENT:

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

Achievement Assessment

Criterion-referencing

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

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4. **CARRYING OUT THE ASSESSMENT**

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

5. **MANAGING THE ASSESSMENT**

5.1   Recording and Evaluating

A form could be developed as illustrated below:

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

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

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

5.2 Reporting

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

LANGUAGE, LITERACY AND COMMUNICATION

SENIOR PHASE

SO1	Learners make and negotiate meaning and understanding

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

RANGE STATEMENT

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

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS) **The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.**		
1. Original meaning is created through personal texts. **PI** This be evident when learners can create original meaning through personal texts	Tell/ write of • experiences, • ideas, • opinions, • decisions, etc. Write / produce • sentences	Generate meaning in debates, discussions, forums Demonstrate sensitivity to the use of words, e.g.	Write/produce • poetry • short plays, etc. with awareness of appropriate language

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	• paragraphs • compositions etc.	synonyms/ antonyms / metaphors	
2+3. A key message is identified and clarified. **Meaning is created through reading and inferences are made from texts.** **PI** Creating meaning through reading will be evident when learners can • respond to explicit information: that is, recognise details of context and denotative meaning of words	• Rearrange words, sentences, paragraphs in logical order • Use synonyms, antonyms in context • Paraphrase • Paraphrase common idioms • Summarise		
• recognise implicit or connotative meaning, make inferences	• Comment on and discuss key message • Comment on and discuss hidden agenda		
• assess ideas or selection of facts according to intention, appropriacy, effectiveness, relevance and accuracy **4. Meaning is constructed through interaction with other language users.**	• Formulate opinions • Comment and discuss opinions	• Assess relevance to themselves and others	

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PI This be evident when learners can interact with other language users to interpret a range of texts	Present and explain your own point of view and respond to that of others	Identify and explain the point of view of others	Synthesise own points of view with that of others
5. Ways in which construction of meaning varies according to cultural, social and personal differences are identified and responded to.			
PI This be evident when learners can show how personal, social and cultural differences and similarities between themselves and other learners impact on the making of meaning	Discuss personal, social and cultural similarities and differences, for example with reference to birth, death, marriage, family	Research items of similarities and difference, e.g. lobola/ funerals/ weddings • Interview • Read • etc.	Make comparative conclusions on the effects of these differences and similarities on the making of meaning
6. Ways in which context affects meaning and understanding are identified and responded to.			
PI This be evident when learners can show how context affects meaning and understanding	Text out of context placed in context	Analyse how the lack of understanding / knowledge of context gives rise to a variety of misinterpretations	
7. Writer's/speaker's/signer's point of view is critically reflected on.			

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PI This be evident when interpretations and/ or points of view can be critically reflected on by means of reasoned arguments	• Discuss and compare points of view in a variety of texts • Create/construct book reviews, film reviews, letters to the press	• Objective written reaction to editorials, magazine articles • Debates / discussions	
8+9. Reasoned arguments about interpretation and meaning are developed. **Discourse is sustained.**			
PI This be evident when learners can interact pro-actively with a person or persons logically and sensitively until a conclusion is reached. Ways should be found to bridge communication gaps/prevent breakdown	Discussion group work (turn taking), debate, role play Manage and maintain discourse and interaction Use recovery strategies Check own and other's understanding/ success of commmunication	Ask questions Make suggestions to continue discussions	Chairing skills

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SO2	Learners show critical awareness of language usage

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

RANGE STATEMENT

At this level, learners engage with a wide range of texts, forms of discourse and a variety of contexts. These include texts created by learners themselves.
The complexity of texts relates both to level of discourse and range of text types.
Language as a social construct is discussed and analysed with emphasis on contexts such as:
- civil society
- literary contexts
- media contexts
- gender and race contexts
- historical, social and political contexts
- institutional contexts
- personal relations and interpersonal relations.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS)
	The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.
1. Purpose, audience, and source of texts are identified and analysed.	

PI Critical awareness will be evident when learners can identify the purpose, audience and source of texts from a wide variety of familiar and unfamiliar genres	• Identify ⇒ the purpose, (why it was written) ⇒ the audience, (for whom it was written) ⇒ the source (where you would find it) • Spoken response to own texts and others' texts • Written or alternative response	• Analyse how the factors in column one impact on the effectiveness and appropriateness of each text	• Comparison and analysis of texts in terms of purpose, audience and source
2. Ways in which language is used to transmit and shape socio-cultural ideas and values are explained. PI Critical awareness will be evident when learners can explore and explain (orally/written) the ways in which language is used to transmit and shape socio-cultural ideas and values.	• Read and discuss texts such as advertisements, propaganda and some literary texts which explicitly convey socio-cultural ideas and values • Use songs, verses, folklore, National Anthem, Constitution to explore and explain how the language transmits ideas and values • Role-play familiar human situations, e.g. marriages, funerals where socio-cultural ideas and values are conveyed	• Write projects on the values or socio-cultural ideas contained in any single text explored • Discuss and write about problems caused by lack of awareness of how socio-cultural ideas and values are conveyed in texts	

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

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

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

PI

Critical awareness will be evident when learners can recognise, challenge and respond to
⇒ power relations
⇒ biased attitudes towards and between different languages and varieties of the same language

Power relations

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

Biased attitudes and power relations

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

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

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

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- Examine why people want to learn/ use certain languages

This will involve

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

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

PI

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

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

This will involve

- Spoken, written or alternative responses, discussions, pair

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

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

	work, group work		
5. The manipulative uses of language and text are identified, analysed and responded to effectively. PI Critical awareness will be evident when learners can identify, analyse and respond effectively to the "hidden agenda" in manipulative texts	• Strategies of manipulation should be identified in the texts, e.g. ⇒ emotive language ⇒ tone ⇒ exaggeration ⇒ lies ⇒ loaded vocabulary ⇒ sarcasm/ irony • Criticism ⇒ persuasion, etc. • Possible texts: advertisements/ speeches/ texts in interpersonal relationships • Written and spoken responses at a basic level - "How am I being manipulated?" "How does this affect me?" • Role-play of familiar manipulative situations	• Further strategies of manipulation should be identified in texts, e.g. ⇒ rhetorical questions ⇒ omissions • Possible texts: newspaper editorials and columns, news broadcasts on TV • Role-play manipulative situations in the world after school. Write manipulative texts and analyse their effectiveness	• All activities and texts from previous columns as well as producing objective texts based on originally manipulative texts ⇒ analyse their effect in comparison with the manipulative texts
6. Visual and other non-verbal/ non-manual features of texts are identified and analysed.			

PI

Critical awareness will be evident when learners can identify and analyse visual and other non-verbal features of texts	• Study drawings done by self (e.g. posters) and others and analyse the placing and selection of items • Study and analyse pop videos/ advertisements/ news broadcasts/ films and videos • Analyse the symbolic implications of various colours in different languages	• Study photographs/ models/ sculptures and analyse mood, tone and intent • Projects, debates, forums with the above as well as previous column • Change the features identified and consider the implications	• Compare texts and analyse the effectiveness of the visual and non-verbal features in one as opposed to others • How do they manipulate the learner?

7. Ideologically driven and biased language is identified, analysed and responded to effectively.

PI

Critical awareness will be evident when learners can identify, analyse and respond to ideologically driven language effectively	• Research the meaning of "ideology" and explore ideologies found in South African context • Identify, analyse and respond to typical occasions when ideological language may be used, e.g. political rallies, schools • Identify, analyse and respond to propaganda **This will involve** • Spoken, written or alternative responses	• Research ideologies in a world-wide context • Write critical responses to ideologically driven speeches/ articles • Projects • Debates • Forums	• Compare and analyse, e.g. capitalism vs. communism (Formulate own world-view)

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	• Debates • Forums • Role-play • Listening skills		
• Critical awareness will be evident when learners can identify, analyse and respond to biased language effectively	• Research forms of biased language found in e.g. editorials/ columns/ radio newspaper letters/ cartoons and stereotypes/ generalisations • Role play biased situations in inter-personal relationships, e.g. arguing with friends • Write eye-witness reports on real situations and consider whether these are objective or subjective **This will involve** • Spoken, written or alternative responses, debates, forums, role-play, listening skills	• Role-play biased situations in less familiar interpersonal situations, e.g. racial conflict, adult problems • Projects • Subjective letters to the editor • Subjective reports • Rewrite these objectively	• Explore and analyse the reasons for stereotypes and generalisations • Suggest corrective measures

SO3	Learners respond to the aesthetic, affective, cultural and social values in texts

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

RANGE STATEMENT

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

- the expression of stylistic devices (e.g. extended metaphor) in all kinds of texts.

- the study of literary, visual, sign, auditory and multi media texts.

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

- knowledge (e.g. related to history, social conditions, human experiences, human rights)

- aesthetics (e.g. appreciation of the artistic elements)

- relationships (e.g. social sensibility, power relations)

- emotions (e.g. sympathy, empathy, identification, rejection).

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY **All outcomes can be achieved by attending to the descriptions in column 1 below, but enrichment steps are recommended wherever possible.**
	For this outcome the levels of complexity and variety will be obtained by using a wide range of texts which could include anything from mini-texts and advertisements to novels and full length films.

1. Responses to the artistic effects of texts are demonstrated. **PI** Responses to the artistic and aesthetic effects of texts will be demonstrated when learners are able to identify and talk about a wide range of written, visual and auditory genres **2. Literary effects of texts are identified, analysed and described.** **PI** The ability to identify, analyse and describe the literary effects of texts will be evident when: • learners are able to discover and describe the characteristics of certain genres • learners are able to compare examples to discover varieties within a genre • learners uncover important aspects of style and move towards the ability to discern and describe more subtle features	• Strong focus on a few genres (e.g. song/poetry, film, short stories, folklore, plays, novels - of acceptable literary merit) • Focus is increasingly on main features-structure, aspects of style, literal/ figurative, elegance of expression • Learners develop vocabulary to support impressions : ⇒ setting ⇒ contrasts ⇒ ethos ⇒ metaphors, ⇒ mood ⇒ milieu ⇒ ellipses ⇒ tone etc.

3. Opinions on texts are given and justified. PI This will be evident when learners are able to examine for example those aspects of text which extend awareness (e.g. of relationships, cause and effect)	• Develop sympathy, empathy, awareness of relevant history, social conditions, human rights and experiences • Negative emotions and how they are dealt with
4. Opinions are reviewed in relation to the opinions of others. PI This will be evident when learners listen to others and meaning is negotiated	• Group work: "what do you think?" • Listening skills developed
5. Texts are critically evaluated. PI This will be evident when all dimensions of text and language, including the opinions of others, are taken into account	• Group report • Consensus • Collaborative project • Series of projects

SO4	Learners access, process and use information from a variety of sources and situations

Note: Source for most of this section is the "Core Teaching Programme for Information Skills" 1994.

Relevant skills will be both taught and partially assessed in the Language classroom (Language of Learning and Teaching of school) but also applied and assessed in the other Learning Areas. These are NOT decontextualised skills.

The programme described here needs to be integrated with all learning areas.

In addition the sourcing / data collection and analysis / information literacy aspects of the learning areas needs to be co-ordinated at the level of site, so that the whole community is aware of both similarities and differences around data accessing / analysis and the role of these in each learning area. Cognisance needs to be taken of development of skills in the learner so that practice is given in integrated contexts and so that the learner is not treated as a novice per Learning Area.

The data-related outcomes which need site-based co-ordination are:

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

HSS 1   The sources from which a knowledge of the South African society is constructed are
(AC1)   identified

HSS 9   Use a range of skills and techniques in the Human and Social Sciences context

TECH 2   Apply a range of technological knowledge and skills ethically and responsibly

TECH 3   Access, process and use data for technological purposes

MLM 6   Use data from various contexts to make informal judgements

NS 1   Use process skills to investigate phenomena related to the natural sciences

NS 3   Apply scientific knowledge and skills to problems in innovative ways

AC 5   Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts

EMS 5   Critically analyse economic and financial data to make decisions

This specific outcome aims to develop the capacity of learners to function fully in modern society by finding, evaluating and using information.

The development of information skills is indispensable for the attainment of quality lifelong learning.

RANGE STATEMENT

At this level information is obtained from a variety of sources: e.g. factual articles, reports, magazines, manuals, journals, cartoons, books, the media, reference material (e.g. catalogues, glossaries, dictionaries), Internet, and graphic material. Information can also be accessed from others, for example through interviews.

The information obtained is presented in accordance with the requirements of the different formats of presentation (e.g. essay, poster, drawing, speech, electronic message, written paper, model).

The emphasis is on the production of integrated projects, expository texts (non-fiction writing), non-verbal conveyors of information (e.g. symbols, signs, graphs, illustrations) and structured debates. These should show selection, assimilation and comparison of information.

Evidence of the use of resource centres, libraries or resource boxes should also be shown.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS) The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.	
1. The information need is defined. PI Will be evident when learners can define the information need	Independently analyse and identify the subject/ theme of the information need	• Verbalise next step of process

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	• Decide on nature of information needed (fact/ fiction/ both)	
2. The aim of the information search is defined. **PI** This will be evident when learners can define the aim of the search	• Formulate the aim of the search orally or in writing • Analyse own present state of knowledge • Identify the target audience (self/ class/ reader) • Formulate the nature of the final presentation (written/ oral/audio-visual)	• Show broad framework planning • Give written details on the scope and duration of the search • Cater for information background of target group
3. Information is located, accessed and selected. **PI** This will be evident when learners demonstrate the ability to locate, access and select information	• Understand and use Dewey classification system • Use bibliographic information to select appropriate source (e.g. periodicals - title, volume, number, year; books - author, title etc., title page) • Use various aids in sources [e.g. table of contents / indexes / glossaries / keywords / headwords / chapters (with and without	• Understand and use other systems outside the school • Use other retrieval aids where available, e.g. computers • Use aids in sources (menus in computers)

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headings) / paragraphs /
graphic material]

**4/5/7. The accuracy and relevance
of the information is evaluated.
The reliability of the information
source is ascertained.
The difference between fact, fiction
and bias is identified.**

PI

This will be evident when learners
can evaluate the accuracy,
relevance and reliability of
information

- Use criteria for assessing
  information:
  ⇒ general - specific
  ⇒ objective - biased
  ⇒ stereotyped - realistic
  ⇒ primary - secondary
  ⇒ truth - propaganda
  ⇒ disinformation
  ⇒ kind of information
  ⇒ recency
  ⇒ emphasis

  ⇒ alternate points of view
     given
  ⇒ supporting data etc.
  using
  (where available): illustrations,
  pictures, charts, diagrams,
  photographs, slides, video, film,
  computer, books (reference,
  non-fiction, fiction), periodicals,
  newspapers, pamphlets etc.

- Compare information on the
  same subject in different
  sources

6. Organisational skills are applied.

PI

This will be evident when learners can organise information in a meaningful way

- Classify material according to the framework of the assignment (demonstrate points within a logical framework, make additions / deletions, identify when asked key words / points / essential facts)
- Produce a draft framework
- Use conventions regarding sourcing

- Verbalise the next possible steps of the process

8. Reasoned arguments are developed in the course of applying information.

PI .

This will be evident when learners can develop reasoned arguments in the course of the research process

- Interact with others during the working process
- Make adaptations accordingly (e.g. looking for more information, changing focus etc.)
- Interpret information visually, e.g. diagrams, graphs, tables, sketches

9. The results of the information search and processing are presented.

PI	
This will be evident when learners can present the information obtained in a variety of appropriate formats	• In presentation of completed assignment, learners should conform to the identified criteria ⇒ sense of target audience ⇒ nature of information needed ⇒ clarity ⇒ coherence ⇒ cohesion etc.
10-13. The relevance of the information search is evaluated by the learner(s). **Awareness of the value of informed decision-making is demonstrated.** **The ability to integrate new information into existing knowledge is shown.** **The ability to apply the newly acquired knowledge to real-life situations is demonstrated.**	
PI	
These will be evident when learners can evaluate the results of the search and apply new information to real life situations	• Judge own product on the basis of criteria • Evaluate and verbalise the value of the process for self-development • Determine the value / potential of the information, e.g.

	⇒ is knowledge of subject extended?
	⇒ are there changed attitudes towards information / source / topic?
	⇒ is new 'knowledge' applied to satisfy need by developing a further product, or producing work in integrated projects?
	⇒ is there a measurable impact by the information on group opinion?
	⇒ has the information assisted problem-solving?

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SO5   Learners understand, know and apply language structures and conventions in context

This specific outcome aims to develop a language user's understanding and knowledge of grammar. The development of this grammatical competence empowers the learner to communicate clearly and confidently by using grammatical structures (e.g. word order) correctly. Clarity of communication is improved through the development of a learner's editing skills which includes a conscious awareness of the learner's own language usage.

RANGE STATEMENT

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

A variety of texts is studied and generated. An activity for this outcome could be meaningful paragraphing using logical opening and concluding sentences.

Similar grammatical structures and conventions are recognised across languages and applied in interpretation, translation and code -switching

PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS) The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.		
1. Knowledge of grammatical structures and conventions is applied to structure text. PI This will be evident when learners create texts as designated in the following columns:	**Engage with texts such as** • completion of sentences • close procedure • descriptive and factual paragraphs • dialogues	**Engage with texts such as:** • essays • critical analysis • newspaper reporting • advertisements	**Engage with texts such as:** • writing of poetry • short stories • newspaper editorials and columns • film and book reviews • business plans

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- memoranda
- subjective and objective reports
- minutes
- all types of letters
- short compositions
- oral texts

to illustrate (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)	to illustrate all items in column one as well as: (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)	to illustrate (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)
		all items in previous columns as well as:
• adequate and correct vocabulary		• original descriptions
• word formation	• knowledge of appropriate technical language	• logical connectors
• derivations		• extended use of figurative language
• spelling	• jargon	• mastery of style
• noun prefixes	• complex tenses	• absolute clarity and inspiring originality
• verbal prefixes	• vivid adjectives	• complete sensitivity of language regarding gender/ race/ cultural issues/ ethnicity
• basic tenses	• complex sentences	
• concord	•. variation of sentence and paragraph length	
• word order		
• verbal suffixes	• progression in figurative language	
• active and passive	• humour/ irony	
• qualificatives	• ability to vary style extensively	
• adjectives	• clarity and originality	
• adverbs	• improved sensitivity of language	
• prepositions		
• pronouns		
• ideophones		
• interjectives		
• simple sentences		

- punctuation
- common expressions
- paragraphing
- reported speech
- simple figurative language
- appropriate tone
- appropriate style
- avoidance of clichés/ ambiguity/ verbosity
- general sensitivity of language regarding gender/ race/ cultural issues

2. Incorrect and/or inappropriate language usage by self and others is edited.

PI

This will be evident when learners can apply the language structures and connections in the following tables to own work and work of others:	Engage with texts (own and others) showing the ability to recognise and correct the following:	All from first column with the following additions:	All from first and second columns with the following additions:
	- inappropriate vocabulary - basic tense errors - spelling errors - concord errors - incorrect and inappropriate punctuation - incomplete sentences - incorrect expressions - faulty paragraphing - inappropriate figurative language - inappropriate tone and style	- limited vocabulary - inadequate connectors Texts of others approached with great sensitivity	- mixed metaphor - language confusion - identify and explain Texts of others edited in such a way that a learning experience is created and enjoyed

	• use of clichés, stereotypes • insensitivity of language Texts of others approached with sensitivity		
3. Common features and patterns of different languages are identified, explained and applied. **PI** This will be evident when learners can communicate at a basic level with learners from a different language background	Identify common features and patterns of different languages by, for example: • engaging in examination of the National Anthem in the different languages represented in the class • engaging in examination of the Constitution in the different languages represented in the class • engaging in examination of verses/ songs in the different languages represented in the class • role play involving greetings and farewells by different members of the class or members of the school community	Explain and translate simple sentences from the following in order to recognise features and structures: • the National Anthem in the different languages • the Constitution in different languages • verses/ songs in different languages • greetings • introductions • farewells • asking directions and giving directions • requests • thanking • congratulating	Converse in and designate differences and similarities between languages with the following, for example, as basis: • the National Anthem • the Constitution • verses/ songs • greetings • farewells • introduction • asking and giving directions • requests • thanking • congratulating

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SO6	Learners use language for learning

This specific outcome aims to develop the learner's ability to use language as a tool for learning in all learning areas. Learning is mediated through language as the learner interacts with new knowledge, materials, peers, teachers and other people. The intrinsic value of language as a tool for problem-solving, decision-making, and creative, critical and evaluative thinking should be developed across the curriculum. The role of language in cognitive and conceptual development should furthermore be reflected in and promoted by the total school environment.

RANGE STATEMENT

At this level learning strategies include memorisation, the transfer of information from one text form to another, synthesising, summarising, skimming, scanning, note taking, drafting and redrafting, asking for clarification, etc.

At this level learners understand and use terminology about learning such as define, discuss critically, evaluate, etc.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS) The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.
Without exception these skills will be both taught and applied and partially assessed in the language classroom, but also taught/applied and <u>always</u> assessed in the other Learning Areas. These are NOT decontextualised skills.	
1. Different styles and terminology suited to the demands of a particular learning area are used. **PI** This will be evident when learners can: • Use sentence variety for clear expression	Variety of sentence length for

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• Use appropriate terms
• Identify and use area specific language
• Work out meaning of unfamiliar area specific words
• Practises with styles
	• clarity
	• condense and rework sentences
	• academic terminology
	• experiment with looser terms to understand the need for technical terms/ jargon
	
	• Prefixes and suffixes
	
	• Colloquial to formal
	  Emotive to factual
		• word stems
		  (amphibious, bilateral)
		Discursive to direct

2. Learning strategies are evaluated and adapted according to the demands of the task. PI This will be evident when learners can evaluate and adapt learning strategies according to the task as follows: • listening	• conscious listening • listening for detail • understanding of literal meaning • extraction of main ideas • assimilation of details	
• work with data	• Can interpret graphs	• Move data from graphs to paragraph and vice versa, retaining the original logic and still fore-grounding the main point

• rewrite/ reshape	• Prose to point form • Prose form to mind maps	
• synthesise	• Combine short points/ sentences	
• summarise	• Combine major/ significant points	• Rewrite new text with different register/ audience intention in mind
	• Select key words and ideas • Extract essence from long piece of prose • Extract half in connected prose • Reduce original by two thirds	
• note taking	• Take notes from verbal input of varying length or complexity	
• drafting/ process writing	• Evidence such as changing words, adding words and phrases • Evidence such as changing word/ sentence position, sentence structure, paragraph location	
• invent and use mnemonics		
• skim	• Skim for known key words/ ideas	
• scan	• Describe broad trends	

3. Language is used in order to refine ideas and solve problems. **PI** This will be evident when learners can use language to refine ideas and solve problems	• Ask higher order questions and use complex chains of questions (e.g. What if...; And then what...)	• Solve a complex problem relevant to the learning area	
4. Language to talk about learning is used. **PI** This will be evident when learners can use language to talk about learning	• Use the following: ⇒ compare ⇒ describe ⇒ explain ⇒ define ⇒ discuss critically ⇒ evaluate, etc.		
5. The ability to transfer terminology and concepts from one language to another is demonstrated. **PI** This will be evident when learners can transfer terminology and concepts from one language to another [This applies to a) learners using language not their own for learning b) learners who communicate in one language and are learning another language.]	• Dictionary usage • Code-switching • Translation	• Use the following words in more than one language: ⇒ compare ⇒ describe ⇒ explain ⇒ define ⇒ discuss critically ⇒ evaluate, etc.	• Think of own metaphor when the metaphor of another language is inaccessible

SO7	Learners use appropriate communication strategies for specific purposes and situations

This specific outcome aims at the development of the learner's ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation.

RANGE STATEMENT

At this level learners are proactive in identifying the situation and in applying the appropriate communication strategy.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS) The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

Engage in the activities listed below to illustrate a variety of speaking, listening and communication strategies such as:
- voice/enunciation
- pausing and pacing
- quality of presentation
- body language/eye contact (being sensitive to cultural differences)
- turn taking/establish, manage and maintain discourse and interaction
- using recovery strategies when interrupted (strategic competence)
- checking own and others' understanding/success of communication
- empathising (tune into) with audience/sensitivity to cultural conventions/discourse interactions.

Evidence of the following is shown in all activities.
- Structural organisation
- Clarity of expression
- Originality of ideas
- Appropriate use of language
- Care and attention to the quality of presentation

1. Appropriate medium of communication is chosen.

PI
This will be evident when learners can identify the communication gap and choose the best way to bridge it. The choice will show evidence of attention to the communication need, timeframes available for communication, the climate for communication and the scope of the communication required

- For interpersonal communication use notes, phone calls, formal or informal letters where appropriate
- Use signing and Sign Language
- Switch language where applicable
- Decide when to speak and when to write when dealing with condolences, apologies, invitations and congratulations
- Using drawings and maps for directions

- For structured communication needs use formal/ informal speech, poster presentation, book presentation, lecture presentation, question and answer where appropriate

- For public communication needs use announcements, press releases, advertising campaigns
- Use visual aids for business presentations or submissions, e.g. graphs, flow charts, mind maps
- Use electronic media, e.g. E-mail, faxes

2. Register, tone and body language are adapted for audience and situation.

PI
This will be evident when learners can select the appropriate register, tone and body language in a variety of contexts

- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of familiar contexts, e.g. apologising, explaining,

- giving directions, speaking

- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of less familiar contexts, e.g.
  ⇒ counselling

  ⇒ forum discussions

- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of less familiar contexts in scenarios in and outside the classroom:

  ⇒ interviews with strangers (setting

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	to young children, speaking to elders and using a variety of tones, e.g. neutral, persuasive (gentle) and appropriate body language (e.g. maintaining eye contact)	⇒ committee meetings ⇒ interviews ⇒ formal speeches, etc. using a variety of tones, e.g. persuasive (insistent), humorous with appropriate body language, e.g. use of gestures	up project/ meeting; market research, etc.) ⇒ addressing gathering of school or strangers ⇒ telephoning/ writing to an unknown person
3. Purpose of the interaction is identified and achieved. PI • This will be evident when learners demonstrat´a successful conclusion to the following interactions:	• Role-play of ⇒ job interviews ⇒ telephone talk and messages ⇒ giving directions • miming • dramatisation	• Role-play of ⇒ mediation ⇒ arbitration ⇒ TV-appearances	
• This will be evident when learners understand and employ different communication strategies	• Support argument by using examples from own lived-in world • Use devices like emotive language effectively	• Discussion and analysis of the activities in the previous columns	• Support argument by referring to wide range of suitable contexts, e.g. ecology, history, politics, etc. and presenting arguments of others in support of own point • Use devices such as humour, poetic license, selective omission, effectively

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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, grammer, spelling, syntax, punctuation etc.)
- care and attention to the quality of presentation

PI

Planning, drafting and checking will be evident when learners can produce draft and final copies of the following examples of written work:

- Posters
- completed forms
- postcards
- greeting cards
- telegrams
- letters(all types)
- curriculum vitae
- reports (objective and subjective)
- speeches/ dialogues

- memoranda
- minutes of meeting
- editorials and newspaper columns
- book and film reviews

- submissions
- business plans
- transcripts
- short stories
- plays
- poetry
- mini-theses