Chapter 5

Exploring linguistic resources in academic literacy development in isiXhosa printed media texts, within the framework of genre-based teaching

Simthembile Xeketwana

Abstract

This chapter explores properties of the influential genre-based approach to literacy development (developed by Australian researchers over the past three decades) regarding its possible application in the South African context. The chapter aims at contributing towards the advancement of literacy in writing in isiXhosa in secondary education, from Grades 6 to 12. The genre-based approach and systemic functional linguistics are utilised to examine media texts which can be included in isiXhosa teaching as possible learning materials. An example of a newspaper article (text type) in isiXhosa is examined with regard to its schematic structure and linguistic resources. Arguments are presented to the effect that, (i) the Curriculum and Assessment Policy Statement of the Department of Basic Education contains specifications regarding reading and writing in the home language subject which strongly assume teachers' expertise in using a genre-based approach and the use of printed-media texts; and (ii) to this effect demonstration of printed-media text (newspapers) will be used to illustrate how media texts can be utilised successfully by teachers in the home language class to facilitate academic literacy. In conclusion, the paper argues that analysis of media texts through the framework of systemic functional linguistics could benefit the educators, in order to develop learners' literacy skills.

Keywords: *genre pedagogy; systemic functional linguistics (SFL); language, literacy and development; Language in Education Policy; Curriculum and Assessment Policy Statement (CAPS); media literacy*

Introduction

The development of advanced academic literacy skills in schools has been well identified as a crucial factor in achieving educational success in primary and secondary education, subsequently improving opportunities for learners and preparing them to meet the linguistic demands of tertiary study. As learners mature, their use of interpersonal resources advances and matures. This means that, as they move through different stages

of schooling, they move from everyday knowledge to more abstract and specialised knowledge (Christie & Derewianka, 2008; Xeketwana, 2016). It is against this background that learners need to be guided through the processes of learning, which involves reading and writing, as they progress into different grades up to tertiary education.

This chapter will give a brief analysis of the textual/syntactic structural level of isiXhosa texts and some language/grammatical features exhibited in media texts. The genre types will be discussed and analysed through the use of an isiXhosa text. The meanings realised in a newspaper article will be invoked with the intention of demonstrating how to use such articles to teach writing skills. This is done so that teachers might further understand the underlying structure of the language as exhibited in the media text to be analysed. Furthermore, the notion of knowledge about language as a key component of genre-based pedagogy is vital to enable educators of isiXhosa to teach isiXhosa effectively (Rose & Martin, 2012, Christie & Derewianka, 2008). The media texts are examined with a view to making explicit the knowledge that teachers should have. In addition, this knowledge about language is vital as teachers need to comprehend the lexical, grammatical and discourse-semantic linguistic resources, which are of key importance in academic literacy. Xamlashe, (2015) argues that the availability of translated history texts in the isiXhosa home language class from grade 6 to 12 can contribute to the explicit teaching of genres expected at school. Thus, I add that printed media texts will also be of great value to enhance isiXhosa home language class.

Furthermore, this chapter will introduce the structure of the news stories (headline, lead and lead development – nucleus – and satellite structures) using a model that has been vastly theorised over the past two decades (Iedema *et al.*, 1994; Thomson *et al.*, 2008; Feez *et al.*, 2010; Sabao, 2013; Busa, 2014; Xeketwana, 2016). The newspaper article will then be discussed utilising the framework of media literacy (Feez *et al.,* 2010; Xeketwana, 2016). The second discussion in this chapter will invoke specifications in the Department of Basic Education's (DBE) Curriculum and Assessment Policy Statement (CAPS) (DBE, 2011) that define how cognitive skills should be taught to learners through the medium of their first language (Xeketwana, 2016). Furthermore, it is imperative to highlight the importance of the CAPS specifications and how they relate to genre-based pedagogy and the use of different genres in teaching language.

In the first part of the paper, I will provide a theoretical framework for genre-based pedagogy and systemic functional linguistics. Furthermore, I will provide an analysis of the structure of a news text and later analyse an isiXhosa newspaper article, showing the different types of genres invoked in the text.

Theoretical frameworks of genre-based pedagogy – systemic functional linguistics

It is imperative that I first provide the theoretical underpinnings for this chapter to enable the reader to comprehend the inception of genre-based pedagogy and systemic functional linguistics. Veel (2006) gives a brief history of the 'Write it right' project, in which the systemic functional linguistics and appraisal theory came about. At this point it is vital that I provide the definition of systemic functional linguistics and appraisal theory. Firstly, according to Christie and Derewianka (2008) the systemic functional linguistic framework is concerned with characterising the nature of spoken and written language as well as progressive changes in writing genres from childhood to adolescence. Christie and Derewianka (2008) taking this research further, maintain that they furthered the systemic functional linguistics research because it is functional and that it irradiates the realisation of meaning in language in that it supplies means for construing and explaining the nature of language development of school learners over time.

Secondly, White (2002) contends that appraisal theory is a framework for analysing the language of evaluation. Hence, he argues that appraisal is a theory to be used for the purposes of analysing evaluative language. It is important to note that Peter Whiter developed this theory from systemic functional linguistics. This theory was further refined in the field of education in the development of Australia's genre-based literacy program. Appraisal theory has been used by many researchers, but for the purposes of this chapter the focus will be confined to work of White, Martin, Feez and Iedema. According to White (2001) appraisal theory is concerned with the linguistic resources of a spoken or written text where writers or speakers express, negotiate and naturalise particular inter-subjective and eventually ideological positions. Furthermore, this theory is concerned with the language of evaluation, attitude and emotion, and with a set of resources which clearly positions a text's proposals and propositions interpersonally. Martin (2004) explicates that appraisal theory postulates the linguistic resources that make the listener or reader identify with the subject being written or talked about. Both these theories emanated from the project conducted by Australian researchers.

Veel explains that the objective of the project was to research the nature of literacy demands within and across industrial sectors and to relate these findings to literacy in Australian secondary schools. Literacy development was the main reason for the project and it has also expanded to other countries. Martin and Rose (2005, 2008) argue that this project started in Sydney in the context of secondary school English programmes for the disadvantaged in the 19th century. According to Rose and Martin (2012), the main aim of the Sydney School Project was to develop a writing pedagogy that would enable learners to cope with school writing demands. Scholarship on genre in Australia has expanded to the point of designing methodologies for integrating the instruction of

reading and writing within the curriculum in primary, secondary school and tertiary education (Rose & Martin, 2012). This, of course, is where the connection with systemic functional linguistics and the need to develop isiXhosa were realised. It is against this background that I employ systemic functional linguistics as a tool to critically analyse isiXhosa texts, and suggest how these texts can be utilised to teach writing at schools.

There is no doubt that there are still prevalent inequalities within the South African languages pertaining to education, where English is seen as the dominant language of learning and teaching (LOLT). Alexander (2005) explained that it is on the issue of the hegemony of English as a global language that we ought to do many more in-depth studies of individual countries; as to how African languages can be utilised as the languages of economy, meaning languages that can be used globally. The Incremental Introduction of African Languages in South African Schools Policy (Department of Basic Education (DBE) 2013) aims to advance proficiency in, and utility of, African Languages at home language level, and further increase learner access to these languages, moving beyond the hegemonic use of English and Afrikaans. Furthermore, the aim of the Language in Education Policy Act 27 of 1996 (DBE, 1996) is to pursue additive bi- and multilingual approaches to teaching and learning language in education. In response to these policy statements, this chapter will demonstrate how isiXhosa can be taught successfully as the LOLT through the use of printed media texts.

Robert Veel (2006) provides a good argument on how the 'Write it Right' project conducted extensive analyses of news genres (printed media texts). The project further emphasised the pervasiveness of media texts in schooling and the significance of critical reading of such printed media texts for participation in society (Veel, 2006). This genre-based pedagogy is encouraged in CAPS, as discussed below (under the section Perspective and Specifications in CAPS). In addition, there is a need for pedagogic understanding of these printed media texts and how teachers can utilise them in the classroom. There has been limited research on isiXhosa newspapers and how they can be utilised in the classroom to enhance isiXhosa. I further argue that the use of the genre of pedagogy based on systemic functional linguistics, entailing the use of printed media, can meet the pedagogical needs of South African educators and learners and can address the problems faced by African language speaker. In this regard, Iedema *et al.* (1994:03) make this clear as they argue the following:

> Importantly the media texts are appearing in examination papers such as the NSW [New South Wales] schools certificate. Media texts are used to make the curriculum relevant to an information based society, but the special ways in which the literacy demands of media texts differ from those of the other texts that make up the school curriculum may be overlooked. If this happens media texts could become yet another barrier to students being successful in educational contexts, another culling device, rather than

an important extra dimension to the development of the kind of literacy needed to negotiate the demands of the late twentieth and twenty first century.

The above theory suggests that, even though Appraisal Theory is applicable to Australia, there is a need for South African schools to utilise printed media texts when they teach African languages, and there is quite limited research in South Africa pertaining to this theory. Research further indicates that there are some South African language educators who have taken up the SFL-based genre pedagogy, as it meets the needs of South African learners who come from a diversity of language, cultural and socio-economic backgrounds (White *et al.*, 2015). Using printed media texts will make sense, particularly in the case of isiXhosa, since the learners can easily identify with the kinds of stories shared through media texts, and the wide availability of newspapers as well as their cost-effective nature, make their use advantageous. This suggested material is also available to disadvantaged schools in South Africa. The analysis of media texts will further enrich meaning-making from these texts and published materials, as this will highlight for school learners the realisation of linguistic features in such texts. The following section will illustrate analysis for meaning-making by looking at the structure of a text, its language or grammatical features, and finally the printed media structure of the news, as it is necessary to enhance school learners' academic literacy in isiXhosa, particularly writing skills.

The genre types evident in different texts
In the following section I briefly discuss some of the genre types as seen in newspapers, with regard to narrative genre, its structure and purpose – see Feez and Joyce (1998) and Knapp and Watkins (2005).

Narrative genre
According to Knapp and Watkins (2005), narrative has a powerful social role in society: besides the fact that it entertains, it also works as a powerful mode to change social opinions and attitudes. In addition, Feez and Joyce (1998) explain that narrative has a purpose, which is to tell stories about an individual or a group of people overcoming a problem. They argue that newspapers and magazine articles both contain different genres. Moreover, the overall design of narrative depicts various stages: the first of these is the orientation, which introduces the characters and tells the readers something about what is to happen, and when, where, who, and why an event occurred. The next stage comprises a sequence of events, where the writer provides all the details of what happened; and at times there are complications. Finally, there is an evaluation resolution

where there are comments on the events that occurred, providing the significance of such events; and the writer often makes the reader care about what happened to a character/s. There is also an optional coda which rounds off a narrative with a short comment (see Feez & Joyce, 1998; and Knapp & Watkins, 2005, for further discussion).

Recount and reports
The stages that follow record the events and provide re-orientation. Feez and Joyce (1998) clarify that the idea of the report is to give information about something that has happened through a statement and description.

There are more different genres, as discussed in Feez and Joyce (1998), Knapp and Watkins (2005) and Xeketwana (2016). These genres can be taught in school and they are necessary for writing development. Learners need to be guided through this process of writing by teachers' facilitating the writing process. The isiXhosa analyses below will help teachers and give them ideas on how to assist learners in producing writing and how to use such texts in school.

Textuality of the printed news reports (orbital structure of the news)
According to the literature (e.g. Iedema *et al.*, 1994; Thomson *et al.*, 2008; White & Thomson, 2008; Feez *et al.*, 2010; Busa, 2014; Sabao, 2016; Xeketwana, 2016), the textual organisation of a hard news report is referred to as its 'orbital structure'. Hard news is the breaking news of the day and the news from other days, normally found in the first pages of the newspapers. In this structure, the body of the news report is organised chronologically, and it comprises sections which act as satellites that elaborate, extend and enhance the information or claims made in the lead (Thomson *et al.*, 2008; White & Thomson, 2008; Feez *et al.*, 2010; Busa, 2014; Sabao, 2016 and Xeketwana, 2016). These sections have different roles in the news reports: Busa (2014) and Xeketwana (2016) state that the headline has the most pertinent role in attracting the readers' attention and through which it also sells the idea of the news content and tone, which ultimately entices the reader to read. The headline is then followed by the lead, which is the first paragraph of the story. Busa (2014) maintains that lead is in a news story introduction and gives a synopsis of the whole story; and so, elucidates Xeketwana (2016), it is seen as the most important paragraph in the news. The lead develops the story further. It is a paragraph that has to keep the readers engaged in the story as it gives the facts and explains them in detail (Feez *et al.*, 2010; Busa, 2014; Xeketwana, 2016).
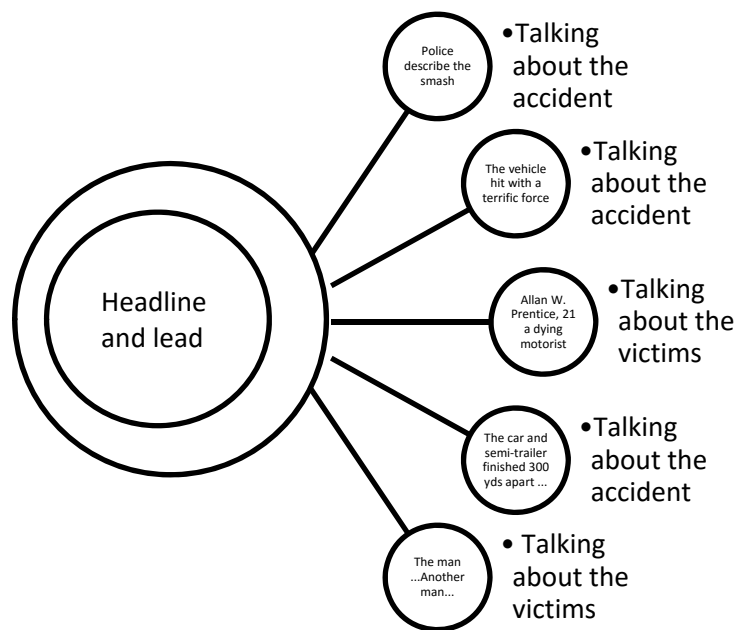
Figure 1: Illustration of the orbital structure, with nucleus and satellite structures (Feez *et al.*, 2010:105–106)

Figure 1 briefly illustrates the structure of the news in English and how it can be utilised in the classroom to teach the structure of the news and the language used in the news. The learners can be given a newspaper article to read, and guided to understand the structure with the help of the teacher. Once they understand the structure, they can be given different topics to write a news story. Figure 1 seeks to illustrate how events in the newspaper can flow from the title and the first paragraph of the story. Furthermore, there is a connection that is realised in the different satellites of the story as indicated in Figure 1. The headline and lead are in the same circle, as they carry the same message. The satellites represent different parts of the news. The following section will illustrate and analyse the structure of an isiXhosa news report in the *I'solezwe lesiXhosa* newspaper. Furthermore, this exercise will enable learners to be familiar with language features of the authentic text, a newspaper, before they can start crafting their own writing.

An analysis of an isiXhosa newspaper story

The following report appeared on 14 August 2015 as 'hard news' in *I'solezwe lesiXhosa,* a daily local newspaper published in the Eastern Cape Province, East London, in South Africa. The story focussed on a motor car accident and the reactions of the family members upon losing their son in the accident. Furthermore, the story appeared to have some segments of historical account and referred to the late father of the journalist who had also passed away in a car accident. The text illustrates the typical structure of a hard news report, where the journalist gives a few comments based on what the family of the deceased said. This text has been chosen because of its authenticity (by authentic text, I mean that this text hasn't been messed with since its publication and it retains its original vocabulary and grammar, and no parts of it have been cut out) and the language features that are realised within the text itself. The following analysis concerns the orbital/nucleus satellite structure of the isiXhosa newspaper article (White, 1997; Iedema *et al.*, 1994, 2010; Sabao, 2013, 2016; Busa, 2014; Xeketwana, 2016).

The satellites in Table 1 will be used to refer to the story during analysis. Furthermore, it is worthwhile noting that the analysis is done on the isiXhosa text. The English text has been translated to enable readers to comprehend the text. Therefore, this is my translation.

Table 1: A story from a newspaper I'solezwe lesiXhosa

Lunyembezana usapho lwentatheli ebhubhileyo		
Lead	Belukhangeleka ludandathekile usapho lwentatheli ebize ngobuso ezweni uSimiso Nokoyo osweleke kwingozi yemoto eRhawutini ebutsheni baleveki.	The family of an upcoming journalist, Simiso Nokoyo, who died in a car accident in Johannesburg in the beginning of this week, looked devastated.
Satellite 1 Lead development	UNokoyo usutywe kukufa esendleleni eya emsebenzini. Ubegqibezela izifundo zakhe zobuntatheli kwiDyunivesithi yase Walter Sisulu, ekwasebenza kwinkampani yeendaba eyaziwa kwihlabathi liphela iReuters.	Nokoyo died on his way to work. He was finishing his journalism studies at Walter Sisulu University, and also working for a news company known as Reuters.
Satellite 2	Usapho lwelityendyana belidibene kwikhaya lalo elikwa NU 12	The family of this young man met at their

	eMdantsane. Uninakhulu kaSimiso nozala unina u-Anne Mlinganiso umchaze umzukulwana wakhe njengomntwana obeqaqambile, esithi uvele waqaqamba okwethutyana ebuyela esikolweni emveni kwentsokolo yokungafundi ngenxa yokungabikho kwemali yokuqhuba eyunivesithi emveni kokuphumelela ibanga leshumi. "Bekuba mnandi kakhulu kuthi singooninakhulu xa simbona etakataka ebalisa ngomsebenzi wakhe, ebaleka ngesantya esiya eWSU nakwezinye iindawo," utshilo uMlinganiso.	home, at NU 12, Mdantsane. Simiso's maternal grandmother said her grandson was bright, and had the accident, shortly after going back to school, after a long time when he couldn't go to school due to financial reasons. "It was good for us as grandparents to see him jumping up and telling us about his job, running to WSU and other places," said Mlinganiso.
Satellite 3	Olu sapho luthi ilahleko eliyifumeneyo ayinamlinganiso. Likwabalisa ukuba yayinguyise ongasekhoyo owathi unyana wakhe uza kuba yintatheli.	This family says the loss cannot be compared. The family explained that it was his father who said his son would be a journalist.
Satellite 4	Bekunzima ukuthetha komnye uninakhulu uRosebella Joyi nozala uyise. Umzala wakhe akhule naye uSonelise George umchaze ngelithi ubefana nomninawe kuye. Oka George uthethe wathi, "ubemncinci kum kodwa izinto ezininzi ndizifunde kuye". UGeorge udlale indima enkulu kwinkuthazo yokuba abuyele esikolweni emva kokuba ephumelele ibanga leshumi wakhe wachitha iminyaka eswele imali yokuqhubekeka.	It was difficult for his paternal grandmother Rosebella Joyi to speak. His cousin who grew up with him, Sonelise George, said he was like a younger brother to him. George said, "He was younger than me but I have learnt a lot from him". George played a huge role in encouraging him to go back to school after he passed matric, as he

	Umalume wakhe uElliot Mlinganiso yena uthi umkhulise njengonyana wakhe emva kokuba uyise wathi wasweleka esemncinci.	wasted years due to financial reasons.
Satellite 5	UNokoyo uza kungcwatywa kwikhaya losapho oluseMqhekezweni eMthatha kuMgqibelo weveki ezayo.	Nokoyo would be buried at his family home, at Mqhekezweni in Mthatha on the following Saturday.

Genre segments depicted in the text

The newspaper text exhibits a range of genre segments generally found in narrative texts. The genre segment in Satellites 1 to 5 is a narrative, in that information is presented as a record of events through the orientation, complication/ evaluation and resolution stages. The writer uses the typical style of journalistic writing in the news story.

Narrative genre segments in the story
Orientation stage

The above text exhibits a range of segments that show it to be a narrative genre. The sentence in the lead, *Belukhangeleka ludandathekile usapho hventatheli ebize ngobuso ezweni uSimiso Nokoyo osweleke kwingozi yemoto eRhawutini ebutsheni baleveki* (A family of a late upcoming journalist who passed away in a car accident in Johannesburg in the beginning of this week looked devastated), denotes the orientation stage of the narrative. In this segment, the writer narrates how the family of the journalist reacted to his death. Furthermore, the writer introduces the characters, and gives some detail about when and where the accident occurred. In Satellite 2, the writer expands on the orientation stage. In this satellite, the journalist shares that Nokoyo (the deceased) was finishing his journalism studies at Walter Sisulu University and working for a news agency in Johannesburg.

The following discussion will look at the complication stage, and it will show how the writer has utilised writing skills in this stage.

Complication/evaluation stages

Satellites 2–4 denote the complication and evaluation stages of the narrative genre. Here the writer shows the reaction of the family to the loss of their young man. In Satellite 2, *belidibene kwikhaya lalo elikwa NU 12 eMdantsane* (The family of this young man met at their home, at NU 12, Mdantsane), the writer narrates the reaction of the family, when he/she visited their home. In these satellites, the writer highlights the devastation suffered by the grandparents of the deceased and by the family at large. The grandmother of the

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deceased is quoted in Satellite 2, as she is narrating the family trauma and devastation, which indicates the reaction that is present in the complication stage of the narrative. Furthermore, the writer indicates that the paternal grandmother was unable to speak due to her pain. When the journalist has depicted the pain suffered by the family, he/she goes on to the following stage, the resolution stage.

Resolution stage

The resolution stage is depicted in Satellite 5 of the narrative genre. Here, the writer gives details of the funeral which will be held in Mthatha in the Eastern Cape.

Orbital (nucleus satellite) structure of the news

The role of the headline and lead in the development of news writing is ever-expanding and important. The primary purpose of the headline and the lead is to present an angle on the story (my own emphasis: *meaning that how the story is going to unfold depends entirely on the use of the headline and the lead*). The headline plays the most vital role in attracting the readers' attention and also in giving an idea of the news content and tone which eventually make readers decide whether or not to read a story. It is important to note that such a headline is followed by the lead. When the readers have decided to read an article, the first thing they read in a newspaper article is the lead. This is a news story introduction, as it gives an abridgment of the whole story and there are also imperative paragraphs in that particular story. An immediate sense of what the article is about and whether it is worth reading is seen in the lead. Furthermore, the lead has a very crucial role in building up the news writing.

The following analysis is based on the extract from an isiXhosa newspaper where a simple headline and lead are used.

In the text in table 1, the headline is, *Lunyembezana usapho lwentatheli ebhubhileyo*, meaning that the family members of the deceased journalist are in tears. The story is straightforward in narrating what happened. The newspaper writes about current affairs and the 'hard news' always appears as the important news. The headline is very clear as to how the family of the deceased journalist feels about the loss of their son: the family is devastated and in pain about the loss. *Lunyembezana usapho* does not only describe the crying of the family, but their pain. For example, the pain suffered by the members of the family is also embedded in this headline.

Lead

The lead and lead development in Satellite 1 *Belukhangeleka lundandathekile … uNokoyo usutywe kukufa esendleleni eya emsebenzini…* (The family looked devastated … Nokoyo died on the way to work) provides a summary, or gives the essence, of the story; and, as

Iedema (1997) clarifies, this part of the story is seen as a precursor to the entire story that follows. In this, the writer attracts the reader's attention by creating an appropriate atmosphere and introducing the topic. How the family looked, and what happened to the journalist are related. Here the writer introduces several phases and answers questions such as:

> Where? This is happening in Johannesburg;
> What? A young journalist died in a car accident;
> When? At the beginning of the week.

These few answers are given in the lead.

The nucleus of the news story is the first part in a newspaper: the headline and the lead create the nucleus of the hard-news story (Iedema *et al.*, 1994; White *et al.*, 2010; Feez *et al.*, 2010; Sabao, 2013, 2016; Busa, 2014; Xeketwana, 2016).

The news story begins with a flow of information that keeps the emotions high and it communicates three things:

- In summary, what happened;
- The most noteworthy human consequences; and
- If there was any destabilisation in terms of the physical, emotional, social or moral aspects.

There is a clear illustration in the lead and the lead development of the story that the writer is maintaining the flow of events unfolding in the story and leads the emotions of the readers. There will be a need to read about what happened to the young man and how the family is responding. Why are people crying there? These would be the questions asked by emotionally engaged readers.

Moreover, in many instances, the nucleus is seen as a generator of the information flow. For example, the headline, *Lunyembezana usapho lwentatheli ebhubhileyo,* is telling a story and also indicating how the text is going to unfold. The following section will illustrate the lead development of the news in the text.

Lead development

These satellites are linked back to the nucleus, and they expand upon or explain the information given in the nucleus. In Satellite 1, *UNokoyo usutywe kukufa …*(Nokoyo died) depicts the lead development. Furthermore, this summarises the essence of the story

and, according to Iedema (1997), this is seen as a precursor to the lead or news story's opening sentence. The journalist starts by giving the background, describing how the family reacted upon receiving the bad news. In the lead development, the writer clarifies the information given in the nucleus. This is given in Satellite 1/lead development and it clarifies for the readers that the family is in pain and in tears. After showing how people feel, the writer elaborates by making a point that the family met in their home in Mdantsane and the grandparents narrated how this young man was a source of joy to them. Now the following section will show how these satellites connect back to the nucleus and expand on the lead.

Satellites as seen in isiXhosa newspaper articles
The following illustrates how different satellites elaborate on the story. It is very important to note that the satellite presents certain meanings of the story and grammatical features are found (which are not discussed in this chapter). The restating and elaborating is a relation that happens often between the lead and satellite. Satellite 2 displays that there is a connection back to the nucleus. In the second satellite, there is an elaboration on how the family was reacting to the tragedy. The reporter is narrating that the family met at the home of the journalist. The connecting words such as *usapho* (family), *lwetyendyana* (of the young man), indicate that the writer is now using the information given in the nucleus to expand the story and introduce new characters such as *uninakhulu* (grandmother). Satellite 3 elaborates further that the family has experienced a great loss. In the same satellite, the writer gives new information, that it was the late father of the deceased who asked him to study journalism. The next satellite starts with a clear statement that it was difficult for the paternal grandmother even to speak because of her pain. The writer quotes a cousin of the deceased who further elaborates on the family's loss. The uncle also indicates that he has lost a great person. In all these satellites, the author is expanding on the nucleus of the story. The headline is elaborated, expanded and developed throughout the story. The writer demonstrates the extraordinary skill of a mature writer, where the writing is developed clearly and eloquently.
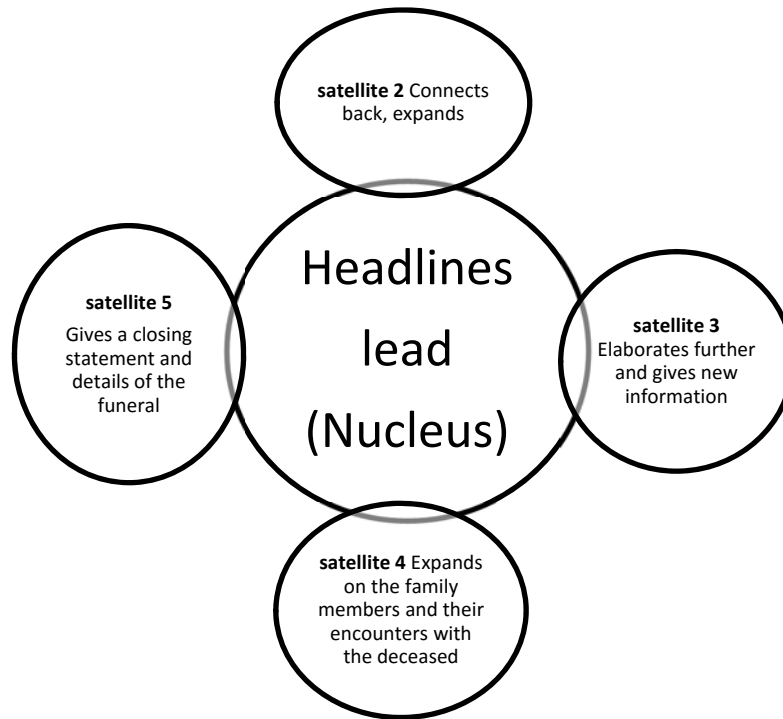
Figure 2: An illustration of the satellites of the story written in *I'solezwe lesiXhosa*.

In summary, this section has demonstrated the style of writing news. This style can be used in the classroom to teach writing utilising the skills demonstrated above. As Knapp and Watkins (1994: 8) argue, when educators teach they should:

> First consider how a text is structured and organised at the level of the whole text in relation to its purpose, audience and message. It then considers how all parts of the text, such as paragraphs and sentences, are structured, organised and coded so as to make the text effective as written communication.
>
> This means that teachers need to understand the structure of the text before teaching writing to learners. This will further enhance the teaching,

where teachers can scaffold the learning for learners (Martin, 2002; Rose & Martin, 2012).

Perspective and specification in the South African Curriculum and Assessment Policy Statement

On the topic of writing, the view of explicit teaching of language aims to produce learners who are able to use language and literacy skills to advance their writing. This skill requires learners to use certain text organisational skills and language choices practically to produce different types of texts. CAPS promotes the achievement of writing as one of the most important skills in language teaching. The learners are required (and expected) to produce different types of texts drawing on a wide range of resources. These include texts that are narrative, descriptive, expository, factual, biographical and argumentative (Xamlashe, 2015). The text-based approach is one of the approaches advanced by CAPS in promoting writing at schools (DBE, 2011). Xeketwana (2016) indicates that Section 2.5 on language-teaching approaches suggests that a text-based approach involves producing different types of texts for certain purposes and audiences. This approach is informed by an understanding of how texts are constructed. The documents further advocate teaching for comprehension and understanding a variety of genre texts which can be utilised for this teaching and learning. Xamlashe (2015) explicates that it is through the reading and writing of genres that learners will learn how to classify, compare and contrast different types of literary genres.

This further indicates that adding media texts in learning to classify such genres will add value to teaching and learning, as these texts exhibit a wide variety of genres. The isiXhosa analysis provided here is just a synopsis of the many printed media texts that can be utilised in the classroom. Hence Xamlashe (2015) indicates that a text-based approach is supportive for learners, as it assists learners in writing for different purposes. It is against this background that the text-based approach specified in CAPS is seen under the same auspices as the genre-based approach embedded in SFL where learners' social context is acknowledged. Thus learning is sustained through the use of explicit teaching, scaffolding of learners' writing, exposure to different types of texts and exposure to linguistic resources (Xamlashe, 2015).

Conclusion

The analysis of the isiXhosa text in Table 1 in this chapter has shed some light on pedagogic principles, such as the pedagogic relations between teachers and learners (Rose & Martin, 2012), in suggesting how teachers may look into ways of text-based teaching. This method of teaching does not only help teachers with understanding and teaching writing in isiXhosa, but it equips them with insights to approach different texts

and it offers learners enormous chances to participate in school learning activities, both in the classroom and while learning how to write as individuals. I argue that school teachers need to pay more attention to genre-based teaching of isiXhosa and other African languages, by putting more emphasis on the writing of isiXhosa through the use of printed media texts, such as newspaper articles. Furthermore, this kind of analysis provides teachers with instant (in that teachers are able to comprehend the underlying structure of the language in the text) insight into the complexity and demands of texts that their leaners are expected to read and produce.

Additionally, the chapter presents a way forward to alleviate the persisting inequalities in education and to teach all learners explicitly to acquire the skills needed to read and write independently across the curriculum at each stage of their schooling. The importance of using printed media texts cannot be ignored, as these provide better opportunities for learners to read analytically, preparing them for participation in society.

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