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WRITING PEDAGOGY OF THE NEWS REPORT GENRE ACROSS THE INTERMEDIATE PHASE IN ONE SCHOOL

by

DENISE MILDRED ALLEN

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Supervisor: Dr Jacquelin Dornbrack

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DECLARATION

I, Denise Mildred Allen, declare that the contents of this dissertation/thesis represent my own unaided work, and that the dissertation/thesis has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.

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ABSTRACT

Writing pedagogy of the News Report genre across the Intermediate Phase in one school.

The low levels of writing proficiency that are experienced by students is a global phenomenon and South Africa is no exception (DBE, 2008; 2013). The NEEDU Report (2012) and Hendricks (2007, 2008) argue that insufficient extended writing takes place in South African classrooms, resulting in limited textual and linguistic progression across grades.

According to Hendricks (2007, 2008) and Dornbrack and Dixon (2014) little research around writing pedagogy has been carried out in South Africa, particularly on how genres or text types are taught and extended across the grades. This research examines the teaching of the News Report genre across the Intermediate Phase in one school, the discourses and positioning of literacy by the three teachers and how these are translated into practice.

This study is underpinned by the notion of literacy as a social practice which Street (2003) and Prinsloo (2013) propose is not merely a technical and neutral skill but that it occurs in social practice not only through formal schooling but within a social context which has a direct bearing on it.

Themes that emerge from the semi-structured interviews conducted with the three teachers include inadequate information on writing in the CAPS documents, an "overloaded" writing curriculum, a lack of pre-service/ in-service training, gaps in espoused pedagogy and the impact of teachers' writing histories on their conceptualization of writing and espoused pedagogy.

Classroom observations of writing lessons on this genre reveal the dominance of a skills discourse by two of the teachers. However, the third teacher who clearly articulated her own writing history as being "fraught and contested" illustrates evidence of a socio cultural writing pedagogy which deeply engages her students (Ivanic, 2004).

ACKNOWLEDGEMENTS

DEDICATION

I dedicate this work to my late mother, **Sheila Myrtle Stevens**, a gracious, generous woman who faced life's challenges with strength, courage and unwavering faith in God. I could not have wished for a better role model. Mom, your legacy lives on and I am so proud to be your daughter. I take comfort in the knowledge that God has you in the palm of His hand and that the angels are taking care of you.

Rest in Peace.

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GLOSSARY

Terms/Acronyms/Abbreviations	Definition/Explanation
ANA	Annual National Assessment
CALP	Cognitive Academic Language Proficiency
CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
DoE	Department of Education
FET	Further Education and training
INTERSEN	Intermediate/Senior
IP	Intermediate Phase
L2	Second Language
L3	Third Language
LiEP	Language in Education Policy
LOLT	Language of Learning and Teaching
MT	Mother Tongue
NCS	National Curriculum Statement
NEEDU	National Education Evaluation and Development Unit
OBE	Outcomes Based Education
RNCS	Revised National Curriculum Statement
SP	Senior Phase

CHAPTER 1

INTRODUCTION

This Chapter sets out the focus of the research and a brief background. The origins of the research as well as the research context are highlighted. The aims of the research, research questions and sub-questions are provided.

1.1   BACKGROUND

Writing is a "system of human intercommunication by means of conventional, visible marks" (Marcus, 1976:38). Writing has undergone many changes and developments over time and Dednam (2008) states that handwriting which accompanies writing, is important. The emphasis should be on the *composing of texts* which is dependent on the development of language and reading skills. Hyland (2002) extends this thesis and states that writing must show the writer's awareness of the context and the reader's appreciation of the composed written text. Dyson (2010) explains that today writing is a complex, dynamic, participatory process which is used in order to make written language relevant.

Applebee and Langer (2009) argue that the emphasis on *reading*, rather than on a broader concept of literacy, in the United States, has influenced the way in which writing instruction is offered by teachers and experienced by students across the curriculum. Writing is neglected and a "writing revolution" is needed to put language and communication "in their proper place in the classroom" (National Commission on Writing in America's Schools and Colleges, 2002:3). Not only is writing neglected but, when writing does occur, it tends to be extremely limited. In many countries writing is seen as important for tests. But students do not receive sufficient stimulation and have little knowledge of purpose, perspective or target audience, rendering their writing "decontexualized and artificial" (Yan, 2005:19).

Writing should not be taught simply in order to meet curricula demands but should equip students with the skills and understanding of how writing functions in society. Luke (1991:137) talks of how teachers often fail to pay attention to the "ends and consequences of literacy teaching". Writing is always socially situated and serves particular social goals. It is important that students acquire the skills needed to cope and succeed in the world beyond schooling. According to Luke (1991: 137) teachers should teach functional genres so that "students are not victimized and exploited" while at the same time laying the basis for those kinds of reading and writing that will enable them to critique and analyze texts to arrive at

"alternative possibilities of discourse, thought and action". Spaull (2013) states that in South Africa the ongoing legacy and challenges of resourcing and teacher development are not being sufficiently addressed by the state. The teaching of writing in South Africa, therefore, is key to students' success in higher education and to prepare them for their roles in society and the workplace.

1.2   ORIGINS OF THE RESEARCH

As an avid writer I have experienced both the pleasurable and therapeutic benefits of writing, as well as a sense of validation when being able to express my identity, thoughts, emotions, opinions, aspirations and understanding through writing, I am passionate about instilling in my students an appreciation of writing and the sense of empowerment that it brings. I have been fortunate in that I have experienced the resultant joy and satisfaction when my students realize that they can communicate through writing: each of their voices can be heard and each one of them has something valuable to say or express. I attribute this partly to the encouragement that I provide and the space for them to share their writing, the examples of writing that they can draw upon and the fact that I include myself in the practice of writing.

My experience as a teacher of literacy at Grade 7 level for 30 years has taught me that when students arrive in Grade 7 many of them lack confidence to write and appear reluctant and anxious when asked to carry out extended writing. There appears to be a lack of conceptual and linguistically appropriate skills in terms of writing various text types which, by this grade, should be at a more advanced level. This has led me to question the quality of writing instruction in the earlier grades.

I have over the years listened to colleagues complaining about students' 'poor' writing skills: they experience difficulty improving their students work in this area. I would like to empower my colleagues and teachers in general in the area of writing pedagogy which I believe, will in turn empower students.

Since writing is a broad concept, I have opted to focus on the teaching of one specific genre which is written across the Intermediate Phase: the News Report. I believe that, by exposing students to the linguistic features and structures of this genre and the manner in which the writer uses positioning, students will learn how to be more critical of newspapers that they read.

1.3   RESEARCH CONTEXT

The National Reading Strategy (DoE, 2008) draws on the annual Systemic Tests which were conducted in the Western Cape (largely seen as the best performing province in South Africa) in order to establish literacy levels. In 2005 these tests indicated that only 37% of grade 6 learners had achieved the required competence levels. The results in writing indicated the lowest scores, with a mere 31% showing writing proficiency. Further results indicated that the Grade 6 average pass percentage in literacy in 2011 was 31,5%. In 2012 it was 36,9% and in 2013, it was 29,4%, with writing scores again the lowest within the language components (WCED, 2014). The 2012 Annual National Assessments (ANAs) which were conducted across the country indicated that for Grade 6 the average score in literacy was 43% (DBE, 2013). So, "despite huge costs, ours remains a low quality system" (Taylor, 2008).

To address problems of low literacy levels, the National Education Evaluation and Development Unit (NEEDU) was established to investigate and report on the status of teaching and learning in South African schools. According to the NEEDU Report (2012) the writing shown in learner books indicates that too little extended writing is done in most classes. There seems to be no progression from one grade to the next. This is supported by earlier work of Hendricks (2007; 2008) who found that writing is largely lacking in classroom practice. This restricts the textual and linguistic progress of learners.

South Africa has seen many curriculum changes. Due to implementation problems, the first review of Outcomes Based Education (OBE) which was introduced in 1997 resulted in the Revised National Curriculum Statement Grades R-9 (RNCS) and the National Curriculum Statement Grades 10-12 (NCS). In 2009, another review brought about the combination of the two as the National Curriculum Statement Grades R -12. The present Curriculum and Assessment Policy Statement (CAPS) is built on the latter (DBE, 2011). It seems that CAPS recognizes the vital role that writing plays and it states that writing is a "powerful instrument of communication that allows learners to consolidate and communicate thoughts and ideas coherently" (DBE, 2011:11). Given the hugely complex linguistic, cognitive and cultural demands required of good writing, good quality instruction is necessary. This is even more so in South Africa where the majority of learners are not being taught in their Mother Tongue (MT). Furthermore, many teachers lack proficiency in the Language of Learning and Teaching (LOLT) and are not proficient in writing themselves. Dornbrack (2012) states that the teaching of writing in South African schools has been neglected due to factors such as

ever-changing curriculum, more focus on reading at the expense of writing, the lack of training in explicit writing pedagogy, the fears associated with writing and many other factors.

Findings of Rousseau (2004) and Hendricks (2008) indicate that the practice of many teachers consisted of engaging students in grammar translation activities and tasks rather than lengthier written texts. Rousseau (2004) encountered classrooms where writing was conducted in a limited way. There was insufficient interrogation of texts to stimulate thinking, a lack of and/or ineffective modelling of texts, teachers did not participate in the writing process at all in some cases and students were not provided with enough opportunities to write lengthier texts independently or have their writing read and displayed for an audience.

Hendricks (2008:227) found that more personal, expressive writing, rather than texts across a range of genres, was being carried out in classrooms and that teachers neglected impersonal, formal and factual genres. This prevents students from experiencing the benefits of writing these genres "which act as a basis for the development of abstract, cognitively-demanding academic writing" (Hendricks, 2008:227). So, according to Hendricks (2008:229), despite a language curriculum which includes critical language awareness and multimodality and advocates a genre approach, it does not appear that writing practices have been influenced by these innovations. Low levels of writing proficiency experienced by South African students could, in part, be attributed to the complexities of language policy.

Despite the Language-in Education Policy (LiEP) of 1997, fewer students are not being taught in their Mother Tongue (MT) but in English which is the preferred language of learning although often a Second Language (L2) or Third Language (L3). The Language of Learning and Teaching (LOLT) for these learners is English which has a direct bearing on their writing proficiency. Cummins (1996) states that international research has shown that it can take between five and seven years for students whose MT is not English, to match their English-speaking peers. Christie (2012) writes that the middle years of schooling (known as the Intermediate Phase in South Africa) is a critical phase where students have to deal with the demands of a more abstract and specialized curriculum. According to Kerfoot and Van Heerden (2015:237), multilingual students learning in their L2 or L3 "face the double challenge to make the move from 'common sense' to more abstract discourses" of schooling. Therefore, for the vast majority of South African students learning to read and write at school creates home/school language and cultural inconsistencies which can cause conflict and prevent students from reaching adequate levels of language proficiency.

Shifting from MT instruction to English as LOLT exacerbates the problem of language confusion which could account for the fact that there are considerable differences in how much learners write at different schools in South Africa. Although the curriculum has gone some way to equalizing how much learners write, there remains a divide between writing at small, privileged schools and writing at the majority of less, privileged, exclusively black state schools where students write too little to develop Cognitive Academic Language Proficiency" (CALP) (Hendricks, 2008:222). Hendricks (2008:225) argues that the quality of writing depends largely on the quantity written. Besides regular opportunities to write individually and independently in order to become fluent writers, students need constructive feedback about the structure and coherence of their texts in order for them to improve their skills.

Mendelowitz and Davis (2011) indicate that acknowledging multilingualism encourages students to explore their own multiple social identities, use different languages in different situations and have their voices heard. According to Ferreira and Mendelowitz (2009:69), a "pedagogic space" which "seeks to create a multilingual contact zone" should be constructed. Hendricks (2008) states that English L2 and L3 students in particular, require explicit teaching of the linguistic and structural features of different genres. Therefore, an understanding of the rationales and approaches in writing is important for teachers to teach writing effectively, especially with English L2 and L3 students who have little awareness of complete texts (Macken-Horarik, 2001).

This South African research suggests that writing pedagogy in South Africa is being neglected and this points to the need to re-examine how South African teachers are being trained to teach writing.

1.4   AIMS OF THE RESEARCH

The purpose of this study is to examine teachers' understanding of the News Report genre, how it is taught, with specific reference to which aspects are fore-grounded, back grounded and extended across the Intermediate Phase (IP): listening, speaking and reading are integrated within the teaching of this genre. This research should prove useful for both practising teachers as well as teacher education.

1.5   RESEARCH QUESTION

What are the practices and discourses in the teaching of the News Report genre across the grades 4, 5 and 6 classes in a selected school?

1.5.1 Sub-questions

1. What do these teachers understand by the News Report genre?
2. What writing pedagogies are used: how is writing taught with attention to the integration of skills and which aspects of pedagogy are fore-grounded, back-grounded and extended across the grades?

1.6 OVERVIEW OF THE THESIS

In this Chapter the focus of the research has been introduced and a brief background provided. The origins of the research, as well as the research context are set out. The aims of the research, research question and the sub questions have been provided.

In Chapter Two the conceptual underpinnings that frame this research are set out: literacy as a social practice and how this translates into the writing classroom. The discourses of writing which will be drawn upon in the discourse analysis in Chapters Four and Five are set out and writing pedagogy is examined. This includes what constitutes an effective writing classroom, the role that the integration of skills plays, as well as the approaches to writing instruction. This is followed by an overview of the CAPS writing curriculum and the implications for writing pedagogy. The next section covers the importance of teachers' writing histories and how such histories affect writing pedagogy and the training of teachers in writing. Finally, the features and requirements of the News Report, the chosen genre for this study, are explained.

In Chapter Three the methodology is outlined and a discussion of ethical issues is included.

Chapter Four includes the analysis and findings of the interviews conducted with the three teachers.

Chapter Five presents the analysis of the classroom observations that were carried out and the findings that emerged.

In Chapter Six conclusions and recommendations are set out.

CHAPTER 2
LITERATURE REVIEW

2.1 INTRODUCTION

The first section of this Chapter examines literacy as a social practice, and the conceptual underpinnings which frame this study: how such theoretical considerations translate into the writing classroom where identity plays a great role. The following section looks at the discourses of writing which underlie writing pedagogy. Such an examination includes what constitutes an effective writing classroom, the role that integration plays and various approaches to writing pedagogy. The CAPS writing curriculum and its implications for writing pedagogy are investigated. Ways in which individual histories of teachers impact on writing pedagogy are reviewed as well as ways in which training of teachers of writing can better equip teachers to carry out effective writing instruction. Lastly, the features and requirements of the News Report, the genre which is used in this study, are set out.

2.2 LITERACY AS A SOCIAL PRACTICE

Language can never be neutral: it is inextricably linked to politics: people's histories and cultural practices and the degree to which individual culture is mediated through and formed by literacy. Language can never be isolated from its social situation because cultural context shapes it (Halliday, 1973). This study is underpinned by the notion of literacy as a social practice and adheres to the "ideological" model of literacy which "offers a more culturally sensitive view of literacy practices as they vary from one context to another" and this study proposes that literacy is not "simply a technical skill" but that it is "embedded in social practice" (Street, 2003:77-78).

Dyson (1993, 2003) indicates that students from diverse social, cultural and linguistic backgrounds, if given the opportunity to do so, draw from their social worlds and that this resource gives them a sense of agency. Researchers draw a distinction between "dominant (institutionalized)" literacies and those which have their roots in everyday contexts and purposes that are "vernacular (self-generated)" literacies" (Prinsloo, 2013:3).

This model is in contrast to the "autonomous" model of literacy which disregards the cultural and ideological nature of literacy and presents it as something "neutral" or is divorced from

people's social realities and "views those who are illiterate as having a deficit" (Street, 2003:77).

Literacy as a social practice is "what people *do* with literacy" and in a social sense it implies what individuals encounter through reading and writing and texts in a way which connects them to their realities and explains the action of reading in the first place (Barton & Hamilton, 2000:7). Literacy is more than just a set of skills or a series of actions carried out: literacy is not only about students following the correct rules. Any teaching and learning of literacy requires that one acknowledges and draws on students' own experiences and understandings as they negotiate meaning and communicate in the classroom while portraying themselves in certain ways.

Barton and Hamilton (2000), drawing on the work of Heath (1983), distinguish between literacy events and literacy practices. Literacy events such as the act of writing can be observed. Literacy practices can be inferred from the beliefs, values, attitudes and social bonds that shape events which Gee (1996:7) refers to as the "other stuff".

Shuker and White (1998) suggest that there are many kinds of literacies that students use to explore and communicate ideas and texts: all of which are interpreted according to students' social and cultural realities. The instructor's views and values cannot be imposed on students who need to accrue personal value and knowledge according to their own realities. Students should transform, not mimic, information they receive (Dyson, 2010). Barton and Hamilton (2000) state that literacy practices may differ across diverse groups. Literacies are located within larger social goals, cultural practices and historical time frames, change with new practices emerging through informal learning and help to make sense of life situations.

Street (2003) states that the "autonomous" features of literacy cannot be excluded altogether. Literacy that forms part of a local situation often comes from outside and includes skills or meanings that are beyond local situations. New literacies lead to exchanges and communicative practices that are not local (Prinsloo, 2009:189). Local users apply new literacy practices to existing forms and adapt them to local circumstances and situations. It is necessary that this happens in order to empower students and provide them with access to the world outside their own local communities.

In order to engage in literacy as a social practice students have lexico-syntactic and graphophonic knowledge consisting of knowledge of vocabulary, syntax, the encoding and

decoding of print, knowledge of the features, purposes, uses and organization of a given genre and cultural knowledge which is made up of values, beliefs, attitudes and expectations and a broad understanding of context. Cognitive skills (including decoding) are only one part of what it means for students to become literate. The writings of Freire (1983:10) emphasise the importance of students being able to "read the word and the world". This involves power relations. Literacy denotes how students connect what they encounter in texts with their own experiences: how they empower themselves and become more knowledgeable.

Literacy is tied up with questions of equality, opportunity and political and social power, implying that literacy is concerned with opportunities and social mobility of those who are becoming literate (Luke, 1991). Brandt (2001:561) confirms this view and states that literacy development is linked to economies because literacy practices take place in different economic environments which in turn provide varying means of access and degrees of power. The manner in which literacy is approached has significant political and economic consequences. Literacy cannot be taught technocratically with no regard for the "other stuff" that Gee (1996:7) talks about.

Viewing literacy as a social practice inevitably raises questions of identity and power. Critical literacy "incorporates identity" and "the way in which individuals respond to power through literacy practices" (Perry, 2012). Hagood (2002:251) reminds us that the text which consists of structures linked to society and culture is the site where there is a "struggle for power, knowledge and representation".

When literacy is examined as a social practice it is necessary to study how literacy transfers to the classroom or how literacy presents itself in students' lives. Teaching must connect with the real context in which students find themselves in order for them to engage critically with the literacy forms that they encounter in the classroom (Prinsloo, 2005). Luke (1991) concurs and states that literacy is not merely a set of decontexualized skills but is a cultural practice concerned with issues of importance to a community. Modelling occurs when a competent adult (the teacher) takes students beyond their existing levels of development (Luke, 1991). It is necessary to understand that what may be meaningful and real in one context: "the contexualized nature of authenticity" requires educators to have a "nuanced understanding" of literacy practices so that they can make their instruction relevant and meaningful for their students (Perry, 2012:63).

Perry (2012) states that authentic, learner-centred instruction implies using print materials in the same way that such materials would be used in students' own lives. Educators should use "real-world texts" for "real-world purposes", implying that students be engaged with texts that go further than just the instructional goals of the classroom (Perry, 2012:62). Literacy needs to extend students' world views to prepare them to broaden their life opportunities. Educators assess the diverse ways in which literacy is practiced. Such assessment is closely linked with who their students are and the contexts in which they find themselves. Understanding student context can better equip educators to meet the needs of students in their literacy instruction (Perry, 2012).

Writing is a space for "reflexive narrative enquiry" allowing students to express their identities which are "located socially" and are shaped by discourse where negotiation takes place in terms of "ways of being, thinking and producing meaning" (Ferreira & Mendelowitz, 2009:58). Writing should be a social activity in which students design texts, shape meaning and express the self within a particular social context (Dyson, 2009; Cremin & Myhill, 2012; Ryan & Barton, 2014).

Mendelowitz (2005) refers to Prain (1996:13) who argues that students need to make connections between themselves as writing subjects and the expectations that shape writing and its accepted forms. Students need to assume new subject positions rather than re-hash existing ones. Students' choices about what kinds of identities to construct for themselves have to be seen in the context of what is expected from the writing and the strategies of writing. Student ability to fulfil expectations "is not only determined by the situation but is to a large extent, shaped by their own linguistic resources and by their own social and historical identities" (Ferreira & Mendelowitz, 2009:69-70).

Cummins (2000) writes that as a social practice, writing should take place as a collaborative process where there are high levels of student engagement. Students co-produce texts where their identities are affirmed through writing. Both the educator and students bring their own histories and identities into the writing classroom: the educator acknowledges and validates the contributions and realities of students: identities are mediated in writing. Students' own knowledge, experiences and identities should be used as a springboard. While texts are mediated students should participate in a whole class, be paired or arranged into groups: writing activities should allow all participants to be heard. Hooks (2010:21) believes that "mutual participation creates a writing community where together, students and teachers can be vulnerable in the space of shared learning" and be willing to take risks.

Bifuh-Ambe (2013:153) suggests that allowing students to select their own writing topics increases their sense of ownership: enabling them to take charge of the writing process and motivating them to perform writing tasks more eagerly and carefully. A sense of ownership where students are actively engaged in decision-making and discussion around writing choices and the sharing of their writing are important if writing is regarded as a social practice. According to Bifuh-Ambe (2013), students' writing should be printed and displayed in the classroom which will provide further motivation. This involvement of student writing helps to impart an awareness of purpose and audience in writing.

Taking a socio-cultural approach to literacy teaching and learning requires that we acknowledge and work with the histories and literacy practices that students possess. For the purposes of this study new literacy practices focus on the News Report genre. This study examines ways in which teachers, who bring their own culturally and historically shaped ways of engaging in literacy, teach writing to the students in their classes. An examination of the discourses used in the classroom makes it easier to see how writing is carried out as a social practice.

2.3   WRITING AND IDENTITY

According to Ivanic (1998) writing is always tied up with a sense of self. Ryan (2014: 144) states that "identities are shaped and performed in very personal ways" and that this happens when teachers and students "consciously or subconsciously mediate their own concerns with the expectations inherent in school writing". Building a relationship with the reader is part of the identity work that a writer does and Ivanic (1998) speaks of the writer as performer where there is a move away from the purely cognitive aspects of a writer's voice to a more social view as the writer's 'self' emerges and a relationship is forged between the writer and reader. Ryan (2014: 133) states that writing suggests a level of "self-awareness". The writer constantly makes decisions "about how to represent their subject matter and themselves through language" and in this sense it is "a creative performance" (Ryan, 2014: 130). Writing thus includes the "artful use of language" (Cremin & Maybin, 2013: 276). Reflexive writers "show a well- developed sense of self" as they produce texts that are creative and "bring out their voice" (Ryan, 2014: 143).

However, writers as individuals have to consider the purposes of writing, the audience, the expectations and the context and this both enables and constrains them. Decision –making is not just about the writer deciding what to do and how to write but it is mediated "through

the personal motivations, interests, skills and priorities, along with expectations and the accepted ways of writing in the classroom (Ryan, 2014:130). Referring to Turvey (2007) Ryan (2014) explains that when too much attention is paid to the expected structures of writing it detrimentally affects the development of a writing identity where choice, ideas and connecting with the audience are important. Students are then "less likely to have a vested interest in written texts and styles, to develop a love of and interest in writing outside of school and to flex their writing identities in new and innovative ways" (Ryan, 2014: 130). Ryan (2014, 131) refers to "school writers" whose creativity as writers is then stifled resulting in them not being able to make effective writing decisions in the absence of a formula.

2.4 DISCOURSES OF WRITING

Classroom interactions and discourses are socially constructed and can never be free of ideologies, values, beliefs and social practices (Fairclough, 1989; Gee, 1990). Discourse, therefore mediates students' learning. When students repeatedly engage in activities which are mediated by discourse this engagement shapes their understandings and enables them to participate in broader society. As this study is concerned with the teaching of writing and the particular way in which people talk about writing it needs to recognize the discourses that are used. Ivanic (2004) provides a useful analysis of these discourses. Discourses of writing are seen as "constellations of beliefs" about writing about learning to write, ways of talking about writing and the sorts of approaches to the teaching and assessment of writing which are all associated with these beliefs (Ivanic, 2004:227). According to Ivanic (2004:227) the personal approach of most teachers is "eclectic" meaning that in a single lesson or series of lessons instructors may draw upon more than one discourse but it is often possible to recognize a dominant discourse by the way certain beliefs and practices are 'fore-grounded at the expense of others"

Included here are all the discourses of writing as set out by Ivanic (2004). The creativity discourse has been included because while teaching specific genres does not allow much for creativity, writing according to Cremin and Maybin (2013), is designing of and the playing with textual features so creativity cannot be excluded. According to Mendelowitz (2003: 61) there is the growing recognition that writers' identities play a significant role regardless of the genre being produced and she argues against "a rigid divide between personal and impersonal writing" as all writing "taps identity issues in powerful ways".

2.4.1   Skills discourse

Teachers use this discourse to focus on applying linguistic patterns and rules. There is the belief that 'good writing' comprises the correct letter, word, sentence and text formation. Teaching is explicit and assessment considers how accurately these patterns are reproduced. At its most extreme, writing is regarded as a "unitary, context-free" activity where the same rules apply to all text types and no distinction is made (Ivanic, 2004:227).

2.4.2   Creativity discourse

This discourse of writing "as the product of the author's creativity" focuses on the written text but concerns itself with content and style rather than accuracy and linguistic form (Ivanic, 2004: 229). Meaning is central and mental processes as well as features of the text matter. Learner writers are regarded as "authors" who generate content and vocabulary in order for their voices to be heard (Ivanic, 2004: 230). There are two sub-beliefs. The first is that students will develop more as writers if they are able to write on topics that are interesting and personally relevant to them and secondly, learning how to write and what can be considered good writing, "is implicit in the acts of reading and writing" rather than the need to be taught explicitly (Ivanic, 2004: 229). The creativity discourse is drawn upon in combination with others and "eclectic teachers of writing recognize the advantage of inspiring students to write about topics that interest them" and provide opportunities for students to "learn implicitly alongside explicit teaching about linguistic rules and patterns" (Ivanic, 2004: 230).

2.4.3   Process discourse

A process discourse emphasizes the processes of writing. The writing process can refer to the cognitive that is the mental processes which can be learned implicitly, and/or the event that is the explicit teaching and the generating of texts (Ivanic, 2004:231).

2.4.4   Genre discourse

When genre discourses are used there is evidence of teachers exploring the notions that writing is shaped by social context. "Good writing" is not writing which is correct but that which is "linguistically appropriate" for the purpose it serves (Ivanic, 2004:233). Implied in this discourse, is that writing even when it contains inaccuracies or could be viewed as mundane in terms of content and style, might yet be rated as good if it demonstrates appropriate

features and meets the requirements for a particular context. Ivanic (2004:233) argues that students learn implicitly by participating in "socially situated literacy events" and that in the classroom these events may be "artificially specified" to demonstrate that writing serves particular social goals in order to be relevant and meaningful. The text type is modelled, linguistic terminology is taught and both disciplines are used to construct rather than compose texts in a specific genre.

2.4.5   Social practices discourse

Teachers use a social practices discourse in order to make explicit the following aspects of writing:

- Writing serves a function: writing tasks are situated in a particular context and taught explicitly: attention has to be paid to contextual factors.
- Writing allows communication with others: writing is "purpose-driven, authentic communication."
- Writing is situated (ethnographic): a particular context is situated in order for students to form generalizations of what is typical of the context and why things are done in a particular way in order to achieve goals (Ivanic, 2004: 235-237).

The final socio-political discourse draws on all the previous discourses but foregrounds the political nature of writing:

2.4.6   Socio-political discourse

Teachers use this discourse to demonstrate that writing is "shaped by social forces and relations of power" and has consequences for the identity of the writer who is represented in the writing (Ivanic, 2004:238). Writers are not completely free to choose how to represent the world, how to represent themselves, what social role to take or how to address the reader. The writing is, to some extent, determined by powerful social conventions which are inevitably shaped by those in power.

There should be a critical awareness of why certain genres are the way they are. The writer should understand the consequences of the way in which the writing exists. Teachers make use of this discourse to raise awareness of socio-political factors. Ivanic (2004:238) warns that if this critical aspect is missing writing may seem inadequate and lead to "unthinking

conformism" which can be to the detriment of the writer. These categories of discourse allow me to identify the discourses that my participants draw on during their writing lessons as well as the discourses that shaped them during their own schooling and teacher training.

2.5   CRITICAL LITERACY

The concept of critical literacy is a broad one and it is not a focus in this study. However, any teaching of the News Report genre would engage with critical literacy. According to Janks (2010) critical literacy takes the relationship between language, power and identity seriously and it entails an awareness of how texts work and what they mean in relation to the social context in which they are produced and read. Texts are never neutral as they are written by people who unconsciously bring their own views and positioning to the writing of a text. The choices that are made when using language are "actions that have effects" and these "may benefit some at the expense of others" (Janks, 2010: 268). Literacy is thus a set of social practices which has social effects so it is necessary to highlight issues of equity and social justice. Freire (1983) reminds us that students must be able to read the word and the world which implies power relations as they connect texts with their own realities which allows them to become knowledgeable and gain agency. Critical literacy incorporates identity and is about how individuals respond to power through literacy practices. According to Hagood (2002) the text is the site of struggle for power, knowledge and also representation

Janks (2010: 268) speaks of critical literacy being "an ongoing lens through which one filters text and talk, image and design, composition and grammar, norms and standards" and it requires an understanding of textual positioning and assuming a position of "an engaged and critical reader and writer". Texts represent reality and the writer/designer makes choices that are motivated by the contexts in which the writing is produced and received. A text works to position readers "who have to be able to engage and also to distance themselves from it" that is "to read with it or against it" (Janks, 2010: 271).

2.6   WRITING PEDAGOGY

2.6.1   The effective writing classroom

Graham and Harris (2002) believe that the quality of instruction students receive determines their writing achievement. Text production skills, planning and revising should be explicitly taught (Troia & Graham, 2003). According to Graham and Harris (1997) teachers should

point out the equal importance of form, process and meaning but instruction should address and facilitate possible problematic areas. Varied writing tasks ought to be meaningful and challenging: students should write for real audiences and broad purposes (Troia, 2002). It is important, according to Graham and Perin (2007) that a set writing routine includes planning, revising and editing. Graham and Perin stress the importance of motivating students to write.

Bloch (2012) believes that for students to become writers they need to be in classrooms where teachers and peers interact in a language which they can understand: students should be exposed to meaningful written print, be involved in the rich use of language: what students write and think should be assessed by peers and students should not be afraid to make mistakes or take risks. Writing requires the writer to make decisions (Ryan, 2014). The writer is actively engaged in designing texts, forming meaning and expressing the self in a social context (Dyson, 2009; Ryan & Barton, 2014). In support of this it is stated by Ferreira and Mendelowitz (2009:58) who claim that writing ought to allow students to "express their identities which are located socially and shaped by discourse where negotiation takes place in terms of ways of thinking and providing information".

Bloch (2002) suggests that interactive writing has the potential to stimulate students to write, showing them their writing capabilities and giving a sense of pride and personal satisfaction in writing. Interactive writing provides students of writing with role models, authentic written texts, reasons for writing and an opportunity for their voices to be heard and responded to.

A key aspect to the teaching of writing is the need to integrate all language skills. The CAPS curriculum explicitly outlines writing outcomes and recommends the use of text types and the process approach to writing, emphasizing the integration of listening, speaking, reading, writing and grammar.

2.6.2   Integration of skills

Teachers integrate skills to promote language as a social practice. Students can talk and read and discuss what they understand before and during their writing. The CAPS document envisages producing "competent, versatile writers" who will be able to use these language skills to develop and present appropriate written texts for a variety of purposes (DBE, 2011:11)

Dornback and Dixon (2014) state that to meet learners' writing needs, an integration of all literacy skills is necessary: writers need time to think, discuss ideas, listen and read. Echevarria, Vogt and Short (2004), explain that social interaction promotes language development: listening, speaking, reading and writing are interrelated, integrate naturally and need to be developed in a holistic manner. Practice in any one area promotes development in other areas of writing expertise. According to Bloch (2002), an approach is needed which integrates skills and allows students to work with texts by means of overlapping activities that reinforce each other and are scaffolded by the teacher. Divisions between different aspects such as listening, speaking, reading and writing are not separately demarcated.

Walsh Dolan (1985) states that in order to promote integration, courses and units should be based on themes and topical subjects. Without a common purpose, listening, speaking, reading and writing activities are meaningless. Because the integration of skills is key to comprehending literacy in a social light, one of the sub-questions of this study is focused on understanding how teachers achieve integration in their teaching of the News Report.

If teachers take seriously the need to integrate all language skills explicitly when developing writing, then they need to create space and time for students to read, discuss and listen to other views while writing. This is in keeping with the process approach recommended in the CAPS writing curriculum.

2.6.3   Approaches to the teaching of writing

2.6.3.1   The process approach

The process approach is based on the work of Flower and Hayes in 1981. It includes pre-writing/planning, drafting, revision, editing/proofreading and publishing/presenting.

Yan (2005) states that the process approach emphasizes revision and feedback, so allowing students to make personal connections to the topic, generate ideas and activate the schemata (background knowledge). Ryan (2014), drawing on the work of Csikszentmihalyi (1996), states that the pre-writing stage is crucial in order to develop students' interest in writing so that they can critically and creatively engage with the reader and subject matter.

The writer, according to Ryan (2014), discerns the situation and possible choices, thinks about the influences of these choices and decides what course of action to take. As writers

proceed with composing the text, they create "higher level goals" such as writing an introduction. As they compose, they move on to "local working goals" but continually return to their higher level goals which "give coherence and direction to what they do next" (Flower & Hayes, 1981:379).

Process writing pedagogy has its critics. Dornbrack and Dixon (2014) refer to Atkinson (2003) and speak of how process pedagogy views writing as an "abstract, internal process that underplays the complex social and ideological powers that shape and are shaped by dominant writing conventions" (Dornbrack & Dixon, 2014:5). Using the notions of Hyland (2003), Dornbrack and Dixon (2014) explain that process approaches do not consider how meanings are socially constructed and disregard factors outside the student experience which help guide purposes, establish relations and ultimately, shape writing. This approach has a "monolithic view" of writing in that the process is seen as the same, regardless of what is being written or who is writing. The different amount of pre-writing in producing different texts is not considered (Badger & White, 2000: 154).

The other dominant approach to the teaching of writing contained in the CAPS writing curriculum is the genre approach.

2.6.3.2   The genre approach

Genre pedagogy, it is claimed by Martin and Rose (2005), democratizes the classroom and supports all students who are below that level needing it most. Genre pedagogy promotes collaboration: the students and teacher construct texts together. These two features result in high levels of engagement and affirm student identities as they co-produce texts (Cummins, 2000). "In the last decade genre approaches have had considerable impact on the way we understand discourse and in transforming literacy education in different contexts around the world" (Hyland 2002:113). Students have to write texts that are both rhetorically and linguistically appropriate and need to be able to recognize textual and linguistic features used to form complete texts.

Firkens, Forey and Sengupta (2007) speak of how there has been a move towards the explicit teaching of genres in various contexts: they set out the three phases in this approach:

- Modelling (the target genre is introduced, the social function is discussed and the text structure and linguistic features are analysed by means of deconstructing a text)

- Joint construction (the teacher and students jointly construct a text) and
- Independent construction (the students construct their own texts).

There is explicit focus on meta-language awareness which is important because it serves as a shared language used to think, analyze and talk about language and language choices in the writing of various genres (Humphrey & Feez, 2014; Kerfoot & Van Heerden , 2014).

Students should understand that writing takes place in a social situation where "learning happens consciously through imitation and analysis which facilitates instruction" (Yan, 2005). Badger and White (2000) claim that learning to write is partly a question of imitation and partly a matter of understanding and consciously applying rules.

Badger and White (2000) argue that a genre approach places too much emphasis on conventions and genre features. Cummins (2000) argues that the explicit scaffolding provided in genre-based pedagogies offers students whose home language does not match the language of teaching and learning (LOLT) of the school the chance to access specialized language of learning.

Explicit scaffolding is especially beneficial for students at a low level of writing proficiency because it supports their writing. Badger and White (2000) suggest, however, that the skills required to produce content are underestimated: the natural processes of learning and the creativity of students are ignored, and that students are largely passive.

Ryan and Barton (2014) state that when expected contextual structures are emphasized, students often regurgitate texts and are unable to make effective writing decisions if they are not presented with a formula. When students follow "recipes" for writing, they are "less likely to engage in a creative process of reflexivity" such as thinking of possible ideas, deciding what may be "feasible at a specific moment in the writing process and arriving at ways to proceed" (Ryan, 2014:133). The wisdom of writing by formula can be debated in that students are actively involved in deconstructing the text and participate in the joint construction step where there is collaboration between themselves and the teacher before they carry out the independent construction step.

Critics of genre theory believe that it restricts creativity. But if genres are taught with attention to critical language awareness, students can critique and re-design genres while they examine power relations (Rose & Martin, 2012). Despite criticisms of the two approaches, it

is not uncommon for the process and genre approaches to be combined as, according to Badger and White (2000), they have the potential to complement each other. However, as explained later in this chapter, combining the two approaches can lead to blurring of the two (Paltridge, 1996; Hyland, 2002).

The CAPS writing curriculum draws on both the process and genre approaches. This study examines how teachers implement and understand both approaches.

2.6.3.3   The process-genre approach

Yan (2005:20) sets out the steps of the process-genre approach:

- Preparation – this places the writing task within a specific genre to activate the schema and anticipate structural features.
- Modelling and reinforcing – the model of genre is introduced and audience, purpose, structure and organization are examined.
- Planning – brainstorming, discussion and reading take place to activate the schema and allow students to relate their own experiences.
- Joint construction – the teacher and students work together to compose a model text to which students can refer.
- Independent construction – students compose their own texts.
- Revising – students carry out final revision and editing

2.7   THE CAPS WRITING CURRICULUM AND PEDAGOGICAL IMPLICATIONS

The table that follows illustrates both the text types contained in the CAPS writing curriculum, as well as the time frames for each.

Table 2.1 : CAPS writing curriculum

Term	Weeks	Grade 4	Grade 5	Grade 6
1	1-2	Narrative story	Narrative story	Newspaper article
	3-4	Poem/song	Information Text	Myth/legend
	5-6	Myth/legend	Newspaper article	Speech/ advertisement
	7-8	Instructional text	Myth/legend	Dialogue
	9-10	News report	Poem	Poem

Term	Weeks	Grade 4	Grade 5	Grade 6
2	1-2	Information text	Instructional text	Instructional text
	3-4	Character sketch	Report	Book review
	5-6	Fable/myth/legend	Poem	Narrative story
	7-8	Instructional text	Myth/legend	Information text
	9-10	Examination	Examination	Examination
3	1-2	Diary entries	Book review	Book review
	3-4	Descriptive paragraph	Advertisement	Character sketch
	5-6	Poem	Myth/legend	Friendly letter/ diary extract
	7-8	Information text	Weather report	Cartoon/comic strip
	9-10	Dialogue	Script/dialogue	Dialogue/script
4	1-2	Newspaper article	Friendly letter/ diary	Descriptive paragraph
	3-4	Friendly letter	Report	Instructional text
	5-6	Advertisement	Descriptive essay	Summary
	7-8	Character sketch	Instructional text	Poem
	9-10	Examination	Examination	Examination

(DBE, 2011: 36-87).

2.7.1 Time constraints

The CAPS document indicates that learners ought to know how texts work to become "competent, confident and critical writers" and should produce "different kinds of texts for particular purposes and audiences" (DoE, 2011:12). The CAPS writing curriculum is too extensive: students in the Intermediate Phase are required to carry out listening, reading, speaking and writing activities in a different genre every two weeks, with provision for regular, short, guided and independent writing periods. There are certain text types which are revisited at different times of the school year: students are required to carry out writing each time. Due to the demands of the writing curriculum and the broader language curriculum itself, it is often a challenge for teachers to do justice to the teaching of writing in the allotted time.

At the end of the second and third terms, students are expected to complete a writing examination consisting of one longer piece of writing and a shorter transactional text within one hour. Teachers are expected to prepare students for standardized testing. The Annual

National Assessments (ANAs) and the Grade 6 Literacy Systemic Test require students to produce written texts which are assessed in order to arrive at each school's writing scores. Students are expected to cover an extensive range of text types over a short period of time which has implications for pedagogy.

Teachers need more time for writing because they need to be engaged with their students in composing texts and demonstrating writing steps, monitoring the writing process and ensuring that collaboration takes place. Students should make decisions when writing and they "can either be enabled or constrained in these choices" by contextual factors such as time and engagement with writing (Ryan, 2014:134). On the other hand, Ryan (2014) contends that teachers should reflect on their teaching of writing and deliberate about choices they have even in a situation where they are accountable within curriculum requirements. The impact of their decisions can enable or restrict student writers. However, the intense CAPS curriculum hardly allows teachers time to reflect and deliberate on the choices suggested by Ryan (2014).

Genishi and Dyson (2009:56) claim that teaching and learning of writing place great demands on teachers. An increasingly diverse student population further taxes the teacher's skills. It is important for policy-makers to recognize the need for students to work at their own pace, given their diverse backgrounds and abilities. Students need time to show what they can do in writing. When schools "focus on official time" according to Genishi and Dyson (2009:111-113) it is difficult to adjust teaching and learning to the tempos of individual students which can reduce writing to "a list of skills to be tested". Educators should "avoid the trap of official time" and interpret which kind of time is appropriate for students in classrooms (Genishi & Dyson, 2009:111-113).

2.7.2   The process-genre approach and lack of detail

The CAPS document includes the skills, content (different text types that have to be covered) and strategies and sub-skills required in writing. As indicated in Table 2.2. that follows, the CAPS curriculum combines the process and genre approaches. However, limited detail is provided for teachers who have to ensure that the curriculum is carried out. This has certain implications for teaching and learning.

Table 2.2: CAPS writing skills, content and strategies and sub-skills

Skills	Content	Strategies and sub-skills

Writing and presenting	• Word writing
	• Sentence writing
	• Paragraph writing
	Creative writing
	• Descriptive - people, places etc.
	• Narrative - stories, personal recounts
	• Imaginative - short poems
	• Dialogues and short play scripts
	Transactional writing
	Notes, messages, invitations
	• Posters / notices / ,
	  advertisements
	• Short written speeches
	• Procedural texts and recounts
	• Factual recounts, information
	• texts, news reports
		Process writing
		• Planning
		• Drafting
		• Revising
		• Editing
		• Proofreading
		• Presenting
		Pre-writing/ planning
		• Consider target
		• audience and purpose
		• Consider type of writing
		• Brainstorm using maps /
		• lists etc
		• Organize ideas
		Drafting
		• Word choice
		• Structuring sentences
		• Main / supporting ideas
		• Specific features of text
		• Reads writing critically
		• Gets feedback from
		• peers and teacher
		Revising/editing/proofreading
		and presenting
		• Revises: improves
		• content and structure
		• of ideas
		• Refines word choice,
		• sentence and paragraph
		  structure
		• Edits: corrects mistakes
		• in grammar, spelling
		• and punctuation
		• Presents neat, legible
		• final version

(DBE, 2011: 19)

Writing is not a simple task. Writers have to acquire many skills which include "knowing the complex requirements of genres and their social contexts, meaning and function" and an "implicit or explicit knowledge of the numerous cognitive skills and processes required to produce a piece of writing are also required" (Dornbrack & Dixon, 2014:3). Badger and White (2000) believe that teachers ought to be proficient writers of several genres: students should

be able to compare their texts and/or skills with those of the teacher in order to ascertain if they need further input and knowledge. However, Dornbrack and Dixon (2014) explain that in South Africa many teachers have had little exposure to these approaches in their own schooling. Teacher training and the challenges they face could be compounded by the merging of the process and genre approaches as is evident in the CAPS writing curriculum illustrated on the previous page.

Teachers need to "read between the lines by drawing on prior knowledge of what might be absent, as well as understand the significance of each (missing) step in both approaches". Teachers who have not had much access to these approaches in their own schooling and teacher training face a challenge (Dornbrack & Dixon, 2014:9).

Dornbrack (nd) claims that it is not only the act of writing that furthers learning. What takes place before, during and after writing can promote learning. In order for writing to be a cognitive process mediation which involves explicit input from the teacher at strategically timed stages of writing is necessary. But the CAPS curriculum underplays this.

In terms of planning, merging can be problematic. Dornbrack and Dixon (2014), referring to Hyland (2003) state that planning is a recursive process. The sub-steps in CAPS are arranged in a linear way. The writing steps present planning elements as "implicit rather that explicit" which "can result in the process of thinking through ideas and revisiting them" being omitted (Dornbrack & Dixon, 2014:9). If the purposes of planning (a process step) are not properly understood, then discussion around purpose or audience (a genre step) will "remain at a superficial or decontexualised level" (Dornbrack & Dixon, 2014:9).

 Dornbrack and Dixon (2014) state that text types with limited linguistic features and text structures are presented in a summarized table in CAPS which decontexualises the concepts, resulting in the specificity of each approach being lost. Graham and Perin (2007: 3) assert that it is important that writing activities become more complex from one grade to the next. However, CAPS has a common set of text structures and linguistic features which apply to the Intermediate Phase (Grades 4-6), the Senior Phase (Grades 7-9) and the Further Education and Training Phase (Grades 10-12). Benchmarks for each grade are lacking and there is no distinction made in terms of how the genre or text type should be extended across the grades. This is discussed later, in terms of the News Report.

Given the complexities of writing and the huge demands placed on teachers to deliver effective writing instruction, it is essential to examine ways in which teachers' writing histories affect their writing pedagogy.

2.8   TEACHERS' WRITING HISTORIES

According to Mackin-Horarik (2000) the relation between teachers' attitudes and beliefs about writing and the pedagogy that teachers employ in the classroom is important. Lortie (1975:76) states that "developing an identity as a writer is a long process of socialization involving school experiences" and that "the attitudes of teachers are forged during their experiences as students" which he refers to as "the apprenticeship of observation". The quality of instruction which teachers receive can have long-term effects on how they see themselves as writers (Lortie, 1975).

 Davis and Andrzejewski (2009) state that teachers' beliefs about learning are influenced by their epistemological beliefs: teachers who have essentialist views will regard only certain kinds of knowledge as valid. Such beliefs affect teachers' views on how to teach. According to Davis and Andrzejewski (2009), those who believe in authority figures adopt a more behaviourist perspective and use the transmission model of teaching while those who see the self as important are more likely to acknowledge student contributions, believing that learning happens through dialogue and interaction. Lawrence (2008:8) writes that teachers "perpetuate or act against past writing experiences by intentionally adopting or avoiding the practices as part of the ongoing process of identity construction". The beliefs that teachers hold about "the essential nature of writing ability influence the ways they think about their students and interact with them during writing instruction" (Lawrence, 2008:8).

 Davis and Andrzejewski (2009) state that teachers need to continuously revise their beliefs and identify and retain those beliefs that serve them best. However, because beliefs are connected to teachers' self-esteem (their personal or teaching identities), according to Davis and Andrzejewski (2009), there can be resistance to change: teachers may hold onto beliefs and practices that may not be beneficial for their students. Teachers may feel threatened when faced with reform which challenges or tries to change their beliefs. The teacher has a vital role to play in bringing about a shift from traditional practices to a broader understanding of how to teach writing.

2.9   TEACHER TRAINING

The National Commission on Writing (2003) in the USA reports that if teachers lack real understanding of what constitutes effective writing, they will be largely ineffective in teaching it. Since this relation of ignorance and inefficiency has a direct bearing on students' writing proficiency, the NWC recommends that pre-service teachers receive explicit training and that in-service training courses be provided. Street (2003) concurs and states that because pre-service teachers will be responsible for teaching writing in schools, there is a need to improve the effectiveness of future teachers of writing. Teachers should be comfortable and confident with writing before they can feel competent enough to teach it. As they become more familiar with writing their increased knowledge helps them to incorporate writing more effectively into their classrooms, allowing them to understand how students learn to write (Lapp & Flood, 1985; Bratcher & Stroble, 1994; Chambless & Bass, 1995). Graham (2008:1) states that teachers who are better prepared to teach writing "are more likely to use writing practices successfully and make instructional adjustments for struggling writers".

Florio-Ruane and Lensmire (1990) explain that teacher candidates bring background knowledge about writing and teaching to their formal professional education. Kennedy (1999:57) believes that pre-service education "is ideally situated to foster a shift in initial frames of reference as it is located between teachers' past experiences as students in classrooms and their future experiences as teachers in classrooms". Pre-service teachers' writing attitudes are significant when considering how they develop professional identities and merge their own learning experiences of writing and their effectiveness as teachers of writing (Bloom, 1990; Street, 2003). Teacher education programmes could help pre-service teachers to change the writing attitudes they possess already. By identifying these attitudes, teacher educators can aid student teachers to try and accept new methodologies and ways of thinking about writing. Knowledge of pre-service teachers' beliefs and attitudes about writing can be changed by effective university courses that provide positive experiences with writing (Street, 2003; Chambless & Bass, 1995; Lapp & Flood, 1985).

Lawrence (2008:8) states that there is a need for teacher educators in universities and in-service professional development programmes "to empower teachers to reflectively, intentionally and effectively integrate the personal and the professional in writing instruction." If fixed ideas of teachers are not changed during pre-service training, these ideas will be "reinforced by their own continuing practices and reduce the likelihood that these ideas may ever change" (Kennedy, 1999:57).

Graham and Harris (2002:85) argue that teacher education can facilitate effective writing instruction by helping teachers to develop a "can do" attitude and a belief that "struggling writers can be taught to write". Unless colleges and universities adequately prepare future teachers to incorporate writing into their classrooms teaching and practice of writing will continue to be neglected (Totten, 2005). Education faculties should examine their curricular programmes and implement significant changes. Every pre-service teacher should take a course in writing that is theoretically sound, research-based and practical and effectively incorporated into the different subject areas.

Hicks (2013) states that it should be a requirement for pre-service teachers to become conversant with the processes of writing as well as utilizing multiple genres. This is supported by Liu (2005) who believes that pre-service teachers need to know about different genres, how to teach them effectively and how to provide feedback to their students. Wang and Odell (2002:515) state that it is vital that pre-service teachers receive support and that a lack of support can include "a lack of writing instruction routines, procedures, skills and techniques that are related to the contexts of writing".

As pre-service teachers engage in writing themselves they gain an understanding of their own writing and composition processes. The better teachers understand their own writing skills and abilities, the better they can teach writing and assess students' composition processes (Moran, 1981:68). Totten (2005) reiterates this by stating that if pre-service teachers are to help their students to improve their writing, it is important that teachers themselves experience what their students experience. According to Totten (2005) pre-service teachers need to learn about various writing strategies and test such strategies in local schools or in front of their peers.

Writing requires teachers to make many ad hoc decisions. Writing is dependent on the frame of reference of each individual teacher. Ensuring compliance with prescriptions has guided writing in the past. But Kennedy (1999) believes that reform-orientated teacher programmes should persuade pre-service teachers to attend less to how imperfectly students comply with prescriptions and focus more on how well students formulate and express ideas. (Moran, 1981:65) states that "the single standard must be put aside" and "a multiple, flexible standard which is not always easy to apply" should be put in place because "to teach writing by teaching grammar, to teach it as a system of precepts and as a linear process that moves from sentence to paragraph to essay, and to assume that there is a single model of good writing", is limiting. Training of South African pre-service teachers in writing needs attention.

The work of Mendelowitz (2005:18) with South African, second-year pre-service teachers, revealed that the majority of students brought "negative baggage" about writing from their own school experiences which included the judgemental manner in which their writing had been assessed, topics of little relevance to them and inadequate or insufficient guidance. In response to this, Mendelowitz (2005), referring to Elbow (2000) writes that when pre-service teachers bear negative perceptions about writing it is important to expose students to free writing and brainstorming which provide an opportunity to practise writing without fear of judgement, before writing for an audience. Likewise, Maloti and Shumba (2012) believe that collaborative writing and discussion around writing should be encouraged so as to equip pre-service teachers to become effective teachers of writing themselves.

According to Fulani and Hendricks (2011), in-service teachers in South Africa need regular, on-going support to improve their practice. It is not always easy for teachers to understand and articulate how they go about writing instruction in their classrooms, what works in their lessons, what the problems and challenges are and what they can do to arrive at solutions. Therefore, Fulani and Hendricks (2011) recommend that in-service writing courses similar to those of their pre-service counterparts, should have some built-in mechanism to monitor how they implement new understandings and writing pedagogy. District officials ought to observe teachers regularly in their classrooms in a supportive and monitoring role, and ensure that systemic evaluations are not their main concern.

Having provided a general discussion on writing and various writing approaches, I now focus on the genre I have selected to focus on, the News Report.

2.10   THE NEWS REPORT

The following table provides the main requirements of this genre. These requirements are exactly the same for each phase and there is no distinction between the IP, the SP and the FET Phase (DBE, 2011).

Table 2.3: The News Report text structure and language features

Text structure	Language Features
State facts briefly but accurately	Clear and concise language
Communicate without losing the reader	Written in the third person
	Use of the active or passive voice
Summarize accurately without slanting the truth	Quotes, comments, opinions, statements, observations from
Give a succinct title and add a clear sub-title	people involved or experts on the topic
Start with the most important facts: who, what, how, when, where, why and to what degree	

(DBE : 2011 : 31)

It has been argued that report texts "are the most common factual genres encountered by students across the curriculum" (The Report Writing Resource Paper of South Australia, 2012). According to the Professional Development Service for Teachers (PDST) of Australia, there are different kinds of reports which are used to systematically organize and record factual information which refers to how things are classified. All areas of the curriculum present opportunities for report writing.

Report writing considers the following:

- who is being addressed
- identity - from what stance the writer is writing and
- attitude- what the writer wants the audience to receive and feel

(Report Writing Resource Paper, 2012).

The News Report is a combination of the recount, narrative and report genres and is one example of a report that students in the Intermediate Phase are expected to master. Students should explicitly be taught the features of the News Report where structure and organization are important. There must be a clear goal (Farmer, 2008; Roberts, 2014). According to Farmer (2008) the News Report is a good teaching resource for Intermediate students because it is real, relevant, current and interesting.

White (1998: 243) writes that News Reports "are grounded in communicative events" which "act primarily to represent, not activity sequences, but the points of view of various external

sources". News Reports are based more on communication than events: they should remain objective and use neutral language as they present different opinions and points of view (Lavid, Arus & Moraton, 2014; Sukumar, 2015). According to Lavid et al. (2012) information contained in the News Report has to be credited to outside sources to give an impression of factuality and objectivity. The internal structure tends to be short and the referent is clearly identified, addressing the need to provide truth and clarity.

While News Reports often tell a story, it is important to distinguish between a News Report and a story. The latter, according to Sukumar (2015) is where you provide interesting information that can be read in a leisurely manner. This contrasts with the News Report where the main news is conveyed up front, as directly as possible, and in which facts are of paramount importance. Sukumar (2015) explains that the News Report follows a terse style and emphasis is on content rather than form. The main challenge is to include all the important facts and supporting information within limited time and space. On the other hand, the news story allows the writer more time, subjectivity and personal judgement, as well as allowing more freedom with ideas and form or use of evocative words (Sukumar, 2015).

Roberts (2014) states that students should explicitly be taught the features of the News Report genre. In News Report writing, structure and organization are important and there must be a clear goal (Farmer, 2008; Roberts, 2014).

The key features of the News Report are:

- The headline which catches the reader's attention and sums up the main information.
- The by-line which is the writer's name and speciality.
- The place-line which situates the information.
- The lead which is the opening section that provides the most important information and should answer the 5 W questions. This is the most important part of the news article which should convey the "essence and the facts" immediately and establishes the direction the writing will take, using the 5W questions (who, what, when, where and why) and the 1H question (how) to summarize the main information (Cavale, 2015).
- The body which follows and expounds upon the lead by providing supporting details in descending order of importance (inverted pyramid design), set out in paragraphs which are usually short. (Simnett & Reed, 2009; Cavale, 2015).
- The quotation/s which is/are what someone actually said and adds accuracy and an

"at the scene" feeling, where only the most authoritative sources, which can include eye witnesses and people who have either first-hand information about the event or are directly affected by it, are used (Lacorte & Clark, 2015).

- The conclusion is the final part of the News Report which should summarize the main information, answer any questions that the article may raise, report on the current/ongoing situation and /or direct the reader in some way (Cavale, 2015).

Chapter Two has outlined literacy as a social practice, the discourses of writing, writing - pedagogy, the CAPS writing curriculum and its implications for writing pedagogy and the features and requirements of the chosen genre for this study: the News Report. This chapter has addressed how teachers' writing histories affect pedagogy. The role that teacher training can play in developing teachers of writing is examined.

In Chapters Four and Five both the espoused and the enacted pedagogy of the News Report is set out.

The following Chapter outlines the methodology followed in this study and discusses the significance of ethical issues.

CHAPTER 3

METHODOLOGY

3.1   QUALITATIVE METHODOLOGY

A critical methodology allows the researcher to gather information in a coherent and reliably scientific way in order to achieve the goal of the specific research project. A particular methodology is chosen that suits the topic. Each type of statistical methodology of gathering information has its own set of techniques and tools that are used to achieve the goal (Potter, 1996:50). This study draws on qualitative methodology which allows the researcher to study subjects for the study "in their natural environment" (Johnson & Christensen, 2000:46). It was important for this study to enter into the personal worlds of the teachers: to gain an understanding of their perspectives. This research involves working with teachers and examines their practices and discourses around the teaching of the News Report genre. Qualitative research is peculiarly well suited to such an investigation. Gathering information in a qualitative way provided substantial facts about how teachers understand this genre and how they enacted their understanding in the classroom.

3.2   CASE STUDY

I used a case study approach (with the three teachers being small case studies within the larger case of writing instruction in the Intermediate Phase at the selected school). Case study research is "holistic': it allows the researcher to focus on each individual case, "regarding each as an entity within a specific context" (Johnson & Christensen, 2000:46). One particular case can provide "multiple perspectives which emanate from a specific context" (Ritchie & Lewis, 2003:52). My case was structured around examination of the teachers' conceptualization of the News Report genre, discourses and pedagogy employed.

3.3   RESEARCH SITE

Perseverance Primary School, a pseudonym for the chosen school is a previously disadvantaged school situated in an area termed a 'coloured' suburb of Cape Town, South Africa under the previous Apartheid regime. Today the 560 students at the school come from both middle-class and working-class backgrounds: some are drawn from what would be considered under-privileged, disadvantaged backgrounds. There has also been an increase in the number of immigrant students from African countries such as Zambia, Zimbabwe,

Angola and the Democratic Republic of Congo. The Language of Learning and Teaching (LOLT) at the school is English and increasingly, students' home language is other than English and consists of, amongst others, Afrikaans, isiXhosa and French. Grade 6 Systemic results of this school indicate that writing is an area needing attention. School scores in writing are considerably lower than those in the other three language components. The average writing scores of the school over the last few years are as follows:

- 2011 – 31,5%
- 2012 – 17,3%
- 2013 – 56,1%

Despite the improvement shown in 2013, results suggest that this is an area still in need of attention.

3.4   SAMPLING OF PARTICIPANTS

The researcher for this investigation is Senior Head of Department at Perseverance Primary School. Convenience sampling was applied because this technique made it easier for me to carry out the research and classroom observations on site. This is discussed further in 3.8.

Three literacy teachers from Grades 4, 5 and 6 respectively participated in this study which was conducted across the Intermediate Phase which is the phase where writing skills acquired in the Foundation Phase are extended and where further foundations for the effective writing of specific text types are laid. Since the News Report is taught in each of these grades, the three teachers of literacy were chosen in order to examine how the News Report is taught and extended across the phase. Pseudonyms were used.

Table 3.1: Participants' profile

PARTICIPANT	PROFILE
Jemma (Grade 4)	Is a 23 year old, newly-qualified teacher who has been in a teaching post for 6 months. She holds a B Ed (ISP) degree and qualified with majors in Mathematics and Drama but is currently responsible for teaching subjects such as English Home Language amongst others.
Cindy (Grade 5)	Is a 30 year old female teacher with three years of teaching experience. She completed the BA degree, with English as a major and holds a Post Graduate Certificate in Education (PGCE).
Kathy (Grade 6)	Is a forty-nine year old female teacher with twenty-two years of teaching experience. She began a degree course in social work but changed careers and obtained the Higher Diploma in Education (HDE) from one of the former training colleges, with English as one of her majors.

3.5   DATA COLLECTION

3.5.1   Semi-structured interviews

Miller and Glasner (2011:132) argue that information about social worlds can be obtained through in-depth interviews: such information can provide access to the meanings people attach to their experiences and social worlds. Because semi-structured interviews are not standardized, they can provide rich data: additional questions and the probing of views and opinions allow for possible diversions which are not anticipated but which can help to meet the objectives of the research (Gray, 2009:37).

Each teacher was interviewed before classroom observations commenced. Semi-structured interviews were suitable: they provided flexibility where the interviewees were able to elaborate on issues. Semi-structured interviews are open-ended and less rigid. The interviewer is able to probe in order to elicit more information (Johnson & Christensen, 2000:190). This form of data collection "encourages spontaneity and freedom of speech" (Davies, 2007:102). Open ended questions were used to obtain in-depth information about the participants' thoughts, beliefs, knowledge, reasoning, motivations and feelings on the research topic.

The interview guide approach was used because interview sessions allow specific topics and specific open-ended questions to be asked (Appendix D). This method provided the opportunity to elicit an in-depth and detailed description of the teachers' conceptions of writing, their own writing histories and their espoused pedagogy. The interviews were recorded and transcribed.

3.5.2   Classroom observations

I used classroom observations as a means to collect data. Observation is defined as "the watching of behavioural patterns of people in certain situations to obtain information about the phenomenon of interest and observation" and constitutes an important way of collecting information about subjects who "do not always do what they say they do": attitudes and behaviours are not always congruent (Johnson & Christensen, 2000:186).

Lessons presented by each of the three educators were observed from the start to the conclusion of teaching the genre. The number of class visits depended on how many lessons were taught by each teacher. Teachers indicated when lessons would be conducted.

The following table sets out how the classroom observations were carried out.

Table 3.2: Classroom observations

Respondent	Grade	Number of lessons	Duration of each lesson
Jemma	4	4	1 hour
Cindy	5	5	40 minutes
Kathy	6	4	1 hour

Field notes, as Johnson and Christensen (2000:188) state, are used for exploratory purposes in natural settings during and after making observations. The researcher is the data collection instrument. The researcher has to decide what is important and what data are to be recorded. The field notes **(Appendix E)** were used to supplement the audio recordings of the teachers during class. Each teacher wore a roaming dictaphone to capture what was said as she walked around the classroom. Field notes provided some contextual aspects of each lesson. The students were not directly observed: brief notes were taken with regard to their responses and the lesson. Notes and summaries written on the board or flipcharts were photographed if they formed part of the lesson **(Figure 5.1. p. 59).**

These observations allowed examination of the connections and possible disconnections between the teachers' espoused pedagogy and their enacted pedagogy in the classroom. This examination provided evidence of the types of discourse teachers drew upon as they carried out writing lessons. It was possible to assess the extent to which they integrated skills and which aspects were fore-grounded, back-grounded and extended across the grades.

3.6   VALIDITY AND RELIABILITY

Reliability and validity were achieved by regularly checking, comparing and interpreting the data. Reliability is the ability to "maintain the precision of data collected" and validity depends on the "accurate data analysis" (Davies, 2007:241-243). Care was taken to limit research bias which is often an issue in qualitative research because of the open-ended and less structured nature of qualitative research. The strategy of reflexivity, where the researcher "engages in critical self-reflection about his/her potential biases and pre-dispositions", was adopted (Johnson & Christensen, 2000:251). Data from interviews, classroom transcriptions

and field notes were analysed in an attempt to triangulate findings. Triangulation looks at "the convergence, corroboration and correspondence of results from different methods studying the same phenomenon" and can "increase the credibility of the findings" (Johnson & Christensen, 2000:424). Participants were provided with transcripts of both the interviews and observations to ensure accuracy. They were given an opportunity to adjust or remove any aspect of the transcripts.

3.7 ANALYSIS OF DATA

Data from interviews were transcribed and analysed using thematic and discourse analysis in order to identify teachers' own writing histories, their conceptions of the News Report genre and aspects of their planned pedagogy. Data from observations and field notes were used to examine pedagogical practices. This helped to answer the second sub-question which refers to the News Report genre and determines which aspects are developed/ highlighted/ contested/ avoided. Triangulation showed how literacy was conceived and spoken of in these classroom spaces.

Discourse analysis entails communication but it is not the transference of information alone. It is about how meaning is constructed. Gee (2005) explains that the researcher chooses texts which include a range of data sources. In this study transcripts of recorded interviews and observations, as well as field notes were included. Referring to Fairclough (1989), Janks (2005: 99) sets out the different kinds of analysis:

- The object of the analysis (verbal, visual or verbal and visual texts)
- The processes by which the object is produced and received (writing, speaking, designing and reading/ listening/ viewing) by human subjects and
- The socio-historical conditions that govern these processes.

Discourse analysis is "closely tied to language structure (grammar) while it deals with meaning in social, cultural and political terms" (Gee, 2011:9). According to Gee (2010) language is used from a certain perspective and takes place in a particular context. When people use language, they have to make "lexical, grammatical and sequencing choices in order to say what they want to say" (Janks, 2005:97). This approach involves the analyst focussing on the "signifiers" that make up the text, the "linguistic selections" and their "juxtapositioning, sequencing and layout" (Janks, 2005:100). Furthermore, as explained by Janks (2005:97), selections are "motivated" which means that they "are designed to convey

particular effects". This technique shows how choices provide meaning and this is the descriptive base for interpretation (process analysis) and explanation (social analysis) (Janks, 2005:108-109).

In data analysis the choice and use of pronouns are examined: something which "reflects differences in the way that writers or speakers present themselves" (Krapivkina, 2014: 842). According to Tang and John (1999), when the first-person pronoun is used identities are created. By considering the semantic references of the first-person plural pronoun "we", researchers distinguish between an exclusive and inclusive use of "we" (Pennycook, 1999; Tang & John, 1999; Hyland, 2001; Janks, 2005; Harwood, 2006). Because "we" can result in vagueness, Muhlausler and Harre (1990) state that it is usually left to the one being addressed (the researcher in this case) to infer who is included in the reference. Wales (1996) points out that the interpretation of "we" depends on the context of its usage and that inferences can be drawn concerning the context that is shared between the speaker and the interpreter.

The emerging themes indicated some of the areas needing further analysis from the transcriptions and field notes. The goal of data analysis is to summarize the data and "generate inductive theories" based on the data. It is then necessary to identify categories that "are ordered into meaningful grounded theories" (Johnson & Christensen, 2000:521). Common themes occurring in the interviews were identified. Observations and field notes were compared with topics identified.

3.8 ETHICAL CONSIDERATIONS

This study falls within the auspices of the Cape Peninsula University of Technology. All necessary ethical clearances were obtained and institutional permission was granted to carry out the study. Written permission to conduct the research was obtained from the Western Cape Education Department **(Appendix A)**. The principal of Perseverance Primary School granted consent for the study to be carried out at his school **(Appendix B).** Each of the three teachers who participated in this study was given information letters to read and consent forms to sign **(Appendix C).** A pseudonym was chosen for the school and each of the three teachers who participated in this study.

The researcher of this study is Senior Head of Department at the school at which the study was carried out. The teacher participants are accustomed to me sitting in on their

classrooms. We have embarked on a professional development programme at school where teachers have been encouraged to share best practice and indicate areas where they need assistance. Many of my colleagues, including two of the participants in this study, indicated that they require assistance in the area of writing. We are accustomed to working within an open, non-threatening and non-judgemental environment. Teachers accepted that a researcher would be sitting in as a student, not as HOD and that I would not be assessing them in any way. Added to this, they were reassured that the findings would be used for the purposes of this study only and no other. They indicated that they were agreeable to me interviewing and observing them. While this may not necessarily shift the inevitable power dynamics that could occur, I emphasized that I would not be evaluating the teachers but would be describing what they do when they teach the News Report in order to see what the connections and/or disconnections are across the grades since so little research has been done on this topic in South Africa.

Choice of qualitative methodology and the case study approach have been explained, as well as the methods of data collection and analysis. Data analysis and findings now follow in Chapters Four and Five.

Chapter Four sets out the analysis and findings of the interviews held with the three teachers who were questioned around the writing histories which emanate from their own schooling and teacher training, their conceptions of the News Report, their pedagogical practices and their previous experiences around this genre.

Chapter Five sets out the analysis and findings of the classroom observations that were carried out. This allowed for a close examination of how teachers' writing histories and conceptions of the News Report affected their pedagogy and what was back-grounded, fore-grounded and extended across the grades. It facilitated examination of the discourses of writing that these teachers drew upon. It was possible to examine how the teachers' espoused practices were enacted in their pedagogy.

CHAPTER 4

FINDINGS AND DATA ANALYSIS OF INTERVIEWS

4.1   INTRODUCTION

In the following section a thematic and discourse analysis of the interview data is presented. The purpose of the interviews was to understand the teachers' writing histories, their experiences as teachers of writing, as well as the discourses they use to talk about writing and the teaching of writing, with specific reference to the teaching of the News Report. These discourses provide some insight into the ways the teachers make sense of the curriculum and how these factors affect their enacted pedagogy which will be discussed in the following chapter.

4.2   TEACHERS' WRITING HISTORIES

4.2.1   Teachers' own experiences of writing at school

All three teachers indicated that they enjoyed writing at primary school:

Jemma:

I *enjoyed* creative writing and I *enjoyed* making up stories on my own. I used a lot of what I read to influence what I wrote.

Cindy:

I quite *enjoyed* writing. We had more chances to write than the learners today.

Kathy:

I think I felt very *secure* when I wrote in primary school. We had a crutch to lean on such as vocabulary and phrases and clauses which teachers told us to use. And I think because you used more of these crutches even things like similes and metaphors… I don't remember them naming those things but I think it just became a natural part of your writing. My teachers did not specifically teach the different genres .At that stage I *enjoyed* writing. For me, writing was an expression of my own mind, of what dreams would be so it was my *fairytale* because I knew I was the princess of the fairytale. When we wrote to pen pals writing was *fun* and real but then that stopped when I got to high school. Then writing became more structured.

All three teachers regarded their writing experiences at primary school as pleasurable and enjoyable. Kathy was exposed to a more skills-based, structured pedagogy: her teachers providing her with "crutches" to lean on. There appeared to be a discourse of nostalgia when thinking back on the 'good old days'. Teachers' experiences of writing in primary school were generally positive. But their memories of high school were more negative:

> Jemma:
> I don't think my high school teachers taught writing explicitly. It was more something you had to do to get marks.

> Cindy:
> I don't remember the teachers showing us how to do different types of writing. We did cover some aspects but many of the genres I have to teach today, we weren't actually taught how to do it.

> Kathy:
> I was disappointed when I got to university and I realized there was so much that had not been taught at high school. And if I think about it, my high school teacher failed me. There was no conscience at all. We had just gone through the mundane things and covered mostly literature. I don't remember being taught much about writing.

This statement indicated that there was a disjunction between primary school and high school: there appeared to be an allegation of neglect in Kathy's case. Not one of the three teachers was explicitly taught how to write in either primary or high school. There were limited possibilities for them to write in various genres. There was an emphasis on producing "to get marks" as indicated by Jemma. Kathy's memories were dominated by feelings of embarrassment and anger, believing that there was much she had not been taught and that her high school teachers had "failed" her. According to Street (2003), teachers' attitudes and beliefs are significantly shaped by their own histories and experiences of writing so it is important to examine how these histories mould and shape teachers' later practices.

Kathy shared her experiences at university. Compared to many of her peers, she experienced difficulty writing an argument:

> I remember my psychology professor at university, he actually wrote me a long letter and I was forced to join a bridging class to improve my writing. He told me straight out "You don't know how to write an essay. How did you get to Matric?" I got such a rude awakening because in all my other subjects I was passing well but when it came to a

subject that required writing an argument, I failed. This was a big blow to my ego and I think this was the most disappointing factor of my life so I think that is why I'm so passionate about English. You find a way to make the kids get to the basics and what you teach must last a lifetime. You mustn't struggle with it later.

Kathy indicated the need to teach the basics. This indication appears contradictory, however, since it seems to reduce writing to skills. Kathy realized the importance of acquiring the basic discipline of writing. Yet, interestingly, her own primary school experiences (where the basics were provided) proved insufficient in preparing her for university.

The connections between Kathy's own negative experiences and her passion for encouraging her learners to write emerged as a significant factor in the construction of her identity as a teacher of writing. She did not want her students to "struggle" later (as she had). She wanted what she taught to "last a lifetime". Rather than getting stuck in her past negative encounters, Kathy used her negative experiences as a spur to allow her students to be more effective writers. Her responses indicated that she did not want her students to be disadvantaged because writing was not taught effectively. This is a good example of how an experience can shape identity and bring about major changes (Whitney, 2008). It demonstrates how teachers choose to act against ineffective practices to which they had been exposed (Lawrence, 2008).

As elaborated in Chapter Two, pre-service training plays an important part in preparing teachers in writing pedagogy. When pre-service training is not provided teachers are ill prepared for the task (Lapp & Flood, 1985; Bratcher & Stroble, 1994; Chambless & Bass, 1995; Totten, 2005; Graham, 2008; Hicks, 2013). Lack of such pre-service training was clearly conveyed by the three teachers who all complained that there was a definite lack of training in writing:

> Jemma:
> I can't remember doing a module specifically on writing. We didn't explicitly learn about writing. I was not taught how to teach the kinds of writing I must teach.

> Cindy:
> A one-year Post Grad course was not what other teachers got in their training. I don't think that the kind of training we received was as in depth as it should have been to prepare us for teaching. Coming to the school and the work environment I learnt from the other teachers about the different ways of preparing learners and planning for

writing. I have learnt from my colleagues and my HOD. I think when you come into the work environment you learn so much more, especially if you want to.

Kathy:

I think they neglected this area. A lot of times when I was a student I felt very inadequate about writing myself and teaching writing. Training prepared us for the old way of teaching before OBE and now with CAPS, it is requiring much more.

These statements support the claim by Dornbrack and Dixon (2014) that many teachers in South Africa have not been adequately exposed to genre approaches in their own schooling and training. If teachers themselves do not have an understanding of what effective writing instruction is, their teaching adversely affects students' levels of writing proficiency (National Commission on Writing, 2003). This shortcoming presents a challenge for these teachers. The various ways in which this challenge is reflected in their pedagogical practices, is examined in this study.

All teachers in this study indicated that once they started teaching they learned more about writing skills. Cindy and Kathy attributed this personal acquisition of writing skills to their experiences in the school environment and to the mentorship and support they had received from colleagues. This acknowledgement of in-service education supports the belief that a great deal of teacher learning occurs through the "apprenticeship of observation". According to Mezirow (1991:167) non-curricular observation and self-training consists of teachers' own acquisition of writing techniques during their schooling and training. Kennedy (1999) adds that in the context of practice, teachers can continue to refine their techniques and style through the teaching experience of their professional lives

This self-training, however, requires a commitment to learning. Kathy explained:

When I started teaching even the text books were inadequate because they did not really deal with genre so I just kept on reading and I think I started seeing the light when I started going to flea markets and I got hold of old books, like American and British books and I saw that they had a lot more about genres. I have had to learn along with the learners and if doctors are expected to learn all the time I think teachers are in the job of change more than anybody else. I think you must be willing to take instruction so if you are a writer and you keep everything to yourself, you will never know how well you write or how you have improved.

Kathy portrayed herself as a lifelong learner who consciously sought to improve herself. She positioned herself as a "teacher learner" who realized the importance of learning and not just teaching, As such she was articulating how many teachers learn on the job from the reciprocal process of teaching and learning while doing so (Freire, 1985:147). Mezirow (1991:167) suggests that pre service teachers should be exposed to "transformational learning". Teachers can change their frame of reference and gain increased control and confidence of their own interpretations and their writing skills. What was most striking was Kathy's willingness, once she started teaching writing herself, to change her frame of reference. She was intent on reforming/transforming what she had experienced as a student. She clearly tried to acquire skills in her own capacity during her teaching career. Kathy had not had access to learning so she did not know as a student how to marshal an argument. She had an acute awareness of the need to know and understand the socially accepted conventions of each genre. She realized how the ability to write well immediately and materially affects personal growth and progress in life.

4.2.2 Teachers' views on the importance of writing

All three teachers believe that writing plays an important role in students' lives during the schooling years and beyond.

> Jemma:
> I think that writing is definitely significant but it is also influenced by so many factors of the English language and I think that children sometimes *struggle* with writing because they *haven't mastered* the other *skills* in English. They *struggle* with their *spelling* and so many other things.

> Cindy:
> I think that the learners today have *serious writing problems* and the writing *skills* are not as developed as they were before. I think that writing is important definitely and it is a *skill* that learners need in their everyday lives.

> Kathy:
> It is very important. It sets kids up for the future. Kids have lost the formal way of writing and it affects all areas of our lives.

All the respondents expressed concern about how a lack of skills can affect students' writing. Jemma and Cindy referred more frequently to 'skills' than Kathy did. Jemma and Cindy leaned towards a skills discourse which considers the correctness and accuracy of linguistic

forms, how language is produced and the elements of good writing (Ivanic, 2004). Later in the interviews there was more evidence that Jemma and Cindy focused on skills-based pedagogy. Here and elsewhere in the interview, Kathy singled out the importance of argumentative writing. This emphasis could be traced back to the fact that she herself did not receive adequate training in argumentative writing at university.

> I think that if you cannot put up a proper argument in writing people won't take notice of you and if you are a student and you cannot write a clear argument your marks are lower. If you cannot write you cannot then communicate. So er… in very subtle ways it affects our lives and if we are not clear about how to set up something in writing, you can actually lose out on what the world has to offer.

Kathy spoke of how "you can actually lose out on what the world has to offer". Her concern indicates how profoundly this lack of training in argumentative writing affected her. She had been disadvantaged in the broader world. The poor quality of Kathy's training in writing impelled her over the years to empower herself as a teacher of writing. Kathy unknowingly realised what Freire (1983:10) describes as the movement from "the word to the world" when she became "critical to the literacy process". This awakening within her demonstrates that Kathy learned through reading and writing (the word), and became knowledgeable: that is to say she was able to make sense of her world.

4.2.3   The role of writing in the teachers' own lives.

Both Jemma and Cindy indicated that they did not regard themselves as writers and they preferred to read. However, they believed that they had an above average writing ability. Kathy was more introspective in this regard:

> I enjoy writing songs. I keep a diary. I've always kept a diary, a very personal diary (laughs) because for me it helps to monitor my *emotions* and the *changes* and who I have been over the years. It helps me to *set goals* for the *future* so for me, it's part of my life. I don't do huge amounts of writing though. If I have to write an argument or a report or something I will really *think deeply* about it before I actually start the writing. I think my writing ability has improved but there are still genres that I struggle with. But I think it's because of people around me. You cannot do it on your own. I think that if you are a writer, if you keep everything to yourself, you will never know how well you write or how you have improved. If I had to write an argument essay I will still go to the basics and I'll see what is being asked of me and I will build on the basics.

Kathy viewed writing as a means of personal, almost autobiographical expression: a means of capturing her emotions and growth. Writing helped guide her yet she still indicated that writing was difficult. Kathy once again articulated the importance of having fundamental knowledge.

Jemma and Cindy did not view themselves as writers and Kathy engaged in personal writing. In their discussions none of the teachers mentioned anything about the need to show students their own writing or share their experience of writing with their students. This silence and exclusion is an important phenomenon as indicated by Graham & Perin (2007) who state that when teachers do not show themselves to be writers students are less likely to write.

Kathy clearly showed that writing played an important role in her life and that she was willing to seek advice and assistance in order to refine her own writing skills. Kathy referred to the importance of constructing a coherent argument which clearly indicated that mastering this particular genre was important to her.

4.2.4   Teachers' experiences of teaching the News Report

Teachers were asked to share, based on previous experience, what they perceived as areas of difficulty and success in the teaching of News Reports. Jemma, being a newly qualified teacher and a full-time class teacher for only 7 months, was unable to draw on previous teaching experience in this area but did offer the following:

> I think that learners will *struggle* to assimilate the information compared to with what they have been taught in other kinds of writing we did. I think that the *vocabulary* could *limit* them as well as things like *adjectives* and their *grammar* and *punctuation* so they will *struggle* and we would have to do a lot of editing I think.

Cindy volunteered the following:

> The children have *serious writing problems*. When it comes to writing they are *disadvantaged*. If their *spelling* and *language skills* are poor they will be so disadvantaged. They don't find it easy and *struggle*. They *struggle* with fact and opinion. They er…also *struggle* with direct and indirect speech because in writing the News Report you would use that a lot and the learners when it comes to language, they *struggle* with that aspect and also the formal writing, they *struggle* with that as well. The

tone of their writing needs to change from the creative to one which is more formal and they *struggle.*

It was significant that Jemma and Cindy adopted a skills discourse: they articulated major reservations about their students' capacity to write the News Report. As far as they could see students lacked skills such as vocabulary, spelling and punctuation (Ivanic, 2004). Their responses were marked by a strong deficit discourse.

Jemma used the word "struggle" twice and Cindy used it six times in this extract and also at other parts in the interview (10 times in total). They displayed a "traditional frame of reference": they emphasised the importance of linguistic prescriptions in good writing (Kennedy, 1999). Jemma and Cindy fore-grounded the mechanics and prescriptions of writing which they, from their socio-cultural background, regarded as fundamental, rather than acknowledging the broader purposes and contexts in which writing takes place for writers from different or less privileged backgrounds (Palinscar & Klenk, 1992; Graham, 1997; Galbraith & Rijlaarsdam, 1999).

According to Bloch (2012), adopting a narrow, skills-based approach as both Jemma and Cindy did, can hamper effective teaching of writing. This narrow, prescriptive approach could be the result of limited exposure to effective writing practices in their own schooling and training. Jemma and Cindy were not shown that providing effective instruction in the teaching of writing and a positive attitude can successfully teach struggling students to write well (Graham & Harris, 2002). When I conducted observations I made a point of paying attention to the types of discourses teachers used, particularly the prevalence of the skills discourse.

Kathy referred to the difficulty students experienced with writing a summary of the main news information in the lead of the News Report. Kathy pointed to the importance of conjunctions and highlighted their difficulties. Yet, overall, her emphasis was on enabling her students:

> I challenge them to use conjunctions to summarize the information in the lead but I *will not penalize* them because of *where they are at* and I think it is because *I want them to get it right* and *remember it forever.*

Kathy stressed the long-term value of effective, well-structured pedagogy. She continued:

> I think it is difficult for them to do this because of the change from story-telling with the beginning, middle and end to them knowing what the most important information to

choose is. I have never seen kids so insecure about choices but I *reassure* them that I will *accommodate* them. I *meet them where they are at*. In the beginning when they have to write the lead and also because of the expectations, they feel a bit overwhelmed. I try to get them to summarize the information in the lead in two sentences but I don't penalize them as long as they answer the questions in the lead because they are *growing and learning* and I *don't mark very strictly.*

Kathy clearly showed that it is important that her classroom is a place where her learners feel safe and non-threatened. Kathy explained:

I understand that this is a genre that is very difficult and it takes *a while to digest* but as we go on and they *rewrite* different leads, they are more *secure* and *willing to take risks* and I think that when kids are *secure* you can get them to write anything and so I think that as teachers, the first thing we should do if we speak about consolidation is that we must make them feel *secure*.

Kathy's response indicated that she was more inclined towards a social practices discourse where "the text and processes of composing are not separated from the whole complex social interaction and meaning is bound up with social purpose" (Ivanic, 2004:234). Kathy used words such as "reassure" and "accommodate" and the word "secure", three times. She focused on assisting her students to reach a point where they were "willing to take risks". By neither penalizing students nor marking too strictly, Kathy proved her commitment to empowering her students as writers and her belief that all children can be taught how to write. Kathy was acutely aware of the difficulties her students experienced, acknowledged identity issues in writing and was prepared to meet her students "where they are at". She indicated that it is important to provide students with agency and control over their writing.

Rather than dwell on areas of difficulty, Kathy was intent on enabling her students. She employed a more productive and constructive discourse by acknowledging the cultural resources that her students bring with them into the classroom (Giroux, 2004; Prinsloo, 2005). Kathy created a learning environment of 'structured freedom' where her students were given the opportunity to decide what information to choose. This generosity of purpose can be attributed to her own history as a writer: she felt powerless as a student at university. Kathy had been disadvantaged because she had not been taught how to write an argumentative essay. She clearly wanted to rescue her students from a similar disadvantage in their lives later. In order to do this, she wanted to provide them with a safe writing space where they gradually gained competence and became confident writers.

Teachers were asked to describe some of their teaching successes in teaching writing. Jemma and Cindy referred to students sometimes "just getting it". Their use of the words, "immediate" and "instantly", suggested that for some students writing came naturally. Jemma described how, "You can see the immediate impact and know that they have the skill for life". Cindy related that "you get some learners who are instantly able to do it". After being taught particular genre some students were immediately able to write the News Report well. Without any individual tuition or repetition teaching some students were able to do it. Jemma and Cindy's views of the 'immediacy' of acquiring writing contradict the process approach which allows learners to refine their writing and claims that although "it is possible to acquire this knowledge implicitly", the skills and ability of writing are 'best learnt from explicit instruction" (Ivanic, 2004:233).

4.3   THE CAPS WRITING CURRICULUM

4.3.1   Lack of support

Teachers' interview data indicated that they had knowledge of the content and writing requirements of the CAPS curriculum but teachers indicated that they had not received adequate support in completing the curriculum. None of the teachers found the CAPS document particularly helpful or user-friendly. Jemma and Kathy complained that teachers were held accountable by the Education Department but were not being adequately supported with clear requirements and guidelines. This seems to support the view held by Dornbrack & Dixon (2014) who argue that while CAPS documents provide an extensive writing curriculum which covers the process and genre approaches, outlines steps and provides some guidance around the linguistic features and structure of texts but CAPS, they argue, fails to show teachers how to implement such a curriculum. "The mediation of writing to enable it to become a cognitive process is underplayed in the curriculum" (Dornbrack, nd: 10).

Kathy explained:

> They (Education Department) don't actually give you specific requirements. It's like *'a free for all'*. So in Grade 6 I have just *chosen* the things that I think they can handle. I just *'pull out of a hat'* what is needed. They *don't tell you* exactly what you have to cover in each grade and we are doing things *'in drips and drabs'.* How can you be expected to do all of this when you don't get training?

In general Kathy's response alluded to her writing pedagogy being a 'hit-and-miss' process. Later in the interview, however, she was able to provide an adequate outline of how she would teach the News Report by drawing on what she has taught herself and what she had discovered and experienced during teaching. The reference to teachers having to 'pull (lessons) out of a hat' suggests that teachers are expected to be magicians and perform 'magic'.

4.3.2 The 'overloaded' curriculum and time constraints

What was most evident as a site of tension in the interviews was the content-heavy curriculum which recommends that students cover four to five different text types of writing per term (DBE, 2008). Teachers felt 'bombarded' and under much pressure to satisfy these requirements. Cindy felt that "there is not enough time to get through everything". Jemma complained that she had to move through the genres too quickly which resulted in her students "getting confused". Kathy was more specific:

> You cannot teach a genre properly in just two weeks. You can't even read the genre and appreciate it before they do writing and even if you come back to teach the entire genre, they still struggle which is time-wasting.

All three teachers were frustrated by having insufficient time to cover all aspects of the curriculum and consolidate a particular genre before moving on to the next. For Kathy, it was important that students who struggled were given enough time to improve their writing skills: she felt that the vast, fast-paced curriculum made it difficult to address individual student's needs. As argued by Genishi and Dyson (2009:56), a "one size fits all" curriculum does not meet the needs of a culturally diverse student body such as occurs in South Africa. Kathy expressed concern that even though students were taught the features of some of the same genres in grades 4 and 5, they still had not mastered them when they reached her in grade 6. It was important to Kathy that her learners had an opportunity to share their writing with their peers. Kathy bemoaned the fact that there was not enough time for students to compare their writing with each other. This omission, she believed, took the "the fun out of learning".

Jemma suggested that "only four genres per year per grade" should be selected and explicitly taught. Kathy acknowledged that students should be exposed to different genres throughout the year but believed that two genres could be covered per term "because we are messing up generations of kids". All three teachers expressed dissatisfaction with the arrangement of the CAPS writing curriculum: they were adamant that the writing curriculum

needed to be streamlined. They felt that cutting down the curriculum would ensure more effective teaching and provide learners with ample time to consolidate the writing of the different genres instead of rushing to cover the curriculum: resulting in what Genishi and Dyson (2009:145) describe as 'hurriedly force-feeding them information".

4.3.3 Blurring of the genres

Teachers indicated that students confused and blurred certain genres, especially the narrative and News Report. Teachers believed such 'blurring' of the genres occurred because students were expected   to master too many genres: the features of various genres and the specific audience and purpose were distinct but students needed time to distinguish them. Jemma complained that when her students reached Grade 4 they were expected to write so many different genres that "it almost confuses them". Cindy echoed this sentiment and described how students "get lost when working with all the genres", not understanding that "different kinds of writing must be written differently". Kathy agreed and felt that the students must be given "more chances so that they can see the difference more [clearly]".

4.3.3.1 News Report writing and 'blurring'

All three teachers indicated that students experienced difficulty in writing the News Report. Jemma, as a newly qualified teacher, was unable to draw on any previous experience of teaching this genre but expressed the view that the students would find it difficult to "assimilate the information compared to what they have been taught in other kinds of writing". Cindy believed that students "do not understand that the News Report must be more formal and that the way they write must change". Her perception of why some students experienced difficulty was that they "have to stick to the facts" and "they could not make up their own stories like in creative writing. Kathy was more specific about the reasons for the confusion experienced by students:

> I don't know how one can teach writing the newspaper report in the lower grades and let them write a story and then they get to the upper grades like where I am and it changes. I think the people who wrote the curriculum did not foresee the confusion that would happen because *my* stories became News Reports and *my* News Reports became stories. *We* should keep stories separate from News Reports and never let the younger ones write News Reports because *you* are doing learners an injustice by teaching one thing and then they to unlearn or re learn what the genre is really about.

Kathy attributed the 'blurring' to the fact that in the lower grades students wrote a news **story** as a recount with a beginning, middle and ending but that when they reached the upper grades, they were expected to adhere to the specific features of the News Report.

Kathy's use of the first-person possessive pronoun in "*my* News Reports" indicated an exclusive stance: she took almost sole ownership of her students' writing. This sense of personal possession could suggest that, besides attributing their difficulty to what had been experienced in the lower grades where News Reports were written more like stories, she was taking responsibility for them not 'getting it right'. However, when explaining that the two genres should be kept separate, Kathy's use of the first-person plural "we" could be viewed as being used inclusively to refer to curriculum planners and teachers together or just teachers in general (Tang & John, 1999; Hyland, 2001; Janks, 2005).

4.4   ESPOUSED PEDAGOGY

All three teachers agreed that the purpose of the News Report is to inform the reader by providing "factual information". They displayed a clear understanding of the objective and factual nature of the News Report (Lavid et al. 2010). Cindy believed that "even though *you can make it your own,* you have to stick to the facts". Later in the interview Cindy contradicted this by saying that some students felt despondent about writing the News Report because they "*cannot make up their own stories* like with creative writing". This was consistent with the problem of the 'blurring' of the genres as indicated earlier. Data of the lesson observations indicates if and how this 'blurring' occurred.

In order to understand teachers' knowledge of genre pedagogy and their espoused pedagogy of the News Report the three phases of genre pedagogy as set out by Firkens et al. (2007) were considered:

- modelling or deconstruction (the target genre is introduced, the social function is discussed, and the text structure and language are analysed)
- joint construction (the teacher and students create the text together) and
- the independent construction (students individually create their own texts)

In terms of how they teach the genre all three teachers indicated that they would bring newspaper articles into the classroom, deconstruct selected texts and guide students towards an understanding of the purpose and features of a report. By imitating the News

Report which is examined and deconstructed students are taught how to produce their own reports (Badger & White, 2000). The teachers described how they would introduce the News Report:

> Jemma:
> The first thing I would do is bring examples of news articles because especially with the age group I'm working with, some of them might not even know what I'm talking about so to bring in articles and to let them see it and analyse it is important. Then we would cover all the different parts of the article that explain how it is written.

> Cindy:
> After we have looked at different reports I would show them the news report and ask why they are written and from there we would examine the parts further.

> Kathy:
> I would start with the kids having preferably an entire newspaper and I'll show them how it is structured and why we have news reports. After that they must see the various characteristics and the features of how news reports are set out. I think it is important that they must first see with the eye. We would look at the lead, then the headline, the by-line and so on and then once they have seen this we will label the parts.

Teachers showed how they set the context of the genre. Knowledge of report writing is acquired by learning how and why report texts are written (Kerfoot & Van Heerden, 2015). Teachers showed full awareness of the important pedagogical process of modelling (deconstruction). They understood the importance of this step whereby students familiarize themselves with the genre and are led towards understanding the purpose and specific linguistic and structural configurations of the text (Firkens et al. 2007). Jemma and Cindy reported that the different "parts" of the News Report would be pointed out. Kathy appeared more knowledgeable by explicitly stating what some of these "parts" are conveyed through her use of meta- language:

> I would start with the headline and then the lead. They must know that the lead is a summary of the news. Then I would do the body of the report, quotations and so on.

This quotation marks an important step in joint construction of a text. Teacher and students work together to build up a text sentence by sentence. Such a jointly constructed report text serves as a model for students to use in their own independent construction of a report. Joint construction of a text allows all participants to share a sense of ownership and achievement.

The use of such a common text as a model forms a significant part of the writing process and development of a student's self-confidence. This process of individual growth is a vital part of the genre approach (Firkens et al. 2007).

Jemma offered the following description:

> After we have covered the different parts of the article and before they write their own articles I would get them (students) into groups and get them to write an article together

Jemma indicated that a collaborative writing activity would take place. This project did not, however, include her in the writing of the News Report. She excluded herself from this very important step where the teacher facilitates the writing process in which she and the students should participate jointly. This collaboration ensures that there is a model text for the students to refer to when writing independently. It appeared that Jemma did not fully realize the value of collaboratively constructing the text with her students. This isolation could be linked to her having implicitly learned to write during her schooling, her lack of training in the teaching of writing and her references to the 'immediacy' of writing as mentioned earlier in the Chapter.

Both Cindy and Kathy, as indicated in the next two extracts, indicated that they recognized the collaborative nature of writing which involves both teacher and students in the joint construction step. Such recognition is signalled by their use of the pronoun "*we*" which is used inclusively to refer to themselves and their students (Tang & John, 1999).

Cindy volunteered the following:

> *We* will establish facts for our report and er…..how *we* would go writing it. *We* would look at the introduction which contains questions and *we* would flesh out the report with more information. *We* would have to think about what our report will contain and also see what is more important and less important and arrange this and then *we* can start writing the report.

Kathy explained:

> I want the kids to get the lead right. It's about building up a summary and if they get it right then everything else comes together. So *we* look at the 5W and 1H questions and make sure that they are answered in our lead. I will show them how to use conjunctions

> to get all the parts of the important information in the lead, together. Once *we* have the lead correct I give the kids the option of deciding what information to choose. Then *we* take it down to the least important and in the end I encourage them to give a lot of advice I believe it must be done developmentally so that the kids can have a chance to see how it is done so that they can consolidate the skills.

There was a perceptible absence of meta-language usage by Jemma and Cindy. Cindy and Kathy, by using the word "we", adopted an inclusive stance. To signal their intentions and describe their pedagogy, they created an 'intimate' tone, implying an established relation between themselves and their students.

When writing the News Report, structure and organization are important. There must be a clear goal (Farmer, 2008; Roberts, 2014). Jemma failed to state such a goal but Cindy and Kathy alluded to the inverted pyramid design of the News Report which ensures that information is set out in descending order of importance (Simnett & Reed, 2009). Cindy did not refer to the lead as such but explained that she and her students would write the "introduction" (lead) together. Kathy clearly understood the importance of the lead as the summary of the most important information in the News Report. Kathy indicated that she would spend a lot of time on this aspect to ensure that her students "get it right".

Kathy realized that in order to get her students to summarize information, they would have to use conjunctions effectively. For this reason, Kathy taught use of conjunctions explicitly. This indicated that she fully understood that it was important for her students to master such basic writing skills as sentence construction. Kathy believed that modelling and guided practice assisted students to form more complex sentences. Graham and Perin (2007:4) claim that mastery of sentence construction "enhances syntactic skills and the quality of writing". Cindy and Kathy explained how they took their students through this aspect of the lesson. Kathy's pedagogy seemed to be more clearly formulated, with steps more explicitly stated. Her acute concern to teach effectively could well be explained by the paucity of her own schooling.

All three teachers indicated that the final step would be the students' independent construction of their own texts. But no explicit mention was made of the processes (process approach) as set out by Flower and Hayes (1981) which include drafting, revising, editing and publishing.

4.5   CONCLUSION

Based on this data, the writing histories of teachers constrain and frequently explain their attitudes to writing, how they conceive of writing and their pedagogical practices. In Kathy's case poor schooling drove her to make up for areas of weakness. This spirit of self-determination shaped her identity as a writer. She empowered herself to be an effective teacher of writing. Pre-service training in South Africa is demonstrably inadequate in preparing pre-service teachers to assume the role of teachers of writing.

The CAPS document fails to address the needs of teachers. CAPS does not provide them with clear guidelines; nor does CAPS set out the requirements for each genre developmentally, with requirements appearing to be the same across the Intermediate Phase. Teachers believe that the CAPS curriculum needs to be streamlined and restructured to allow teachers to teach more effectively, to prevent 'blurring' of the genres and to help learners to consolidate the various genres.

The following Chapter describes the enacted pedagogy of the three respondents and sets out the analysis of the observations. It will show how the espoused pedagogies were enacted in the classroom and how the teachers' writing histories affected their conceptions of the teaching of the News Report.

CHAPTER 5

DATA ANALYSIS OF OBSERVATIONS AND FINDINGS

5.1   INTRODUCTION

This Chapter explores the data from the 13 lessons observed. Analysis took place in response to certain questions: how these three teachers taught the News Report genre and how their enacted pedagogies relate to those they espoused. An additional point of enquiry was: personal writing histories affected pedagogic performance in the classroom. A detailed analysis of each teacher's history is not possible: aspects that were illustrative of genre pedagogy are extracted. The reader will notice that Kathy's pedagogy dominates. This is because of the significant manner in which her writing history affected her conception of writing and her pedagogy, as well as the explicit and effective writing practice displayed by her.

Findings are organized according to an explication of the linguistic and structural features of the News Report covered by each teacher, followed by an analysis of the stages of a genre approach and an examination of how much writing was carried out across the lessons. Although the News Reports written by the students in the independent construction step were not part of the data, the teachers did inform me about the writing products of their students which indicated the students' uptake of the lessons.

5.2   GENRE PEDAGOGY OF THE NEWS REPORT

 (Tables 5.1. & 5.2.) set out the linguistic features and structures of the News Report (Simnett & Reed, 2009; DBE, 2011: 31; Lacorte & Clark, 2015). They indicate which aspects were included in the pedagogy of the teachers. Table 5.3 indicates the stages of genre pedagogy and steps employed by the teachers. These tables follow:

Table 5.1: Linguistic features of the News Report

Teacher	Gr	Factual nature	Present tense headline	Using of connectors	The passive voice	Third person	Quotations
Jemma	4	√	×	×	×	√	√
Cindy	5	√	×	×	×	√	√
Kathy	6	√	√	√	×	√	√

Table 5.2: Structures of the News Report

Teacher	Gr	Place line/ by-line	Headline	5W / 1H questions	Lead (Summary)	Inverted Pyramid design	Photos / captions
Jemma	4	√	√	√	√	×	√
Cindy	5	√	√	√	√	√	×
Kathy	6	√	√	√	√	√	×

Table 5.3: Stages of genre pedagogy and steps covered.

Teacher	Modelling (Deconstruction)	Joint Construction	Independent Construction
Jemma	√	X	√
Cindy	√	X	√
Kathy	√	√	√

* While this table (Table 5.3) illustrates the ways the various aspects of the News Report were covered, it does not indicate the degree to which each aspect was covered.

Table 5.1 shows which linguistic features were covered by the teachers. As shown, all three teachers highlighted the factual nature of a News Report. All three clearly pointed out the use of third person and quotations. However, only Kathy explained the use of present tense for headlines as well as the use of connectors to extend sentences. As Graham and Perin (1997) point out, the use of connectors to form complex sentences improves syntactic skills which results in a better quality of writing.

Table 5.2 illustrates which structural features of the News Report genre the teachers explained. Unlike the previous table which shows more differences in focus, this table suggests that aspects such as the headline, place line, 5 W and 1H questions and the lead were covered by all the teachers. Jemma did not indicate the inverted pyramid design at all. Cindy referred to it briefly. Kathy, on the other hand, repeatedly, both explained and demonstrated the importance of this structural aspect. Jemma included photos and captions unlike Cindy and Kathy whose news texts did not cover this aspect.

Table 5.3 shows the three stages of the genre approach. All the teachers included the deconstruction of a model text as well as the independent construction of News Reports. Only Kathy included the joint construction which Firkens et al. (2007) state is critical for writing development.

The various pedagogical aspects used by each teacher are now discussed.

5.2.1   Deconstruction step

Bringing in model texts for students to deconstruct is a key feature of the genre approach (Firkens et al. 2007). In the interviews all three respondents indicated that they would use authentic texts in the form of actual news articles in order to expose their students to the features of the News Report. In this step the target genre is introduced, the social function discussed and the text structure and organization, linguistic features and conventions and how these help to achieve the purpose, are analysed. Students are then able to detect the specialized configurations of the text and form generalizations about the genre (Swales, 1990; Ivanic, 2004; Yan, 2005; Graham and Perin, 2007). The context needs to be set and students' existing knowledge of the News Report should be established and drawn on (Report Writing Resource Paper, 2012).

As indicated in her espoused pedagogy, Jemma had a large assortment of newspapers. Local community newspapers such as The Voice, The People's Post and a children's supplement contained in one of the major newspapers, The Cape Argus, were displayed and referred to. Jemma contexualized news and led her students towards an understanding of the social purpose and audience.

She told her students:

> We get news in different ways. The People's Post and the Tattler and The Voice are examples of local community newspapers. You can buy The Voice at the shop and the other two you can get free at the shop or in your letter box. Newspapers like The Cape Argus provide both local (what happens in Cape Town and our province), national (what happens in our country) and international news (what happens in other countries in the world). Here we have the Free for All which provides information for children.

Adopting a genre discourse, where writing, according to Ivanic (2004:234), is seen as "purpose driven communication in a particular context", Jemma led students towards an understanding of the social function of the News Report by explaining the purpose and audience. Jemma contexualized newspapers in a larger context.

In contrast, Cindy and Kathy did not have any newspapers in the classroom despite having indicated in the interviews that they would. Kathy did, however, have the front page of a newspaper whereas Cindy had no authentic newspaper or news text at all, using a news report in the English text book. Cindy questioned the students about their knowledge of

newspapers. She, like Jemma, made a distinction between local, community newspapers and more general ones:

> What are some of the names of some community newspapers that you know and the bigger newspapers that cover local and international news?

Engaging students further and contexualizing news, Cindy explained that "local news can become international news" and cited the news of Nelson Mandela's death. She asked the students:

> What are some of the other big news stories that stood out for you and that you remember or know of?

Some students responded to this question by sharing news that had an impact on them or that they remembered. Here Cindy was facilitating the students' knowledge of newspapers and ensured that they made connections from their own experiences.

Kathy, similarly, drew on newspapers with which her students were familiar:

> Papers like The Voice create sensation and drama to get the readers interested. They sometimes mix languages such as English and Afrikaans and use foul language and gossip.

However, here Kathy went further and mobilized her students' understanding of how articles are written, how they attract and manipulate the audience. Kathy contexualized these newspapers and introduced a critical understanding of how newspapers achieve their purpose.

The Cape Argus is one of the main general newspapers which supply leading news in Cape Town and surrounds in the Western Cape Province of South Africa. The People's Post and The Tattler are community newspapers which contain news pertinent to particular areas. The Voice is one such example but is more a tabloid of a sensational nature.

Drawing on the cultural resources of students and using newspapers with which their students are familiar allowed students to make connections from their own experiences. In this sense teachers adopted a socio-cultural discourse alongside a genre discourse.

Teachers could point out the social function of the News Report and acknowledge the students' realities (Ivanic, 2004).

5.2.1.1   Factual nature of the News Report

In the interviews all three teachers highlighted the factual nature of the News Report. In their lessons this characteristic was explained:

> Jemma: We will find facts and information. It reports on what happened.
>
> Kathy: The News Report must be backed up by facts.

Cindy explained:

> Reports give information and facts and make us aware of things. It is non- fiction, factual writing and it is arranged in paragraphs. It is written in an organized way and gives us relevant information only but can include opinion. News Reports are more about giving information about things that happen at different times and places.

Cindy highlighted the factual nature of the News Report and showed a clear understanding of writing as a social practice: showing it is "not only about learning how to construct linguistic text but it is about by whom, how, when, where, in what conditions and for what purposes" News Reports are written (Ivanic, 2004:235).

The teachers and their students explored the genre further by examining not only linguistic rules and patterns but addressed the writer's purpose and the context. At the same time, meta-language which, according to Humphrey and Feez (2014), is a shared language that the teacher and students use to analyse and discuss the text and the choice of language was introduced. Important to note though is that Jemma and Kathy introduced meta-language in the first lesson and sustained this throughout. Cindy gradually did the same, drawing fully on meta-language only in the third lesson. Examples of this practice were her initially referring to the quotation as "an expert opinion" and the lead as "the introduction".

By not introducing meta-language earlier, Cindy was disadvantaging her students. On the other hand, by using scaffolding and introducing different parts of the newspaper students were prompted to draw on what they already knew from other forms of writing. Cindy was ensuring that her students would have a fuller understanding.

In her lesson, Jemma explained to her students:

> There are rules to follow and there are parts that must be there. Today we are going to look at an article in the Jelly Bean Journal which is part of the weekend paper and it's especially for children. We are going to look to see if the person who wrote it followed the rules.

Jemma told her students that they would examine the text with reference to "not only the linguistic rules and patterns and appropriacy [sic]" but to contextual factors in terms of audience and purpose (Ivanic, 2004:233). Jemma handed each student a copy of the article and the genre was explored. Students read parts of the News Report, listened, responded verbally, participated in discussion and, as became evident later, engaged in short writing activities. This integration of skills allowed the students to experience several aspects of literacy which promote language development in a holistic manner and ensure that writing consists of an integration of all literacy skills (Gibson, 2008; Echevarria et al, 2004; Dornbrack and Dixon, 2014). Students were engaged in deconstructing the text to appreciate how it functions. By interrogating the text students were led towards identifying the different parts of the News Report and its distinct features. By attaching labels alongside a larger version of the News Report, both Jemma and Kathy, in their first lesson, compiled a chalkboard summary, introducing the meta-language.

Jemma's chalkboard summary follows:

Figure 5.1. Jemma's chalkboard summary

The chalkboard summary alerted students to the various aspects of the newspaper. Teachers introduced students to the meta-language such as the place-line, by-line, the lead, photographs and captions. They built the students' content knowledge towards technical, specialist subject knowledge of how and why the News Report is written (Kerfoot & Van Heerden, 2014).

5.2.1.2   Linguistic rules, purpose, context and meta-language of the News Report

5.2.1.2.1   The Headline

When encouraging learners to identify the headline, Jemma used questions such as:

> What is the first piece of information that jumps out at you? Why did you notice it first?

These questions made students aware of the writer's intention and aspects of formatting and layout. Later in the lesson students were provided with pictures for which they had to provide headlines and captions.

Cindy used a News Report in the English text-book which one of the students was asked to read aloud. Cindy followed the modelling step which Swales (1990) and Badger and White (2000) explain exposes students to texts, enabling them to detect the specialized configurations of texts as well as their purposes. Jemma and Kathy used an authentic news text and compiled a chalkboard summary to highlight various parts of the News Report. Cindy relied on the text in the text book and provided no extra visual stimulus as a means of reinforcement.

Cindy introduced the headline, pointing out the visual impact:

> What is the first thing that stands out for you on the page? Yes, it is the headline and it is so big because it gives us information and they want people to buy the paper to read about it. The letters are big and bold to catch your attention. It's like a heading and tells us what the story is about. The news which is most important is normally on the front cover and sells the newspaper.

By linking the headline to a "heading" which is a feature that the students were aware of from other texts, Cindy provided explicit scaffolding which gave attention to the knowledge and strategies required in writing (Graham, 2008).

Kathy introduced the headline as follows:

> The headline here, 'Golden Girl Gezelle' guides the reader to the main story. There are other smaller headlines written on the same page but the headline written in the largest and boldest font will always be the main news article. The headline is always written in the present tense even if the event happened and often the headline is not a complete sentence, with some words missing. It is the shortest summary of the whole article and sometimes a figure of speech is used, like alliteration in this one.

Kathy included variations of the headline and important textual features about tense and form which neither of the other two teachers did. Kathy placed two other headlines on the chalkboard and asked students to predict what the articles would be about. Kathy allowed students to contribute and adopted an inclusive stance: she acknowledged the different interpretations which they provided. Students were engaged in writing as a social practice, they were contributors.

5.2.1.2.2　The Lead

In order to make students understand what the lead paragraph is and how to identify it Jemma asked:

> If I show you the word 'lead' what do you think it means? What part of the article would this be?

Students were unable to answer these questions and Jemma referred to what a "leader" would do. She explained that "the leader goes first" and that "others follow him". Jemma described the lead as "the leader of all the sentences". She told the students that "the lead paragraph is an introduction". By reminding the students that they first write an introduction when they write a story she made them understand that "the lead is like an introduction" and told them "so you must start your News report with the lead".

Jemma used a concept that might be more familiar to the students such as an "introduction" and a "leader", to introduce the concept of the lead in an article. She was connecting a concept to their understanding and experience. This scaffolding allowed students to operate at the same level while providing support for those who needed it (Kerfoot & Van Heerden, 2014). She moved from using the word "leader" three times which she explained and then

introduced the root word "lead" which she elaborated on in terms of its function in the News Report.

In the interview Kathy indicated that she regarded the learners' understanding of summarizing as a feature of News Report writing. Kathy considered summary important and that it was necessary that they "get it right". Here and in other parts of this Chapter it becomes clear that Kathy was intent on getting her students to understand this important strategy.

Kathy described the lead as "the second shortest summary of the news article after the headline". She described it as being "like someone who would be in front before everybody else who would follow".

Jemma and Kathy provided scaffolding for their students: they used the analogy of the lead being like a leader, a concept that their students would understand, in order to get them to conceptualize it.

In contrast, in the first lesson, Cindy had not yet introduced the meta-language and persuaded her students to conceptualize the lead by asking them what the first paragraph of the News Report would tell them and which questions it would answer.

Cindy drew on the 5W and 1H questions but the emphasis was more on the comprehension of the contents of each paragraph in the News Report than the lead itself. She referred to the first paragraph as "the introduction" (not the 'lead'). Again, Cindy was using a concept with which the students were familiar. However, in the third lesson, using a typed worksheet which each student was given, she used meta-language and referred to the lead as such. She informed the students that the answers to the questions would be in the lead so that "you can get the gist of what the article is about".

5.2.1.2.3   The 5W and 1H Questions

Concentrating on the role of the 5W and 1H questions, Jemma asked her students to find answers to these questions in the text verbally. The different parts of the News Report were back-grounded as Jemma proceeded to introduce linguistic devices such as the 5W and 1H questions. Jemma was familiarizing the students with the usage and terms of lexico-grammatical features such as interrogatives (Yan, 2005).

Jemma explained:

> Newspaper articles answer some very important questions such as what, who, when, where, why and how

Jemma's commitment to providing a non-threatening, interactive classroom space where students could take risks and participate freely was evident. Jemma and some of the students took turns to read parts of the News Report. Students were asked individually to find the answers to these questions in the News Report text provided by Jemma. A wide spectrum of answers was forthcoming from the students and Jemma validated their responses which were given verbally:

> That's good.
> Yes, you are thinking.
> That's not quite right but you are trying.

In the second lesson Cindy asked her students to read a text and answer the 5W and 1H questions.

In her lesson, Kathy elicited the 5W and 1H questions from the students, referring to them as the interrogative pronouns. She listed the questions on the chalkboard so that the students could refer to them. As students read the text aloud and in pairs, they were engaged in a collaborative activity of drawing up the 5W and 1H questions around the text and supplying relevant information to answer them. Kathy wrote these responses on the chalkboard and explained that the 'why' question is not always easily answered. Skilfully positioning them as readers, Kathy questioned them about why the event happened:

> Sometimes it is not clearly pointed out why something happened but by reading the whole lead the reason can be assumed. An example in this article would be, "Why do they want to get rid of gangsterism? It could be that they want the community to be safer and to stop all the crime and murder.

By doing this, Kathy provided mediation and implicitly drew on the cognitive process or "mental process" of making deductions (inferring) alongside the "practical process" where "the event is taught explicitly" (Ivanic, 2004:231). Kathy's students were then individually engaged in a writing activity where they compiled these questions around the text they were given. Students supplied the relevant information in the text.

According to Dornbrack (nd), for writing to be a cognitive process the teacher has to offer mediation where students are provided with explicit input strategically throughout the lesson. The above example from Kathy's teaching shows how both the cognitive and practical processes are taught implicitly and the event is taught explicitly" thus co-existing (Ivanic, 2004:231). As evident in the above, Kathy positioned the students as readers and was clearly highlighting how inferences are made. Kathy went beyond the surface meaning of the text and drew on the cognitive process of making deductions.

Students were provided with an opportunity to draw upon what had been explicitly modelled. They were presented with a variety of paragraphs from different News reports and distinguished between those that were lead paragraphs and those that were not. Students chose one of the lead paragraphs and were individually engaged in a writing activity where they had to compile the 5W and 1H questions and provide supporting information from the text.

5.2.1.2.4 Quotations

Jemma guided her students towards finding quotations in the text:

> Last week we did direct speech. That will give you a clue. If you quote what someone says what do you do? It is the exact words that someone says and it has to be written and punctuated in a certain way.

By drawing attention to a previous language lesson where direct speech had been the focus, Jemma mediated students' understanding and at the same time drew on a skills discourse (Ivanic, 2004)

Cindy referred to the quotation in the concluding paragraph of the news text as "an expert opinion" and she explained that "sometimes opinions can be included in a factual report". Cindy had still not made her students aware of the meta-language: that is language shared by the teacher and students to think about, analyse and discuss (Humphrey & Feez, 2014). However, by using terms that her students would understand, she was leading them towards this awareness of meta-language as became evident in the next lesson when meta-language was used.

Kathy provided her students with a text **(Appendix F)**

She described the quotation as something that an "eye-witness" says which "lends credibility to the report". In the next step of the lesson, Kathy provided the students with the entire News Report and students were collaboratively engaged in a writing activity where, in pairs, they wrote down which of the 5W and 1H questions were being answered and provided answers by referring to the text. Again, Kathy alluded to the writer's intention and how the reader makes inferences as certain parts of the report are open to interpretation. In order to illustrate this, she drew the students' attention to the use of quotations:

> The journalist uses the direct speech of the boy's mother to make you feel something. The mother does not say that she is angry but when we read her words we can feel that she is. So we must read between the lines. So when direct words are used we can read the person's feelings and opinions and this is a feature of the News Report.

By referring to the writer's intention and how quotations are used to draw inferences, Kathy was again implicitly exploring the deductive thoughts of students' who were positioned as readers.

5.2.1.2.5   Inverted pyramid design – structure connecting to lead.

When referring to the body of the News Report, Jemma did not fully expound on the 'inverted pyramid' design where, according to Simnett and Reed (2009), details are provided in descending order of importance. Jemma explained that "after the lead the rest of the News Report follows".

Cindy provided the following explanation:

> After the lead the rest of the paragraphs give you more details but important details appear first. The rest of the paragraphs tell you more about the event so the body of the article will give you more details of the main news.

In the interview Cindy indicated that her students experienced difficulty in distinguishing information which is important from that which is of lesser importance or irrelevant. She highlighted how information is arranged from the most important information, to the least.

Kathy explained this important structural feature of the News Report, positioned her students as readers and she instructed them to identify which information in the lead needed to be

extended in order to know more. She asked them to pose questions and some of the students' responses were:

> S1: How did the boy break his leg?
> S2: Why did they examine the wrong leg?

Kathy extended the lead and elicited connecting information from the students.

After allowing the students some time to read the rest of the article, Kathy instructed them:

> Go back to the lead and if you look carefully you will see that each paragraph links to it and refers to the mistake the doctors made. The same information comes back to the reader over and over again. The lead starts with the most important information first and then the rest of the article continues with the rest of the details until towards the end, the least important information comes.

Flower and Hayes (1981:379) state writers "create a hierarchial network of goals" which include "higher level goals" such as writing the introduction (the lead in this case). They compose and move to "local working goals" (the body in this case) but continually refer to their "higher level goals" which "give coherence and direction to what they do next". Kathy skilfully deconstructed the 'inverted pyramid' design by directing students' attention to how the information contained in the lead is linked to what follows in the News Report. Kathy directed students' attention to how the least important information is contained in the final paragraph.

Kathy questioned her students about the contents of the article from which students had to draw inferences:

> K: After reading this article, who do you think is to blame?
> S1: The doctor and the x-ray people.
> K: What could the radiographers (x-ray people) have done differently to prevent it?
> S2: They could have talked to the boy's parents to find out what arm was hurt.
> S3: They could have x-rayed both arms.

Kathy then explained:

> The journalist and the editor decide which information is important. They want to excite the reader. Journalists do psychology and learn about how people think, they are then

thinking for the reader. All the questions that you asked are important but this journalist has arranged this article in a particular way, according to how the newspaper wants to attract the reader's attention, they attract a particular audience. Sometimes when you read The Voice they write differently to how they do in the Argus. The way it is written is determined by the editor and even the CEO, the people who own the newspaper.

Kathy drew on a socio-political discourse which highlights how writing "is shaped by social forces and relations of power" (Ivanic, 2004: 238). News writers achieve certain structural forms. By manipulating the topic and the readers, using various linguistic devices, news writers achieve their purpose (Lavid et al. 2012). Kathy contexualized how news is reported. She explained that the information is carefully chosen and then positioned, and even manipulated to suit the purpose and/or writer's intention. She highlighted the active role of the writer, how the writer makes choices and how these choices affect the reader. She made students aware that writers are not always free to make their own choice of copy: preferences are likely to be in the interests of those in power positions within a particular context (Ivanic, 2004:238). This was an important lesson to teach students: she was making visible some of the processes that are invisible to readers:

Using further questioning around the article, Kathy invited the students to respond by making inferences:

> K: Who is the journalist siding with, do you think?
> S1:   The mother.
> K: There is an exclamation mark at the end of the lead sentence where the journalist writes about the wrong arm being x-rayed. It tells us about the emotions of the journalist. How do you think he feels?
> S2:   He is angry.
> S3:   He is shocked.

Kathy closely linked reading and writing and used this linkage to teach critical reading skills explicitly. This emphasis is important when writing is taught with attention to critical language awareness. Students are able to critique and re-design genres while interrogating relations of power (Rose & Martin, 2012).

5.2.2   JOINT CONSTRUCTION

 In the fourth and final lesson Jemma, using *"we"*, assumed an inclusive stance (Janks, 2005). She indicated that she and the students would be involved in a collaborative process:

> Today *we* are going to start planning our article. You know *we* always plan before *we* write. Write your headline. Remember to include the by-line, place line and date. Then you have to answer the 5W and 1H questions on this planning page.

Despite the inclusive stance adopted here, Jemma did not do any writing during this lesson. Neither did the students see her doing any. She did not do any writing on the board across the four lessons but used a newspaper article and labels to compile a chalkboard summary in the first lesson. Jemma did not include herself in any form of writing herself nor did she participate in the joint construction step. In her espoused pedagogy she did not refer to the joint construction step which promotes collaboration between the teacher and students. A jointly composed text affirms students' identities: they co-produce knowledge and are fully engaged in the writing process (Cummins, 2000). Instead, she indicated that she would encourage her students to work in groups to compose a News Report. However, this did not take place.

In Cindy's case, the interview data indicated that she was familiar with the notion of joint construction which promotes negotiation between teacher and students. She positioned herself as part of this process. However, in practice, joint construction was missing. The interview indicated Cindy's belief that "there are some learners who are instantly able to do it". Having students who can master a genre without scaffolding in the same class as those who cannot makes the teacher's job complex. This complexity requires that she allows those who are able to produce the genre without scaffolding to go ahead, while making the various steps more explicit for those who need it. Cindy did not demonstrate this kind of differentiation in the observed lessons.

5.2.2.1 Kathy's joint construction

I include most of Kathy's pedagogy employed in this important step of genre pedagogy because she deployed it so skilfully. Kathy indicated that she understood students should be allowed to express their identities by means of negotiation. Students should be stimulated to think for themselves and produce meaning of their own (Ferreira & Mendelowitz, 2009:58). Kathy back-grounded the lead as a summary of the News Report, the 5W and 1H questions, the use of quotations and the inverted pyramid design.

Kathy then commenced with the important genre step of joint construction. This step brings about high levels of engagement, encourages collaboration between teacher and students and affirms the students' roles as contributors of knowledge (Cummins, 2000; Yan, 2005).

Kathy displayed an understanding and appreciation of how interactive writing helps to stimulate students and assists them in realizing their own writing capabilities. Joint construction affirms the importance of the teacher serving as a writing role model (Ryan, 2014). In the interview Kathy had indicated that "when kids are secure you can get them to write anything". It became evident that Kathy provided a safe, non-threatening environment where she and her students negotiated the text construction. Kathy participated fully in the writing process and adopted an inclusive stance. She acknowledged the students' contributions which she put up on the chalkboard.

In the planning stage Kathy elicited information for the News Report by posing the 5W and 1H questions and she compiled a chalkboard summary of the main information that would be contained in the lead.

<div style="border:1px solid black; padding:1em;">

What: Shark attacked surfer.

When: Today at noon.

Where: Fish Hoek Beach

Who: A surfer.

How/why: Surfer hit rock – started bleeding- shark attacked

</div>

Using humour, Kathy reminded the students that the News Report has to be "backed by facts" and proceeded to illustrate this as follows.

> Today a young woman who was attacked by a shark at Fish Hoek Beach, was mistaken for a whale.

This elicited much laughter and Kathy continued:

> We don't know what the shark was thinking and so the news reporter cannot think for anyone involved in the news event.

According to Cavale (2015) the lead must be powerful, impactful and should convey the essence and facts of the news story. Before the lead was jointly constructed Kathy reminded her students that the lead "must grab the reader's attention and it must give the reader a

good picture or image". Kathy then paid attention to linguistic features such as the use of connectors and the comma to link sentences in the lead paragraph:

> You can move the information around, you can be creative to make the lead more interesting in how you join sentences by using the comma, conjunctions and some relative pronouns and also by choosing more effective words.

It was apparent that Kathy understood how important it was for students to master basic writing skills. Their ability to form more complex sentences is important for development of writing ability according to Graham and Perin (2007:4): mastery of complex sentences "enhances the quality of writing and syntactic skills" Together, Kathy and the students used connectors to provide a summary of the article which was written up on the chalkboard. Kathy underlined the connectors.

> SHARK ATTACKS SURFER
>
> At noon today a surfer was knocked against a rock <u>and</u> was injured <u>which</u> caused blood to spill into the ocean <u>and</u> he was attacked by a shark.

Kathy led the students in a discussion around the choice of effective words and they were encouraged to participate in a collaborative process of providing synonyms for words used in the lead. Students provided words as did Kathy. She wrote them up on the chalkboard:

> Knocked – bashed, smashed, crashed,
> Spill – gush, squirt, pour, flow, spurt, ooze
> Attacked – ripped apart, torn apart, ravaged, savaged

Kathy shared the following:

> When we use the word 'bashed', 'smashed' and 'crashed' we think of the surfer hitting the rock very hard and him getting badly hurt. If blood began to 'ooze' and 'flow' it moved out of the surfer's body slowly but if it began to 'gush' it poured out and came out fast.

Kathy made the students aware of the connotations of words and how this peripheral meaning of words can influence the message which is conveyed to the reader. Kathy's

students were provided with an opportunity to manipulate language which promotes negotiation between the teacher and students. Kathy helped her students to discern the situation and possible choices. She showed them how by considering the influences of these choices, the writer can decide how to proceed. If students are not allowed to think about decision-making in writing, they will lack the skills to write appropriately and effectively (Ryan, 2014). Kathy thus made her students aware that as writers they are able to design texts and that they can make effective choices that reveal the writer's intention and the context in which writing is produced (Ryan & Kettle, 2012). Writing as a social practice was clearly evident as Kathy created a safe environment for the students to express themselves freely or 'take risks' in pedagogical terms. By negotiating the construction of the lead instead of deciding for them, Kathy allowed the students to engage in problem-solving and decision-making skills. By doing so, Kathy was making her students aware of their own writing choices and how these choices affect the writer, the text and the audience (Ryan, 2014).

In the fourth and final lesson Kathy used the lead which was constructed in the previous lesson. Reminding the students of the 5W and 1H questions, Kathy helped them to find answers to these questions in the lead. She explained that the 'why' and 'how' questions can sometimes be answered in the following manner:

> When asking why the surfer was attacked we can infer that the shark was attracted by the surfer's blood or that the shark was near the spot where the surfer hit the rock.

The second paragraph was then jointly constructed on the chalkboard:

> As the surfer, Adam Tiki , regained his balance after hitting the rock , a Great White Shark appeared and grabbed his right leg in its jaws.

In the next part of the lesson Kathy not only positioned students in the role of the reader but that of the writer who can adopt a subjective stance:

K: Different journalists might think different things are important so if you are a journalist you are writing from your perspective or point of view. If you were the reader, what would you want to know.

S1:   Did he get away from the shark?

S2:   How did he escape?

S3:   How was he rescued?

Kathy then mobilized the students' understanding of an eye-witness being interviewed by a news reporter. She explained:

K: An eye-witness is someone who saw what happened. This lends credibility to the report and is done in direct speech. Who could the eye-witnesses have been?

S1:   Someone on the beach.

S2:   Other surfers.

S3:   Life guards.

To show how this information is included she pointed out the use of quotations and the use of direct speech:

The part that the eye-witness gives is written in direct speech because it is his actual words and it is called a quotation.

Kathy then asked a student to provide an eye-witness account which was added to the parts of the report on the chalkboard by including a quotation.

The third paragraph:

Mr Isaacs was on the beach and he said, "The Great White Shark charged the surfer. He was so scared and he took his board and hit the shark's head.

Kathy used the opportunity to highlight that the eye-witness could not have known with certainty that the surfer had been scared and that "we cannot assume" this, reminding the students that the news report must remain objective and give an impression of factuality (Lavid et al. 2012). Together, Kathy and the students decided that the next paragraph would relate to how the surfer had been rescued. At this point, Kathy again reminded the students of the factual nature of the report:

Remember, you are not writing a story with all the details you must provide only the main or necessary information. You must summarize the main action. Readers want to know the crux of the matter.

Fourth paragraph:

> Adam was rescued by lifeguards who swam out to sea. When paramedics arrived they performed CPR and he was rushed to hospital.

Kathy indicated in the interview that she found the teaching of the passive voice particularly challenging: this difficulty might account for why Kathy did not refer to the passive voice or explain its working despite it being a linguistic feature of a News Report and used in the constructed text.

Kathy elicited from the students the general information that could have been provided in the concluding paragraph which should predict the possible outcome of the event reported on (Cavale, 2015). Students' responses included how the beach was going to be made safer, that people would be warned about the sharks there and, that people would be told to heed the shark warnings and follow safety rules.

5.2.3   Independent construction

In the interview Jemma indicated that she would explain that the News Report is "factual" and "very different to creative writing". Then, in preparing students to individually plan their News Reports, she stated:

> You are creating your own article. You are making it up. You have to be specific in your detail and provide actual names of people and places in your article. Remember, you are not writing a story, you are   just reporting on what happened. You want the person to get excited so use adjectives. You want the people to get excited. As an example you could write: "On a wintery Monday on 5 November a hungry goat entered the big school hall."

Here it may be observed that Jemma emphasized that the students should write facts where the news is conveyed in a direct manner and includes all the important facts (Sukumar, 2015). Then she encouraged students to be creative, adopting a style of news feature or story writing which Sukumar (2015) describes as the use of more flowery, evocative words: where the focus is more on form and composition. Jemma positioned the students as both providers of factual information which is 'real' and creators who must 'make up' the news articles. This could have been quite confusing to the students as on the one hand, they were asked to provide facts but then on the other, they were asked to draw on the creative process of writing and provide exciting reports, using adjectives.

Jemma highlighted the following:

> If we read a newspaper article the sentences are not very long. Rather use a full stop and start a new sentence and don't go on with one sentence and say and so and so…..When you write the name of the newspaper, the by-line and the place-line you must use capital letters because they are proper nouns

Jemma emphasized correct sentence construction and punctuation because she adopted a skills discourse (Ivanic, 2004). Jemma handed the students a planning table and a writing frame which they would use to write their News Reports. **(Appendices G / H).**

She informed the students that she would edit their planning pages to check whether they had answered the 5W and 1H questions.

In the independent construction step of Cindy's lesson, she informed students that they would be compiling their own News Reports on the Spring Festival that their school had hosted the previous weekend. Cindy started to lead a discussion around the actual event and how the students had experienced it. Cindy chose an authentic experience for her students to write about, reinforcing the concept that News Reports must be "real" and "factual" as emphasized in earlier lessons.

Cindy shared:

> You could write about the different stalls that there were. You could describe the games and activities……….

Despite the Spring Festival being an authentic experience that the students could draw on, Cindy almost told, and did not ask, the students what they could write about. This opportunity to brainstorm ideas is what Yan (2005) and Graham and Perin (2007) describe as a chance to activate the schemata (background knowledge of the writer). Such activation allows for the situation that requires a written text to be defined and the writer to relate to the topic and generate and organize ideas. However, there was little or no collaboration as this talk was quite limited. Students were not part of decision-making and insufficient time was given to students to voice their ideas, resulting in Cindy providing most of the information herself. Here Cindy's pedagogy did not indicate that she understood writing to be a social practice in which collaboration and interaction are important. She then told the students to include a quotation in their reports:

> You must have walked around and heard what people were saying about the festival.
> Try to include the words of someone.

It is interesting to note that this, the fourth lesson, was the first opportunity that the students were afforded to write. They were provided with a planning table, listing all the elements of a News Report, which they were instructed to use to plan their written text, and a writing frame for their own News Reports **(Appendices I / J).**

In the fifth and final lesson, Cindy reiterated what should be contained in the News Report by referring to the purpose, headline, place-line, by-line, lead, 5W and 1H questions, the body and quotations. Students were presented with a writing frame and were instructed to use the contents of their planning tables to construct their News Reports. Before the students started writing, Cindy reminded them:

> *You* want *your* writing to be good so you must check *your* spelling and use a dictionary.
> There must be no spelling and language errors in *your* sentences.

Once the students had completed their writing, adopting a process discourse, Cindy instructed them to improve their drafts. Again, she reminded them:

> Remember, *you* must be sure there are no spelling and language errors.

Cindy adopted an exclusive stance, using *"you"* and *"your"* where her students were put solely in charge of their own writing. Cindy placed more emphasis on the correction of surface errors such as the correct use of tense, spelling and grammar which Graham (1990) and Palinscar and Klenk (1992) refer to as the mechanics (lower level text production skills). If over-emphasised such lower level skills prevent students from engaging effectively in higher composing skills such as planning and revising.

In the final independent stage, both Jemma and Cindy leaned towards a skills discourse. Their insistence on their students eliminating spelling, grammar, punctuation and sentence construction errors illustrates the notion of good writing being free of errors. While the process approach emphasizes revision, the correction of lower text production skills is not of central importance in the early stages (Yan, 2005). This notion was consistent with the prescriptive and deficit discourse displayed by Jemma and Cindy in the interviews. This shortcoming could have been a result of the two teachers lacking explicit genre pedagogy in their own schooling experiences or the fact that their experiences of writing were based

largely on product. Thus, competing discourses emerged as the process and genre discourses were undercut by more deficit and prescriptive discourses.

In contrast, Kathy did not adopt a prescriptive stance as she prepared the students for the planning step in the independent construction of their News Reports. Rather, she displayed a process discourse (Ivanic, 2004).

She reminded the students:

> Remember, your planning is to get ideas. *We* will change words and *our* sentences as *we* go along when *we* write the first draft.

Whereas Cindy adopted a more exclusive view of her students' writing processes Kathy used "we" which Janks (2005) explains can be used to indicate a more inclusive stance. Kathy was including herself and she drew on the recursive nature of the writing process. This enabling discourse ensured that the students felt secure and were not afraid to make errors as they found themselves in a writing classroom which was non-threatening. This was consistent with the interview findings where Kathy had stated that she accommodated her students because she knew that this was a difficult genre for them.

Kathy revised the different parts of the News Report and reminded her students that the News Report has parts that "must be there" and that it is written "in a specific way".

5.3   THE AMOUNT OF WRITING CARRIED OUT

Because the lessons observed were writing lessons, it was necessary to examine just how much writing was carried out. **Table 5.4** that follows sets out the amount of writing carried out by both the teachers and the students.

Table 5.4: Amount of writing carried out

Teacher	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Total time allocation and time spent writing
Jemma						4 hrs in total over 4 lessons
Jemma's Students	Identifying and filling in parts of news report in table		Writing Headlines and captions	Completing planning tables and writing own articles		**1 hr 05mins actual writing time**
Cindy						3 hrs 20 mins in total over 5 lessons
Cindy's Students				Completing planning table	Writing own articles	**45 mins of actual writing time**
Kathy	Labelling of parts of news report. Writing interrogative pronouns on chalkboard.		Start of joint construction.	Completion of joint construction.		4 hrs in total over 4lessons **1hr 15mins actual writing time**
Kathy's Students	Individually compiling 5W and 1H questions and providing supporting information	Paired compilation of 5W and 1H questions and providing supporting information	Joint construction	Joint construction Writing of own articles		**1hr 40mins actual writing time**

Jemma's students were engaged in writing in three of the four lessons which amounted to about a quarter of the total time allocated to the four lessons. Cindy's students, on the other hand, wrote for the first time in the fourth lesson and were engaged in writing in two of the five lessons which amounted to less than a quarter of the allocated time. Jemma's students were afforded regular opportunities to write individually and independently which, according to Hendricks (2008:225), is important. In contrast, the frequency and amount of writing carried out by Cindy's students was considerably less than that of Jemma's students.

According to Troia and Graham (2002:85), it is more useful "to model effective writing than to just explain or describe it". Neither Jemma nor Cindy spent any time writing themselves **(see blank rows in Table 5.4).** These two teachers did not participate in the important joint construction step . Dornbrack (nd) believes that in order for writing to be a cognitive process, mediation which involves explicit input from the teacher is necessary. The exclusion of the

joint construction step and the lack of writing by the teachers themselves resulted in the absence of a constructed text to which students could refer. This could perhaps be attributed to the fact that these two teachers, as indicated in the interviews, do not regard themselves as writers and had not received explicit instruction in genre pedagogy during their own schooling and training, where more emphasis was placed on skills and product. The lack of explicit scaffolding and collaborative writing between teacher and students could be a result of these two teachers not fully appreciating the value of a joint writing step. They regarded writing as 'immediate' and natural [indicated in the interview] as opposed to writing taking place as a discipline.

Kathy's students were engaged in writing in each of the four lessons and spent just under half the time writing. Kathy herself was engaged in writing for twenty-five minutes less than her students. Kathy participated fully in the joint construction step and adopted a social practices discourse, showing an understanding of the value of and promoting, the collaborative nature of writing (Ivanic, 2004). She was fully engaged in writing and systematically carried out genre pedagogy. Kathy's knowledge of the News Report genre and her good practice of fully including herself in the writing process, could likely be the result of, as indicated in the interview, her efforts over the years to acquaint herself with the features of this genre in order to equip herself to teach it effectively

5.4 FEEDBACK FROM TEACHERS

Although not part of the data, the three teachers shared the results of their students' own News Reports which provided an indication of the students' uptake and understanding of the lessons which had been conducted.

It was significant that Jemma and Cindy's feedback was very similar. They both indicated that many students experienced difficulty with summarizing the information in the lead and that in some cases, the leads did not provide information which answered all of the 5W and 1H questions. Sentence construction errors indicated that some students were unable to effectively form complex sentences using conjunctions. It is important to note that in their lessons, neither Jemma nor Cindy explicitly taught their students how to use conjunctions to form sentences that could summarize the main information in the lead. Their students had no practice in such work. According to the two teachers, many students reverted to writing stories. Jemma shared that some of her students used the first person narrative perspective. The students were probably more familiar with narratives: they were bringing their

understanding of this genre to another genre without being told how they were similar or how they differed.

According to Jemma and Cindy, many of their students experienced difficulty in adhering to the requirements of the News Report genre which this could indicate how "too many students are thrown back on their own resources too early and thus fail to produce texts that are adequate" (Macken-Horarik , 2001:27).

In contrast, all Kathy's students seemed to grasp the factual nature of the News Report. She reported that only one student wrote a complete narrative account (story). From her indications, all the students, barring one, wrote a lead where most of the 5W and 1H questions were answered. Kathy reported that about half of the students were able to write the lead in one sentence, using connectors to summarise the main information. Kathy shared that even the students who wrote the lead in two sentences did not use appropriate conjunctions, or the comma correctly, showed an awareness that the lead needs to answer the 5W and 1H questions. The fact that the students were largely successful in writing the lead can be attributed to the emphasis Kathy placed on this aspect and the fact that the students had more than one opportunity to unpack a lead paragraph in the lessons. Kathy reported that, consistent with the inverted pyramid design of the News Report, all but four students constantly linked the supporting details in the body of the article with the lead: only two students did not include a concluding paragraph. Furthermore, most students included a quotation but Kathy indicated that the punctuation of direct speech required attention.

Kathy's students benefited from her explicit and systematic pedagogy which included an opportunity for them to join her as together, they constructed a text. Even in her evaluation of her students' writing, it was clear that Kathy did not place too much emphasis on mechanical or surface errors but was more concerned with social practices and genre discourses in which it is more important that students' writing achieve the communicative purpose, conventions and linguistic features of the News Report (Ivanic, 2004).

5.5   CONCLUSION

From the three teachers' pedagogy it was evident that they drew on a socio-cultural discourse: they acknowledged and validated the cultural resources of their students (Ivanic, 2004). They exhibited an understanding of writing being a practice where meaning is bound with social purpose. They led their students to an understanding of the function and audience

of the News Report. However, compared to Jemma and Cindy, Kathy seemed to examine writing within a much broader socio-cultural context.

All three teachers highlighted the factual nature of the News Report but there was a mismatch by Jemma which could have resulted in the 'blurring' of the creative recount and factual News Report genres. This led to confusion in the minds of some students who, as reported by Jemma, wrote stories instead of News Reports.

There was substantial evidence of the integration of skills and collaboration on the part of both Jemma and Kathy where students listened, read, spoke, wrote and interacted with one another and the teacher. However, Cindy's lessons were largely teacher-centred with minimal collaboration: students had limited opportunities to contribute during lessons. Jemma and Kathy's students wrote in all but one of the lessons whereas Cindy's students were involved in the writing process in only the last two lessons. Kathy was the only teacher who engaged in any writing during the lessons and the joint construction step itself. Kathy's lessons exemplified writing as a social practice: her students enjoyed structured freedom and negotiated meaning by means of collaboration. They were decision-makers and contributors in the writing process (Ivanic, 2004).

 Adopting a socio-political discourse, Kathy positioned her students as both readers and writers and displayed a critical awareness of how the News Report is structured and determined, even manipulated, by the writer's stance and intention as the reader is engaged (Ivanic, 2004). Both Jemma and Cindy appeared to focus on the surface meaning of the news text while Kathy positioned her students as critical readers. She implicitly led them towards making inferences. Kathy positioned her students as both readers and writers and adopted a socio-political discourse (Ivanic, 2004). Kathy made them aware of power relations.

All three teachers adopted a genre discourse as texts were deconstructed. The purpose and audience and particular structure, conventions and linguistic features of the News Report were pointed out (Ivanic, 2004). Only Jemma and Kathy used authentic news texts. While most of the linguistic features of the News Report were covered, there were some that were omitted. In terms of structural configurations, the lead and the inverted pyramid design were not sufficiently deconstructed by either Jemma or Cindy. Meta-language was used: Jemma and Kathy drawing on it in the very first lesson. Cindy did so only in the third lesson. While all three teachers' lessons were logically linked and certain aspects were back-grounded and

fore-grounded, Kathy demonstrated a highly systematic and effective approach to the teaching of the genre and a detailed conceptualization of the News Report became evident.

Both Jemma and Cindy displayed a dominant skills discourse where much emphasis was placed on the mechanics of writing (Ivanic, 2004). The process and genre discourses, however, were undercut by a deficit discourse. Kathy placed much less emphasis on skills and was more concerned about enabling her students as she fully acknowledged the writing proficiency levels of her students and included them as decision makers.

A process discourse where the students plan, draft and revise their writing was employed by all the teachers (Ivanic, 2004).

The following and final Chapter draws conclusions from the two data chapters as well as makes recommendations.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

This Chapter summarizes the primary findings of this research and presents conclusions. It provides answers to the research question which examines the practices and discourses around the teaching of the News Report genre by the three participants. The sub-questions of teachers' understanding of the News Report are included as well as features fore-grounded and extended. Recommendations are considered.

Conclusions are organized into three sections: teachers' beliefs and writing practices, writing pedagogy of the News Report and the CAPS writing curriculum.

6.1 CONCLUSIONS

6.1.1 Teachers' beliefs, practices and discourses

The findings from this study confirm the views of Davis and Andrzejewski (2009) and Mendelowitz (2005) who suggest that teachers' writing histories affect their conception of writing and their pedagogical practices. These histories are, however, not determinant and can be resisted (Lawrence, 2008). This is the case with Kathy who consciously chooses to become a better teacher of writing. Despite, or possibly because of poor training in high school she chooses to ensure good training in writing for her students. Driven by her first-hand experience of being singled out at university for not being able to write, she understands deeply the political nature of writing. This understanding is visible in the socio-political discourses she uses in her classroom.

During the participants' high school education there appeared to be more of an emphasis on product than on the processes. Linked to a focus on product is a focus on correctness and appropriate use of language skills. This skills discourse seems to have been a dominant feature of two of the teachers in this study. There was emphasis on linguistic prescriptions and the mechanics of writing. Yet these teachers did not use skills discourses only but rather they were, as indicated by Ivanic (2004), eclectic in their discourse usage. They drew on both genre and social practices discourses to varying degrees. All three teachers showed an understanding of writing as a social practice.

None of the teachers had been exposed to explicit writing instruction during their pre-service training: there was limited engagement in writing. Despite not having been trained explicitly to use the genre approach as well as a lack of support from the Education Department, they all, to varying degrees, demonstrated an understanding of and enacted aspects of genre pedagogy.

All three teachers, although more specifically, Jemma and Cindy, used a deficit discourse when they described the difficulties experienced by students in the writing of the News Report. Jemma and Cindy had major reservations about students' lack of vocabulary, grammar, punctuation and sentence construction skills and were focused on the mechanics and prescriptions of writing (Graham, 1997). Kathy, on the other hand, pointed out that students experienced difficulty with the use of conjunctions and writing a summary. But she displayed a more enabling discourse by stating that she would not "penalize" her students because she understood that the News Report was a difficult genre. Kathy was intent on getting her students to a point where they felt "secure". Kathy's acknowledgement of the affective aspect of writing was in keeping with her use of socio-political discourses in the classroom.

6.2   Teachers' pedagogy of the News Report

All three teachers, during their interviews, indicated that they would draw on genre pedagogy but their enacted practices did not always fulfil this promise.. This supports the notion of a gap between espoused and enacted pedagogy. Two of the teachers omitted to include the joint construction step of genre pedagogy where the teacher and the students construct a text together **(Table 5.3. p. 55)**. There was minimal collaboration: the two teachers were not engaged in any writing in their lessons. Kathy, however, fully included herself in the joint construction step. There were high levels of collaboration: she and her students negotiated the text together. Kathy's students were full participants and decision-makers and they were thus provided with a model text to which they could refer. Kathy was the only teacher who engaged in writing throughout her lessons.

The three teachers allowed time for their students to engage in the planning of their own News Reports. Two of the teachers emphasized mechanics. Kathy, on the other hand, showed a good understanding of the recursive nature of the writing process. Her emphasis was more on how her students could write, read and rewrite: they constructed their News

Reports in a safe writing space where errors were viewed as a natural process in text production.

The News Report is taught across the Intermediate, Senior and Further Education and Training Phases yet the CAPS requirements do not elaborate on the need to vary and extend the scope and depth of this genre. The older grade teachers did not explicitly question the students on what they had been taught about the News Report genre in their previous grades. **(Tables 5.1. / 5.2. p. 54-55)** show the aspects covered by the teachers and indicate that some linguistic and structural features of the News Report were covered by all three teachers across the grades and others not. This suggests that teachers working in a particular phase need to collaborate more on what they are doing in their classrooms.

### 6.2.1	The CAPS writing curriculum

What emerged as an obvious site of tension is the 'overloaded' CAPS writing curriculum. Teachers feel 'bombarded'. They are expected to introduce a new genre or text type every two weeks and teach their students to engage in writing these. Writing consists of pre-writing, during-writing and post-writing activities, as well as cognitive processes which teachers have to mediate. A writing curriculum should allow sufficient time for the needs of diverse students to be addressed (Genishi & Dyson, 2009; Ryan, 2014). The teachers believed that, due to time constraints, they could not do justice to the teaching of writing. Each genre was covered superficially. Insufficient time was given to each genre resulting in students not being able to consolidate and deepen their knowledge.

Another feature of the writing curriculum is that certain text types are covered more than once at different times in the school year **(Table 2.1. p. 18).** The teachers reported that the extensive writing curriculum and the lack of time to consolidate genres, leads to blurring and confusion. Students are not able to distinguish between different text types. The News Report genre is complex and students, especially in the earlier IP grades, seem to struggle with differentiating between the narrative and News Report. Despite writing the same genres, the News Report being one such example, in Grades 4 and 5, when students reached Grade 6 they still seemed to find the writing of this genre challenging.

Teachers did not find the CAPS writing document particularly useful: it provides insufficient guidance around the writing of various genres. There is a lack of benchmarks for each grade. In the case of most genres, as with the News Report, there is a common set of guidelines

across the Intermediate Phase (Grades 4-6), the Senior Phase (Grades 7-9) and the Further Education and Training Phase (Grades 10-12) (DoE, 2011), with no clear progression across the grades. There are only some examples of linguistic features and text structures: concepts are decontexualized and there is the assumption that teachers know how to implement genre pedagogy.

6.3 RECOMMENDATIONS

6.3.1 Pre- service training in the teaching of writing

The relation between pre-service teachers' beliefs and attitudes about writing should be taken into account. Those who hold onto traditional beliefs should be encouraged to think about writing from a different perspective, particularly that of the students they are to teach who bring their own identities to the writing task. It is important that pre-service teachers understand that students have to be active decision makers who negotiate meaning through writing. The importance of the integration of language skills in writing pedagogy ought to be highlighted. Teachers should allow students to engage in the recursive nature of the writing process which permits them to make errors and do revisions. This will allow for a shift away from traditional, less than ideal practices. There should, therefore, be less focus on skills and prescriptions. Teachers should be taught to value their students' ownership of the writing process. Pre-service training has the potential to bring about reforms to guide pre-service teachers who have not been exposed to effective writing practices in their own schooling which is positioned between their past writing experiences and their prospective roles as teachers of writing. Teacher education programmes, therefore, should lead pre-service teachers towards facing and changing their writing attitudes and accepting new ways of thinking about writing while adopting new writing practices. In order for this to happen well thought out writing courses should be put in place.

These courses should include teaching pre-service students the complex requirements of the various genres, their social contexts and function, as well as providing them with knowledge of the various cognitive skills and processes that are required. This should be accompanied by practical demonstrations of genre pedagogy. While pre-service teachers should obtain detailed knowledge of each genre and its conventions, it should be borne in mind that all forms of writing include aspects of creativity. In addition to engaging with aspects of genre, opportunities for engagement in creative talk, discussion and decision-making in writing should be provided.

It is important that pre-service teachers be exposed to critical reading and writing practices where they are positioned as both readers and writers and are able to interrogate power relations. This will make them aware of how writers position themselves and their readers and that texts are always partial and never neutral. This in turn should enable them to include and highlight this important aspect in their own pedagogy.

Courses should ensure that pre-service teachers themselves are fully engaged in writing. High levels of collaboration among pre-service teachers themselves and between themselves and teacher educators as they mediate writing should be promoted. Such collaboration enables pre-service teachers to understand the processes that they themselves use to construct writing and that the students in their classes use. It is important that time is provided for feedback and reflection. The bridge between theory and practice must, therefore, be bridged in order for this to happen. However, due to course demands and time constraints, it is highly unlikely that pre-service teachers would be able to engage in the writing of all genres. It is important then that they be explicitly exposed to those genres that were not engaged in, in reading and related activities.

6.3.2 In-service professional development in the teaching of writing

The needs of in-service teachers should be considered in order for teachers to adapt to and assume new conceptualizations of writing and adopt more effective instructional methods. In the South African context many primary school teachers, unlike their high school counterparts, are teachers of writing but have not specialized in the field of languages in their own training. Professional development courses ought to be provided because many of these teachers have been in the field for a number of years and may still be holding on to traditional views of writing instruction. It is important that, as many of these in-service teachers serve as mentor teachers to pre-service teachers during their practical teaching sessions, they display sound writing pedagogy and serve as good role models.

6.3.3 Re-structuring of CAPS writing curriculum and CAPS documents

The CAPS writing document should be more closely aligned with writing pedagogy and made more user-friendly by providing teachers with clearer guidelines and grade specific requirements and bench marks. A curriculum is not required to provide teaching methodology but act as a supplementary guide book for teachers. A curriculum is needed which sets out and clearly explains the processes of writing and the purpose, structures,

conventions and linguistic features of each genre and includes teaching strategies. Such a supplementary curriculum would assist greatly in guiding teachers, many of whom have not been exposed to process and genre approaches in their schooling and teacher training.

Policy makers and curriculum planners should consider streamlining and re-structuring the CAPS writing curriculum. The writing curriculum should be comprehensive, well-thought out, well-organized, challenging and sustained across grades. But it ought to consider the needs of students and the realities of the classroom in order to maximize their development as writers. The CAPS writing curriculum, however, is content-heavy and does not allow for progression across the grades. Students should be exposed to a variety of genres in reading activities but they should be required to write only two or three genres each term instead of five. Furthermore, instead of writing a particular text type more than once at different times of the year, sufficient time should be allocated to cover each text type thoroughly in one series of lessons. Once students have shown their understanding of particular text types by engaging in writing of them they should still be exposed to these text types in reading activities throughout the year. This entrenchment exercise will ensure that they are constantly exposed to the different genres as they read and negotiate meaning and remain familiar with the purpose, format and features of the various text types.

It is recommended that students be allowed more than the one hour time to complete the formal writing assessment (examination) at the end of the second and final terms in order for them to engage fully in the processes of writing. The CAPS curriculum advocates the process approach to teach genre and students are expected to engage in writing in this manner throughout the year: it seems unfair to have a product approach in assessment.

Rather than requiring students to write the same text types each year, text types should be arranged more developmentally across the phase: the more cognitively demanding ones such as the News Report ought to be written in Grade 6 when students should be better able to see and understand the distinctions between narrative writing and News Report writing. It is recommended that internal processes be set up by teachers in a particular phase within a school, in consultation with their Head of Department. This internal process requires that teachers be pro-active and confer to ascertain where each teacher in a particular grade has left off on the teaching of different genres. This didactic continuity allows teachers to find effective ways to counter curriculum constraints and will enable students to draw on previous knowledge. These measures could go a long way towards providing teachers with adequate time to teach the various genres effectively and enable students to consolidate their

understanding of the genres. Such innovations could substantially improve and enhance conceptual, linguistic and textual progression across grades enabling students to better recognize the differences between genres.

It is time that writing is given the attention that it deserves. Recommendations made here constitute part of the solution needed to remedy the current problems associated with the teaching and learning of writing in South African classrooms.

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APPENDIX A: PERMISSION TO CONDUCT RESEARCH

Western Cape Government
Education

Directorate: Research

Audrey.wyngaard@westerncape.gov.za
tel: +27 021 467 9272
Fax: 0865902282
Private Bag x9114, Cape Town, 8000
wced.wcape.gov.za

REFERENCE: 20140506-29061
ENQUIRIES: Dr A T Wyngaard

Mrs Denise Allen
39 Second Avenue
Fairways
7800

Dear Mrs Denise Allen

RESEARCH PROPOSAL: WRITING PEDAGOGY OF THE NEWS REPORT GENRE ACROSS THE INTERMEDIATE PHASE IN ONE SCHOOL

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:
1.   Principals, educators and learners are under no obligation to assist you in your investigation.
2.   Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3.   You make all the arrangements concerning your investigation.
4.   Educators' programmes are not to be interrupted.
5.   The Study is to be conducted from **02 June 2014 till 30 September 2014**
6.   No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7.   Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8.   A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9.   Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10.   A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11.   The Department receives a copy of the completed report/dissertation/thesis addressed to:
        The Director: Research Services
        Western Cape Education Department
        Private Bag X9114
        CAPE TOWN
        8000

We wish you success in your research.

Kind regards.
Signed: Dr Audrey T Wyngaard
Directorate: Research
DATE: 08 May 2014

Lower Parliament Street, Cape Town, 8001
tel: +27 21 467 9272   fax: 0865902282
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000
Employment and salary enquiries: 0861 92 33 22
www.westerncape.gov.za

APPENDIX B: PRINCIPAL'S CONSENT FORM

Dear …………………………………

I am currently a student at CPUT and I have undertaken to carry out research. The title of my thesis is writing pedagogy of the News Report genre across the Intermediate phase in one school. I am applying for permission to carry out research at your school.

While there is a growing body of research on reading across the Intermediate Phase, there is a relative lack thereof on the area of writing. As there are many and varied text types or genres, I have selected to focus on the News Report. This research aims to explore the teaching of writing and teachers' own experiences, perceptions and understanding of writing, with particular attention given to News Report writing.

Data collection will take the form of interviews with the three teachers of literacy in Grades 4, 5 and 6 in June 2014 and classroom observations will take place during the third term of 2014.

Your school will be given a pseudonym and I guarantee absolute confidentiality. Feel free to make any inquiries in this regard.

 Please sign in the space below if you are agreeable to this research taking place at your school.

Yours faithfully
……………………………   Date…………………
Denise Allen
0825605778
denise.allen.05@gmail.com
CONSENT FORM
I………………………………….understand the contents of this letter and hereby grant consent for the above-mentioned research to be conducted at my school.

……………………………..   ……………………………
Signature   .   Date

APPENDIX C: TEACHERS' CONSENT FORM

Dear …………………………………….

I am currently a student at CPUT and I have undertaken to carry out research. The title of my thesis is writing pedagogy of the News Report genre across the Intermediate phase in one school. I am applying for permission to carry out research in your Grade…..classroom.

While there is a growing body of research on reading across the Intermediate Phase, there is a relative lack thereof on the area of writing. As there are many and varied text types or genres, I have selected to focus on the News Report. This research aims to explore the teaching of writing and teachers' own experiences, perceptions and understanding of writing, with particular attention given to News Report writing.

Data collection will take the form of an audio-taped interview with you in June 2014 and audio-taped classroom observations will take place during the third term of 2014 when I shall observe you teaching the writing of the News Report.

You will be given a pseudonym and I guarantee absolute confidentiality. You are free to view the interview transcripts and lesson field notes at any time. I also assure you that I shall be acting purely in the role of student and not your HOD and will not be evaluating you. Feel free to discuss this if you have any concerns in this regard.

Please sign in the space below if you give consent to participate in my study.
Yours faithfully
………………………… Date…………………
Denise Allen
0825605778
denise.allen.05@gmail.com
CONSENT FORM
I…………………………………understand the contents of this letter and hereby grant consent to be interviewed and to be observed teaching the writing of the News Report.

……………………….. ……………………………
Signature Date

APPENDIX D: SEMI-STRUCTURED INTERVIEW SCHEDULE

INTERVIEW SCHEDULE

1. Name.

2. Grade/s taught.

3. Years of experience.

4. Gender.

5. Qualifications.

6. Home Language

7. LOLT.

8. Nationality.

9. Describe your own experiences of writing during your own schooling and teacher training.

10. Are you a writer yourself and how would you rate your own writing ability?

11. What do you understand by the CAPS requirement of news report writing?

12. What do you perceive as the purpose for, and benefits of news report writing?

13. Explain from start to finish the steps that you follow in the teaching of the news report genre.

14. What problems or difficulties and/or successes do you experience with the teaching of the news report?

15. How do learners respond to this type of writing and what difficulties and/or successes do they experience?

16. Is there anything else you would like to tell me about how writing happens in your class or your personal views on writing?

APPENDIX E: CLASSROOM OBSERVATION SCHEDULE

OBSERVATION SCHEDULE

Name of teacher.....................

Class....................................

Date....................................

Topic..................................

OBSERVATIONS	REFLECTIONS
APPROACHES Process ------ Genre	
Steps in each lesson	
Integration of listening, reading, speaking and writing and questioning by teacher	
Explicit writing instruction	
Learner participation in lesson	
Modeling of text and joint construction	
Teaching of linguistic features	
What is highlighted and fore-grounded	
What is 'invisible' or not stated explicitly	

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Features of a news story

Agony For X-Ray Blunder Boy

Mother's fury as doctors examine wrong arm

Doctors at Exton General Hospital sent a five-year-old boy home with a broken arm yesterday afternoon – after they'd examined the wrong one!

Gareth Page spent the night in agony before returning to the hospital this morning, when the mistake was recognised and his broken arm was treated.

Doctors apologised for the mistake, and a full investigation will be set up to discover why it happened. But Gareth's mother, Mrs Paula Page, said: "An apology is all very well, but this should never have happened. My son went through a lot of pain."

Gareth injured his arm when he fell from the swing in his back garden. Mrs Page took him to Casualty right away, but was in the waiting room looking after her two other children when the X-ray was taken.

Doctors told Gareth, who goes to Grace Road Infants School, that his arm was just bruised and that he should exercise it.

Look for these features:

1. Headline, often with an unusual word order and some words missing.

2. 'Strap' adding more information to the headline.

3. 'Lead' or opening sentence with the main point of the story.

4. Dramatic language to catch the reader's attention.

5. Text organised in very short paragraphs.

6. Information organised in order of importance.

7. Quotations from people involved in the story.

8. Written in the past tense and in the third person.

9. Precise details about time and place.

10. Background information given towards the end of the story.

writing guides: NEWS STORIES   SCHOLASTIC PHOTOCOPIABLE 11

Writing a news article

> Use a mind map to help you to plan your writing. Write a rough draft. Ask a friend to edit the draft. Revise your text and make the necessary corrections. Then write it neatly in your book.

You are now going to write a newspaper article of your own. What would you like to write about? Use this mind map to help you to plan your article.

Write the headline for your article

What happened?

Who was involved?

When did it happen?

Where did it happen?

Why did it happen?

How did it end?

Complete this information about your article.

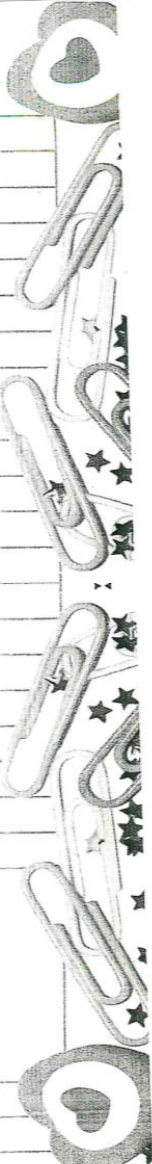|	
Name of newspaper	
Date of newspaper	
Place-line	
By-line	

Ask your friend to edit your article. Then make the necessary changes, and write your article in the space on the next page.

APPENDIX H: JEMMA'S WRITING FRAME (INDEPENDENT CONSTRUCTION)

Write your article neatly in the space provided.

Name of newspaper	Date

Headline

Place-line	By-line

Introductory paragraph

Write your news

Illustrate your article

Write a caption

Writing a News Report

Fill in all the elements of the news report based on the previous article:

ELEMENT	DEFINITION	FOR YOUR ARTICLE
Headline	- Catches your attention - Sums up the story	
Byline	- Writer's name	
Placeline	- Where the story begins	
Lead	- The opening section - Gives more important information - Should answer the most of the 5Ws	
Body	- Supplies detail - Most important details come first	
Facts	- Simple true facts	
Quotation	- What someone actually says - Adds "at the scene" feeling	

APPENDIX J: CINDY'S WRITING FRAME (INDEPENDENT CONSTRUCTION)

25 cents

ABOUT THE AUTHOR