

Generic Integrity of the Introduction Sections of Sports News Presentations on Selected Ghanaian Television Stations

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Bio-data

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Abstract

Genre studies has proved to be a good aspect of material development for language use in specific contexts and this has made it much popular in various fields of study. However, it is evident in the literature that one domain of discourse that has not been given much attention by Genre Analysts is sports news presentations (SNP), a unique genre in sports discourse. This study therefore used the genre-based approach from the perspectives of Swales (1990) and Bhatia (1993) to explore the move structure of the introduction sections of SNP on selected Ghanaian television stations. The research used 50 transcribed versions of SNP from three Ghanaian television stations (GTV, Metro TV & TV3). The findings revealed that the introduction sections of the SNP that were analyzed had a six-move structure which was typified by linguistic resources that projected the genre of the corpus that was analyzed. The six moves were made up of two obligatory moves (Opening and Outline of Presentation), two core moves (Advertising and Assurance) and two optional moves (Invitation to Viewers to Join the Program and Quote of the Day). The analysis further confirmed that the move tagged as "Outline of Presentation" occupied much space whilst "Invitation to Viewers to Join the Program" had the least space. The move sequence was characterized by irregular patterns. This research has pedagogical relevance for training media practitioners. It also has implication for the genre theory by foregrounding the potential of the genre theory to be used to explore situated language use from different domains of discourse.

Keywords: Genre, Discourse Community, Move, Sports News Presentations

1.0 Introduction

Over the last two decades, genre studies has become prolific and relevant for a broad array of scholarly disciplines. It has spread significantly in various fields of studies, such as Linguistics, Anthropology, the Social Sciences, Discourse Analysis, Communication Studies, Rhetoric, Cognitive Science, Sociolinguistics and Translation. Since the 1980s, genre-centered approaches to the analysis of written, spoken and digital texts have received greater attention by linguists and language teachers, specifically those with pedagogical concerns with regard to English for Academic Purposes (EAP) and English for Specific Purposes (ESP) (Holmes, 1997).

From the point of view of Bhatia (1993), the main reason for the significant increase in genre-centered approaches to the analysis of various texts is linked to the failure of earlier studies of both academic and scientific discourse to produce relevant and comprehensive accounts of such texts. Afful (2005) supported this assertion when he

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affirmed that the main motivation for the enormous increase in the application of the genre-based approach to the analysis of various kinds of texts is as a result of the dissatisfaction with previous writing pedagogies which had extolled the cognitive processes and expressiveness of the writer. That is, earlier studies failed to provide comprehensive models of situated language use to help new learners fit perfectly in varying discourse communities.

To a very large extent, the genre-based approach to the analysis of both written and spoken texts aids writers and ESP practitioners to identify how texts are structured and distinguished in conventional and socio-cultural contexts in order to realize their communicative purposes (Hyland, 2004). In other words, the genre centered approach to the analysis of texts, offers researchers with explicit and systematic explanations of the ways language functions in social contexts, thereby, helping writers to acquire specialist culture (Bhatia, 1997). By acquiring this specialist culture suggests that writers are able to internalize and apply the conventions of usage within specific domains of language use which could either be in academia or other professional settings.

In order to obtain a fair description and explanation of situated language use, scholars in Applied Linguistics have used the genre-based approach to analyze various genres in the medical profession, media, academia, and religion. Evidence from the literature reveals that academic genres have received much attention over the years by scholars, following the pioneering work of Swales (1981) on his genre analysis of research article (RA) introductions. That is, after Swales (1990) pioneering research work on research article introductions, many scholars have also used the genre-centered approach in the analysis of various genres within the academic setting and other professional settings.

The literature confirms that most of the studies in the early stages, especially within the late 80s and 90s, were predominantly based on academic discourse. However, scholars like Bhatia (1993) initiated the application of the same concept (genre-based theory) to analyze discourses from different domains outside academia. This new line of research (using the genre-based approach in analyzing discourses outside the academia) has revealed the possibility of the genre-based theory to be used to analyze different text types, hence its potential to analyze sports news presentations. ²

Notable scholarly works that have used the genre-based theory in the analysis of texts outside academia include research works on sales promotion letter, job application and legislative instrument by Bhatia (1993); corporate mission statements (Swales & Rogers, 1995); tourist information guide (Henry & Roseberry, 1996) and inaugural address (Trosborg, 2000). In spite of the predominant use of the genre-based approach in the analysis of texts from various domains of discourse in both professional and academic settings, not much studies have been done with regard to the application of the genre theory in analysing discourses within the media despite the significant role that the media plays in societies all over the world.

Among the various media for information dissemination, the television can be viewed as one of the most common means for information dissemination. Coker (2012) stressed that television viewership in Ghana has increased remarkably in the last decade. It is, therefore, not surprising that access to television and television programs has increased remarkably in the last decade in Ghana. Ghanaians are therefore offered with variety of programs on these television networks. Out of these numerous programs, I have observed that sports news presentations have become one of the most dominant programs on these television networks. This is based on the greater amount of time and space that sports news presentations are given on these television networks as well as the enormous interest that most Ghanaians have developed in news related to sports.

The sports news presentations (SNP), within the context of this research work, is operationalized as a compilation of news on sporting events that make headlines locally and internationally during the week under review. As a program with communicative purposes of entertaining and educating viewers and sports pundits with information related to sports, sports news presentations need to be explored by researchers to find out whether they have a unique structure and register for them to be considered as a genre.

However, despite the predominant use of the genre-based theory in the analysis of texts from different domains of discourse, it can be observed from the literature that its usage in the analysis sports-related discourse especially within the Ghanaian context is still fertile to be explored. This gap is confirmed by Ying (2011) when he highlighted the underutilization of the genre theory in analyzing sports related news in the media. Ying (2011) further argued that previous studies on sport news were conducted mainly from the stylistic, discourse analysis and pragmatic perspectives as against the use of the genre-based theory. To fill this gap, the study used the genre-based theory to shed light on the schematic structure, textual space and the sequencing of moves that typified the introduction sections of the SNP on selected television stations in Ghana. Aside this, the study analyzed lexicogrammatical features that characterized each move identified in the data.

This current study is significant in three main ways. First, it has implication for genre studies by adding to the existing literature. That is, it confirms the potential of the genre theory to be used as an analytical tool to analyze discourses outside academia. Moreover, the study provides a model that will be significant for teaching how to introduce sports news in Media and Communication Studies. Finally, the study has implication for further research in genre studies in general and sports discourse in particular.

2.0 Review of Related Literature in Sports Discourse

It is evident in the literature that one domain of media discourse that has elicited numerous attention by scholars is sports discourse. That is, numerous attempts have been made by researchers to explore situated language use in sports related discourses through different analytical perspectives.

For example, Chipanga (2004) explored the use of metaphors related to war in spoken commentaries of the 2004 edition of the Premier Soccer League (PSL) matches in Zimbabwe. By making use of Max Black's (1962) Interactionist and Cognitive Theory of Metaphor, Chipanga (2004) analyzed 19 PSL live broadcast match commentaries with specific emphasis on the match analyses and post-match highlights only. The findings revealed that the commentaries were characterized by metaphors in relation to war. Predominant among these metaphors were collocations such as "explosive battles", "epic battle", "herculean battle", "private battle", and "battling". These examples highlighted the intense competitive spirit and the fighting spirit between clubs when they engage each other. Other expressions such as "battle of Zimbabwe", "fortresses", "position fortifying", "marauding strikers", "invasion of territories", "missiles" and "massacres" are all references that were drawn from martial terminologies and further highlighted the aggressive and competitive nature of soccer matches in the Zimbabwean Premier League.

Closely related to the scholarly work of Chipanga (2004) is that of Bergh (2011) who used the Cognitive Metaphor Theory to explore football commentaries in order to test the validity of the master metaphor "football is war". Bergh (2011) argued that football is conceived as a violent game; thereby supporting the Orwellian description of football as "mimic warfare". This is as a result of the predominant use of war-related words in the football commentaries that were analyzed by Bergh (2011) and as such, confirmed the earlier findings of Chipanga (2004) that projected the predominant use of war related registers in football commentaries. Instances of the use of war metaphors as argued by Bergh (2011) included expressions like "Liverpool beat Arsenal after titanic battle", "Former captain David Beckham named in England squad", and "Torres beats two defenders and bashes a shot at goal". The underlined parts of the sentences above established a link between football and war.

Georgiou (2009) explored the discursive means sports commentators used to construct national identity among the supporters of the Greek national team in Euro 2004. The findings confirmed the ideological power that media sport has in generating, reinforcing and disseminating national identities (Georgiou, 2009; Alabarces & Rodriguez, 2000). Thus, Georgiou (2009) argued that the Greek sports commentators showed a sense of unity and national identity through the predominant use of the personal indexical "we" which is seen as a word that is used to connote sameness (de Cillia et al., 1999). Georgiou (2009) further stressed that the predominant use of the personal indexical "we" by the sports commentator established bonds and solidarity among the Greek populace during the Euro 2004

tournament. Thus, the personal indexical “we” was used by the commentators to show solidarity when references were made to the Greece national team, Greece as a nation, and the fans in general.

Büyükkantarcioglu (1999) made use of Critical Discourse analysis to analyze a report published in *Milliyet*– a popular newspaper in Turkey– after an international football match between Turkey and Moldova. The focus of the study was to explore whether the writer of the report who was Turkish objectively reported and commented on incidents that happened during the match between Turkey and Moldova. The findings revealed that the writer of the report used grammatical expressions that connoted a sense of bias in his sports news report. That is, the use of expressions such as “doing the best against all odds”, “having individually skillful players”, “having good tactics and skills”, and “prevented from displaying their real performance”, in the description of the Turkish team on one hand and the use of expressions such as “severe”, “full of greed”, “lacking necessary tactics”, “no wisdom and demoralizing”, to describe the Moldova team clearly indicated that the writer who was a Turkish made use of expressions that favored the Turkish team as against the Moldova team.

Waliaula (2012) explored radio soccer commentary and evaluated whether radio soccer commentaries in Kenya serve as a platform for accounting for only incidents related to a particular sport event or serve as a medium for performing other socio-cultural and political functions. Dwelling on Fabian (1997) inter-textual approach to text analysis and Schechner’s (2006) concept of restored behavior in performance, Waliaula’s (2012) confirmed that football commentaries are not limited to reports on incidents that unravel on the football field but they also serve as an avenue to highlight and cover elements of geographical, socio-cultural, and political realities. This finding, confirmed the perception of Reaser (2003), Ryan (1993) and Mehler (2000) that sports discourse covers social-cultural issues and the preaching of peace and politics. It also confirmed Blain et al.’s (1993) assertion that media sport constitutes a significant arena within which discourses about national identities are continually articulated. Thus, sports-related discourse, specifically on soccer, serves as an “ecosystem” involving soccer as a sport, and the socio-cultural realities of its immediate context (Muponde & Zegeye, 2011).

Dzahene-Quarshie (2012) also investigated English loans in the language of Swahili sports newspapers. The findings confirmed that three main strategies– adoption of English words, semantic extension, loan blends and loan translation– were employed to expand the vocabulary of the Swahili language, especially Swahili football vocabularies. Out of these three strategies, Dzahene-Quarshie (2012) confirmed that loan blend was the highest strategy that was employed to expand the football vocabulary in the Swahili language whilst the adaptation of the English words was the least strategy adopted. She further stressed that the predominant grammatical category of borrowed words from English to Swahili was nouns and this confirmed Matras’ (2007) and Pintaric (2008) argument that nouns are more borrowable than other grammatical categories.

The literature reviewed above shows that scholars have made numerous contributions to describe situated language use in sports discourse by using different analytical lenses at the expense of the genre-based theory which has repeatedly proved as an effective tool in discourse analysis. Aside this, most of the studies on sports discourse have predominantly focused on sports commentary with little attention been placed on sports news presentations, especially from the Ghanaian perspective. It is therefore based on this gap that this research explored the generic integrity of the introduction sections of SNP on selected Ghanaian television stations by using the genre-based approach.

3.0 METHODOLOGY

3.1. Research Design

The study employed the qualitative research design mainly because the analysis was more descriptive in nature although there were few occasions where the research made use of frequency counts in determining the textual space and sequence of moves that were identified in the data. That is, the study made use of the qualitative research design because the main procedure of analysis was skewed towards general observations, depth analysis and verbal descriptions which are prototypical characteristics of every qualitative research work (Priest, 1996; Muijjs, 2004;

Afful & Tekpetey, 2011). This suggests that the study highly made use of verbal description in place of numerical measure.

3.2. Sampling Technique and Sample Size

In selecting the television stations, I made use of the non-probability sampling procedure, specifically the purposive sampling method, to select three television stations for this study. These television stations included Ghana Television (GTV), TV3 Network Limited (TV3) and Metropolitan Entertainment Television (Metro TV or MTV). The selection of these television stations was influenced by four main parameters: year of establishment, television stations that offered free on air services, television stations that used English language as a medium of communication with respect to the sports news presentations that were selected for the study as well as the top three television stations that had more than 50 percent nationwide coverage. Out of the numerous television stations in Ghana, it was only GTV, Metro TV and TV3 that satisfied the four parameters that informed the selection of the target population for this study.

In spite of the numerous sports news programs on the selected television stations, I used the “Sports Highlight Program” on GTV, “Sports Cafe” on Metro TV and “Sports Station” on TV3. These sports programs were selected because, they were noted to be full programs with their content solely based on only the presentation of sports news.

The data set for this study comprised 50 episodes (18 from Metro TV, 16 from TV3 and 16 from GTV) of sports news presentations which were randomly selected from January to August, 2013. I aimed at using as many data as possible for the analysis but by the time I analyzed the 45th to the 50th data, the point of saturation was reached. That is, at that stage, no new or relevant information emerged from the data. The reason for the variation in the number of data set collected from the three television stations was as a result of the number of recorded versions of the SNP that each television station was willing to provide within the specified time frame.

3.3. Theoretical Approach

The study made use of the genre-based theory which is characterized by different traditions. These traditions include the famous three traditions – English for Specific Purposes, Systemic Functional Linguistics, and New Rhetoric (Hyon, 1996; Hyland, 2002c & Afful, 2005) and the two new traditions - Brazilian Approach and The New London School – highlighted by Freedman & Artemeva (2015). Despite the different schools that typify the genre-based study in text analysis, it has been argued by Hyon (1996) that these schools are complimentary rather than contradictory in nature. However, this research work was framed within the English for Specific Purposes (ESP) approach, specifically from the perspectives of Swales’ (1990) and Bhatia’s (1993) move/step analysis.

The decision to select the ESP approach was influenced by the fact that the ESP gives flexible view and also provides students with extensive knowledge of generic conventions as a useful step in socialization into a discourse community. This means that the ESP approach describes and prescribes acceptable ways of language use within specific contexts. These acceptable ways, to a very large extent, serve as a guide for novice writers. Aside this, the research traditions of genre analysis are noted to have been framed within the English for Specific Purposes (Hyon, 1996 & Yunick, 1997) and as such, makes it the most widely explored theory among the different genre schools. Moreover, the ESP approach to text analysis places particular emphasis on non-native speakers of English by identifying models and descriptions of academic and scientific texts to enhance non-native speakers to apply and use them effectively.

“Genre” from the ESP perspective can be defined a class of communicative events, the members of which share some set of communicative purposes (Swales, 1990). That is, every genre has a communicative purpose which is embedded in the communicative event, and this purpose is mostly understood and easily identified by the discourse community. Swales (1990) further stressed that the discourse communities are the socio-rhetorical network that is formed to achieve a common goal and a communicative purpose has various discourse units within the text which

are referred to as “moves” (Swales, 1990, p.25). According to Swales (1990, p.45), a move can be defined as “a section of a text that performs a specific communicative function.” However, each move does not only have its own purpose but also contributes to the overall communicative purposes of the genre. That is, a move is a distinct rhetorical unit in a text that helps in the realization of the overall communicative purpose of that text.

3.4. Procedure of Analysis

After the data was collected, I carefully listened to the recorded versions of the sports news presentations and transcribed all the 50 episodes that comprised the data set for this study. The transcripts and the CDs were given to two other postgraduate students to check for validity and reliability. Issues that were raised from these two postgraduate students were crossed checked and corrections made where necessary. In transcribing the data, I did not consider regular features of spontaneous oral discourse like hesitations, pauses, rephrasing and repetitions. This is because, they did not constitute the focus of the analysis. To a very large extent, the omission of these regular features of oral discourse did not affect the analysis in any way. That is, the study did not need these features for the schematic structure and lexico-grammatical resources of the introduction sections of the SNP could be explored.

The transcripts were critically analyzed to determine their schematic structure by using Swales (1990) and Bhatia (1993) move/step analysis to account for the moves, textual space, sequence of moves and lexico-grammatical features the typified the introduction sections of the SNP. In the course of analyzing the data, each move was given a code. Move 1 across the data was coded as “m1”, Move 2 (m2), Move 3 (m3), Move 4 (m4), Move 5 (m5) and Move 6 (m6). The study also used Huttner’s (2010) model for the identification of the status of moves in a text which outlines that a rhetorical unit in a text with 90% - 100% frequency of occurrence is an obligatory move, a move with 50-89% frequency of occurrence is a core move, 30%-49% is considered to be ambiguous and as such its status can only be decided with further expert information whilst a rhetorical move with 1%-29% is also considered to be an optional move.

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4.0 Schematic Structure and Lexico-Grammatical Resources in the Introduction Sections of SNP

This section seeks to account for the moves that typify the introduction sections of the sports news presentations by using Swales’ (1990) and Bhatia’s (1993) move/step analysis. A detailed analysis of the data confirmed a six move structure. Table 1 presents a general picture of the various moves and their sub-moves that were prototypical in the data set.

Table 1: Move Structure of the Introduction Sections of SNP

Moves	Rhetorical Names
MOVE 1	OPENING
Step 1	Greetings
Step 2	Welcoming
Step 3	Announcing the identity of the presenter
Step 4	Purpose of presentation
Step 5	Acknowledging Viewers
MOVE 2	OUTLINE OF PRESENTATION
MOVE 3	ADVERTISING
Step 1	Advertising the sponsors of the program
Step 2	Announcing the program
MOVE 4	INVITATION TO VIEWERS TO JOIN THE PROGRAMME
MOVE 5	ASSURANCE
MOVE 6	QUOTE OF THE DAY

The findings revealed that two moves, *Opening* and *Outline of Presentation*, were obligatory moves because they occurred in all the data set from all the three television stations. *Advertising* and *Assurance* were noted to be core

moves whilst *Moves 4 (Invitation to Viewers to Join the Program)* and *5 (Quote of the Day)* served as optional moves, given their less frequency of occurrence in the data set as well as their presence in only the sports news presentations of TV3 and Metro TV.

4.1 Move 1: (Opening)

The opening move was the starting point of the sports news presentations. This move occurred throughout the entire data set and as such, was regarded as an obligatory move. Out of the fifty data set used for the analysis, *Move 1 (Opening)* had 100% frequency of occurrence. As one of the obligatory moves, *Move 1 (Opening)* was characterized by five sub-rhetorical units or steps in the form of *Greetings, Welcoming, Announcing the identity of the presenter, Purpose of presentation and Acknowledging viewers.*

4.1.1 Step1: Greetings

The SNP opened with the host greeting the viewers to introduce them to the program. Greetings showed respect to the viewers and established intimacy between the hosts and viewers. Through greetings, the interaction between the hosts and the viewers were initiated. As a sub-move of Move1, greetings frequently occurred in the data set since it is widely acknowledged that greetings serve as an important strategy for the negotiation and control of social identity and social relationships between participants in a conversation (Akindele, 1997). That is, greetings are important part of the communicative competence necessary for being a member of a speech community. Despite the numerous works on greetings, there is surprisingly no generalizable definition of greetings in the context of any speech community. This might be based on the fact that greetings are considered as verbal formulas with virtually no propositional content (Searle, 1969) or Zero referential value (Yousouf et al. 1976).

Searle (1969, p.16) conceptualized greetings as a “courteous indication of recognition” which are routinely expected to occur at the beginning of a social encounter although they may not always be the very first words that are exchanged between parties. Given the role of greetings in numerous cultures, particularly in the Ghanaian cultural context, it was not surprising that step1 (greetings) occurred 46 (84%) times out of 50 transcribed versions of the SNP. Some of the grammatical constructions through which this sub-rhetorical move was realized are highlighted in the excerpt below:

Excerpt 4:

1. **Hello**, everyone out there... (GTV)
2. **Hello** everyone... (GTV)
3. **Hello** viewers out there... (MTV)
4. **Hello** good evening... (MTV)
5. Good evening... (TV3)
6. A warm good evening... (TV3)

The host used the linguistic structure, *hello*, as a form of greeting to the viewers in order to set a friendly tone and mood for the commencement of the program. This function of greetings confirmed Leech's (1983) assertion that greetings have a social goal. Although the initial word *hello* does not have any specific meaning, it is mostly used as a form of greeting and linguistic strategy to set the tone and initiate the platform for an interaction between people.

The semantic emptiness of most linguistic units used as a form of greeting is confirmed by scholars like Searle (1969), Kasper (1989), Bowen, Madson and Hilfenty (1985) who all consider greetings as a semantically empty

and frozen formulaic routine items. The hosts predominantly used general greetings to mark the three main demarcations of the day referred to by Dzameshie (2002) as “time-of-day greetings”. Some instances of “time-of-day” greetings as evident in the data set can be deduced from excerpt 4, examples 4, 5 and 6. In all these instances, the host greeted the viewers by indicating the time of the day. Since the program took place in the evening, the grammatical construction, *good evening...*, dominated the entire data set.

However, there were few cases where the presenters used formulaic expressions that were similar to the findings of (Hang, n.d.) who explored the type of greetings used in the English context. Hang (n.d.) stressed that within the English setting, especially in informal context, speakers mostly use expressions such as *hi* plus (the first name of the addressee) and *hello* plus (the first name of the addressee). Within the context of this current study, sports presenters in some situations used the expression *hi* plus the indefinite pronoun, *everyone* or the noun *viewers* as in *Hello everyone* and *Hello viewers*. The use of the indefinite pronoun *everyone* directed the greetings to all viewers who watched the program.

4.1.2 Step 2: Welcoming

This second step of the opening move manifested in the form of a welcome, where the hosts welcomed their viewers to be part of the program. The findings proved that the main communicative purpose of this sub-rhetorical unit was to prepare the minds of the audience for the impending sports news presentation for the hour. This sub-move (step 2) occurred 37 (74%) times out of the total 50 SNP that were analyzed. The examples in excerpt 5 give instances of the realization of the sub-rhetorical unit, *welcoming*.

Excerpt 5

1... have a pleasant welcome to the show, (GTV)

2...you are welcome to the show, (GTV)

3... welcome to the sports station here..., (TV3)

4...welcome to the sports station on TV3 (TV3)

The above examples cited from the data depict some instances where the sub-rhetorical unit (welcoming) was realized in the data analyzed. The findings of the study further revealed that the sports news presentations of the three television stations were packaged as a form of interaction between the viewers and the presenters. The speech act of welcoming as used in the data had the main communicative purpose of accepting and settling the viewers for the commencement of the program. *Welcoming* can be considered under the category of a directive (Austin, 1962) where the presenters demonstrated themselves as sincere performers of the act of welcoming. Thus, the presenters were genuinely delighted to have the viewers of the SNP in their company and as such there was the need to welcome them. Instances from excerpt 5 show that the speech act of welcoming was expressed in the performative verb, *welcoming* which was mostly followed by a prepositional phrase, *to the show* and *to the sports station*.

4.1.3 Step 3: Announcing the identity of the presenter

In addition to the sub-rhetorical units *greeting* (step1) and *welcoming* (step 2), another step that was realized in the *Opening* move of the SNP was *Announcing the identity of the presenter*. This sub-rhetorical unit was present in the data gathered from the two private television stations, TV3 and Metro TV. In this sub-rhetorical unit, the presenters emphasized their identities to the viewers by mentioning their (presenters) names. This sub-move had a main communicative purpose of making the interaction between the viewers and the presenters natural and friendly. It also served as a means through which the presenters projected their identities. This sub-move,

Announcing the identity of the Presenter, occurred 21 (42%) times in the data. Excerpt 6 gives instances of how this sub-move was realized in the data.

Excerpt 6

1. I am Michael Kofi Oduro (MTV)
2. The name is Michael Kofi Oduro (MTV)
3. This is a mid-week edition of the sports show **with me Elloy Amandey (TV3)**
4. Welcome to the sports station here **with me Elloy Amandey (TV3)**

As indicated above, presenters emphasized their identities by continuously mentioning their (host) names. The presenters, by mentioning their names, created identities for themselves and this differentiated them from other sports news presenters within and outside their respective television stations. Instances from the data denoted that each of the presenters had a unique style of the realization of this sub-move (Announcing the identity of the presenter). That is, the presenter from Metro TV announced his name immediately after the main verb in the sentence was introduced. This occurred on 41 instances in the data. On the other hand, the name of the presenter from TV3 was introduced after the name of the program had been announced and this occurred 37 times in the data. That is, announcing the name of the presenter was preceded by the prepositional phrase “with me” as in “welcome to the sports station **with me Elloy Amandey.**”

4.1.4 Step 4: Purpose of Presentation

The fourth sub-move of Move 1 (Opening) was realized as *Purpose of presentation*. The three television stations shared some similarities with respect to the occurrence of this sub-move. The main communicative purpose of this sub-rhetorical unit was to stress the focus or aim of the entire presentation. *Step 4 (Purpose of Presentation)* occurred 34 (68%) times. Excerpt 7 gives instances of the realization of *step 4 (Purpose of Presentation)*.

Excerpt 7

1. This evening, we will be bringing you all the best from the sporting fraternity (GTV)
2. It is our sports hour of the day. We will bring the best from the sporting world (GTV)
3. As always, we are taking you around the world of sports (TV3)
4. We take you around the world of sports and bring you all the highlights that matter (TV3)
5. ... but right about time to bring you the latest and finest in the world of sports (MTV)
6. We bring you the latest and finest in the world of sports (MTV)

In example 1 of excerpt 7 captured as “*This evening, we will be bringing you all the best from the sporting fraternity*”, the presenter established the focus of the entire presentation. He made it clear to the viewers that the main objective of the program was to present sports news to viewers and even with the numerous sports news that were making headlines, it was only the best ones that were to be presented to the viewers. In the realization of Move 4, sports presenters from the three television stations predominantly used two personal indexicals in the form of “we” and “you”.

From the context in which these two personal indexicals were used, it could be inferred that the inclusive “we” made reference to the sports presenters as well as their supporting staff who helped made the live telecast of the program possible. On the other hand, the personal indexical “you” in the data set made reference to the viewers who watched the sports news presentations. In making the purpose of the presentation clear to the viewers, the sports presenters typically used some specialized vocabulary. Phrases like “sporting fraternity”, “world of sports”, and “sporting world” all indicated that the program focused only on news related to sports.

In order to whet the appetite of viewers and get them stay tuned to their television sets, presenters presented the aim of the program in a more interesting and attractive manner by the use of expressions such as “highlights that

matter” and “highlights that are making headlines”. They also used adjectives such as “finest”, “the best” and “latest”. All these showed that despite the numerous sports news that were making headlines within the media, only the best and interesting ones were to be presented to the viewers.

4.1.5 Step 5: Acknowledging Viewers

The fifth and last sub-rhetorical unit that was realized within the first move (Opening) was *Acknowledging Viewers*. Using this sub-rhetorical unit, the hosts tried to acknowledge the effort of their viewers for choosing to watch and listen to them (hosts) instead of other hosts on different television networks. In terms of the frequency of occurrence, sub-move five occurred 23 (46%) times. Samples of this sub-move which was only present in the transcripts received from GTV and TV3, are indicated in the excerpt given below:

Excerpt 8

1. Thanks for tuning in ... (GTV)
2. We acknowledge you for being part of the show (GTV)
3. It is our pleasure for you being part of the show (GTV)
4. It is our pleasure to have you for company over the next hour and half (TV3)
5. It is our pleasure here on the sports station to welcome you to our program (TV3)

Excerpt 8 indicates how the communicative purpose of sub-move 5 was realized. In excerpt 8, example 1, the host showed appreciation to his viewers for making the right choice by staying tuned to GTV, and not any other station at that moment. Sub-move 5 (Acknowledging Viewers) was present in only GTV and TV3. The reason for this might probably be related to the severe competition between GTV and TV3 for viewership of their sports news presentations. This is mainly because the sports news presentations of these two stations take place on the same day and at the same time (every Monday at 8:00pm). This is unlike Metro TV that runs the sports news presentation (Sports Cafe) on different days (from Tuesday to Friday). As a result of the keen competition between both Ghana Television and TV3, the sports presenters considered it as appropriate to thank and acknowledge the viewers for choosing to watch their (presenters) sports news presentations instead of other stations.

The excerpt above shows that expressing acknowledgement was done by using varying linguistic strategies. In some instances, expressing acknowledgement was done by using the performative verb “acknowledge”, as in example 2 of excerpt 8. In some cases, it was expressed by the use of the word “thanks”, as in example 1 of excerpt 8. Another strategy employed by the presenters to express gratitude was the use of the simple sentence, “it is our pleasure”.

4.2 Move 2: Outline of Presentation

This move had the communicative purpose of prompting viewers about what they should expect in the actual presentation. It was noted to be an obligatory move since it occurred in all the data set. The excerpt below indicates some instances in which this rhetorical unit was realized in the data.

Excerpt 9

1. ... today the focus of the show is on the Black Stars and as we await Kwesi Appiah to name his final 30 man squad, we take a look at some concerns that must be addressed by the Black Stars head coach before he names his squad and remember that there are a lot of issues that have been raised about our right and left full back positions. The sort of confidence in the central defense, I'm sure is on the low so we will take a look at the Black Stars team and find out what concerns must be addressed by coach Kwesi Appiah

as he prepares to name his final squad. We would also be bringing you a comprehensive report on the Ghana Premier league where Asante Kotoko stands as favorites to win the Ghana Premier league and also the battle to survive relegation is on. We take a look at the teams and their chances of avoiding relegation. (MTV)

2. Well, this evening, we will bring you items on Association Football, on boxing and on tit bits. Tottenham's run of form in the English premiership came to a surprising halt over the weekend when they lost zero-one to Wigan. We will bring you all the highlights on the premiership, the Italian Serial A and the Spanish La Liga where Michael Essien scored his first goal for Real Madrid in their four nil demolishing of Vigo over the weekend. (GTV)
3. ...those communities around the country watch out for the Tigo community championship. It's back. Tonight, we will be talking about it. But we will be talking professional football around the world. We will take you to Spain where last night was a seven goals encounter between Real Madrid at home to Barcelona. We will give you the highlight of this game. We also take you to England where we will bring you highlights from the English premier league and what a weekend it was, especially Saturday kick lunch time off game where Arsenal played against Chelsea at Stamford Bridge. And well, Chelsea gave Arsenal all sorts of problem. Tonight, we relive those moments which seems good for Chelsea fans but if you are an Arsenal fan probably when we bring you the highlight time for you, you can choose to close your eyes and look away from the screen but we begin the show as always with the Uefa Champions league and what a week it was for big teams around Europe getting results that meant that they were going to make it through to the next stage. (TV3)

Excerpt 9 indicates instances where the second move (Outline of Presentation) was realized. For example, in Excerpt 9, Example 1, the host made viewers aware of the content meant to be delivered in the main presentation of the program. He made viewers aware that the presentation focused on issues relating to the naming of the thirty-man squad of the Black Stars by the head coach, Akwasi Appiah. He also highlighted his intention to address some of the problems associated with the Black Stars team in general and to account for remedies that could be used to curb those problems. The host again announced to the viewers to expect some up-to-date information on the Ghana Premier League so that viewers would be aware of the teams that were making the effort to win the league and those that were struggling to avoid relegation. That is, in this rhetorical unit (Outline of Presentation), the host made known to the viewers about the scope of the main body of the sports news presentation.

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In outlining the content of the sports news presentation, the presenters typically used the modal auxiliary verb "will" plus the verb "be" and the progressive aspect of the main verb as in **will + be + progressive aspect**. Expressions like "we will be talking about it" and "We will be talking about professional football" were some instances through which this move was realized in the data. The use of the modal verb "will" marked futurity and with its attachment to the progressive form of the verb to serve as the main verb phrase in the sentence indicated that the outlined sports related news was yet to be presented. There were some cases too where the presenters used the modal verb "will" plus the bare form of the main verb (**will + bare form of the verb**). Examples from the text include; "we will give you the highlights of these games" and "we will take you to Spain". All these expressions marked futurity and served as indicators that the details of the sports news were yet to be given.

In the realization of this move, the hosts created suspense in the form of surprises in order to make the presentation interesting. Suspense was created when presenters made known to the viewers about their (presenters) intention to provide highlights of surprising scenes within the world of sports in the main presentation. It was also done strategically to make viewers stay glued to the respective television stations of the hosts without the viewers changing their channel as the presenters paused the program to go for commercial break. As viewers stayed tuned to the respective stations of the hosts without changing their channel, the stations indirectly do effective marketing by advertising the products of companies that sponsored the program.

In the expression, “We will take you to Spain *where last night was a seven goals encounter between Real Madrid at home to Barcelona*”, the host gave surprising news in the sporting world. This news was very surprising because as two main great and formidable teams in Spain, it is very difficult for many goals to be scored when the two teams meet. Therefore, for seven goals to be scored within an encounter between the teams made it a surprising news within the sporting fraternity. This move therefore raised the zeal of viewers to have a view of the match proceedings that were yet to be telecast on the program as mentioned by the presenter.

4.3 Move 3: Advertising

One major rhetorical unit that the presenters used in their sports news presentations was *Advertising*. According to Dunn (1985), advertisement refers to all the activities that are undertaken to increase sales or enhance and promote the image of a product or business. That is, the primary focus of advertising is to inform the potential customer of the availability of products or services, where to get access to the products and everything special about the products.

As an effective medium for information dissemination, the media has received much attention as far as advertisement of products and services is concerned. Most programs that are given space on various media platforms are mostly sponsored by companies and institutions. The products of those companies are advertised in the course of the radio and television programs including sports news presentations. This rhetorical move had the communicative purpose of creating awareness of the products and services of companies that served as sponsors to these sports news presentations as well as popularizing the name of the program. The rhetorical unit, *Advertising*, was characterized by two main sub-rhetorical units - *Advertising the Sponsors of the Program* and *Announcing the Program*. Out of the fifty data that were used for the analysis, advertisement occurred 35 (70%) times and as such was considered as a core move.

4.3.1 Step 1: Advertising the Sponsors of the Program

The sub-rhetorical unit, *Advertising the sponsors of the program*, created awareness of the products and services of the companies and institutions that served as the sponsors of the program. Advertising the products and services of companies who sponsored the program was done by the presenters in order to gain more market for these companies. The two private television stations TV3 and Metro TV created much space for the advertisement of the products of their sponsors than GTV did. GTV only advertised the product of their sponsors after the introduction sections of their sports news presentations ended. Excerpt 10, as indicated below, gives instances of how this sub-rhetorical unit occurred in the data set.

Excerpt 10

1. We will go for a commercial break... (GTV)
2. We will take a very short break after the commercials (GTV)
3. We will take a commercial break (GTV)
4. Now the sports station as always is brought to you by Cowbell. (TV3)
5. Remember that the program is brought to you by Cowbell, get something for yourself. It is also brought to you by tigo, “smile because you’ve got tigo” and also tonight, we welcome L79 tomato Paste. Well, they say that they are everywhere and they have something for everyone and also by Tigo, “smile because you’ve got Tigo”. (TV3)
6. ...and also, our international highlights will be brought to you by kind courtesy of DSTV, your world of champions(TV3)
7. ... the show is sports cafe show powered by Metro sports and proudly brought to you by Omo. Omo remember it is the detergent that removes all dirty or all stains in just one step (MTV).
8. ... With you on this edition of sports cafe brought to you by Omo (MTV).

A linguistic analysis of the extract above indicates that the presenters typically used passive constructions in advertising the sponsors of their program. As shown in example 4 of extract 10, the noun phrase “the sports station” which is supposed to be the object of the sentence was used in the subject position whilst “cowbell” which is the logical subject of the sentence was used at the object position. It has been confirmed in the literature that communicatively, the most important positions in a clause are the beginning and the end (Rafajlovicova, 2002). That is, when a speaker structures a message, the information is processed into units and ordered in such a way as to produce the kind of message that is desired and one of the ways of structuring information in a clause is by the use of passivization.

From a semantic point of view, each information unit typically carries both the new information (what is thought to be new to the hearer or reader) and old/given information (already known to the hearer). From the given/new principle, the typical unmarked sequence is for given information to precede new information. New information is typically the most important part of a message and it is usually placed towards the end of the clause in order to draw attention to it (Rafajlovicova, 2002). Instances from the data set indicated that presenters strategically placed the names of the products they advertised towards the end of the sentence. This is because the names of the products were considered as the new and most important information that presenters tried to make known to viewers of the program.

From the extract above, it can be deduced that GTV presenters did not directly advertise in the introduction sections of their sports news delivery but they rather created awareness of an impending advertisements that they were about to make after the introduction section of the program. The presenter of GTV mostly used the auxiliary verb “will” plus the bare infinitive, “go” and “take”. The use of the auxiliary verb “will” marked futurity. Thus, it announced an impending advertisement yet to take place.

Instances through which GTV presenters made advertisement are found in examples 1, 2 and 3 in excerpt 10. Examples 4, 5, 6, 7 and 8 indicate how presenters made advertisement on TV3 and MTV respectively. In Example 5 of excerpt 10, the presenter tried to popularize cowbell, tigo and DSTV for sponsoring the sports news program.

4.3.2 Step 2: Announcing the Program

The data confirmed *Announcing the program* as the second sub-rhetorical unit that was used in the realization of Move (3) *Advertising*. This step was predominant in the presentations of Metro TV and TV3 but it was absent in the sports presentations of GTV. Step 2, *Announcing the program* had a main communicative purpose of popularizing the sports news programs of these television stations (MTV and TV3). Presenters therefore highlighted the sports programs while presenting the introduction sections. Instances of the realization of this sub-rhetorical unit are illustrated in Excerpt 11 below:

Excerpt 11

- 1 ...once again, the show is Sports Cafe... (MTV)
- 2...the show is Metro Sports Cafe... (MTV)
3. This is the Sports station here on TV3 (TV3)
4. Well, this is sports station (TV3)

Excerpt 11 shows samples of ways in which this sub-rhetorical unit (*Announcing the program*) was realized in the data set. This sub-rhetorical unit was realized in the introduction section by the repetition of the name of the sports programs of the respective television stations as in “Sports Station” on TV3 and “Sports Cafe” on Metro TV. The rationale behind this was to popularize and make viewers aware of the specific sports program that the viewers were watching.

The excerpt above shows that the realization of this sub-rhetorical unit was typically done through the use of simple sentences. Typical grammatical constructions like “the show is”, and “this is” followed by the names of the sports programs of the respective television stations characterized the expressions by the presenters in the realization of step 2 of Move 3.

Clausal elements of sentences used in the realization of Move 3 followed the SVC (Subject + Verb + Subject Complement) pattern. Thus, the sentences were typically made up of the linking verb “is” as the main verbal element of the sentence and also picked subject complements as their complementation. However, there were few cases that the sentences made use of adverbials as evident in example 3 of excerpt 11.

4.4 Move 4: Invitation to Viewers to Join the Program

Unlike *Move (1)* and *Move (3)*, *Move (4) Invitation to Viewers to Join the Program* had no sub-rhetorical unit(s). Through this move, presenters made viewers active members of the program by giving the viewers chance to share their views on some issues that were raised during the presentation via telephone and other social networks like facebook, whatsapp, viber etc. Through these social networks, viewers’ comments were read and acknowledged in the course of the presentation. This move was an optional one mainly because it occurred only in the presentation of Metro TV but not in the presentations of GTV or TV3. In terms of frequency, this rhetorical unit (*Move 4*), occurred 15 (30%) times out of the total number of 50 transcribed versions of the SNP that were analyzed. Excerpt 12 provides instances of how this rhetorical move was realized in the data.

Excerpt 12

1. ...just join the conversation on our social media platforms on twitter. Follow us at Metro sports TV and on Facebook www.facebook.com/metrosportsgh (MTV)
2. ...but we already have started a conversation on our social media platform. You can join the conversation by logging on to our twitter page. Follow us on twitter and on Facebook, it’s www.facebook.com/metrosportsgh (MTV)
3. share your expectations with us by just logging on to our social media platform <<http://www.facebook.com/metrosportsgh>>

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All the above examples in excerpt 12 are instances whereby the host invited the viewers to express their thoughts and opinions about some arguments or issues that were raised in the course of the presentation. This rhetorical unit made the program very interactive. The viewers were given space to send their comments and views through social media like Facebook, Twitter and Viber. Imperatives such as “join the conversation”, “share your expectations with us”, and “follow us on twitter” were all means through which the presenters invited the viewers to play an active role in the ongoing sports news presentation.

4.5 Move 5: Assurance

The rhetorical unit *Assurance*, can semantically be linked to the speech act of promising. That is, the presenters promised the viewers about the immediate commencement of the program after the commercial break. According to Searle’s (1969) Speech Act Theory, making a promise requires that the person making the promise intend to do so. This means that the speech act of promising is an act undertaking to do a certain future act.

This move was predominant in the sports news presentations of both GTV and Metro TV but was scarcely found in the sports news presentations of TV3. There were only three instances that this move was identified in the sports news presentation of TV3. Out of the total 50 data set analyzed, *Move 5 (Assurance)* occurred 36 (72%) times and it was considered as a core move. *Move 5 (Assurance)* had the communicative purpose of assuring the viewers of the immediate continuation of the program after the respective television stations, in the course of the SNP, went on break for commercials.

With the advent of numerous television stations in Ghana, presenters were aware of the likelihood of their viewers switching to other stations. Consequently, they used this rhetorical unit to prevent their viewers from switching to other stations when the program paused for commercials. Excerpt 13 indicates ways in which this move was realized.

Excerpt 13

1. We have got all these stories and other exciting news to share with you but we will do that after this short break (MTV).
2. ...when we come back we have all the exciting sporting news to share with you (MTV).
3. When we come back we have all the news and excitement to share with you (MTV).
4. ... we will be back with the details (GTV).
5. ... we will be back with the detail (GTV).
6. The details follow after this commercial break (TV3).

The expressions in Excerpt 13 show instances through which the rhetorical unit (Assurance) was realized in the data set. It can be deduced from example 2 of excerpt 13 that with this move, presenters informed the viewers about the continuation of the program and also assured viewers of showing them all the exciting news that occurred in the world of sports within the week under review. In example 4, of excerpt 13, the presenter signaled the immediate commencement of the program after the commercial break. The realization of this move was not expressed through the performative verb “promise” but was typically expressed in the adverbial phrases of time such as, “after this commercial break”, and “after this short break”. There were also few cases, especially in the context of GTV, where the presenters used simple sentences to make promises about the immediate commencement of the program after the advertisement. This was typically expressed in the data as “*We will be back with the details*”.

4.6 Move 6: Quote of the Day

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The last move in the introduction sections of the sports news presentations that were analyzed was *Quote of the Day*. This move was optional because it was present in the sports news presentation of only TV3. This move served as a source of motivation to all sports admirers and viewers who watched the sports news presentations. In this move, presenters presented to the viewers some famous quotes by legends and personalities within the sporting fraternity to serve as a moral lesson and source of motivation. As an optional move, it was found in only the presentations of TV3 and it occurred in only 9 (18%) times. Instances of the realization of *Move 6 (Quote of the Day)* are illustrated below:

Excerpt 14

1. ...as it is traditional here, tonight we will bring you a quote from a fame name in sports. Today, we are going to an Olympic game medalist in Wrestling, Dan Gable from the United States of America and he has such a great perspective or insight on sports and he says “gold medal as you see them in the Olympics really aren’t made of gold, they are made of sweat, determination and a hard to find alloy that is called gut. The thing that is deep inside you is that which makes you go on and on and on”. So yeah, that’s Dan Gable’s perspective on what the gold medals are. So for all those Olympic champions you see with a series of medals in their living room, they got all those gold medals out of determination, sweat and hard work (TV3).
2. So right now what we are going to do is traditionally to bring you the quote to begin the show before we get into the highlights proper. Today we are going to be reading and hearing from Mohammed Ali, a man who needs just little introduction; a legend of his sports. He defines boxing and says, “Age is whatever you think it is. You are as old as you think you are. So as it has been said previously, age is nothing but a number, it is in the mind. And that is Mohammed Ali’s quote there “Age is whatever you think you are as old as you think you are”. So that is Mohammed Ali there setting the tone this evening for us to start the sports station. (TV3)

Examples 1 and 2 show instances whereby *Move 6 (Quote of the Day)* was realized. The presenter highlighted and elaborated some quotations by famous sports personalities. Thus, it was purposely done to serve as a source of motivation to the viewers of the program. For example, as evident in Example 2, the presenter highlighted a quote by one of the well-known legend in boxing, Mohammed Ali. From the point of view of the presenter, the quotation made by Mohammed Ali shows that old age is relative and whether a person considers himself or herself as old will depend on the person's perception about himself or herself. Mohammed Ali tries to create a picture that age cannot be used as a setback in man's life for the accomplishment of a specific objective.

It can be seen from Excerpt 14 that sports news presenters used words that revered the sports personalities whose quotations were selected for the program. Thus, expressions like "legends of his sports", and "a man who needs just little introduction" to describe Mohammed Ali, as well as "Olympic gold medalist in wresting", "a fame-name in sports" and "a man who has insight in sports" to describe Dan Gable, attached prestige to these sports legends.

5.0 Textual Space of Moves

This section accounts for the textual space that each move identified in the introduction sections of the SNP occupies in the data set. As noted by Afful (2005), the importance of a move is determined by the textual space allocated to it.

Table 2: Textual Space of Moves in the Introduction Sections of SNP

MOVES	GTV	PER. (%)	TV3	PER. (%)	METRO TV	PER. (%)	TOTAL	PERCENTAGE
MOVE 1	484	15.1%	619	12.1%	680	14.3%	1783	13.6%
MOVE 2	2447	76.3%	2844	55.1%	3048	64.1%	8339	63.6%
MOVE 3	110	3.4%	651	12.6%	172	3.6%	933	7.1%
MOVE 4	0	0%	0	0%	453	9.5%	453	3.5%
MOVE 5	168	5.2%	288	5.5%	399	8.5%	855	6.5%
MOVE 6	0	0	757	14.7%	0	0%	757	5.7%
Total	3209	100	5159	100	4752	100	13120	100%

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Table 2 accounts for the textual space of each of the six moves in the introduction sections of the sports news presentations. It also presents the textual space that each of the moves occupies as far as the entire data set is concerned. The textual space of each move was calculated by using word count. That is, in identifying the textual space occupied by each move, the number of words in each particular move was accounted for by using word count and this was subsequently divided by the total number of words in the entire data set. The outcome of the division was then multiplied by 100.

The analysis confirmed that out of the six rhetorical units that were identified in the introduction sections of the SNP, *Move 2 (Outline of Presentation)* occupied the highest number of space. That is, out of the total 13,120 words, *Move 2 (Outline of Presentation)* had 8,339 words which represented 63.6% of the total space that *Move 2 (Outline of Presentation)* occupied. From Table 2, it can be established that in the introduction sections of the sports news presentations, presenters spent much time on giving viewers items that were going to be presented in the main presentation of the sports news.

Also, the next move with the highest space in the introduction sections of the SNP of the three television stations was noted to be *Move 1 (Opening)*. This rhetorical unit recorded 1,783 words and this represented 13.6% of the entire space used in the introduction sections of SNP of the three television stations. This confirmed that aside *Move 2*, presenters of the selected television stations also gave much space to the opening part of the program which sought to get the attention of the viewers. *Move 3 (Advertisement)*, with a total number of 933 words (7.1%)

was noted to be the third move with the highest number of space whilst *Move 5 (Assurance)* with a total number of 855 (6.5%) words occupied the fourth position with respect to the total number of space each move occupied.

Move 6 (Quote of the Day) with 757 (5.7%) words and *Move 4 (Invitation to Viewers to Join the Program)* with a total of 453 (3.5%) words occupied the fifth and sixth positions respectively. A closed analysis of the textual space of the moves identified in the data showed that with the exception of *Moves 1* and *2*, sports news presenters of the three selected television stations did not give much space to the four remaining moves which were noted to be *Moves 3,4,5* and *6*.

6.0 Sequencing of Moves

This section seeks to account for the order in which the moves in the introductions of the SNP were presented. The data set confirmed that the move patterns of the introduction sections of the SNP was irregular. That is, the data set did not yield any consistent sequence of the moves both within the three television station stations and to a very large extent, across the three television stations. The implication for this finding could be linked to the fact that sports presenters from the three television stations did not restrict themselves in following a rigid pattern in the context of presenting sports news. However, they were more flexible in their sports news delivery and as such, did not pay serious attention to the sequential arrangement of the moves in their sports news delivery. Table 3 projects how the moves identified in the introduction sections of the SNP were sequenced.

Table 3: Sequence of Moves in the Introduction Sections of the SNP

Patterns	TV3(16)	GTV(16)	MTV(18)	(%)
7-Moves sequence				
1>2>4>3>2>3>5	-	-	3	6
1>4>2>4>2>5>3	-	-	1	2
6-move sequence				
1>3>2>4>3>5	-	-	1	2
5-move sequence				
1>2>4>3>5		-	3	6
1>2>4>5>3	-	-	2	4
1>4>2>3>5	-	-	1	2
1>3>2>6>5	1	-	-	2
1>6>3>2>5	1	-	-	2
1>2>3>5>3	-	1	-	2
4-move sequence				
1>2>4>5	-	-	4	8
1>2>3>5	2	-	2	8
1>2>5>3	-	7	1	16
1>2>3>6	4	-	-	8
1>2>6>3	1	-	-	2
1>6>2>5	1	-	-	2
3-move sequence				
1>2>3>	5	-	-	10
1>6>2>	1	-	1	4
1>2>5>	1	6	-	14
2-move sequence				
1>2	-	2	-	4

Despite the similarities that existed between the three television stations in line with the moves that were identified in the introduction sections of their sports news delivery, the analysis confirmed that the sequence with which

these moves appeared across the three television stations did not show any regular pattern. Each of the television stations was typically noted for using a sequence different from the other. Across the three television stations, 19 different patterns were identified and each of the stations demonstrated different sequential patterns.

TV3, for instance, predominantly made use of the 1>2>3 sequence, which occurred five times as well as the 1>2>3>6 move sequence which occurred four times out of the total 16 transcripts that were analyzed. The move sequence in the form of 1>2>3>5 which had a frequency of two was also used in some cases. The move patterns in the form of 1>3>2>6>5, 1>6>3>2>5, 1>2>6>3, 1>6>2>5 and 1>6>2 which all had a frequency of 1 were scarcely used in the introduction sections of sports news presentations by TV3 sports news presenters.

GTV typically used two move patterns which included the 1>2>5>3 move sequence which occurred 7 times and the 1>2>5 sequence which occurred 6 times. The move patterns in the form of 1>2 which occurred 2 times and 1>2>3>5>3 which had a frequency of one were other move sequences that were also identified in the introduction section of sports news presentations of GTV.

Metro TV did not also demonstrate any regular pattern in the introduction sections of their sports news delivery but rather, they sometimes made use of a seven move sequence in the form of 1>2>4>3>2>3>5 which occurred three times as well as a 5- move-sequence in the form of 1>2>4>3>5 which also occurred three times. Another pattern that was identified in the introduction sections of Metro TV sports news delivery was a four-move-sequence in the form of 1>2>4>5 which occurred 4 times. Other sequences in the form of 1>2>3>5 and 1>2>4>5>3 which occurred two times and 1>4>2>4>2>5>3, 1>3>2>4>3>5, 1>4>2>3>5 and 1>2>5>3 which all had a frequency of one were also identified in the introduction sections of SNP of Metro TV.

The analysis, to a very large extent, confirmed that the presentation of sports news from the perspective of the three television stations did not follow a regular sequence. The extracts below provide instances of the irregular pattern of moves as evident in the SNP of the selected television stations.

Extract 15

1. Hello everyone out there, have a present welcome to the show. It is now time of the hour. We will bring you the best from the sporting world. **(Move 1)** This evening, we will bring you items on association football and some fun games and on tit bits. You know why Kapokyino my good friend is so excited? Manchester United will be going to the Christmas festivals on top of the premiership following the important victory over the weekend. We will bring you all the highlights from the premiership and from the Bundesliga. Lionel Messi has scored his 90th goal in a calendar year. We will bring you that match as well as the 2-2 drawn game of Real Madrid and Espanyol and congratulations to Christopher Katongo for been named BBC African player of the year. **(MOVE 2)** We will be back with all the details after the commercials. **(MOVE 5)** The program as always is brought to you by MTN. **(MOVE 3)**
2. Hello everyone out there, a very pleasant welcome to the show. **(MOVE 1)** This evening, we bring you items on Association Football and boxing. It will also focus on Ghana's loudest. Which group do you consider the loudest so far as "jama" is concerned? The show tonight will focus on hockey and boxing as you may be aware, Floyd May weather, won another game again which means that after 46 fights, he is still undefeated. We will bring you excerpts on that. Over the weekend more importantly he unified the welterweight division winning the WBC and WBA and the Ring Magazine titles outpointing Marcus Maldano under circumstances many boxing pundits believe was most controversial. There are few who believe that Maldano won the fight. On tit bits, Suarez has been named as the England Writers' player of the year earlier in the season. The players had voted him the player of the year. He beat Gerard and Yaya Toure to the title and Manchester City on top of the table. Liverpool as I speak with you is playing Crystal Palace. If they win that match and they're leading by one goal to nil after 45 minutes they will be back on top of the log. All getting interesting and Kwadwo Asamoah's Juventus have won the La Scudeto for the third consecutive time. Roma over the weekend shockingly lost to Catania and so Juventus have won

without kicking a ball over the weekend. **(MOVE 2)** We take this commercial break to take commercials from our sponsors, Azar paint, Fan milk and UT Bank who have been the proud sponsors of this program. **(MOVE 3)** Stay tuned and relax because we bring you all those highlights after the commercial break. **(MOVE 5)** The show has been brought to you by UT Bank, get a loan in 24 hours. **(MOVE 3)**.

Extract 15 demonstrates some of the irregular patterns that typified the introduction sections of the SNP. A close analysis of the text shows that the introduction sections of the SNP of the selected television stations did not follow a regular pattern. That is, different sequential patterns characterized the introduction sections of the SNP of the selected television stations. In the extract above, it can be deduced that example 1, had the 1>2>5>3 pattern whilst example 2 had the 1>2>3>5>3 sequence. This confirms the irregular pattern that typified the SNP of the selected television stations.

7.0 Conclusions/Recommendations

This study sought to explore the generic integrity of the introduction sections of sports news presentations on three selected Ghanaian television stations. Specifically, the study aimed to account for the schematic structure (the frequency of moves, the textual space, sequence of moves) and some lexico-grammatical resources that typified the introduction sections of the SNP. The findings revealed that the introduction sections of the SNP had a six-move structure which included an *Opening (Move 1)*, *Outline of Presentation (Move 2)*, *Advertising (Move 3)*, *Invitation to viewers to join the program (Move 4)*, *Assurance (Move 5)* and *Quote of the Day (Move 6)*. The analysis further revealed that it was only *Moves 1*, and *3* that had sub-moves whilst *Moves 2, 4, 5, and 6* had no sub-moves. *Move 1* had five sub-moves while *Move 3* had two sub-moves.

In terms of the textual space allocated to each move, the analysis confirmed that *Move 2 (Outline of Presentation)* occupied much space with 63.6% of the entire data set analyzed whilst *Move 4 (Invitation to Viewers to Join the Program)* occupied the least space of the entire data set analyzed. Thus, in descending order, the textual space awarded to each move in the introduction section can be outlined as follows: *Outline of Presentation (Move 2)*, *Opening (Move 1)*, *Advertisement (Move 3)*, *Assurance (Move 5)* and *Invitation to Viewers to Join the Program (Move 4)*. The analysis further confirmed that the sequence of moves of the introduction sections of the SNP did not have a regular pattern.

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By focusing on the lexico-grammatical resources in the various moves identified in the introduction sections of the SNP, the analysis confirmed that the language used in the six moves was typically influenced by the distinct communicative purpose of each of the moves that was identified in the data. The analysis further proved that the three television stations had similarities in the rhetorical moves that typified the introduction sections of their sports news delivery. This confirms that sports news presentations belong to a unique genre; with the three stations (GTV, Metro TV & TV3) serving as a discourse community. Consequently, the realization of similarities between the three stations was not surprising.

It is recommended that further studies be conducted on the main sections of sports news presentations to determine their schematic structure and lexico-grammatical resources. There is also the need for a comparative genre analysis to be conducted on the presentation of sports news on television and radio stations to explore whether or not sports news presentations on the two broadcasting media share some common schematic structure and lexical features. Aside these, it will be worthwhile for a research to be conducted to ascertain the difference and similarities between sports news presentations on both the private and government television stations to find out the differences and similarities between their sports news presentation. From a cross cultural perspective, a study could be conducted on sports news presentations of both Ghanaian television stations and television stations in other English-speaking neighboring countries.

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