

## **A Move Analysis of the Concluding Sections of Televised Sports News Presentations in Ghana**

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### **Abstract**

The study presents an analysis of the concluding sections of televised sports news (TSN), an aspect of a stand-alone sports news broadcast, of selected Ghanaian television stations aimed at exploring their schematic structure. The study uses the genre-based theory from the perspectives of Swales (1990) and Bhatia (1993) to analyze 50 televised sports news from Ghana Television (GTV), Metropolitan Entertainment Television (Metro TV) and TV3 Network Limited (TV3). The findings reveal that this unique genre has five rhetorical moves and the move sequence is characterized by irregular patterns. The results further reveal that the choice of words (language use) in the concluding sections of the TSN is influenced by the distinct communicative purposes of the five moves. Also, *Move 4 (Creating Awareness of Impending Sporting Activities)* has the largest space in the concluding sections of TSN whilst *Move 5 (Well Wishes)* occupies the least space. The study has implications for media and communication studies serving as a model to assist novice radio and television sports presenters by facilitating their successful acculturation into the discourse community of sports journalism. The study also has implications for the genre theory in general and sports discourse in particular.

### **Keywords**

Genre, Move, Discourse Community, Televised Sports News

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## Introduction

Language, undoubtedly, has proven to have a magical property (Gee, 1999) because, when we communicate by speaking or writing, we situate our communication to suit the conventions of usage of the discourse community and the context we find ourselves. This presupposes that “how we speak or write creates that very situation or context” (Gee, 1999:11). Therefore, for communicators to effectively make their ideas clearer and more appropriate to their target audience, they (communicators) need to be aware of the conventions of language use within different genre types.

The applied linguistic literature shows that various text analysis theories abound for the analysis of different discourse types, specifically sports. Dominant among these text analysis theories are critical discourse analysis (CDA), discourse analysis (DA), systemic functional linguistics (SFL) and genre analysis. Critical discourse analysis (CDA) does not prioritize the investigation of linguistic units within a text like the other text analysis theories but focuses on the study of complex social phenomena which require multidisciplinary and multi-methodological approaches (Wodak & Meyer, 2008). Wodak and Meyer (2008) further stress that the complex social phenomena that CDA normally focuses on include ways discourse produces and reproduces social domination in terms of the abuse of power by one group over others and how these dominated groups resist such abuse.

Unlike CDA, discourse analysis, from a broader perspective, caters for the “study of language viewed communicatively and/or of communication viewed linguistically” (Trappes-Lomax, 2008:134). Any detailed explanation of the definition of discourse analysis given above may include the study of language in use, the study of language above or beyond the sentence level, the study of language as a meaning in interaction as well as the study of language in situational and cultural contexts (Trappes-Lomax, 2008). Trappes-Lomax (2008) further argues that linguists may explore either of the above-mentioned focuses of discourse analysis depending on their (linguists) convictions and affiliations to either functionalism, structuralism, or social interactionism. It might also be based on the researcher’s affiliation to and conviction of other linguistic schools of thought.

On the other hand, the SFL approach to text analysis connects language, texts and contexts within which a given discourse is generated. SFL prioritizes the analysis of authentic outcomes of social interactions and aids language researchers to comprehend and appreciate the quality of a text in terms of what the text means, what it does, and why it is valued as it is (Halliday, 1994). It also provides linguists and language teachers with the pluri-semantic model for analyzing texts. This pluri-semantic model foregrounds the view that in the analysis of a text, linguists can focus on the ideational, interpersonal and textual meanings simultaneously.

As a type of discourse analysis, genre analysis prioritizes the study of the conventions of situated language use in terms of how a text is structured into rhetorical units or moves. In exploring the rhetorical moves within specific genre types, genre analysts also account for the textual space and move sequencing. They further explore the unique lexico-grammatical resources that dominate each of the moves identified. Genre Analysis therefore has as its main focus to describe and prescribe models for language use for specific purposes. Since the focus of this research – accounting for the move structure of the concluding sections of televised sports news – is broadly in line with the focus of genre studies, we found it worthwhile to adopt the genre theory as its framework. The genre theory, unlike the other text analysis theories, has distinguished itself as an effective linguistic tool noted for unravelling the rhetorical moves,

textual space, sequence of moves and lexico-grammatical resources that characterize different genre types.

## **1. Genre Studies**

The use of the genre-centered approach in text analysis has become dominant in recent times as a result of the effectiveness of the genre theory as a framework for describing situated language use within varying domains of discourse. Though genre analysis was derived from the need to teach students how to organize texts that they need to write (Igou & Bless, 2003), evidence from pioneering studies reveals that the significance of genre analysis is not only limited to the classroom context but extends to other professional settings. The increasing interest in genre analysis is motivated by the need to supply models of academic, scientific and professional texts for students so that they can produce those texts appropriately (Marefat & Mohammadzadeh, 2013).

The argument by Marefat and Mohammadzadeh (2013) is in line with Hyland's (1992) view that genre analysis involves the study of how language is used within specific contexts. This, therefore, suggests that the genre-centered approach in text analysis can be used outside the classroom context to analyze discourse types within other professional settings. In other words, Genre Analysts do not only focus on the utilizable form-function correlations but also contribute significantly to our understanding of the cognitive structuring of information in specific areas of language use which may help English for Specific Purposes (ESP) practitioners to devise appropriate activities potentially significant for the achievement of desired communicative outcomes in specialized academic or occupational areas (Bhatia, 1991).

The approaches of genre analysis as an effective means of analyzing texts were popularized by Swales (1981) after his pioneering work on research article introductions. Though the works of Maher (1986) and Bhatia (1997) are considered among the earliest research works in genre studies, it is Swales' (1981, 1990) pioneering research work on research article introductions that made the genre theory popular within the applied linguistics literature. Defining what constitutes *genre* is considered as a daunting task (Tiainen, 2012). As such, its definition has widely been noted in the literature as *fuzzy* (Swales, 1990). This emanates from the fact that the term "genre" ultimately is an abstract concept rather than something that exists empirically in the world. Therefore, one theorist's genre may be another's sub-genre (Chandler, 1997). Chandler (1997: 1) further postulates that "defining genre may not initially seem particularly problematic but it should be apparent that it is theoretically a minefield". He further argues that the difficulty associated with the definition of genre stems from the fact that the categorization of genres and their "hierarchical taxonomy" by scholars are not done in a neutral and objective manner.

From the North American perspective, Miller (1984:163) defines genre as "a conventional category of discourse based on large scale typification of rhetorical action, which acquires meaning from situation and from social context in which situation arose". Swales (1990: 58), from the English for Specific Purposes perspective, sees genre as "a class of communicative events, the members of which share some set of communicative purposes". According to Swales (1990), each genre is typified by moves and these moves are noted as distinct units of a text that perform a specific communicative function. However, each move does not only have its own purpose but also contributes to the realization of the overall communicative purposes of the genre. A move therefore can be conceptualized as a shift in focus within a text and this shift serves as a key element that aids easy analysis of a text (Biber, 2010). To a large extent,

genres are defined by specific communicative function(s) that they serve and can be analyzed into what Flowerdew and Dudley-Evans (2002) refer to as *generic structures* or *obligatory* and *optional* elements.

## 2. Selected Studies on Sports Discourse

It is evident from the applied linguistics literature that numerous research works have been done on sports related discourses by the use of different analytical frameworks. Prominent among these studies is the work of Mathieson (2016) which examined the extent to which alternative football commentary shares similarity with standard football commentary. Mathieson’s study has its data source from a group stage match of the 2014 FIFA World Cup. Making use of Biber and Conrad’s (2009) three-stage register analysis, Mathieson (2016) analyzed the two – alternative and standard – sub-genres of sports discourse.

The findings revealed that although alternative football and standard football commentaries shared a lot of situational features, there were some differences between the two sub-genres. Alternative football commentary directly involved viewers in the commentary proceedings through numerous social media platforms as against the standard football commentary which did not involve viewers. Another finding was that although both forms of commentaries used the present tense and simplified constructions, the alternative football commentary predominantly used ellipses because of its conversational nature.

From a critical discourse analysis perspective, Hearle (1995) explored ten randomly selected sports commentaries that were published in the United States of America during the 1994 Soccer World Cup. The findings showed that sports commentators of the ten sampled commentaries predominantly used words that projected the United States of America in a positive light. This projection was purposely done to respond to the marginalization of the United States of America in major soccer events. The commentators therefore employed various discursive strategies in the form of catchy headlines, the consistent use of metaphors, stereotypical images as well as the use of contrasts and exclusion to effectively project the cultural values and assumptions of the United States of America.

Messner, Duncan and Jensen (1993) also analyzed the verbal commentary of televised broadcasts of two women’s and men’s athletic events. Despite the less overtly sexist commentary that was found in the data, the analysis spotlighted two major categories of differences between the two commentaries which related to gender marking and a hierarchy of naming by gender and race. Based on the findings of the study, Messner, Duncan and Jensen (1993) postulated that the language of televised sports commentary contributes to the construction of gender and racial hierarchies. Thus, televised sports commentaries tend to marginalize women's sports and women athletes because commentators consider women’s sports as not belonging to mainstream sports. Women’s sports and women athletes were therefore infantilized to the extent that their accomplishments were framed ambivalently.

Reaser (2003), on the other hand, did a register analysis of sports announcer talks of collegiate basketball games offered via two media platforms – radio and television – using Ferguson’s (1983) qualitative description of register as the analytical framework for the study. The analysis was based on 681 utterances (378 from the radio commentary and 303 from television) taken from the entire broadcasting of the match via television and radio. It confirmed four main linguistic features that give uniqueness to sports announcer talk as a sub-genre of sports discourse as the use of subject deletion, copula absence, subject action inversion and the use of

heavy modifiers. Despite the existence of these linguistic features in both the radio and television sports announcer talk, the radio broadcasts of the basketball games more significantly made use of subject deletion and heavy modifiers than the televised broadcast.

Balzer-Siber (2015) also explored the functional and stylistic features of televised broadcasts of the Major League Soccer (MLS). Using 20-minute excerpts of six MLS Soccer games, Balzer-Siber (2015) analyzed the stylistic features that dominated the six sampled televised broadcasts. Similar to the research work of Reaser (2003), Balzer-Siber (2015) adopted Ferguson's (1983) qualitative description of register to explore stylistic features. The findings showed that the televised broadcasts of the MLS were characterized by the use of deletions in terms of copulas, nouns, conjunctions and articles. Balzer-Siber (2015) concluded that these deletions were stylistic approaches used by the commentators to ensure rapid spontaneous reporting.

Making use of Halliday and Hasan's (1976) Systemic Functional Linguistics, Prakosa and Mulatsih (2016) studied the register of televised football commentary of the final match of the UEFA Champions League between Juventus and Barcelona in 2015. The authors had as their focus to uncover the three metafunctions of meanings embedded in the 1,841 clauses that were transcribed from the televised sports commentary. The findings, with regard to the experiential meaning, proved that the material process was dominant in the commentary because the commentators retold the events on the field without changing the process. As regard the interpersonal meaning, it was noted to be dominated by declaratives since the main communicative purpose of football commentary was to give information. On the other hand, the textual meaning was noted to be dominated by the topical theme mostly related to the players.

Amoakohene (2017) used the genre-based theory from the perspectives of Swales (1990) and Bhatia (1993) to explore the move structure of the introduction sections of sports news presentations from selected television stations in Ghana. Based on 50 transcribed episodes of sports news presentations, Amoakohene (2017) argued that the introduction sections of sports news from the three television stations studied – Ghana Television, Metropolitan Entertainment Television and TV3 – 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*). He also argued that the move labeled *Outline of Presentation* occupied the most space whilst the fifth Move (*Well Wishes*) used the least space.

A close analysis of the literature review shows that despite the array of research works on sports-related discourse, few studies have explored televised sports news presentations, especially within the Ghanaian context, by using the genre-based theory. The researchers are yet to find any study that has applied the genre theory to analyze televised sports news presentations, especially within the Ghanaian context. The only exception is the work of Amoakohene (2017) who applied Swales' (1990) and Bhatia's (1997) move analysis to harness the rhetorical structure of the introduction sections of televised sports news presentations in Ghana. However, his study was restricted to the introduction sections. It is the quest to fill this gap that this study seeks to use the genre-based theory from the English for Specific Purposes perspective to analyze the rhetorical moves in the concluding sections of televised sports news presentations on selected Ghanaian television stations.

### **3. Research Questions**

The study is guided by the following research questions:

1. What is the schematic structure of the concluding sections of televised Ghanaian sports news?
2. What lexico-grammatical features dominate the moves that make up the concluding sections of the televised Ghanaian sports news?
3. What are the move patterns and textual space of the moves in the concluding sections of the televised Ghanaian sports news?

### **4. Method**

#### **4.1. Research Design**

The research uses the qualitative research approach as its research design mainly because the analysis is purely descriptive in nature. As posited by Priest (1996), the qualitative research design prioritizes in-depth analysis and interpretation of verbal behavior as against the use of numerical data. That is, whereas quantitative research gives much space for numerical data which is analyzed statistically, qualitative research is skewed towards the descriptive approach whereby in-depth analysis, description and interpretation of verbal behavior dominate a research work (Afful & Tekpetey, 2011). Therefore, because the current study is skewed towards the descriptive approach, the qualitative research design is deemed the most appropriate research paradigm.

#### **4.2. The Data Set**

The data for this study comprises 50 transcribed episodes of the concluding sections of televised sports news presentations. Specifically, the study used 16 episodes of the concluding sections of the televised sports news presentations from Ghana Television, 16 episodes from TV3 whilst 18 were taken from Metro TV. The rationale for the variation in the data set from the three stations stemmed from the number of recorded televised sports news that each station was willing to provide to the researchers.

The selection of the three television stations was based on three parameters – (1) television stations that have more than 50% nationwide coverage, (2) television stations that use English language as a medium of presenting their sports news and (3) those that fall within the category of free-to-air television stations in Ghana. Out of the numerous television stations in Ghana, it was GTV, Metro TV and TV3 that satisfied the aforementioned three parameters and as such, constituted the sample size for the study.

#### **4.3. Analytical Framework**

In this study, Swales' (1990) and Bhatia's (1993) move/step analysis is adopted in the analysis of the data. The framework brings to the fore the fact that genres are defined by similarities in communicative purpose which influences the overall structure of the genre. This framework, from the perspectives of Swales (1990) and Bhatia (1993), highlights that genre are typified by rhetorical units or moves that help in the overall realization of their (genres) communicative purpose(s). They further stress that these rhetorical units are sometimes made up of steps that help to communicate the unique communicative purpose of the move(s). Instances where

scholars have applied this framework in the analysis of texts reveal four main analytical stages – accounting for the rhetorical stages in the data, the move sequence, the textual space of the moves and the lexico-grammatical resources in each move identified. These four analytical stages constitute the main focus for this study.

#### 4.4. Mode of Analysis

In analyzing the data, first we transcribed all the concluding sections of the televised sports news. We then analyzed their rhetorical structure, their textual space, sequence of moves and further accounted for the lexico-grammatical resources in each of the moves identified. The analysis of the moves was based on the semantic functional criterion where moves are linked to different aspects of the texts, be it a phrase, sentence or a clause that depicts a unique communicative purpose.

The identification of the status of each move was based on Huttner’s (2010) model which recognizes rhetorical units in a text with 90-100 % frequency of occurrence as obligatory move, 50%-89% as core move, 30%-49% as ambiguous and as such their status can only be decided with further expert information as to whether they are core or optional moves, and 1%- 29% as optional moves. The number of words of each move was calculated by using word count. In accounting for the textual space of the moves, we divided the number of words in each move over the entire number of words in the data and the result was then multiplied by 100%.

### 5. Analysis and discussion

#### 5.1. Schematic Structure and Lexico-Grammatical Resources in the Concluding Sections of the TSN

This sub-section of the research accounts for the rhetorical moves and their lexico-grammatical features in the concluding sections of the televised sports news.

**Table 1: The Rhetorical Moves in the Concluding Sections of the TSN**

Moves	Rhetorical Names	Frequency	Percentage
Move 1	Thanking Move	41	82%
Move 2	Advertising	26	52%
<i>Step 1</i>	<i>Highlighting the Program</i>	7	27%
<i>Step 2</i>	<i>Highlighting the Identity of the Presenters</i>	4	15%
<i>Step 3</i>	<i>Highlighting the Sponsors of the Program</i>	15	58%
Move 3	Providing Assurance	41	82%
Move 4	Creating Awareness of Impending Sporting Activities	28	56%
Move 5	Well Wishes	27	55%

The results confirm that the concluding sections of televised sports news in Ghana have five moves: *Move 1 (Thanking Move)*, *Move 2 (Advertising)*, *Move 3 (Providing Assurance)*, *Move 4 (Creating Awareness of Impending Sporting Activities)* and *Move 5 (Well Wishes)*. Out of these five moves, it is only *Move 2 (Advertising)* that has three sub-moves (steps): *Step 1 (Highlighting the Program)*, *Step 2 (Highlighting the Sponsors of the Program)* and *Step 3 (Highlighting the Identity of the Presenter)*.

### ***Move 1: Thanking Move***

The first rhetorical unit that is identified in the data is *Thanking Move*. In speech act theory, the act of thanking is defined as an expression of gratitude and appreciation in response to compliments (Searle, 1969). It is an expressive speech act as evident in Searle’s (1969) terminology. In most situations, the person expressing gratitude or thanking, has to get a valid reason for doing so in the preceding context (Jung, 1994). Jung (1994) further stresses that the act of expressing thanks or gratitude is done in a number of ways ranging from simple thank you or thanks, to some more extensive expressions such as *I appreciate...*, *I am thankful for x*, *I am grateful for x*, *please accept my thanks* etc. He further specifies four pragmatic functions of giving thanks: (1) serving the function of appreciative benefit, (2) functioning as conversational opening, changing and closing, (3) functioning as leave-taking and positive answer and (4) functioning as emotional dissatisfaction.

This rhetorical unit, *Thanking Move*, is considered as a core move because it occurs 11 times in the TSN of TV3, 17 times in the TSN of Metro TV and 13 times in that of GTV. Out of the 50 data set, *Move 1 (Thanking Move)* occurs 41 (82%) times. Excerpt 1 shows some instances of the realization of this move in the data.

#### Excerpt 1

1. ...thanks for being part of the show today (Metro TV).
2. Thanks for being a part of the show. Liverpool in great shape I can see Felix Abayete smiling over. I really really appreciate your time and to my good friend Kennedy Agyapong and to all of you who have made this program worthwhile (GTV).
3. Thanks to our production team and thanks to you too for watching (TV3).

The *Thanking Move*, as evident in the data, performs two main communicative purposes which are linked to two of Jung’s (1994) pragmatic functions of thanking: (1) function of appreciative benefits and (2) functioning as a closure to the entire sports news presentation. In expressing appreciation, the presenter acknowledges both close friends and the entire viewers for watching the sports news. The presenter also thanks the viewers for making the sports news their preferred choice (See example 2 of Excerpt 1).

### ***Move 2: Advertising***

*Move 2 (Advertising)* is predominantly used in the concluding sections of televised sports news in Ghana. Advertisement relates to all the activities undertaken to increase sales or enhance and promote the image of a product or business (Dunn, 1985). The results show that this rhetorical move is frequently used in the concluding part of televised sports news of Metro TV and TV3 but has no space in GTV’s televised sports news concluding sections. *Move 2 (Advertising)* occurs 13 times out of the total 16 data set gathered from TV3 and 13 times out of the 18 data set gathered from Metro TV.

Across the 50 data set, *Move 2* occurs 26 (52%) times and this makes it one of the core moves in the concluding sections of the sports genre under study. It has three main sub-moves/steps – *Step 1 (Highlighting the Program)*, *Step 2 (Highlighting the Identity of the Presenters)* and *Step 3 (Highlighting the Sponsors of the Program)*.

#### **Step 1: Highlighting the Program**



The first step of *Move 2 (Highlighting the Program)* popularizes the sports program. As far as this step is concerned, the presenter consistently mentions and emphasizes the name of the sports program. This sub-rhetorical unit does not occur in the concluding parts of the sports news of GTV and Metro TV but manifests in TV3 corpus. Instances in the concluding sections that indicate how this sub-move is realized are indicated in Excerpt 2:

Excerpt 2

1. *This has been the sports station here on TV3 (TV3).*
2. *Well, this has been the sports station.... (TV3).*

The examples in Excerpt 2 show that in the realization of this move, presenters use simple sentences. The constituents of these simple sentences are *subject + verb + object*. The verb phrase and the object typically appear as *has been* and *the sports station* respectively. The subject position on the other hand, is usually occupied by the demonstrative pronoun *this*, which makes reference to the sports news program. Zaki (2011) opines that demonstratives play a crucial role to instruct the interlocutors to maintain or create attention to the focus of their interaction. The results further show that in all cases where the demonstrative pronoun *this* is used, it is not immediately followed by a noun or a noun phrase. Thus, the presenter uses the unattended *this* as a cohesive agent to draw the listeners attention to the intended referent – *sports station*, which is the name of the sports program.

## **Step 2: Highlighting the Identity of the Presenters**

This step features in the televised sports news of Metro TV and TV3 but was not found in the GTV corpus. The results further show that the frequency of this move is higher in the Metro TV corpus (occurring 12 times) than in the TV3 corpus (occurring 8 times). This finding is not surprising as the presenter – Michael Kofi Oduro – was a new sports presenter at Metro TV. He therefore used this move to make himself well known to the viewers of his show and within the discourse community of sports journalists.

The absence of this sub-move in the sports news of GTV as well as its less usage in the TV3 corpus is as a result of the numerous years that the sports presenters have been at post to present sports to their viewers. A personal interaction with the Heads of Sports of these television stations revealed that the presenter from TV3 had been at post for more than eight years whilst that of GTV had been presenting sports news for almost 30 years. As a result, they do not find it necessary to consistently advertise themselves to their viewers because these presenters have already made their names in the world of sports. Sampled instances of the realization of this sub-rhetorical unit are listed below:

Excerpt 3

1. *...that is, it is by way of sports cafe with me Michael Kofi Oduro (Metro TV).*
2. *.... a big show has come to an end. My name is Elloy Amandey (TV3).*
3. *You've been with Michael Kofi Oduro, your host for the sports Café every week on Metro TV (Metro TV).*
4. *My name is Elloy Amandey, your number one host as usual on sports station every Monday at exactly 8:00p.m. (TV3).*

The highlighted parts, of the examples above, are ways that the sub-rhetorical move *Highlighting the Presenters of the Program* is realized in the concluding sections of the

televised sports news. The identity of the presenters is highlighted as they mention their names in the course of the presentation. In the realization of this rhetorical move, the presenters largely follow the African way of naming – *English name + day name + family name* (Refer to the first example of Excerpt 3) and *English name + family name* (Refer to the second example of Excerpt 3). Another linguistic feature that is dominant in this sub-rhetorical move is the use of heavy modifications. The presenters use heavy modifications to modify their names so as to make themselves well known to their respective viewers. This finding confirms that of Balzer-Siber (2015) who considers heavy modification as a unique linguistic feature of sports announcer talks. Examples 3 and 4 of Excerpt 3 indicate instances of the use of heavy modification. In example 3, the expression *your host for the sports Café every week on Metro TV* is immediately introduced after the name of the sports presenter, *Michael Kofi Oduro*, is pronounced.

### Step 3: Highlighting the Sponsors of the Program

The results show that the two private television stations – TV3 and Metro TV – gave much space to *Step 3* purposely because they are privately owned and get most of their sources of funding from advertisements. Indeed, private stations survive on ad revenue and must, therefore, promote their advertisers and sponsors. This is unlike GTV which receives substantial financial support from the government because it is state-owned.

#### Excerpt 4

1. *The program has been brought to you by L79 Tomato paste, Cowbell, get something for everyone and Tigo smile because you've got Tigo (TV3).*

2. *The program is brought to you by the kind courtesy of Cowbell ... erm ...there is something for everyone. Also brought to you by Tigo, smile you've got Tigo and also brought to you by Omo. (TV3)*

3. *...this edition of the sports café show is proudly sponsored by Omo and powered by Metro Sports (Metro TV).*

4. *...the show was proudly sponsored by Omo (Metro TV).*

In example 1 of Excerpt 4, the presenter advertises the products of the sponsors of the sports program. These sponsors are *L79 tomato paste*, *Tigo Communication Network* and *Cowbell*. *Omo* is also advertised in example 4 of Excerpt 4. Most instances of this sub-move are realized in the form of passive constructions and with this, the names of the sponsors of the program are strategically shifted to the end of the sentences for emphasis. The reason for this is that with the given/new principle (principle of end focus), new information is typically the most important aspect of the message and it is usually placed towards the end of the clause in order to draw attention to it (Rafajlovičová, 2002).

### Move 3: Providing Assurance

*Move 3 (Providing Assurance)* is identified across the three sub-corpora for this study. This rhetorical move is presented as a kind of promise for the live telecast of the program in subsequent weeks. From the point of view of Kurji (2012), to promise someone to do something is to commit oneself to that person to do that thing. A promise therefore is not merely a descriptive utterance but rather one that imposes a moral obligation on the one making the promise. Thus, a promise is an utterance which describes an obligated future action on behalf of the promisor to the promised (Searle, 1969).

Therefore, in the realization of the communicative purpose of *Move 3*, presenters highlight their obligated future action of bringing another live telecast of the same program to the viewers. Although Kurji (2012) argues that the prototypical form of promise is an utterance from one person to another wherein the expression *I promise* occurs, it does not exhaust the promissory act. Thus, the speech act of promising can be expressed in other forms. Within the context of the concluding sections of the televised sports news, expressions such as *we are back same time tomorrow*, *we will surely be back same time tomorrow* and *we will see you next week Monday* are all instances where the presenters promise viewers of the live telecast of the same program in subsequent weeks.

Although these forms of assurance, as evident in the data, do not make use of the performative verb *promise*, they connote the semantic aspect of promising which confirms Kurji's (2012) assertion that the use of the performative verb *promise* does not exhaust the promissory act. The results further show that the presenters excessively use time adverbials such as *same time next week*, *at half past 6pm*, *next week Monday* and *same time tomorrow* in this move. The predominant use of time adverbials makes viewers aware of the specified time that the next episodes of the sports news will take place so that they (the viewers) do not miss them. Additionally, the presenters predominantly use the personal pronoun *we* in this move in order to establish the fact that the live broadcast of the sports news is not the sole responsibility of the sports presenters but that they are assisted by other crew members who do not appear live on the program.

*Move 3* also gives instances of the deletion of auxiliary verbs as evident from the data. Example 5 of Excerpt 5 shows an instance of the deletion of the modal auxiliary verb *will*. For instance, in example 5 of Excerpt 5, the utterance should have manifested in the form of *We will see you next week Monday as always with the highlights that matter from the world of sports*. However, the presenter omits the modal auxiliary *will* as in *We [] see you next week Monday as always with the highlights that matter from the world of sports*. This finding confirms that of Balzer-Siber (2015) that deletion serves a typical feature of televised sports broadcast mainly because of the time constraints imposed on presenters.

As a core move, *Move 3 (Providing Assurance)* occurs 15 times out of the 16 episodes gathered from TV3, 14 times out of the total 16 transcripts gathered from GTV and 12 times out of the 18 recorded televised sports news gathered from Metro TV. Across the entire data, this rhetorical move appears 41 (82%) times. Its communicative purpose is to remind viewers about the live telecast of the program at the assigned time and date. See Excerpt 5 for some instances of this rhetorical move.

Excerpt 5

1. *Until we come your way same time next week... (GTV)*
2. *... and until same time next week... (GTV)*
3. *...we are back same time tomorrow with more on sports cafe (Metro TV)*
4. *...same time tomorrow at half past 6 pm, we come your way with another edition of sports news (Metro TV)*
5. *We see you next week Monday as always with the highlights that matter from the world of sports (TV3)*

#### Move 4: Creating Awareness of Impending Sporting Activities

The fourth move identified in the data is *Creating Awareness of Impending Sporting Activities*. In terms of its communicative purpose, this move reminds viewers about some sporting events yet to take place within the sporting arena. It occurs more frequently in the sports presentation of Metro TV than in the sub-corpora of GTV and TV3. Specifically, *Move 4* occurs 14 times in the Metro TV corpus, 4 times in the GTV corpus and 10 times in the TV3 corpus. Across the three sub-corpora, *Move 4* appears 28 (56%) times. Samples from the data set that denote how this move was realized in the concluding sections of the televised sports news are presented in Excerpt 6.

##### Excerpt 6

1. ...and don't forget that on 31st of May GTV Sports Plus will bring you live coverage of the Black Stars and the Netherlands friendly match. (GTV)
- 2....remember Sports File is tomorrow at exactly 10:00 p.m. so you shouldn't forget that we bring you more sporting activities (Metro TV).
- 3....remember that on Wednesday night, join us at 7: p.m. as we start building up to Schalke 04 against Real Madrid (TV3).

In example 3, the presenter reminds viewers of an impending Champions' League match yet to take place. For viewers not to miss this match, the presenter further indicates the time and date of that Champions' League match.

To a large extent, the speech act of reminding is realized in *Move 4* as confirmed from the findings through words like *don't forget* and *remember* which semantically connote a sense of prompting. Also, the pronouns *we* and *us* are frequently used in the sentences to connote awareness creation in the concluding sections of the televised sports news. The sports presenters frequently make use of *we* and *us* in this move to acknowledge the efforts of other crew members who contribute to make the live telecast of the sports news possible.

#### Move 5: Well Wishes

The last move identified in the data is *Well wishes*. This move is a core move as it appears 4 times in the TV3 sub-corpora, 7 times in the Metro TV sub-corpora and 16 times in the GTV sub-corpora. The results also confirm that *Move 5* has a frequency of 27 (55%) across the three sub-corpora. Similar to *Moves 1* (*Thanking Move*), *3* (*Providing Assurance*), and *4* (*Creating Awareness of Impending Sporting Activities*), *Move 5* has no sub-moves. Its main communicative purpose is to establish rapport between the viewers of the program and the sports presenters of the respective television stations. Through this rhetorical move, presenters show care and concern for their viewers so as to establish friendly relations between them as shown in Excerpt 7.

##### Excerpt 7

1. ...have a lovely evening. (Metro TV).
2. ...have a lovely weekend (Metro TV).
3. ... may the Almighty God be with us all (GTV).
4. I will like to say a big happy birthday in advance to my man Robert Coleman of Zoomlion. He is the communication manager.... happy birthday to Yaw (TV3).

In all the examples in Excerpt 7, the presenters strategically make use of language to establish a good sense of relationship with their viewers. From a linguistic point of view, expressions

such as *lovely evening*, *lovely weekend*, *God be with us all* and *happy birthday* all connote a sense of good will and well wishes to viewers.

## 5.2. Sequence of Moves and their Respective Textual Space in the TSN

This section of the analysis has a dual purpose. It specifically caters for the sequence of moves in the concluding section of the TSN. It further discusses the textual space of the five moves that were identified in the concluding sections of the TSN.

**Table 2: Sequence of Moves in the Concluding Sections of the TSN**

PATTERNS	TV3	GTV	Metro TV
<b>6-move sequence</b>			
2>3>2>3>2>3	1	-	-
<b>5- move sequence</b>			
4>1>2>3>5	-	-	1
2>1>3>4>1			1
3>4>2>1>3	2	-	-
<b>4- move sequence</b>			
5>4>3>5	-	1	
1>5>3>5	-	1	
5>2>3>5	-	-	1
4>1>2>5	-	-	1
4>3>5>1	-	-	1
2>3>1>5	-	-	1
1>4>2>3	-	-	2
2>3>4>1	-	-	2
4>1>5>3	1	-	-
2>4>3>1	1	-	-
1>2>3>2	3	-	-
1>2>4>3	2	-	-
<b>3 move sequence</b>			
5>4>5	-	1	-
1>3>5	-	10	-
1>5>3	1	1	-
1>5>4	-	1	-
5>4>3	-	1	-
1>3>2	-	-	1
4>5>1	-	-	1
4>2>1	-	-	2
4>3>1	-	-	1
4>1>3	-	-	1
4>1>5	-	-	1
2>3>1	1	-	-
2>4>3	2	-	-
4>2>5	1	-	-
3>4>5	1	-	-
<b>2-move sequence</b>			
2>1	-	-	1

Table 2 projects that the concluding sections of the televised sports news presentations have irregular patterns. Across the 50 data set, 32 different sequential patterns were identified. This presupposes that the presenters do not have a rigid structure that they follow as far as the delivery of the concluding section of their televised sports news is concerned. This was not

surprising because the televised sports news of the selected television stations was not scripted. The sports presenters only have the outline of the program without the details and this might have accounted for the inconsistency in the order in which they presented the concluding sections of televised sports news.

With regard to the textual space of the moves, the results show that *Move 4 (Creating Awareness of Impending Sporting Activities)* has the largest space whilst less space was given to the fifth rhetorical move (*Well Wishes*). Out of the 5,316 words in the concluding sections of the TSN, 1,902 (35.08%) constituted *Move 4 (Creating Awareness of Impending Sporting Activities)*. *Move 2 (Advertising)* appeared as the move with the second largest space as it took 1,514 (28.05%) words whilst *Move 3 (Providing Assurance)* had the third largest space with 890 (16.07%) words out of the 5,316.

The move with the fourth largest space in the data was *Move 1 (Thanking Move)*, which had 569 (10.07%). With a total number of 441 (8.03%) words, *Move 5 (Well Wishes)* appeared as the move with the least space. The textual space of the moves indicates that in the concluding section of televised sports news, sports presenters give prominence to the fourth rhetorical move (*Creating Awareness of Impending Sporting Activities*). This stems from the fact that the presenters consider their sports programs as not only avenues for entertainment but as means of education and information dissemination.

## Conclusion

This study explored the rhetorical structure of the concluding sections of sports news presentations from three selected Ghanaian television stations. The results disclosed that the concluding sections consisted of a five-move structure - *Thanking Move, Advertising, Providing Assurance, Creating Awareness of Impending Sporting Activities* and *Well Wishes*. The results further revealed that sports presenters, in the concluding sections of their sports news delivery, spent a lot of time to inform viewers about impending sporting activities. The sequential arrangement of moves across the three television stations studied was noted to be characterized by irregular patterns suggesting that sports news presenters have no standardized formats for structuring the moves in the concluding sections of their sports news delivery. Also, the choice of words was noted to be influenced by the distinct communicative purpose of the five identified moves.

The findings of the study have both theoretical and pedagogical implications. Theoretically, the findings show the effectiveness of the genre-based theory in analyzing discourse types in academia and other professional settings like the media. The study also has pedagogical significance in Media and Communication Studies as a valuable reference point for new sports journalists who may wish to conform to the practices of the discourse community of sports journalism. Moreover, the results have implications for raising Media and Communication Studies students' and instructors' awareness of the structure of the concluding sections of televised sports news presentations. This will help them comprehend, articulate and reflect on sports news presentations from their own experiences.

It is recommended that further studies be conducted to ascertain whether the concluding sections of Ghanaian sports news presentations that are delivered in English have the same patterns as those delivered in the local Ghanaian languages. Furthermore, a cross-cultural study could be conducted to explore the differences and similarities of the rhetorical moves of the

concluding sections of sports news presentations of Ghanaian television stations and the television stations of other West African countries.

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