

## Genre Analysis of the Introduction Sections of *Newsfile*, a Ghanaian TV Talk Show

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ARTICLE INFO	ABSTRACT
<p><b>Keywords:</b> English for Specific Purposes; Genre; Introduction sections; Newsfile; Political talk shows</p>	<p><i>In recent times, the language of mediatised genres has attracted much scholarly attention all over the world. However, little is known about the rhetorical structure and linguistic realisation of television talk shows in Ghana. This study, therefore, examined the Introduction section of Newsfile, a popular television talk show telecast on JoyNews, a Ghanaian television station, to determine its schematic structure and linguistic realisations. Data for the study comprised five Introduction sections of the Newsfile aired after the 2016 general elections. The data were transcribed and analysed based on the English for Specific Purposes (ESP) approach to genre analysis. The findings revealed that the Introduction section of the talk show was characterised by ten moves (Greetings, Naming of Programme, The Seller, Naming the Host, Invitation of Viewers, Introduction of Subject, Signalling Commercial Break, Hostoral Address, Introduction of Guests, and Introduction of Sponsors), with the Hostoral Address and Introduction of Guests realised by steps. The study also revealed that while some of these moves were obligatory, others were optional. Additionally, it was revealed that there were recursions of some moves. Further analysis revealed the linguistic resources used in each of the moves. This study has implications for scholarship on talk shows especially in sub-Saharan Africa, genre studies, pedagogy, and further research.</i></p>
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### 1. Introduction

Television talk shows, as a mediatised genre, have become a major arena for the expression of lay public opinion on a range of issues. These issues include personal dilemmas and socio-political problems (Thornborrow, 2007). Talk shows are characterised by a peculiar use of language which represents the ideas, intentions, feelings, and experiences of the participants (host and panel members) (Yan, 2008). Like all mediatised genres, the TV talk show features

macro structures, such as the Introduction, Body, and Conclusion (Eggins, 2004). These macro structures are defined by communicative purposes, as well as moves and their linguistic realisations. Thus, a linguistic analysis of these structures may provide an insight into the organisational, linguistic, and functional features of this genre. Globally, the scholarship on mediatized genres has, generally, focused on news interviews (Kampf, 2021), political interviews (Rodiah et al., 2019; Vignozzi, 2019), and talk show interviews (Gregori-Signes, 1998). In Ghana, the focus has been on newspaper reviews (Nyarko, 2016), radio health talk (Sarfo, 2012), and sports news presentations (Amoakohene, 2015), with limited attention to political talk shows. The present study, therefore, examined the schematic structure and linguistic realisations of the Introduction sections of *Newsfile*, a leading Ghanaian television talk show.

*Newsfile* is telecast on JoyNews, a news television channel, every Saturday from 9:00 am to 12:00 pm. It is a news analysis programme where panelists participate in debating the week's headline stories in newspapers and other social media platforms. The choice of the programme stems from the assertion by the African Media Barometer (2013) that it is an accurate factual news analysis programme. Also, the fact that the programme is telecast in the English language makes it ideal for the present study. The programme began with editors from most media houses in the country coming together to discuss political issues that came up throughout the week. Subsequently, technocrats (from various institutions who came to address specific issues relating to their fields) were introduced and then the policymakers themselves were added as discussants on the programme. Today, in most cases, *Newsfile* comprises the host, political representatives from major political parties, and sometimes social commentators. For the analysis of the Introduction sections of *Newsfile*, the present study was guided by the following research questions:

1. What is the schematic structure of the Introduction sections of *Newsfile*?
2. What linguistic resources are used in the rhetorical moves of the Introduction sections of *Newsfile*?

## 2. Literature Review

This section reviews the literature on the topic under study. It, first, presents the theoretical framework that underpins the study. Then, previous related studies are reviewed, with the aim of identifying the gap the present study seeks to fill.

### 2.1 Theoretical Framework

Generally, genre analysis can be conducted from various theoretical perspectives, including English for Specific Purposes (ESP), Systemic Functional Linguistics (SFL), New Rhetoric (NR), and Critical Genre Analysis (Mwinlaaru, 2020). The present study relies on the ESP approach, which is aimed at learners in specialised fields, i.e., graduate students, students in technical or business training classes, etc. (Bawarshi & Reif, 2010). ESP emphasises the communicative purpose and formal properties of texts. It considers a genre as a class of structured communicative events with communicative purposes (Swales, 1990). Some scholars of ESP are Swales (1990, 2004) and Bhatia (1993, 2014). The interest of scholars in the ESP tradition has been to translate research findings into materials for both L1 and L2 tertiary students as well as professionals. The underlying factor, therefore, is that genre

analysis basically aims at describing and explaining the regularities of purpose, form, and situated social action.

Over the years, ESP has been defined by Swales's (1990) approach to genre analysis. The main concern of Swales's genre-based rhetorical approach to the description of texts is to identify the rhetorical or move structure of a genre and relate it to its communicative purpose while recognising the social context in which it occurs. Swales explains that a genre is, basically, organised by obligatory moves and lexico-grammatical features. In genre analysis, a move is a sub-rhetorical unit that performs a coherent communicative function. It is a functional unit (Swales, 2004). A move can be realised by steps. In analysing moves or schematic structure, there is also the need to account for the sequence and frequency of moves. The choice of Swales's theory was informed by the fact that his framework has successfully been tried and tested by many researchers the world over in studying other mediatized genres such as sports presentations (Amoakohene, 2015) and radio health talks (Sarfo, 2012).

## 2.2 Previous Studies on Mediatized Genres

Some studies have been conducted on mediatized genres such as TV interviews and talk shows. In terms of the methodological approaches adopted, one can point to methods of analysis such as the SFL genre theory (Yan, 2008), (critical) discourse analysis (Bilal et al., 2012), and speech act theory (Escudia & Stainton, 2013). Of these aforementioned studies, the one that is of most relevance to the present study is Yan's (2008) study which examined the TV talk show therapy. Specifically, Yan examined the communicative purposes and how they are communicated through the generic structure of the genre. In terms of communicative purposes, Yan revealed that the talk show performed three main functions. It is, first, issues-oriented because it focuses on personal, social, and political issues; second, problem-oriented since it allows experts to offer advice to people who face some problems; and, finally, education-oriented, as it provides the platform for the general public to be educated about psychological problems. In terms of generic structure, the study identified nine moves: *Orientation, Elicitation, Identification, Confirmation, Explanation, Intervention, Advice, Reformulation, and Projection*.

Bilal et al. (2012) employed the critical discourse analysis (CDA) approach to investigate political talk shows of Pakistani media to ascertain the relationship between language and ideology. For them, political talk shows broadcast by private TV channels are working apparatuses of ideology and store meanings which are not always obvious for readers. Bilal et al. opine that the language of media is not authentic since it is determined and administered by dominant worldviews or ideologies. Although arguments can be had about what is meant by 'authentic language', the position of Bilal et al.'s study that the media is a vehicle for the transmission of dominant ideologies and worldviews is one that approaches a statement of fact.

Martinez (2000) delimited his study to political interviews, debates, and talk shows on British TV, using the conversation analysis theory. In this study, Martinez discovered that political interview openings are organised into three structural components (headline, story, and introduction) while talk shows are organised into two components (introduction and greeting). In all three genres, the opening section is aimed at the audience both at home

and/or in the studio. However, the discussions are clearly announced in political interviews and debates but not in talk shows. Shifting attention from the analysis of discussions on political issues and regular media platforms such as radio, television, and newspapers, Miyazaki (2016) investigated a thread on Reddit on 8th July, 2015 to explore the rhetorical use of anecdote in an online political discussion on the 2015 UK general elections. Miyazaki's research, though analysed a political discussion just like the present study, concentrated on an online medium, unlike the television medium which the present study investigates.

In the area of sports, Amoakohene (2015) has examined the schematic structure of the Introduction sections of some selected sports news presentations in Ghana. These were taken from three different well-known television stations in the country, namely GTV, TV3, and Metro TV. Like the present study, the genre theory of Swales (1990) was adopted. The finding of that study was that the Introduction section of the sports news presentation had six moves. However, not all these moves had steps. Also, his study revealed that the Introduction sections of the sports news presentation had no unique pattern, and results from all three TV stations had similar moves and lexico-grammatical features. This, he posited, confirmed that sports news presentations belong to a genre of their own.

Sarfo (2012) examined the lexical features health professionals use in a radio health talk show held on ATL FM, a University of Cape Coast radio station. He believed the sort of language used impedes or increases listeners' or patients' understanding of the entire programme. His study revealed that the doctors and health professionals interviewed on the programme attempted to employ little technical vocabulary and tried to explain the few ones they used. Also, lots of pronouns with different semantic implications were used. Some of them were *we*, *you*, and *they*. Regarding the pronoun, *we*, the speakers used it as an all-inclusive pronoun to make themselves part of the situation. In referring to diseases mentioned earlier, the pronoun, *it*, was mostly used. Sarfo stressed that the medical doctors and health professionals invited to the programme tried to make medical language easy and understandable to the lay listeners to provide excellent health information.

This section has reviewed previous studies related to the present one. It is noteworthy that these studies shed some light on the language of mediatised genres, particularly the talk show. Specifically, these studies have revealed how people communicate their feelings on political and social issues. However, little is known about the rhetorical structure of talk shows in Ghana. The present study aims to fill this knowledge gap by examining the schematic structure and linguistic realisations of the Introduction sections of *Newsfile*.

### **3. Research Methodology**

The study adopted the qualitative research design. The data were collected from the studios of the Multimedia Group, particularly, JoyNews. The video recordings of the *Newsfile* programme were copied onto an external hard disk and later transcribed into a written text. Purposively, five different recordings of the *Newsfile* talk show that were aired after the declaration of the 2016 general elections were chosen for the study (i.e., recordings from 10th December, 2016 to the 21st January, 2017). Labeling the data was done to differentiate one episode of the programme from another. For instance, NFR refers to *Newsfile* Recording. The letters A – E were also used to refer to the first to fifth-week programmes, respectively. Therefore, the data were labeled 'A'NFR, 'B'NFR, 'C'NFR, 'D'NFR, and 'E'NFR.

The data analysis focused on the kinds of moves and their linguistic realisations, as well as their frequency and sequencing. Concerning the identification of moves, the present study relied on the semantic-cognitive (Afful, 2016; Swales, 1981) and functional (Bhatia, 1993; Eggins, 2004) criteria. The semantic-cognitive criterion identifies units that carry the same semantic implication as a single move while the functional criterion identifies a stretch of texts that performs the same function as a move. With these criteria, we analysed the transcribed data by identifying the specific phrases, clauses, or stretches of discourse which performed the same function. The linguistic resources that were used in each of the moves were also identified, with the assumption that given that moves come with distinctive communicative purposes, they are likely to be typified by particular configurations of language. The analysis focused on the pervasive linguistic resources found in each move (Eggins, 2004). The number of *Newsfile* Introductions that had a particular move/step was counted to determine the frequency of moves and Hüttner's (2010) model, which identifies five types of moves based on their frequency of occurrence, was used in determining the status of moves. Table 1 shows Hüttner's model:

Table 1: Guidelines for Determining the Status of Moves

Frequency of occurrence	Status	Comment
90%-100%	Obligatory	genre exemplar usually considered inappropriate or in some way "flawed" <i>without</i> this move
50%-89%	Core	typical of the genre, considered part of an appropriate and acceptable genre exemplar
30%-49%	Ambiguous	status can only be decided with further expert information – can be core or optional, acceptable or unacceptable (Phase 2 decisive)
1%-29%	Optional	not considered a typical feature of genre, can be considered an acceptable addition (=truly optional) move or unacceptable (-> Phase 2 decisive)

Source: Hüttner, 2010, p. 205

Also, the arrangement of moves in each Introduction was examined in terms of sequencing and recursion of moves. To ensure the credibility of the data, colleagues were tasked to cross-check the transcript with the video. Also, we resorted to peer debriefing at each step of the analysis when we encountered difficulties, and such difficulties were resolved through discussion and agreement.

#### 4. Findings and Discussion

This section presents the findings and discussion in line with the research questions. As such, the section is divided into two. The first part discusses the findings on the schematic structure of the genre while the second part focuses on the linguistic realisation of the moves.

##### 4.1 Schematic Structure of *Newsfile* Introductions

###### *Frequency and Status of Moves*

In analysing the data, it was revealed that the Introduction sections of *Newsfile* are made up of ten moves: *Greetings*, *Naming of Programme*, *The Seller*, *Naming of Host*, *Invitation of*

*Viewers, Introduction of Subject, Signalling Commercial Break, Hostoral Address, Introduction of Guests, and Introduction of Sponsors.* Some of the moves were realised in steps. The frequency distribution of the moves and steps identified in the data is presented in Table 2:

Table 2: Frequency of Moves and Steps in the Introductions of *Newsfile*

Move	Step	Name of Move	Name of Step	Frequency
Move 1		Greetings		100%
Move 2		Naming of Programme		80%
Move 3		The Seller		100
Move 4		Naming of Host		60%
Move 5		Invitation of Viewers		20%
Move 6		Introduction of Subject		100
Move 7		Signalling Commercial Break		100%
Move 8		Hostoral Address		100%
	Step 8.1		Introducing the address	100%
	Step 8.2		Raising the issues	100%
	Step 8.3		Thanking the audience	100%
	Step 8.4		Closure	100%
Move 9		Introduction of Guests		100%
	Step 9.1		Signalling introduction of guests	80%
	Step 9.2		Profiling of guests	100%
	Step 9.3		Exchange of greetings	100%
Move 10		Introduction of Sponsors		100%

As shown in Table 2, the majority of the moves occurred in all the data analysed. The moves that recorded 100% frequency of occurrence include *Greetings*, *The Seller*, *Introducing of Subject*, *Signalling Commercial Break*, *Hostoral Address*, *Introduction of Guests*, and *Introduction of Sponsors*. Aside from these moves, there were some that did not occur in all the exemplars, and they include *Naming of Programme* (80%), *Naming of Host* (60%), and *Invitation of Viewers* (20%). The table also shows that all the steps in *Hostoral Address* recorded 100% frequency of occurrence, and *Signalling Introduction of Guests* occurred in 4(80%) of the data. Drawing on Hüttner's (2010) model, we can, therefore, conclude that with the exception of *Invitation of Viewers*, which is an optional move, all the other moves found in this study serve to define a prototypical Introduction section of the *Newsfile* program.

#### *Sequencing and Recursion of Moves*

It must be noted that there were cases of recursion of some moves in the data, which deserves mention. Table 3 presents the sequencing of moves in the data, with the focus on the recursion or repetition of moves:

Table 3: Sequencing and Recursion of Moves

	Pattern
1	M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>4</sub> >M <sub>6</sub> >M <sub>1</sub> >M <sub>3</sub> >M <sub>7</sub> >M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>6</sub> >M <sub>8</sub> >M <sub>9</sub> >M <sub>10</sub>
2	M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>6</sub> >M <sub>7</sub> >M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>8</sub> >M <sub>1</sub> >M <sub>3</sub> >M <sub>9</sub> >M <sub>10</sub>
3	M <sub>1</sub> >M <sub>3</sub> >M <sub>5</sub> >M <sub>6</sub> >M <sub>7</sub> >M <sub>1</sub> >M <sub>5</sub> >M <sub>6</sub> >M <sub>8</sub> >M <sub>9</sub> >M <sub>5</sub> >M <sub>10</sub>
4	M <sub>6</sub> >M <sub>1</sub> >M <sub>4</sub> >M <sub>7</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>10</sub> >M <sub>4</sub> >M <sub>8</sub> >M <sub>9</sub> >M <sub>6</sub>
5	M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>4</sub> >M <sub>6</sub> >M <sub>7</sub> >M <sub>1</sub> >M <sub>2</sub> >M <sub>3</sub> >M <sub>8</sub> >M <sub>9</sub> >M <sub>10</sub>

As Table 3 shows, there are recursions of Moves 1 (*Greetings*), 2 (*Naming of Programme*), 3 (*The Seller*), 4 (*Naming of Host*), 5 (*Invitation of Viewers*), and 6 (*Introduction of Subject*). What this means is that it is only Moves 7 (*Signalling Commercial Break*), 8 (*Hostoral Address*), 9 (*Introduction of Guests*), and 10 (*Introduction of Sponsors*) that are not repeated in the Introductions of the show. These recursions are a means of engaging viewers and making the show interactive. The repetition of Move 6 (*Invitation of Viewers*), in particular, confirms the observation of Gulenko and Dolgova (2020) that the advancement of communication technologies has enhanced the participation of viewers in TV talk shows and made it more interactive.

#### 4.2 Linguistic Realisation of Moves

##### *Move 1: Greetings*

This is the first move of the Introduction of *Newsfile*. In this move, the host of the programme greets viewers and welcomes them to the programme. The presenter uses lexis relating to the time the programme is held and greets the audience using the performative verb, *welcome*. As seen in the examples below, the host greets the audience by saying, *Hello, good morning, and welcome* and *You are welcome*.

1. Host: Hello, good morning and welcome... ['A'NFR]
2. Host: You are welcome. ['E'NFR]

Linguistically, the word, *Hello*, is used as a phatic communion or form of greeting, and as Amoakohene (2015) observes, the use of *Hello* enables the host to set a friendly mood for the commencement of the programme. Also, since *Newsfile* is held in the morning, the grammatical construction, *good morning*, is used by the host to greet the viewers. In some instances, as in Example 2 above, the host uses the structure, *You + are + welcome*. In this example, *welcome* is used as an adjective which semantically implies that the host is glad to accept the viewers unto the show. The personal pronoun, *You*, is also used to bridge the social gap between the host and the audience.

As Liu (2012) observes, the communicative purpose of this move is to formally announce the commencement of the programme to the viewers. Amoakohene (2015) also observes that initiating the programme with greetings helps to establish rapport between the host and viewers and that by welcoming the viewers, they are made to prepare their minds for the programme. In other words, greetings create a closer relationship between the host of the programme and the audience. The presence and realisation of this move within the genre is not surprising, given the historically conversative society within which the programme exists. Traditional Ghanaian values which place premium on greetings as essential to every form of social interaction can be said to be influencing the construction of this genre.

##### *Move 2: Naming of Programme*

In this move, the name of the programme is mentioned. This move has the purpose of telling viewers the particular programme they are watching. This move is typically realised in two ways. On the one hand, it is realised by declarative clauses that contain the name of the programme. On the other hand, it conflates with the *Greetings* move. In such cases, the move is realised by a prepositional phrase made up of the preposition, *to*, and the name of the programme. The realisation of this move is shown in Examples 3 and 4 below:

3. *Host: ...This is Newsfile... ['C'NFR]*
4. *Host: [Hello, good morning and welcome] to Newsfile. ['E'NFR]*

In the examples above, the structures in italics are the typical realisations of this move. As can be seen, Example 3 shows the realisation of the move by a declarative clause that contains the name of the programme. This declarative clause contains the copular verb, *is*, which connects the demonstrative pronoun, *This*, to the name of the programme. Conversely, Example 4 illustrates the realisation of this move by a prepositional phrase. This move is important as it projects the identity of the programme to the viewers.

#### *Move 3: The Seller*

This move seeks to establish the credibility of the programme by informing the viewers that they are viewing the best political talk show or news broadcast show in Ghana. It, therefore, aims at giving the prospective audience the special features that set the programme apart from other similar programmes. This move is linguistically realised by declarative clauses with adjectives that evince the features of the programme. Below are examples of this move from the data analysed:

5. *Host: This is your most authoritative news analysis show. ['B'NFR]*
6. *Host: This is your most authoritative news analysis show and today is a very special edition and very final for the year 2016. ['C'NFR]*

As seen in the examples above, this move is realised by declarative clauses with the subject-verb-complement (SVC) structure, where the subject is the demonstrative pronoun, *This*, which is linked to the subject complement using the copular verb, *is*. The use of this demonstrative pronoun helps the host to focus the attention of the viewers on the programme. The subject complement, which is to describe the programme and sell it to the viewers, is realised by a complex noun phrase containing adjectives. In the examples above, the superlative adjective, *most authoritative*, is used to embody the reputation of the programme. The programme for the day is also described as *a very special edition* in Example 6. The use of these adjectives is enough to raise the interest of the viewers in the programme. Therefore, the function of the move is to boost the image of the programme in the minds of viewers and this leads them to have certain expectations that will be satisfied as they watch the programme. Yan (2008) has noted that the commercial purpose of selling the programme is an important component of talk shows. Thus, the programme needs to be presented as interesting to attract the attention of viewers.

#### *Move 4: Naming of Host*

Following *The Seller* move is the *Naming of Host*. This move was also present in all the data analysed. This move allows the host of the programme to emphasise his or her identity to the viewers, thereby making the interaction between the host and viewers natural and friendly (Amoakohene, 2015). Examples of this move are given below:

7. *Host: I am Samson Lardy Anyenini... ['E'NFR]*
8. *Host: I am Samson Lardy Anyenini... ['D'NFR]*

Examples 7 and 8 above, which are identical in form, illustrate the realisation of *Naming of Host* in the data. As can be seen in these examples, this move is realised by declarative clauses with the SVC structure, which have the first-person pronoun, *I*, as the subject, the copular

verb, *am*, as the predicate and the name of the host, *Samson Lardy Anyenini*, as the subject complement. The name of the host is usually mentioned in full, beginning with the first name, followed by the middle name and, finally, the surname, as shown in Examples 7 and 8 above. This move was also found in Yan's (2008) study of the schematic structure of therapeutic talk shows.

*Move 5: Invitation of Viewers*

The fifth move identified in the genre under discussion is the *Invitation of Viewers*. This move, unlike the other moves identified, is optional. In this move, viewers are invited to take part in the discussion by sharing their views on some issues raised in the course of the presentation by the use of electronic devices such as phones, iPads, and laptops. These views are read during the presentation (Amoakohene, 2015). This move also introduces some elements of interactivity into the programme. Example 9 below shows how this move was realised in the data:

9. *Host*: We expect that you send in your messages because the opportunity of a phone-in is not available because normally what we do for the last edition is to bring it outside so that you can also come there physically and participate so this still remains so what you do is grab your phone, grab your ipad or your laptop or whatever it is and begin you know getting ready to send in your messages on what was for you in the year 2016 was high, what was low what made you proud as a Ghanaian in the year 2016, what piece of news did you hear that made you even prouder as a Ghanaian and what piece of news did you hear that make you, that made you feel very terrible and sad that you are a Ghanaian. [C'NFR]

As can be seen from Example 9 above, the host of the programme invites the audience to send their comments in the form of messages to him by the use of such electronic devices as phone, iPad, and laptop. Linguistically, it is realised by the declarative clause, *We expect that you send in your messages because the opportunity of a phone-in is not available...*, which functions as a directive. Additionally, it is characterised by personal pronouns, specifically *we* and *you*, which makes it interactive. This move allows viewers to participate in content creation in the TV talk show (Gulenko & Dolgova, 2020).

*Move 6: Introduction of Subject*

Move 6, *Introduction of Subject*, occurred in all the five Introduction sections of *Newsfile* analysed. It can, therefore, be described as an obligatory move. The overall communicative purpose of this move is to introduce to viewers the key issues that will be discussed in the particular session of *Newsfile*. This move informs viewers about what they should expect in the Discussion section of the programme. It is similar to Amoakohene's (2015) Move 2, which he named *Outline of Presentation*. Martinez (2000) mentioned that there are two ways of introducing the topic of a television broadcast programme: agenda projection and news announcement. According to him, while the former presents the subject as a topic for discussion, the latter introduces the topic as a news item. This move is illustrated in Examples 10 and 11 below:

10. *Host*: ...The President declared: "This is not the outcome we waited for", and then he said: "I leave it to history to be the judge of my time". The president elect says, "I

won't let you down". We will look at the matters before, during and after the elections and an Akufo-Addo presidency. ['A'NFR]

11. *Host*: ... Today, we are focusing on the transition and matters arising. Ministers now waking up to the outcome of December 7th or where are the hand over notes that should have been ready a month before elections? We interrogate the allegations of doctored notes and last-minute contracts and jobs for the boys. Why is Nana Addo visiting chiefs, attending party meetings, mosques, and church instead of settling down to the urgent business of getting his cabinet ready? But who makes the list when we give him the extra time he asks and will all heads of departments and agencies of states get kicked out. We find out why the EC is still in the news for the wrong reasons after delivering a clean job? And call the ugly, shameful criminal acts of party faithful by name. They are killing, burning, and ceasing toll booths as police issue mere warnings and party leaders seem to encourage reprisals. But why did the NDC get such a historic embarrassment at the polls? Leaders and members are in a blame game. Should they continue talking publicly as they are doing? ['B'NFR]

Examples 10 and 11 above indicate how topics for the discussion on *Newsfile* were introduced. In Example 10, the host of the show introduced the topic by, first, quoting the words of John Mahama and Nana Addo Danquah Akufo-Addo and, second, adding that the discussion will centre on issues before, during, and after the elections. Similarly, in Example 11, the host introduced the subject by mentioning that the discussion will be on the transition and matters arising. He further highlighted the key issues that will form part of the discussion. As can be seen from the examples above, this move also contains personal pronouns and rhetorical questions. While the personal pronouns bridge the social gap between the host and viewers, the rhetorical questions serve to raise viewers' expectation and maintain their interest in the programme. It can also be seen that Example 10 announces the topic as a news item whilst Example 11 introduces the subject as a topic for discussion. These examples, thus, illustrate the concepts of agenda projection and news announcement, respectively (Martinez, 2000).

#### *Move 7: Signalling Commercial Break*

This is the seventh move identified in the Introduction sections of *Newsfile*. Usually, at various stages of the programme, there is a commercial break which is signaled. This move is very important because it structures the discourse by signposting its subsequent direction. It is frequent in the data and has a particular formula, as shown in Examples 12 and 13 below:

12. *Host*: ... We will be right back. ['A'NFR]  
13. *Host*: ... We will be right back to deal with the vex matters. ['B'NFR]

As evident in Examples 12 and 13 above, this move is characterised by declarative clauses involving the formulaic structure *We + will + be + right + back*. This structure functions to assure the viewers of the continuation of the programme after the commercial break. This agrees with the observation of Ilie (2001, p. 223) that hosts use "limited range of specific performative utterances" when introducing commercial breaks. Amoakohene (2015) also found that hosts use this rhetorical unit to maintain the attention of viewers so as to prevent them from tuning to other stations when the programme goes for commercials. In Example 13 above, the host uses this move to assure the readers of the immediate resumption of the programme after the commercial break.

### Move 8: Hostoral Address

The *Hostoral Address* is also a move identified in the data analysed. This move is an obligatory move, as it occurred in all the five data analysed. The communicative purpose of this move is to project the views of the host on issues to be discussed. This move is characterised by four steps: (a) *Introducing the address*, (b) *Raising the issues*, (c) *Thanking the audience*, and (d) *Closure*.

#### Move 8 Step 1: *Introducing the address*

*Introducing the address* is the first step in Move 8 (*Hostoral Address*). It is a step that signals to viewers that the host is about to begin the address. This is seen in Examples 14 and 15 below:

14. *Host*: ...errhh let's get to my take this morning. ['B'NFR]
15. *Host*: Time is far spent already so what I do about my take is to just give you a peak and then put it on myjoyonlie.com so you can read it later. And my take today is about what I title, 'The unconstitutionality of the ban on movement or curfew by Asanteman or the Manhyia Palace'. ['E'NFR]

Examples 14 and 15 show the realisation of the *Introducing the address* step in the data analysed. As indicated, this step serves as an opening to the *Hostoral Address* move, informing viewers that the host is beginning the address. In Example 14, we find that the step is realised by an imperative clause marked by *let's*, which functions as an attention getter and helps the host to manage the topic (Downing & Locke, 2006). On the other hand, Example 15 is realised by a declarative clause functioning to communicate to viewers what the host intends to do in the address. This declarative clause, thus, signals the beginning of the address.

#### Move 8 Step 2: *Raising the issues*

In the second step of Move 8, the host raises his subjective opinions about some issues in the Ghanaian political terrain. Since this step talks about a variety of topics, it could be realised by a variety of linguistic resources. Example 16 shows the realisation of this step in the data analysed:

16. *Host*: Our chiefs have been busy, getting emotional and influenced by the gifts politicians bare, visiting their palaces on the 2016 election campaign trail. Some have continued in the shameful manner in which they publicly endorse President Mahama and Nana Akufo-Addo or make unbelievable pronouncements against these gentlemen. They are doing it despite the sound advice and caution by the Asantehene, Otumfuo Osei Tutu II. Obviously, these chiefs in this ugly debating competition, for whatever reasons I don't want to know clearly miss the point of article 276 clause 1 of our constitution. The provision that quotes, "a chief shall not take part in active party politics and any chief wishing to do so shall abdicate his stool or skin" is intended to protect and preserve your dignity and the noble institution rather than deprive chiefs of any good thing. The framers of the constitution actually began so early from article 49, "protecting the secrecy of the ballot" but found the need to give further and special cover for chiefs in article 276 because of their near sacred roles in society as community heads, mobilizers, unifiers and custodians of our cultural heritage. Do these chiefs appreciate why "using disrespectful or insulting language" or insulting "a chief by word or conduct" is an offence punishable by up to

GH2400 or plus up to three months in jail? Do these chiefs appreciate why it isn't equally a criminal offence to insult these politicians or even the president? And that was until 2001, it was an offence to insult the president. Well, I am left in no doubt that the framers of the chieftaincy act did not expect insults attracted by chiefs for meddling in partisan politics publicly to form part of this offence. Do these chiefs appreciate why citizens got so excited when the Supreme Court in 2011 struck down as unconstitutional the portion of this law which made it an offense for their subjects to refuse to answer their summons? So now, you can't compel your subjects to attend to your call and you think you can do that if you meddled in partisan politics publicly? Think about the respect you lose among your people and the country for doing this and also pause to ask yourself if you honestly expect to remain their mediator, our mediator especially when political leadership fails the nation. And I say this goes to the pastors also, the men of God, errhh the Muslim clerics, and all of them who went about saying all those things. I doubt some people should be going back to certain churches and I doubt some chiefs can look up to any of their subjects and say they are doing anything wrong, the insults that they are suffering right now. ['B'NFR]

Example 16 shows the realisation of the *Raising the issue* step in the data analysed. As can be seen in this example, the step is replete with such personal pronouns as *I*, *you*, *our*, and *my* as well as questions. These linguistic resources help to bridge the social distance between the host and the audience. The first-person pronouns used in this step project it as the personal opinion of the host. Also noticeable in this step is evaluative lexis, such as *busy*, *emotional*, *shameful*, *unbelievable*, *sound*, *obviously*, *clearly*, *special*, and *sacred*. These words evince the host's attitude towards the issues presented.

#### *Move 8 Step 3: Thanking the audience*

After raising the issues comes the *Thanking the audience* step. In this step, the host thanks the viewers or audience. Examples 17 and 18 show the realisation of this step in the data:

17. *Host*: Thank you. ['B'NFR]
18. *Host*: Thank you very much. ['E'NFR].

Thanking has been identified as part of speeches in a wide range of domains, including academia (Fortanet, 2005) and politics (Carreon & Svetanant, 2017). It is a way of showing appreciation to viewers for listening to the address.

#### *Move 8 Step 4: Closure*

This is the final step in the *Hostoral Address*. It marks the end of the move, showing that what has just been said is the host's own opinion on such matters. Examples 19 and 20 below show the realisation of this step in the data:

19. *Host*: That is by way of my take. ['B'NFR]
20. *Host*: That will be by way of my take. ['E'NFR]

Examples 19 and 20 show the realisation of the *Closure* step. As can be seen from these examples, this step is realised by declarative clauses, introduced by the demonstrative pronoun, *That*. This pronoun makes anaphoric reference to the *Raising the issues* step. The verb phrase is realised by the copular verb in its present tense (Example 19) or in the base

form plus the modal verb, *will* (Example 20). Another remarkable linguistic feature of this step is the prepositional phrase, *by way of my take*, as seen in both examples. The pronoun, *my*, signals to viewers that whatever issue raised in the address is the host's personal opinion.

#### *Move 9: Introduction of Guests*

The ninth move identified in the data analysed is the *Introduction of Guests*. This move is also an obligatory move. It is used to introduce the guests to the audience. It has three steps: (a) *Signaling introduction of guests*, (b) *Profiling of guests*, and (c) *Exchange of greetings*.

##### *Move 9 Step 1: Signalling introduction of guests*

This step indicates that the host is coming to introduce the guests. Examples of the realisation of this step are given below:

21. *Host*: Now let me welcome my guests to the studio. ['C'NFR]
22. *Host*: And my guests this morning are seated and I'll introduce them. ['D'NFR]

Examples 21 and 22 show the realisation of the *Signalling introduction of guests* step. As can be seen in Example 21, the host mentions that he is going to welcome his guests. Also, in Example 22, it can be seen that the host signals to the viewers that he is going to introduce the guests. The use of personal pronouns (*me* in Example 21 and *I* in Example 22) asserts the host's position as the one with the power to introduce the guests and direct the course of the discussion.

##### *Move 9 Step 2: Profiling of guests*

Here, the formal name of each of the guests is stated in full. The names are immediately followed by a description which shows their official position. Since descriptions may be unlimited, only descriptions that are relevant to the topic to be discussed are selected. This is to present the identity of the guests in line with the topic to be discussed (Martinez, 2000). This step is very important, as it reveals the background from which the guests will speak, as evident in Examples 23 and 24:

23. *Host*: Now, in the studio, we have George Lowh who is former MP for North Dai and the vice-chairman, he used to be on the constitutional, legal, and parliamentary affairs committee of parliament. ['E'NFR]
24. 25. *Host*: ...and also in the studio now, Mustapha Abdul Hamid, the presidential spokesperson and minister-designate for information. ['D'NFR]

The examples above show how guests were introduced on *Newsfile*. In Example 23, the name of Mustapha Abdul Hamid is mentioned, followed by his official position, the presidential spokesperson and minister designate for information. This description is chosen, among other descriptions, because it is relevant to the topic to be discussed. Linguistically, profiling of guests is done in either of two ways. On the one hand, after the mention of the name, the positions of the panelist is introduced by the use of a relative clause, as in Example 23. On the other hand, the position of the guest is introduced as an appositive to the name. This is seen in Example 24, where *the presidential spokesperson and minister designate for information* is presented as an appositive to *Mustapha Abdul Hamid*. This step involves "establishing participant status" (Thornborrow, 2001, p. 462) by on-screen naming and introduction of guests, thereby establishing the professional identities of the guests.

### Move 9 Step 3: Exchange of greetings

Having mentioned the names of the guests with their descriptions, the host then turns to them and greets them. This greeting is a way of welcoming them to the show. In some cases, the guest may respond to the greetings. The following are typical realisations of this step in the data.

25. *Host*: Gentlemen good morning and welcome to *Newsfile*.

*All Guests*. Thank you. Good to be here. ['D'NFR]

26. *Host*: Kweku, good morning and welcome to the show.

*Kweku*: Good morning my brother. ['C'NFR]

Examples 25 and 26 above indicate how this step was realised in the data set analysed. In the examples above, the host greets the guests and welcomes them unto the programme, and each of the guests responds to the greetings. This greeting is similar to the one that begins the show, except that the one in Move 1 is directed to the audience while this step involves the interaction between the host and guests. This interactional greeting between the host and guests was also found in Yan's (2008) study.

### Move 10: Introduction of Sponsors

The tenth move identified in the data analysed is the *Introduction of Sponsors*. It is one of the obligatory moves, as it occurs in all the five Introduction sections of *Newsfile* analysed. It serves as a means of introducing the sponsors of the programme, thereby advertising the products of these sponsors. This is to expose the audience to the products of the sponsors of the programme. As indicated in Examples 27 and 28 below, this move was realised by passive constructions with the names of the sponsors being the grammatical objects introduced by the preposition, *by*.

27. *Host*: Okay, so the show is brought to you by the kindness of MTN, everywhere you go, Star Assurance, creating smiles since 1985, Acarp Compost fertilizer, Bank of Africa. ['D'NFR]

28. *Host*: Now this show is brought to you by the Bank of Africa, strong as a group and close as a partner, MTN, welcome to the new world, Acarp. ['A'NFR]

Examples 27 and 28 above indicate how the sponsors of the programme are introduced with the aim of advertising the products they manufacture and the services they render. In these examples, one identifies MTN, Star Insurance, and Bank of Africa, among other names. It is these companies that sponsor *Newsfile*. Mentioning their names in the course of the programme, therefore, represents an attempt to popularise them. Given their effectiveness in disseminating information, the media serve as a medium through which producers of products expose their products to their potential buyers and in the course of television programmes, the sponsors of the programmes have their products advertised (Amoakohene, 2015).

## 5. Conclusion

The principal aim of this research was to examine the schematic structure of the Introduction sections of *Newsfile*, a political talk show broadcast on JoyNews, a television station in Ghana. The study revealed that the Introduction section of *Newsfile* is made up of ten moves, some

of which are realised by steps. The study has implications for scholarship on political talk shows, especially in Ghana, where research on political talk shows as a genre is rather inadequate (Martinez, 2000; Miyazaki, 2016). With the focus on a Ghanaian political talk show, the study bridges the research gap created by previous studies. Also, by adopting the ESP approach, the present study contributes a fresher perspective to research on mediatised genres (Amoakohene, 2015; Sarfo, 2012), as previous research relied on other theoretical perspectives. In addition, the findings can be used for pedagogical purposes by serving as the basis for designing educational materials for students in Communications and Media Studies, as well as media personalities and political talk show hosts.

The present study serves as a trigger for further research on political talk shows. Given that the present study focused exclusively on the Introduction sections of *Newsfile*, it makes way for further studies to be conducted on the Discussion and Conclusion sections of the show. Also, considering that the present study was qualitative, it is recommended that *Newsfile* be examined using a quantitative research design so as to investigate the frequency of occurrence of key linguistic features that are found in *Newsfile*. Such quantitative research can, for example, examine a larger sample of data by relying on the Corpus Linguistics approach to genre analysis. In addition, it will be interesting to conduct a comparative study on *Newsfile* and other political TV talk shows. Such a study will reveal the differences and similarities in their schematic structure and lexico-grammatical features. Finally, it is recommended that a comparative study be conducted between political TV talk shows and political radio talk shows to investigate whether or not they follow the same move structure and language use.

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