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A step-by-step integration of isiZulu mood as a grammatical feature into secondary school level creative writing

Abstract

This article proposes how to infuse grammatical features, isiZulu moods in particular, into the creative writing processes at Senior and Further Education and Training (SP and FET) Phases. IsiZulu moods are grammatical features that are underused by teachers in the teaching of isiZulu creative writing. This study would help isiZulu teachers to acquire adequate language teaching skills and techniques, thus learning the proper application of grammatical feature. IsiZulu teachers would shift from teaching grammar as a standalone to communicative language teaching. The main method of investigation was the review of literature on the teaching of grammar, such as the works of Harry Noden, Image Grammar, isiZulu textbooks and methodology books used

for language teaching. The Department of Education curriculum documents were analysed and discussed systematically. We have observed that the presentation of moods in most isiZulu of school textbooks is technical in that it focuses on their morphological structure and less on their semantic and syntactic structures. The syllabus is not explicit why grammatical feature, such as mood, should be studied and how learners can apply the different moods in their creative writing activities. We argue that learning how to use isiZulu moods could improve learners' quality of writing and enable them to write effective texts.

Keywords: Creative writing; writing skills; isiZulu grammar; sentences; moods.

Introduction

One of the grammatical features that are underused by teachers in the teaching of isiZulu creative writing is mood. The reason for the underuse of mood might be that teachers are not aware of the place of mood in the teaching of creative writing. We have observed that the presentation of mood in most isiZulu school-textbooks is technical in that it focuses on the morphological structure and less on the semantic and syntactic structures of the different moods. The syllabus is not explicit why moods should be studied and how learners can apply them in their creative writing activities. We argue that learning how to use isiZulu mood could improve learners' quality of writing and enable them to write effective texts. In order to make the learning of grammar at school level purposeful and meaningful for the learner, the teacher should apply strategies that would allow learners to construct their learning. The teaching of moods in the classroom should not focus only on the identification of the type of moods, as it is currently happening in isiZulu classrooms, but also on effective use in sentences and clauses for the purpose of improving effective speaking and writing skills. So far, no research work has been undertaken that demonstrates how moods could be integrated into creative writing. The research reported on this article will hopefully add value to the teaching of isiZulu and other African languages that share the same grammatical features.

Background to the article

This article reports on an investigation that was prompted by the inappropriate teaching practices of isiZulu grammatical features at secondary school level. The introduction of syllabuses for various African languages had unintended adverse effects on the teaching of isiZulu. For instance, the Core Syllabuses for African Languages introduced in 1987 focused on teaching of (a) composition (b) grammar, and (c) reading and literature. However, its emphasis was on the teaching of grammar. In 1998, Curriculum 2005 (C2005) replaced the Core Syllabuses. In 2000, C2005 was revised and then referred to as the National Curriculum Statement (NCS). The NCS could not be successfully implemented and was replaced by the Curriculum Assessment Policy Statement (CAPS), which was implemented in 2011. Among all the above curricula, none of them, except the CAPS, gave a clear direction on the teaching of isiZulu grammar. All of them focused on structural grammar teaching rather than communicative language teaching. Most textbooks published during the era of those syllabuses focused on the Dokean approach to grammar teaching. As such, most teachers approached the teaching of grammar as a standalone or in isolation, following the textbook published by Doke in 1927. The grammar taught was not utilised maximally as the focus was on the adherence to theoretical aspects of the subject at the expense of communicative competence.

The teaching of some sections of South African languages before 2011, that is, before the introduction of the Curriculum Assessment Policy Statement (CAPS), focused on structural grammar. The assessment of language was also affected in the mark allocation for the three examination papers, which were divided into Written composition,

Paper 1, which carried 25%, Comprehension test and grammar, Paper 2, which equalled 45%, and literature, Paper 3, which carried 30% of the examination. Mndawe (1997:47) illustrates how Paper 2 was divided into small aspects in terms of mark allocation.

Table 1: Allocation of marks

Grammatical features	Allocation of mark
Phonetics	11%
Phonology (Sound changes)	8%
Morphology and word function	43%
Syntax (Moods)	15%
Semantics	15%
Vocabulary	8%

According to Mndawe (1997:47), “regarding the assessment and testing of morphology and word function in the final examination, the syllabus states that it must be such that it tests the required insight of the candidate into the grammatical structure”. As such, most teachers approached teaching grammar as a standalone or in isolation. Most of the isiZulu teachers have not deviated from the old practice. This is seen in current isiZulu school textbooks, written by teachers that follow Doke’s (1927) approach to language study, despite many recent discoveries on grammar teaching and the published language articles in various linguistics journals. The articles that teachers can use in the teaching of isiZulu grammatical features include the following, “*A review of the so-called –Be/-Ba Past Tense of Zulu*” by Posthumus (1982); “*The reassessment of the moods in Zulu*” by Van Rooyen (1984), “*Word-level and phrase-level prefixes in Zulu*” by Zeller (2003); “*Grammar rules for the isiZulu complex verb*” by Keet & Khumalo (2016); and “*Noun valency in isiZulu and Southern isiNdebele*” by Mndawe (2018). Besides the above articles, Nkabinde’s (1988) anthology of articles on African linguistics and literature, *A Festschrift to CLS Nyembezi*, contains many articles with information that isiZulu teachers could use in the classroom. The challenge facing isiZulu teachers is the lack of the implementation of the plethora of research findings in terms of isiZulu grammatical studies. Such findings are found in articles published in journals, such as the *South African Journal of African Languages*, *South African Linguistics and Applied Languages Studies*, and *Journal for Language Teaching*.

Apart from various grammatical features that were taught differently in the old syllabus, Mndawe (1992:100) indicates that the manner in which moods are defined and treated in grammar manuals for isiZulu “reveals that there is still an important lack of proper

agreement amongst authors as to what moods actually are”. Seeing that the term mood is contentious, Poulos and Msimang (1998:256) prefer not to involve themselves in the “moods” controversy by referring to moods as verb forms. Poulos and Msimang’s view is comparable to that of Mahlangu *et al.* (2013:172) who say, “*Izindlela zesenzo zisho ukusetshenziswa kwesenzo nokuguququka kwaso silethe imiqondo eyahlukene ngenxa yesakhi [sic] ezisetshenziswe kuso*”. (Moods refer to the use of a verb in its various forms which results in various meanings due to use of formatives).

It is apparent that isiZulu scholars and writers hold conflicting opinions on the concept, mood, in African languages. For instance, Taljaard and Bosch (1988), Wilkes (1991) and Posthumus (1991) and Hlongwane (1996), hold conflicting opinions on past subjunctive and consecutive mood. When moods are defined, some writers focus more on either the morphological, syntactic or the semantic structure of the verb. The teaching of mood is also reflected in the assessment of language usage where teachers require learners to identify the types of moods in sentences. In fact, every verb is in a particular mood (and can only be in one particular mood at any given time). Mood is a verbal category and not a sentence category. You cannot ask a question such as, ‘In which mood is the sentence...’. Each verb must be considered separately for the category of mood (tense and polarity). The CAPS document does not specify which aspects should be dealt with when treating mood. Examination question papers, especially for the matriculation examination, assess the identification of different types of mood, rather than either the syntactic or the semantic function. Hence, Van Rooyen (1984:71) says,

Defining the moods of a particular language seems to be one of the most problematic areas of linguistic study. One reason may be that it is difficult to find a clear-cut definition of what a mood really is.

This problem will definitely have a negative impact on the teaching of mood in the classroom. To provide proper guidance to isiZulu language practitioners, such as schoolteachers and subject advisors, it was decided to investigate ways of integrating moods into creative writing.

According to Crystal (1985:198), mood is:

“A term used in the theoretical and descriptive study of SENTENCE/ CLAUSE types, and especially of the VERBS they contain. Mood ‘modality’ or ‘mode’ refers to a set of SYNTACTIC and SEMANTIC CONTRASTS signalled by alternative PARADIGMS of the verb, e.g. INDICATIVE (the unmarked form), SUBJUNCTIVE, and IMPERATIVE.

As far as the English language moods are concerned, Crystal (1985) refers to the semantic, syntactic and the “INFLECTIONAL forms of a verb, or by using AUXILIARIES” in the definition of mood. The notion by Crystal does not differ much from the concept of mood by African languages scholars. The notion of use of sentences and clauses is supported by Snyman *et al.* (1986:87) who say,

Mood is the name given to the mode or manner in which we use the verb to express an action or thought. The verb may, for example, be used to make a statement, to ask a question, to give a command, or to express a purpose, a wish, a doubt, a probability, a condition, a supposition, etc.

Wilkes (1987:1) supports the notion that moods are sentence types by saying, moods in isiZulu are “different kinds of sentences”. In a similar definition, Posthumus (1991:93) says, “mood is the morphologically and phonologically marked verb form which underscores the meaning and usage of the verb in a particular sentence type”. An isiZulu mood reflects its use in a particular type of clause or sentence. The latter definition takes us back to the CAPS document, which stipulates the moods, phrases and clauses to be studied. These clauses contain characteristics of different types of moods. English grammar, on the contrary, usually recognises up to four ‘moods’, namely, declarative (or indicative), interrogative, imperative and subjunctive.

It should be noted that the isiZulu Home Language CAPS recognises the following ‘moods’: the indicative, the imperative, the subjunctive, the infinitive, the participial, the contingent and the potential mood. The old syllabus (Nated 550 syllabus), which is the syllabus prior to the introduction of CAPS, did not recognise the “potential mood” because there are no potential sentence types in isiZulu. In this study too, the “potential mood” is not going to be treated as one of the moods because the discussion in this article is focusing on the use of independent sentences and dependent clauses in creative writing. The isiZulu CAPS has included the contingent mood ‘*indlela yenhloso*’, which is not regarded as a sentence type by modern grammarians, such as Van Rooyen (1984), Hall (2005) and Davey (2008). Since CAPS recognises the relative clause, this study would also include the qualificative or relative mood, which is not mentioned by the isiZulu CAPS. For the purpose of the discussion in this article, each mood type will be dealt with separately.

It should be clear that the isiZulu Home Language version of CAPS stipulated types of sentences to be studied, namely,

- (a) *izinhlobo zemisho* (sentence types), such as simple, compound and complex sentences;
- (b) *izindlela zesenzo* (moods), for instance the CAPS stipulates seven types of moods, namely, indicative, subjunctive, infinitive, imperative, situative, potential and contingent;
- (c) *izinhlobo zemishwana* (different types of clauses and phrases), such as the main clause (independent), dependent clause (subordinate), adverbial clause, adjectival clause, noun clause as well as conditional clause, which is divided into three conditional clauses, namely, conditional clause to express a real possibility, the conditional clause to express something that

is unlikely or improbable, and the conditional clause to express something that is hypothetical;

- (d) three types of phrases, namely, the absolute phrases, noun phrases and verb phrases.

We take no interest in the debate about discrepancies in the syllabus. Having given the background of the article and having noted that CAPS requires that teaching of grammatical features “should be text-based and communicative, must not be done in isolation” (DBE, 2011:42), we try to answer the main question of this research, namely, how can isiZulu grammatical features be integrated into the teaching of writing? The sub-questions are: How can the moods be integrated into creative writing? How can we make isiZulu moods more interesting and useful for students? What kind of activities would give students a chance to practise using moods appropriately in real-life situations?

Theoretical framework

In order to teach learners how to craft their creative writing activities by using the types of isiZulu moods, the teacher needs to move away from the structural approach to grammar teaching to an approach that would trigger the thinking of learners and help them find solutions to language problems. The teachers should help in facilitating learning environments that enable learners create best schemas of understanding. As such, the Constructive Theory, introduced by Dewey (1929), and discussed by Bruner (1961), Vygotsky (1962), and Piaget (1980), anchors the work reported in this article. According to the constructive theory, learning is a process in which the learners construct knowledge to make sense of their current or past experiences. Jha (2009:104) explains that,

Constructivism implies that learners are encouraged to construct their own knowledge instead of copying it from an authority, be it a book or a teacher, in realistic situations instead of decontextualized, formal situations such as propagated in traditional textbooks and together with others instead of on their own.

The constructive theory is appropriate to this study, as creative writing requires the teacher to give learners activities and projects that will allow them to explore and work collaboratively with others and learn from one another. Learners would be able to make contributions in terms of the social and cultural influence. They would collaboratively construct their knowledge. Although they can work individually, it is encouraged that they work in pairs or groups so that they can share information by explaining it to other learners in the group. The learners would be engaged in active learning as the teacher asks questions and gives them problems to solve. The teacher will help the learners develop and maintain what they already know about the isiZulu grammatical aspects and use that previous knowledge to create, explore and question.

The writing process requires the integration of other skills mentioned in the language curriculum, such as listening and speaking. Constructivism would be relevant as it promotes social and communication skills. It emphasises collaboration and exchange of ideas among the groups. It is during these activities that learners would learn how to use grammatical aspects to express their ideas clearly.

Methodology

We have used the qualitative research method to collect data. Braun and Clarke (2013:19) say, “qualitative research is rich, diverse and complex” and it can aim to do many different things such as to express an opinion to an issue, provide a detailed description of procedures or occurrences. We undertook a document analysis with respect to the approaches followed in the teaching of grammar. According to Bowen (2009:31), “documents provide broad coverage; they cover a long span of time, many events, and many settings”. The documents in this research include unpublished theses and dissertations, books and journal articles on mother tongue and foreign language teaching, isiZulu textbooks and methodology books on language teaching, the CAPS documents and officially prescribed grammar manuals. These documents were analysed and compared in order to determine how grammatical features are integrated into creative writing. The Department of Education curriculum documents were also analysed and discussed systematically. We observe that the presentation of mood in most isiZulu school textbooks is technical in that it focuses on their morphological structure and less on their semantic and syntactic structures.

Findings and discussion

The publication of the work by Noden (1999), *Image grammar*, has influenced many teachers into using grammar in creative writing. This study explores the advantages of sentences for effective writing. Noguchi (1991), Weaver (1996), Weaver, McNally, Merman and Reid (2005) made a big contribution regarding the teaching of grammar in the context of writing. The use of grammar in language teaching, especially in creative writing, has received attention from many scholars, such as Myhill (2018), who discusses the notion of linking grammar and the learning focus for reading or writing in a meaningful way; Smith (2013), who discusses creative writing as an important tool in second language acquisition; Solikhah and Sarakatra (2017), who discuss linguistic problems in English essay by English Foreign Language students, to mention a few. The above scholars do not focus much on the integration of mood in classroom teaching activities. However, their contribution forms the basis for this article’s discussion.

Types of isiZulu sentences in isiZulu Home Language CAPS

When comparing the information on moods with the CAPS document, the Intermediate Phase CAPS makes mention of three types of sentences, which, upon closer examination, can be seen that these types of sentences could be found and be taught in isiZulu mood. See the following examples given from the CAPS:

- **Oqondile** *ubonakala ngesilandiso esisodwa (isib. Umfana udlala ibhola)*
- **The simple sentence** is characterised by one predicative (e.g. The boy plays football).
- **Ombaxa** *kuhlanganiswa imisho emibili eqondile (isib. Ngiyasebenza kodwa angiphumeleli)*
- The compound sentence is a combination of two simple sentences (e.g. I am working but I am not succeeding).
- **Omagatshagatsha** *ubonakala ngomusho omkhulu / oyinhloko kanye nokhonzile / oncikile (isib. Isando sokuphihliza amatshe sephukile. Omkhulu: Isando sephukile. Okhonzile: sokuphihliza amatshe.*
- The complex sentence could be identified by the main sentence and subordinate one (e.g. the stone breaking hummer is broken.
Main sentence: The hummer is broken. Subordinate: stone breaking.

The first example taken from CAPS, namely, the simple sentence

Umfana udlala ibhola (Simple sentence). 'The boy plays football.'

The above simple sentence is an example of indicative mood as its verb form expresses a statement, 'The boy plays football'. When the learner compares the simple sentences to the indicative mood, they would come to the conclusion that though the concepts are named differently, they refer to the same language feature. The same would apply to the imperative and the consecutive mood.

It should be clear that the example of the compound sentences, which is given above, consists of the two combined simple sentences that are examples of two combined sentences in the 'indicative mood'.

The example independent clause, taken from CAPS, in the complex sentence above, although it is not a good example of the complex sentence, is an example of the relative (qualificative) mood. The table below summarises and shows the relationship between the types of moods and clauses given in CAPS.

Table 2: Types of moods and clauses in CAPS

Types of moods identified by modern grammarians including LC Posthumus	Sentence, phrase and clause types identified by CAPS
Indicative mood 'Indlela eqondisayo'	Main clause 'Umusho ozimele'
Imperative mood 'Indlela ephoqayo'	No mention of 'imperative' as a sentence/ clause type in the Zulu version of CAPS.
Infinitive mood 'Indlela esabizo'	Noun phrase 'Ibinza elimele ibizo'
Situative mood 'Indlela yesimo'	Conditional clause 'Umshwana okhomba umbandela'
Consecutive mood 'Indlela yokulandelana kokwenzekile'	Dependent clause (subordinate), 'Umusho okhonzile'
Subjunctive mood 'Indlela encikile'	Dependent clause (subordinate) 'Umusho okhonzile'
Qualificative/relative mood 'Indlela yesichasiso'	Adjectival clause 'Umshwana okhomba isichasiso'

Also compare the moods identified in isiZulu version of the CAPS against what the modern grammar grammarians regard as moods.

Table 3: Comparison between moods in CAPS and moods presented in journals,

Types of moods	CAPS designers	Modern Grammmarians
Indicative 'Indlela eqondisayo'	√	√
Imperative 'Indlela ephoqayo'	√	√
Situative (participial) 'Indlela yesimo'	√	√
Subjunctive mood 'Indlela encikile'	√	√
Infinitive mood 'Indlela esabizo'	√	√
Potential mood 'Indlela yamandla'	√	X
Contingent mood 'Indlela yenhloso'	√	X
Consecutive mood 'Indlela yokulandlana kokwedlule'	X	√
Qualificative/relative mood 'Indlela yesichasiso'	X	√

√ - recognised X – not recognised

We argue that if mood is defined as the form of the verb that indicates the type of main sentence or subordinate clause in which it is used, then there are moods in the isiZulu syllabus that do not qualify to be called moods. For instance, there are two moods, namely, '*indlela yamandla*' (potential mood) and '*indlela yenhloso*' (contingent mood), which are not considered as moods by many scholars. The potential is not regarded as a mood in this article because there are no potential sentence or clause types in isiZulu. '*Indlela yenhloso*', is none other than the situative mood indicating conditionality.

The integration of isiZulu moods in the writing process

In the constructivist classroom, teaching the writing process helps learners talk about their writing at every step of the writing process. The writing process would enable the learners to break their writing into manageable chunks and to produce quality material. The learners would participate while they teach one another or learn from one another. The writing process, especially from draft to editing stage, could be better facilitated in the classroom by the teacher and be made interesting by using the isiZulu moods. The integration of isiZulu moods in the teaching of paragraph or essay writing would help teachers to move from fruitless analysis of sentences, phrases and clauses to an effective writing process. Aptly chosen sentences and clauses would result in interesting and accurate presentation of ideas.

Proper application of the teaching of moods would have value and result in an organised process of writing that would make sense to learners. In that way, the knowledge of language structures and conventions will enable learners to produce coherent and cohesive texts, as CAPS encourages. Reid (2005:139) explains that "by combining kernel sentences in various ways and discussing the effects of those combinations, students can make decisions about their own sentences". Furthermore, the application of language structures would not be restricted to the analysis of isolated sentences and clauses, as was done in the traditional grammar teaching approaches. However, the phrases and clauses would be used for the purposes of modification of their writing. It would be necessary to briefly indicate the significance of each mood to enable the teacher to see where each mood fits into the puzzle. This study does not discuss the morphological structure of the moods. However, reference to morphological structure would be made when necessary or when clarification of a language aspect is necessary.

The significance of the indicative mood in creative writing

To make teaching of moods more relevant, the teachers should make learners aware that dependent clauses have developed from the indicative mood, which is in fact an independent sentence or clause. From appreciating the significance of the indicative mood, the learners could be helped to combine sentences and coordinate clauses and phrases and to reduce clauses to phrases (Weaver, 1998:22).

Semantically, the indicative mood expresses statements. The indicative mood could be used by the teacher during the writing process, especially during the brainstorming stage of the writing process. It could also be used from the writing of the first draft of the essay to the last process of editing. Most writers start with simple sentences, which could be a topic sentence. From the topic sentence, the writers would use other clauses. See for instance,

Umntu ubeka induku entendeni yesandla, asiqondise nje sibe yisicaba, angafumbathi, bese elokhu eyibheka induku le, ithi itshekela ngapha ase isandla ibuye, njalo njalo ngawi. Nyembezi and Nxumalo (1966:29).

(A person puts a perpendicular stick in the hollow of his hand (then) keeps his hand flat and he does not grip it, (then) while keeping on watching it (then) when it inclines to one direction he moves the hand to keep it (the stick) perpendicular, for a long time).

One of the creative writing prompts could be the playing of a video from YouTube, for instance, a video of a police dog chasing a thief. The learners could say what the video is about. The purpose of the video is to generate a discussion and to help the learners make sentences that express statements. Most of the statements to be given by the learners would be in the indicative mood as the indicative mood expresses a statement or a question. The indicative mood functions as main sentences or as main clauses in complex sentences, e.g.:

Iphoyisa libopha isela (The policeman arrests the thief). *Isela lintshontsha imali* (The thief steals money). *Inja iluma isela* (The dog bites the thief). *Ubaba uyalazi isela na?* (Does father know the thief?)

The example sentences given by the learners do not necessarily show the sequence of the event in the video. The focus is on the generation of sentences in the indicative mood. The teachers who are able to use smart boards could make a sentence arrange activity. Learners enjoy activities as they are creating statements and asking questions, which are examples of sentences in the indicative mood.

From the selected sentences, instead of identifying moods, as most isiZulu teachers do, the teacher would be able to assist the learners to combine the sentences by using conjunctions to generate compound sentences. The exercise would help them grow into writing sophisticated and effective sentences. The teacher could also allow the learners to be involved in free writing. The mastery of sentence combinations would be the first step that leads to the creation of a paragraph. The learners can give sentences, such as,

Iphoyisa libopha isela ngoba lintshontsha imali (The policeman arrests the thief because he steals money).

The teachers could use the set works to show learners good examples of sentences in the indicative mood. The teacher could allow learners to explore how the verb behaves

in various tenses. That would enable learners to move to the other moods, such as the subjunctive mood.

The significance of the imperative mood in creative writing

Just like the indicative mood, the isiZulu imperative mood is an independent sentence or clause that semantically expresses commands, admonitions and encouragement. The teachers should encourage the learners to use various forms of sentences rather than to stick to the form depicted by the indicative mood. The learners could be asked to act as if they were part of what is happening in the video by making sentences in which they express commands, admonitions and encouragement. Such sentences would be in the examples of the imperative mood, *Hamba uyoshaya ucingo!* (Go and make a call). *Biza iphoyisa!* (Call the police). When the teacher is satisfied that learners have mastered the skill of expressing a command, the teacher could move to the skill of expressing admonitions and encouragement. More examples could be given from novels, dramas and short stories. By doing that, the teacher would be encouraging learners to understand that literary works could be used to improve their writing skills. The objective is to help learners to write sound sentences.

The significance of the subjunctive mood in creative writing

The subjunctive mood is an example of a subordinate clause. The use of subjunctive mood becomes more relevant when the teacher wants to show learners how dependent sentences or clauses could be linked to the indicative mood. The teacher can encourage the learners to use the subjunctive mood in order to show consecutive actions (Davey, (1988:28), such as when he is teaching, for example, narrative essays.

Iphoyisa libopha isela ukuze ligwetshwe. (The policeman arrests the thief so he could be sentenced).

Isigebengu siyagqekeza, sintshontshe imali, sibaleke. (The thief breaks in, (then) steals, (then) runs away).

Other examples could be given from isiZulu texts.

Bafike emahashini bagibele basuke kubonakale ukuthi bajahile. Kuthi nya, nya, angene elawini lenkosi uNhlonhlo (Zondi 1986:97).

“They came to the horses, they rode and left, it was clear that they were in a hurry. It was quiet for a long time; and he entered the bedroom of chief Nhlonhlo”.

The learner’s attention could be also be drawn to the style used by Zondi (1986). In the first sentence of the above example he uses two sentences in the subjunctive mood without using a conjunctive. The style he uses, expresses how dramatically the event

was. That is enhanced by the use of the repeated idiophone, *kuthi nya, nya* (of quiet for a long time), that creates a suspense to the reader.

It should be noted that the subjunctive mood could express polite commands or requests (Poulos and Msimang, 1998: 289); In this instance, according to Ziervogel et al. (1867:15), Canonici (1990:58) and Poulos and Msimang (1998:290), the subjunctive verb either includes the hortative *formative ma-* or is preceded by the hortative formative *ake-* as in,

(a) Ake niqaphele amasela.

‘Please beware of thieves.’

b) Makabuye asixoxel

‘Let him please come and tell us.’

The use of the subjunctive mood could express polite commands and request not only in narrative essays but also in persuasive writing. As such, the teachers should guard against prescribing or setting some rules that would channels the creativity of the learners.

The significance of the situative mood in creative writing

The most outstanding semantic feature of the situative mood is the fact that it expresses an action or process that coincides with the main action, as for instance, in the following examples:

(a) *Isela likhala ligijima*

‘The thief cries while running.’

(b) *Uhamba edlala*

‘He goes while playing’ (the crying takes place at the same time as the walking).

The teacher who would like to help learners identify the situative mood could indicate that, in the first place, the agreement morpheme of the situative mood has a high tone. Secondly, the subject morpheme of the noun class 1singular, *umu-* is *e-* instead of *u-*; for plural *aba-* it is *be-* instead of *ba-*. The teacher can deal with the positive verb form of the situative before the negative form. The teacher should guard against encouraging learners to memorise language rules without proper understanding:

Abafaba bahamba bedlala (The boys walk while playing).

Isela libanjwe kusakhanya ('The chief was caught while it was still bright ('the sun still shines').

The second verb in this example is in the called situative mood, even though it does not contain any of the subject concords referred to above. It is only on semantic grounds that we know, insofar as the processes expressed by the verbs *-banjwa* and *-khanya* take place simultaneously. As such, *kusakhanya* is in the situative mood. The teacher should explain it so that it can be used correctly. The explanation of grammatical rules should be avoided if it is not necessary.

Note that the conjunctive *uma* (*if / when*) can mark a conditional as well as a temporal relationship, as for instance in the following sentence.

Conditional (the conjunctive 'if' would be used):

Iphoyisa lizokhulula isela uma likhuluma iqiniso.

'The policeman will release the thief if he tells the truth.'

In the example below the temporal (the conjunctive 'when' is used),

Uvale isicabha uma isele selivalelwe.

'You must close the door when the thief has been locked in.'

The teacher should guard against doing complicated information in one lesson. The use of the language elements should be progressive.

The significance of the infinitive mood in creative writing

Some learners would prefer to use the infinitive mood because it occurs as a complement of auxiliary verbs and is thus a complementary mood. The infinitive mood could be used at the beginning of the writing process. When learners are brainstorming on the given topic, they can use the infinitive verbs, if they prefer to do so.

For instance, we could make clauses such as *ufuna ukuzivikela emaseleni* (he wants to protect himself against thieves). The similar procedure could be followed in composing sentences as in the moods above.

The significance of the relative/qualificative mood in creative writing

The relative or qualificative clause is very familiar, as it functions like the qualificative (*isichasiso*) as such as, adjective (*isiphawulo*), relative (*isibaluli*), possessive (*ongumnini*) and enumerative (*inani*). This mood concerns a verb group or a copulative verb group

that qualifies a noun or a pronoun. The qualificative mood does not express a relation with another verb. The qualificative could be used to expand the sentences given in the indicative mood, for example:

Iphoyisa elihlakaniphile libopha isela eliyisiwula (The clever policeman arrests the stupid thief). *Isela lintshontsha imali emhlophe, ebomvu, engamaphepha nezindibilishi* (The thief steals the money, which is silver, bronze, bank notes and copper coins).

The qualificatives are successfully used in descriptive essays.

The significance of the consecutive mood in creative writing

The consecutive mood is the verb form used to express, want, desire, purpose and sequential events. It is a mood frequently used in narrations and stories. Hence, Taljaard and Bosch (1988:60) supported by Poulos and Msimang (1989:298) refer to it as a narrative verb form. The consecutive mood is syntactically very similar to the subjunctive (Posthumus, 1991:92).

The consecutive mood is used in narrations and stories. Actions occurring as part of narratives serve to vivify the description of the events. There are many examples in folktales and novels that learners could use and learn how different authors use the consecutive mood. See for instance, *Isela lingene, lantshontsha, laphuma, lahamba*. (The thief got in, stole, got out and went away).

There are many examples that the teachers and learners could use from the short stories and novels.

The editing stage of writing

The editing stage can be effectively used when learners shape their writing. They are able to choose accurate words, pertinent sentences that will enable them to describe whatever they would like to describe as they write pithy sentences. They would be able to use language to create powerful sentences (Noden, 1998:156). The teachers should be able to help learners to edit their sentences. One of the mistakes learners make is to write long and wordy sentences, instead of writing brief and succinct sentences. The artificial sentences should be avoided as criticised in English creative writing by Rosen (2016), who says,

I see weird artificial sentences, 'fronted' with phrases and clauses that would be better placed later in the sentence or in a separate sentence, crammed full of redundant adjectives, and with the flow interrupted by unnecessary relative clauses. This then gets marks as 'good writing'.

Conclusion

The fundamental purpose of this article is to increase knowledge and understanding of the integration of mood as a grammatical feature into the teaching of isiZulu creative writing with a view to promoting the effective use thereof. The article aims at encouraging the isiZulu teacher to learn to use all the sentence types, namely, the simple, compound and complex sentences in writing. Different moods are easily applied when starting from the simple sentence in the indicative and imperative moods. The use of the participial or the situative, subjunctive and consecutive moods can be very useful when learners modify their writing or speeches.

We acknowledge that further research work needs to be undertaken in the teaching of more grammatical features. The high stakes examination should not focus on the grammatical structures of isiZulu since that is less beneficial to the learner. The teaching of grammatical structures should focus more on the use of language to construct and communicate knowledge effectively.

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