THEMATIC PROGRESSION IN SOME SELECTED UNDERGRADUATE ABSTRACT THESIS OF ELT LEARNERS AT IAIN SYEKH NURJATI CIREBON 2015

A THESIS

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ABSTRACT

Yuliati (14121310373)*Thematic Progression in Some Selected Undergraduate Abstract Thesis*

A good text should have a good construction. And the abstract is one of the kind of the text, a good abstract is has four elements that should be appear; introduction, aims, methodology and research finding (Kies, 2008 as cited in Liliek). It must has a cohesion and coherence to be unified. To find the relation within the text, cannot be achieved by grammatical structure. It more depends on the non-structural resources that can be found by analyzing the thematic progression. The Thematic Progression can keep the text a well-organized unity with a clear line of information development and a clear focus on the topic. So, the coherence of a text can be identified through the thematic progression, and also we can analyzed the relationship between Thematic structure and information unit (Given and New). The investigation itself was centered around the Thematic Progression (Theme and Rheme) by Paltridge (2000) and Halliday (1994) and Information Unit (Given and New) by Bloor (1992) and Halliday (1994). The types of thematic progression patterns are reiteration, zig-zag and multiple patterns.

The objectives of this research are to identify the types of Thematic Progression patterns and to analyze how Thematic Progression construct the structure of information in the text of some selected undergraduate thesis abstract of English Language Teaching learners at IAIN Syekh Nurjati Cirebon 2015. Beside that, it also to know the interpretation of coherence based on Thematic Progression in some selected thesis abstract.

This research is a qualitative research, exactly content analysis that was using document analysis. In this research, the researcher attempt to describe the thematic progression patterns are found in the abstracts thesis. The data of this research are five abstracts thesis that was choose by researcher as a random way.

From the analyzing the data of this research, it is obtained that types of Thematic Progression patterns in some selected undergraduate thesis of English Language Teaching learners at IAIN Syekh Nurjati Cirebon are variations: (1) There are 50 clauses out of 179 clauses or 28% from five abstracts that was using zig-zag pattern. (2) 39 clauses out of 179 clauses or 22% that was using reiteration pattern. (3) And the last there are 61 clauses out of 179 clauses or 34% or 34% was using multiple theme pattern, this pattern that was most of applied in their thesis abstract than the other patterns. But, there are some clauses of abstract that was not applying the patterns mentioned above, there are 29 clauses out of 179 or 16%. And for the analyzed of information unit the researcher sum up that there is a close semantic relationship between the system of information and the system of theme between information structure and thematic structure. This is reflected in the unmarked relationship between the two.

Keywords: Thematic Progression, Thematic Progression Patterns, Theme-Rheme, Abstract, Information Unit (Given-New)
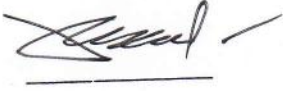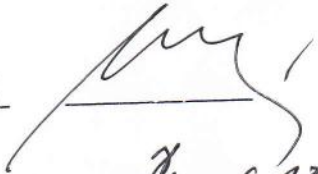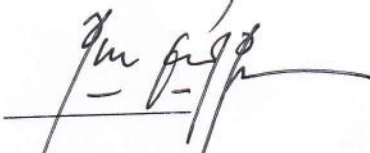
RATIFICATION

This thesis which is entitled 'THEMATIC PROGRESSION IN SOME SELECTED UNDERGRADUATE ABSTARCT THESIS OF ELT LEARNERS AT IAIN SYEKH NURJATI CIREBON 2015' written by YULIATI, registration number is **14121310373** has been examined on 6th February 2017. It has been accepted by the board of examiners. It has been recognized as one of the requirements for Undergraduate Degree in English Language Teaching Department at *Tarbiyah* and Teacher Training Faculty, *Syekh Nurjati* State Islamic Institute Cirebon.

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CHAPTER I
INTRODUCTION

This chapter introduces the nature of present study and theoretical foundation of the research. It begins with research background, research formulations, aims of the research, significance of the study, previous study, theoretical foundation, and research method.

1.1 Research Background

The text is the data used as the object of study, but we have to remember that it was originally produced as language within a communicative event. It is via the analysis of texts that we are able to increase our understanding of the linguistic system and of how it enables speakers and writers to produce and process coherent meaning. The choice of words and the word order of one sentence often depends on the sentence that it follows.

That is to say, text analysis can be used as a tool for the *evaluation* of texts. In addition, text analysis is currently being used to give us a better understanding of the nature of language use in English in specific fields such as business or science, and such work can be applied to the design of teaching syllabuses for language learners. (Bloor & Bloor, 2004, 24)

Abstract is kind of a text, a good abstract is usually consist of four elements, the first element is introduction, second is aims, third is Methodology, and the last is research finding. According to the journal of *Writing Center Learning Guide from University of Adelaide (2014: 2)* there are two kinds of abstracts;

(1) Descriptive abstracts

Descriptive abstracts are generally used for humanities and social science papers or psychology essays. This type of abstract is usually very short (50-100 words). Most descriptive abstracts have certain key parts in common. They are:

 Background

 Purpose

 Particular interest/focus of paper

☐ Overview of contents (not always included)

(2) Informative abstracts

Informative abstracts are generally used for science, engineering or psychology reports. We must get the essence of what your report is about, usually in about 200 words. Most informative abstracts also have key parts in common. Each of these parts might consist of 1-2 sentences. The parts include:

☐ Background

☐ Aim or purpose of research

☐ Method used

☐ Findings/results

☐ Conclusion

(Kies 2008, as cited LiliekSoepriatmadji)

Because the data of this research is abstract, the researcher has a reason why she choose it, it is because the abstract is one of the scientific text that the learners should be more learns, abstract is part of the text, when we talk about the text we will more talk about writing skill. The main problem is sometimes the learners did not know about how to make a good abstract for their thesis or journal, it is not about just the elements that should be appear in the abstract but also the learners have to know how to make a good paragraph in the abstract that has a coherently and grammatically from one paragraph to another paragraph, one sentence to another sentence, until from one clause to another clause, it must be coherently and grammatically in order to the massage from their thesis can be delivered to the reader through the abstract of their thesis.

And how the thesis abstract that made by learners can be developed, and how the massage from their thesis can be delivered to the reader through the abstract of their thesis. From this analysis we will knows how is the good thesis abstracts that we have to learn and what the style that the learners used in their thesis according to Thematic Progression pattern analysis. This is why the researcher choose the Thematic Progression analysis to analyze the text of abstract. So that, from the beginning of the class of writing skill, it much better the teacher/lecturer can teach a good text through with how the learners introduce with Thematic structure.

Why English Language Teaching learners at IAIN SyekhNurjati Cirebon, it is because ELT learners is a one of the students of teacher training, in order to be a good teacher the student of ELT should be mastered four skills of English Language, that are writing, speaking, reading, and listening. Here, we talk about the abstract it means that we talk about the text, so, talk about the text it means that we will more talk about the writing skill. Writing skill is one of the important skills in ELT which should be mastered with the students of English Language Teaching training. From this, the researcher realized that this study is crucial major that should be more learn with the students in ELT training, this is will be more improving their writing skill.

Thematic progression (TP) is part of systemic functional linguistics and technically support to the written knowledge of discourse. Not (1996: 4) says that TP is necessary for the construction of an optimally coherent and grammatically cohesive structured text. In systemic functional linguistics it is the elaboration of mode of the discourse which functions to accommodate the ideational meaning and interpersonal meaning. This may mean that the construal of the outer or inner world of experience, and the way it may be negotiated are accommodated in either spoken or written discourse which begins with a theme (topic), from which point a speaker or writer starts to convey his or her message and ends in a rheme (comment), (LiliekSoepriatmadji).

So, a good organization of Theme and Rheme in a paragraph will make the paragraph coherent. The definition of Theme and Rheme as stated by Halliday (1994: 37) is as follows: Theme is the element which serves as point of departure of the message; it is that with which the clause is concerned. The reminder of the message the part in which Theme is developed is called Rheme. As a message structure, therefore a clause consists of a Theme accompanied by a Rheme; and the structure is expressed by the order, whatever is chosen as a Theme is put first.

Hallidayan grammarians also consider theme as a fundamental device that the speaker uses to establish a perspective from which to present his message. Within the syntactic constraints, the speaker is free to indicate which part of the information is the theme and to mark the degree to which that theme is being emphasized. Theme is the constituent which functions as the point of departure of

the message which situates and relates the clause within its context. Meanwhile, the remainder of the message, the part in which the Theme is developed, is Rheme (Halliday &Matthiessen, 2004, p.64). The Theme and Rheme in a clause give significant contribution of the discourse flow in the whole text.

This research is very important, because writing is one of communication modes that enable people to communicate with other people without limitation of time or distance. Through writing, one can communicate with other people within distant areas, even he/she can communicate with dead people, (Rusdi Noor Rosa: 2009). However, it is less frequently used than speech as human's daily activities force them to speak more than to write. Asking the driver to drop us in some places, asking the seller to lower the price, and asking direction from someone are some examples of daily activities that must be conducted through speaking.

Writing is generally recognized as a difficult task for language learners, especially foreign language learners. They have difficulties in translating their native language to the target language, in producing ideas, and organizing them systematically. Maintaining the cohesion in their writing is the main problem faced by the students when they are asked to write. In fact, cohesion is extremely needed when writing something; it is also the key term that distinguish writing from speaking. In speaking, the speaker does not have to keep cohesion in their speech, as he/she is allowed to have more than one topic to be discussed within a single conversation.

There are some previous studies in this area. The first study are taken from Farikah 2010, she was analyzed how the thematic progression (TP) of the narrative genres written by the English third semester students of UTM in the academic year 2009-2010. Second previous study is from Emi Nursanti and Asruddin Barori Tou 2014, they were analyzed about how the thematic progression can be applied in the translation text and they analyzed thematic progression variation in the Great Gatsby English in indonesia language translational texts. And the third previous study is from Asri Nur Rakhman 2013, and she analyzed about the thematic progression in the exposition textsin High School Students.There is a gap that the researcher appear in this study, that is how

to identify the thematic progression in the abstract thesis as a scientific texts of tertiary education.

In the past decade or so applied linguists, especially in East Asia (eg Liu, 2004; Wang, 2007; Yang, 2008; Li, 2009) have increasingly rallied to the idea that teaching thematic progression will help improve the coherence of students' writing. Study illustrating this point therefore introduce the concepts of theme and rheme as in Halliday (1985) and thematic progression as in Danes (1974), recommending that lecturers employ them in the classroom. Unfortunately, while raising awareness in this way is undoubtedly valuable it does not mean that lecturers will readily be able to use the knowledge to enable learners to choose appropriate thematisation choices to create natural-sounding patterns. This is perhaps a problem relating less to a student's level of English than to whether or not her/his L1 employs similar information structuring.

An understanding of how information is structured in clauses and the different methods for combining these elements into stretches of discourse is essential for cohesive and coherent writing in English. Theme and rheme act as the building bricks of cohesion intra-clausally. But their role in thematic progression, which fans out across whole texts and indicates where topics begin and end, also points up a text's underlying organization, thereby giving them a vital place in coherence. While native speakers may subconsciously acquire such understanding through extensive reading without it having to be taught, overseas students are less likely to have had sufficient exposure to texts in the target language and, even with lengthy exposure, may find it difficult to discern any patterns in information structuring in a foreign language. The reason for this it was that there are too many different elements of the unfamiliar language to concentrate on simultaneously. Alternatively, students' assumptions about information structure based on the patterns of their own first language might simply not hold for the one they are studying.

It is via the analysis of texts that we are able to increase our understanding of the linguistic system and of how it enables speakers and writers to produce and process coherent meaning. The choice of words and the word order of one sentence often depends on the sentence that it follows (Bloor & Bloor, 2004).

That is to say, text analysis can be used as a tool for the *evaluation* of texts. In addition, text analysis is currently being used to give us a better understanding of the nature of language use in English in specific fields such as business or science, and such work can be applied to the design of teaching syllabuses for language learners.(Bloor & Bloor, 2004, 24)

The applications of Thematic Progression types to scientific texts have been carried out (Dubois 1987, Nwogu and Bloor 1991 cited as LiliekSoepriatmadji). Both studies were based on naturally occurring data and found the simple linier TP pattern and the constant (continuous) TP pattern to be frequent. One aspect that plays an important role in writing is the coherence (Wang, 2007). As Halliday (1994: 309) stated, coherence is "the internal [resource] for structuring the clause as a message", including the notions of Theme and information.

In fact, the thematic organization of the text is closelyconnected with discourse coherence or text connexity (Ren *et al*, 2009).Based on the research findings, discussion, and conclusion, it is suggested that the students and teachers develop the text organization of the text by applying TP pattern in the process of writing, so that it can lead the students to have a good control of writing, especially in managing their information in their texts to achieve the goal effectively.

As the work of scholars in linguistics the abstracts of the thesis they write must have certain thematic patterns. Which TP pattern is to apply, no one knows for sure. It is for this reason that the study was conducted. The study on thematic progression also can be a parameter to determine the academic level of the text. Seeing the importance of thematic progression both in and outside academic setting, hence, more exploration and investigation of thematic progression will be interesting.

1.2 Focus of Study

This study has been focused to analyze of thematic progression in the thesis abstract as a scientific texts in a tertiary education of IAIN SyekhNurjati Cirebon in English department education. It will more explore how thematic

progression can be appeared in the thesis abstract, but here the researcher will focus on some selected undergraduate thesis abstract of English Education of IAIN SyekhNurjati Cirebon who was graduated in the academic year of 2015, this abstracts taken from the random way, the first abstract taken from Dikdik Ahmad Fuadi's abstractwith the title of *Exploring Efl Learners' Reading Strategies On Comprehending Textbooks.* Second is taken from Natalia Rahayu's abstract with the title of*An Analisis Pf Students' Problems In Speaking English Daily Language Program At Husnul Khotimah Islamic Boarding School.*Third is from PutriKhumaeroh's abstract. 141110053with the title of *Exploring Attitudinal Function of Nelson Mandela's Presidential Inauguration Speech: Discourse-Phonology Perfective.*Forth is from Risma Liyana Ulfa's abstract 14111310058with the title of*Gender Inequality: IRF Pattern in English as a Foreign Language Classroom.* Fifthis from Ryanda Hafiz Bahtiar's abstract 14111310060with the title of*Systemic Functional Grammar Analysis of Logico-Semantic Relation In The Texts. Written By EFL Learners.*

And how the thesis abstract that made by learners can be developed, and how the massage from their thesis can be delivered to the reader through the abstract of their thesis. From this analysis we will knows how is the good thesis abstracts that we have to learn.

1.3 The Limitation of the Research

The researcher has been limit the problem which relate with the developing the clauses in the thesis abstract through analyze how the thematic progression appeared in the thesis abstract and then how thematic progression construct the structure of information in the text with information structure of New and Given in the text that was choose by researcher as randomly from the learners who was undergraduate at 2015 year in a tertiary education of English Department IAIN SyekhNurjati Cirebon. The researcher limited this research only in the abstract. Because the abstract is one of informative texts, on the other hand is an expanded version of the descriptive abstract. In addition to information about (1) the purpose, (2) scope, and (3) methods used, the informative abstract includes

(4) the results, (5) conclusions, and (6) recommendations (Kies 2008, as cited on LiliekSoepriatmadji).

1.4 Questions of the research

Based on the background that have describe above, there are questions of the problems are as follows:

1. What types of thematic progression patterns are found in some selected undergraduate thesis abstract of ELT learners at IAIN SyekhNurjati Cirebon 2015?

2. How does such use of Thematic Progression construct the structure of information in the text?

1.5 Aim of the Research

The aim of this research, researcher has three aims involves:

1. To identify the types of Thematic Progression patterns are found in some selected undergraduate thesis abstract of ELT learners at IAIN SyekhNurjati Cirebon 2015.

2. To analyze how Thematic Progression construct the structure of information in the text.

1.6 Significance of the Research

This research has usefulness; for teachers, for English students, and also for English Education Department, as follow:

From theoretical significance, the outcome of this study should provide understanding on the lecturer to introducing first about how to develop the paragraph through introducing theme-rheme. In this case the lecturers should introduce various sentence beginnings as Themes of the clause to the students in order that the students' paragraphs / texts will be more interesting; not monotonous. So that the improving sentence through of thematic progression can increase the likelihood of student success in class.

In practical significance, it includes the significance for the lecturer and students. For the lecture, this study should be useful in writing course it is

suggested that the lecturers of writing class should introduce Theme-Rheme negotiation and Thematic Progression patterns to the students in order that they can write the paragraph coherently and artistically.

1.7 Previous Study

In the previous study, the researcher reviewing some study that related with this research that is the same field to find the gap of the research. It was evidence by some previous study. The first study taken from There are some previous studies in this area. The first study are taken from Farikah 2010, she was analyzed how the thematic progression (TP) of the narrative genres written by the English third semester students of UTM in the academic year 2009-2010.

The data that she used in this study are written data in the form of narrative texts which were taken from the students' assignment of writing II class in English Department of Tidar University of Magelang in 2009/2010 academic year. From Thematic Progression patterns analysis, we can see that the Thematic Progression patterns applied by the students in their narratives are various. In this research, she based the analysis on Paltridge's theory. There are three patterns used in this research; Re-iteration/ constant ng-zag and multiple Theme pattern. Based on the data that she was found that some of the students write the clauses without applying the patterns mentioned above. There are 64 clauses out of 221 or 28.96 % that do not employ the above pattern.

Related to the application of the three types of Thematic Progression patterns mentioned about it can be seen that the first type of Thematic Progression pattern applied by the students is Zig-zag pattern. There are 78 clauses out of 221 or 35.3 % this pattern the Rheme of preceding clause contains an element which becomes the Theme of subsequent clause.

The second type of Thematic Progression pattern used by the students is Re-iteration. In this case the element of preceding clause is the same as the subsequent clause. In this research, she was found that there are 70 clauses out of 22l or 31.67 %.

The last type of Thematic Progression pattern applied by the students in this research is Multiple Theme pattern. In this pattern, the Theme of one clause

introduces a number of different pieces of information, each of which is then picked up and made in subsequent clause. In this research, there are only 9 clauses out of221 or 4.0 %.

Second previous study is from Emi Nursanti and Asruddin Barori Tou 2014, they were analyzed about how the thematic progression can be applied in the translation text and they analyzed thematic progression variation in the Great Gatsby English in indonesia language translational texts. The data-based research on which this research is based aimed at (1) describing the thematic progression variation of The Great Gatsby texts, (2) describing the contextual factors that motivate the variation in question, and (3) describing the effects of the variation on the texts as translational texts. The study applied a qualitative approach which employed a semantic-translational content analysis of qualitative and quantitative data.

The results show that thematic progression variation falls into the low category at average indicated by the mean score of 0.76. The most prominent variation was represented by the low category of variation. The variations were performed by adding or omitting Themes, splitting one units of thematic structure into more than one unit, down ranking, not expressing and creating new clauses. The factors that motivate the variation are the different linguistic properties between English and Bahasa Indonesia and the situational contexts. In terms of effects, the variation caused dangling clauses which cannot be identified from which they are developed.

And the third previous study is from Asri Nur Rakhman 2013, and she analyzed about the thematic progression in the exposition textsin High School Students.This study aims to investigate how high school students organize their ideas in their Exposition texts, and to what extent their Exposition texts are consistent with argumentative language features in terms of Thematic Progression, based on the framework of Systemic Functional Linguistics (e.g. Danes, 1974; Eggins, 2004).

She was collected the data were nine high school students' Exposition texts from low, middle, and high level of achievement. The result shows that the students organize their ideas in three ways of Thematic Progression, including the

Zig-zag Pattern or Simple Linear Theme Progression (SLP), the Re-iteration Pattern or Constant Theme Progression (CTP), and the Multiple Theme Pattern or Derived Theme Progression (DTP). In terms of Thematic Progression consistency, some texts from middle and high achievers are consistent with the argumentative language features, since they employed SLP than CTP and used DTP. Some students still need guidance to create good pieces of writing. There is a gap that the researcher appear in this study that is make a differences from previous study above, that is how to identify the thematic progression in the abstract thesis as a scientific texts of tertiary education.

1.8 Theoritical Foundation

In this part, researcher presents the theoritical foundation. It deals with the meaning of abstract, system functional linguistics (textual meaning), definition of thematic progression (Theme and Rheme), type of Theme, and definition of Information Unit (Given and New) which are considered to be a valid basis and expected to strengthen the research findings and data analysis.

1.8.1 The Meaning of Abstract

The text is the data used as the object of study, but we have to remember that it was originally produced as language within a communicative event. It is via the analysis of texts that we are able to increase our understanding of the linguistic system and of how it enables speakers and writers to produce and process coherent meaning. The choice of words and the word order of one sentence often depends on the sentence that it follows.

That is to say, text analysis can be used as a tool for the *evaluation* of texts. In addition, text analysis is currently being used to give us a better understanding of the nature of language use in English in specific fields such as business or science, and such work can be applied to the design of teaching syllabuses for language learners.

An *abstract* is the summaries are common in writing and usually appears at the end of a chapter or article, highlighting the

major point of the piece and outlining the significant detail (LiliekSoepriatmadji). Academic writing such as essays, articles, and reviews often begin with a summary. It is a concise form of all key points of an original source. It must be clear, balanced and comprehensive. An abstract or summary is written last, but it is inserted at the beginning of the research paper, coming after the title and before the introduction. Kies (2008) states that abstracts have a fairly standard form and inform the reader of six bits of information about the piece of writing being summarized. They are as follows:

1) Purpose (the author's reason for writing and main idea)

2) Scope (the author's focus and attention)

3) Method (the evidence to provide and the way to convince the reader of the validity of the author's main idea)

4) Results (the consequences of the problem or issue that the author is discussing)

5) Conclusions (the description of a 'cause and effect' relationship or explanation of the origins of issue or problem and the conclusions drawn)

6) Recommendations (the solutions to resolve the problem of issue and the recommended action or change)

(LiliekSoepriatmadji)

Abstracts are not long text it is only about a paragraph. If each point of the seven bits of information got its own sentence, then the abstract would be seven sentences long. Many writers, however, find that they can combine several of the sentences of the abstract when the ideas are still closely related.

(Kies 2008, as cited LiliekSoepriatmadji) He also says that there are two types of abstract, namely descriptive abstract and informative abstract. According to him descriptive abstracts include information about (1) the purpose, (2) scope, and (3) methods used to arrive at the findings contained in the original document. A

descriptive abstract need not be longer than several sentences if it adequately summarizes the information.

Informative abstract, on the other hand is an expanded version of the descriptive abstract. In addition to information about (1) introduction, (2) aims/purpose, and (3) methods used, the informative abstract includes (4) the results, (5) conclusions.

1.8.2 Systemic Functional Linguistics

System functional linguistics (SFL) is one of the main functional theories of language developed in the twentieth century and it continues to evolve in this century (Emi Emilia, 2014, p. 62 cited on Martin, 2011, p. 14). SFL is a social theory of language which has been developed and influenced by many previous linguists.

SFL has also been influenced by the Prague School of Linguistics, concerning its notion of a functional sentence perspective, examining utterances in terms of the information they contain and the role of each part of the utterance in terms of its semantic contribution to the utterance as a whole (Halliday, 1994; Paltrige, 1997).

The first distinguishing feature of SFL theory is its interest in language in functional terms. According to Halliday (1985, 2002), any natural language has evolved to serve three basic human needs, which are said to be expressed in terms of 'metafunctions'.

Function grammars view language as a resource for making meaning. This view attempts to describe language in actual use and so focus on texts and their contexts. In systemic functional grammar, the term 'clause' is preferred to 'sentence'. A sentence is a unit of written language; it doesn't apply to spoken language and a clause is the largest grammatical unit (Gerot and Wignell, 1994).

It was also stated here that clauses simultaneously encode three strands of meaning; ideational, interpersonal and textual meaning:

1. **The ideational metafunction**, which is to do with representation of experience;

2. **The interpersonal metafunction**, to do with negotiating and maintaining relationship with others;

3. **The textual metafunction**, to do with organizing language to make connected and coherent discourse. These metafunctions will be discussed below.

A second distinguishing feature of SFL model, as Christie &Unsworth point out, is that it describes languages in terms of set of choices in making meaning. Thematic progression is a salient aspect in the study of Systemic Functional Linguistics as it can function as a cohesive tie.

1.8.2.1.1 The ideational metafunction

Ideational metafunction is to do with how language serves for the expression of "content", that is of the speaker's (writer's) experience of the real world, including the inner world of this own consciousness (Halliday, 2002: 175). It is also is used to represent experience, or to organize, understand and express our perception of the world and our consciousness. This metafunction can be classified into two sub-functions : the experiential function that is concerned with content or ideas (Emi Emilia, 2014, 77). Moreover, the logical function is concerned with the relationship between ideas or "how we combine clauses in various ways to construe logical relationship" (Christie &Derewianka, 2008, as cited from Emi Emilia 2014, 77)

1.8.2.1.2 The interpersonal metafunction

The interpersonal metafunction concerns how language serves to establish and maintain social relations: for experience of social roles, which include the communication roles created by language itself. It was used also of language to set up and sustain interaction.

Regarding the interpersonal meaning, there are two main concerns. The first is to do with the type of interaction taking place and the kind of the commodity being exchanged and the second

concerns the way speaker take a position in their massage (Butt et al 2008, 86, see also Halliday, 1994 as cited from Emi Emilia 2014, 75).

1.8.2.1.3 The textual metafucnction

The textual metafunction is to do with how language has to provide for making links with itself and with features of the situation in which it is used (Halliday, 2002, 175 as cited from Emi Emilia, 2014, 78). Textual metafunction also is to do with how language works to create connected and coherent discourse (textual function) (Halliday, 1975; Christine &Unsworth, 2002; Bloor & Bloor, 1995, as cited from Emi Emilia, 2014, 78). This function of language, Halliday says, "enables the speaker or writer to construct texts, or connected passages of discourse that is situationally relevant, and enables the listener or reader to distinguish a text from a random set of sentences" (2002, 175).

In fact the textual metafunction is often called the enabling metafunction (Butt et al, 2000, 154 as cited from Emi Emilia, 2014, 78) because it enables experiential and interpersonal meanings to be organized so that they can be realized in whole texts that make sense to listeners and readers. One aspect of the textual function is the establishment of cohesive relations from one sentence to another in a discourse. We use language to organize our experiential and interpersonal meanings into a linier and coherent whole and thus it allows us to encode meanings of text development which realize mode of discourse (Butt et al, 2000, cited in Emi Emilia 2014, 78).

The textual function is also to do with how the beginning of the clause (theme) is used to guide the reader through the text; and how cohesive links are created at the discourse level (Christie &Derewianka, 2008, 8, cited in Emi Emilia, 2014).

Bloor & Bloor (1995, 9 cited in Emi Emilia 2014, 79) summarise the classification of the ways in which human beings use language stated by Halliday. There are:

a)   Language is used to enable us to participate in communicative acts with other people, to take on role and to express and understand feelings, attitude and judgments. This function is known as interpersonal metafunction

b)   Language is used to organize, understand and express perception of the world and our own conciusness. The function is known as the ideational function, which can be classified into two subfunctions: the experiential and the logical. The experiential function is concerned with content or ideas. The logical function is concerned with the relationship between ideas.

c)   Language is used to relate what is said (or written) to the real world and to other linguistic events. This envolves the use of language to organize the text itself. This is known as the textual function.

(Emi Emilia, 2014)

1.8.3   Theme and Rheme

According to Halliday, theme in English is a position-bound, clause-initial element. Whatever is selected as theme is always positioned first in the clause. Rheme, as the development of theme, always comes after theme (Halliday &Matthiessen, 2004, p. 65). Conceptualised this way, theme serves an anchoring function. It is, in Weil's terms, the point of departure in the sense that everything else in the same clause is dependent on what is expressed as a theme.

The Theme is defined by Halliday as "the point of departure for the message ... the element the speaker selects for 'grounding'" (2014, p. 83 cited in Wei jing, 2015). It is "the peg on which the message is hung" and can be recognized by the fact that it "is put in the first position" (Halliday, 1970, p. 161 cited in Wei jing, 2015). The Theme orients the listener/reader to the message that is about to

be perceived and provides a framework for the interpretation of the message. The Theme typically contains familiar, old or given information, which has already been mentioned somewhere in the text, or it is shared or mutual knowledge from the immediate context. The Theme is followed by the Rheme, "the remainder of the message, the part in which the Theme is developed" (Halliday, 2004, p. 64 cited in Wei jing, 2015). The Rheme is the remainder of the message in a clause in which the Theme is developed, which means the Rheme typically contains unfamiliar or new information. As a message structure, a clause consists of a Theme accompanied by a Rheme and the structure is expressed by the order–whatever is chosen as the Theme is put first (Halliday, 2004, p. 65 cited in Wei jing, 2015).

Theme and thematic progression (T/TP) is a major aspect of "how speakers construct their messages in a way which makes them fit smoothly into the unfolding language event" (Thompson, 2014, p. 117 cited in Wei jing, 2015). The Theme is the starting point of a message, "that which the clause is about" (Halliday, 2014, p. 89 cited in Wei jing, 2015). It is followed by the Rheme, which is "part of the assembly of the new information that the text offers" (Cummings, 2003, p. 133 cited in Wei jing, 2015). What comes first (i.e., in Theme position) in an English clause is vital for how readers view the text as message because they are culturally primed to have certain expectations about Theme and Rheme (Hoey, 2005 cited in Wei jing, 2015). As the text unfolds, the Themes connect to the Themes and Rhemes of preceding clauses in various ways, picking up or repeating the important concepts and developing them further. These connections form patterns of thematic progression (Daneš, 1974, cited in Wei jing, 2015).

The study of theme and rheme is mainly derived from systemic functional linguistics that analyzes language from its main functions. Butt, D. et al (2000:5-6) say that there are three main functions of language: (i) to talk about the experiences (experiential function) and

to show the logical relationship between them (logical function); (ii) to interact and/or to express a point of view (interpersonal function); and (iii) to organize our experiential, logical, and interpersonal meanings into a coherent whole (textual function) (Butt, D. et al (2000:5-6) as cited at Rusdi Noor Rosa 2009).

Theme and rheme are the realizations of how our experiential, logical, and interpersonal meanings are organized. Different organization of ideas in a clause influences its thematic meaning. To describe textual meanings we need a simple and distinct metalanguage: we call the first element THEME and the rest of the clause RHEME. Halliday (1985: 38) characterizes Theme as what the message is concerned with. It is the point of departure for what the speaker is going to say. In other words, it functions as a starting point or signpost, that is, the frame the speaker has chosen for the message. The theme of a clause can be realized as a nominal group, adverbial group or prepositionalphrase and nominalization.

Paltridge also defined constant theme, which he also referred to as theme reiteration. "In this (Theme reiteration or constant Rheme) pattern, 'Theme 1' is picked up and repeated at the beginning of next clause, signaling that each clause will have something to say about the Theme" (Paltridge 2006, p. 148). "In 'multiple Theme'/'split Rheme' progression, a Rheme may include a number of different pieces of information, each of which may be taken up as the Theme in a number of subsequent clauses" (Paltridge 2006, p. 150).

Studies have illustrated the usefulness of T/TP as a tool to characterize EFL/ESL writing as successful or less successful in terms of coherence (Bloor & Bloor, 1992; Christie & Dreyfus, 2007; Rørvik, 2012; Schleppegrell, 2004, 2009; Vande Kopple, 1991; Wang, 2007; Wei, 2013a, 2013b; Wei, 2014, cited in Wei jing, 2015). However, as Hawe and Thomas (2012) cited in Wei jing, 2015 pointed out, while native speakers of English may have acquired how to use T/TP to produce coherent discourse when they grow up learning the language,

EFL/ESL students are yet to learn whatkind of information to place in the Theme position and how to continually pick up the information which is already in the text and repeat it in some way so that the reader is always aware of what the key concepts are and how the key concepts are being developed (Hyland, 2004 cited in Wei jing, 2015).

While studies have illustrated the usefulness of observing T/TP to identify English learners' writing difficulties (Bloor & Bloor, 1992; Christie & Dreyfus, 2007; North, 2005; Schleppegrell, 2004, 2009; Vande Kopple, 1991; Wang, 2007; Wei, 2013, cited in Wei jing, 2015) and suggested that T/TP should be included in English writing lessons to help students write more coherently (Bloor & Bloor, 1992; Christie & Dreyfus, 2007; Rørvik, 2012; Schleppegrell, 2004, 2009; Vande Kopple, 1991; Wang, 2007; Wei, 2014, cited in Wei jing, 2015), there has been little more than theoretical advice as to how teachers could apply the theory of T/TP (Wang, 2007, cited in Wei jing, 2015), and very few studies have developed and studied teaching materials informed by T/TP (Bonhnacker, 2010, cited in Wei jing, 2015).

The Theme extends from the beginning of a clause up to (and including) the first element that has a function in transitivity. This means that the Theme of a clause ends with the first constituent that is participant, circumstance, or process, which is referred to as the topical Theme. The topical Theme may be preceded by elements which are textual and/or interpersonal in function, and they are called textual Theme and interpersonal Theme respectively in SFG. This typology of Themes into topical, textual and interpersonal Themes is made in terms of textual metafunction (Wei jing, 2015).Theme is used to signal what a massage is about and in written language, the writer's angel on that message, and to signpost the development of a text.

1.8.4 Types of Theme

Relevant to the metafunctions of language, as discussed earlier, there are three different types of Themes: Topical Theme, interpersonal Theme, and textual Theme. Topical theme is relevant to the experiential metafunction, interpersonal theme the interpersonal metafunction, and textual theme to the textual metafunction. (Eggins, 1994; Halliday, 1994)

1.8.4.1.1 Topical Theme

Topical theme is the first element in the clause that expresses some kind of "representational meaning" (Martin, Mattiessen& Painter, 1997, cited in Emi Emilia, 2014, 227). Topical Themes of clauses signal what the text is about (the gist of the text) (Emi Emilia, 2014, 227). As soon as we find a topical Theme is a clause, the rest in the Rheme of the clause.

The element that is typically chosen as topical Theme in an English clause depends on the choice of mood (Halliday, 2014, p. 97, cited in Wei jing, 2015). All free major clauses are either indicative or imperative in mood; if indicative, it is either declarative orinterrogative; if interrogative, it is either "yes/no" interrogative or "WH-" interrogative.

Topical Themes may be preceded by elements which are textual and/or interpersonal in function; if so, these are also part of the Theme. The textual Theme is any combination of continuative, structural and conjunctive (Halliday, 2014, cited in Wei jing, 2015). A continuative is one of a small set of discourse signalers such as "yes", "no", "well", "oh", "now", which signal that a new move is beginning; it can also be a response, in dialogue, or a move to the next point if the same speaker is continuing. A structural Theme is any of the obligatorily thematic elements, namely conjunctions and WH-relatives (the group of phrase containing the relative is simultaneously the topical Theme).

Table 1.1 Examples of Topical Theme

Participant as a Theme	Unmarked (Subject as a Theme	Smoking *It* (smoking) *It*	Is dangerous for our health. *causes many diseases* *is said…*
Circumstance as a Theme	Marked	*Yesterday*	*I went to the zoo with my family*
Process as a Theme	Marked	*Come*	*to the class on time*
		Topical theme	**Rheme**

*Resource from Emi Emilia, 2014, 227.

If the first topical element of a declarative clause is also the Subject of the clause, including the Subject "it" (Martin, Mattiesen, & Painter 1997, 31, cited in Emi Emilia, 2014, 228), it is called unmarked Theme (see examples of participant as a Theme in Table 1.1). if the Theme is non-Subject, it is called marked Theme. So, topical (experiential) theme is the first element of the experiential meanings, beparticipant, process or circumstance.

In existential clause, which involve the structure "there is / there are…" the "there" is described as topical Theme although the "there" does not in fact receive a Transitivity label. This is an exception to the rule that a topical Theme will always carry a Transitivity label.

There	are many books in the Self Access Center
Theme	**Rheme**

*Resource from Emi Emilia, 2014, 237

1.8.4.1.2   The interpersonal Theme

The interpersonal Theme is the interpersonal part of the Theme, it is often used to indicate the writer's or speaker's personal judgment on the meaning (William, 1993, 215, cited in Emi Emilia 2014, 229) or to foreground the writer's point of view.

The interpersonal Theme is any combination of vocative, modal, and mood-marking (Halliday, 2014). A vocative is any item, typically (but not necessarily) a personal name, used to address; it may come more or less anywhere in the clause, and is thematic if preceding the topical Theme. A modal Theme is any of the modal adjuncts that have the meaning of probability, usuality, typicality, obviousness, opinion, admission, persuasion, entreaty, presumption, desirability, reservation, validation, evaluation or prediction, whenever it occurs preceding the topical Theme. A mood-marking Theme is a finite verbal operator, if preceding the topical Theme; or a WH-interrogative (or imperative "let's") when not preceded by another experiential element (i.e., when functioning simultaneously as topical Theme). To follow Eggins (1994). This is the examples of interpersonal Theme can be seen bellow.

Table 1.2. Examples of Interpersonal Theme

Unfused Finite as a Theme	*Can* *Have*	We You	haveluch now? readLaskarPelangi?
Mood Adjunct	*I think* *(I believe)*	English	is important for our success in education.
Comment Adjunct	*Obviously*	Family planning	is useful for the prosperity of a country.
Vocative Adjunct	*Sinta,*	You	should read LaskarPelangi

Polarity Adjunct	*Yes* *No*		
	Interpersonal theme	Topical Theme	Rheme

*Resource from Emi Emilia, 2014, 229

As shown in Table 1.2., interpersonal Theme can be categories into:

i. *The unfused finite* (in interrogative structure), typically realized by an auxiliary verb, signaling that a response is needed:

Can we have lunch now?

Have you read LaskarPelangi?

(the interpersonal Theme is the underlined part)

ii. *Some categories of modal adjuncts, especially Mood adjuncts* (some of which realized in interpersonal metaphors of modality, such: as *I think, I believe*)

iii. *Comment adjuncts*, (typically realized by an adverb, providing the speaker's comment of attitude towards the message, such as *inevitably, frankly, obviously*) (see Table 1.2. for examples)

iv. **Vocative Adjunct**:

Handi, you should continue your study as soon as possible.

v. **Polarity Adjunct**: Polarity adjuncts can function in two ways either as subcategory of modal adjuncts, when they stand in for an ellipsed MOOD constituent, or as Continuity Adjuncts, performing a textual role in the clause (Eggins, 2004, cited in Emi Emilia 2014, 230). Where Yes/No appear on their own they act interpersonally, and they are anlysed as interpersonal Theme, as in:

Yes, I will come.

(Emi Emilia, 2014)

Table 1.2 also shows that it is possible to give a clause an interpersonal orientation by placing a comment adverbial (comment adjunct) (obviously) or mood adjunct (I think) before topical theme. Interpersonal Themes signal the kind of interaction taking place and the point of view of those interacting. Interpersonal Themes are very important to foreground the position of the writer / speaker.

Interpersonal theme is the first element of the clause which indicates an interaction between speakers. This may include the finite in interrogative clauses where it precedes thesubject, vocatives (personal name used to address) and mood adjuncts (*surprisingly, in my opinion, fortunately*).

1.8.4.1.3 The Textual Theme

The textual Themes are elements "which do not express any interpersonal or experience meaning, but which are doing important cohesive work in relating the clause to its context" (Eggins, 1994, 281, cited in Emi Emilia, 2014). Textual Themes serves the purpose of most clearly indicating the "linking function" (Martin, Matthiessen& Painter, 1997, 25; see also Hewings, 2004, 144, as cited in Emi Emilia, 2014) of the textual metafunction. This linking function, Hewings states, particularly when not just realized by *and* or*but,*also serves to highlight unfolding or logical structure of the text. This is particularly important in the light of significance given to argument, insight, criticism, discussion and analysis in the text.

The use of textual Themes assist for the reader to access the information and to build the new information that the writer wants to express. Textual Themes can also be realized in structural conjunctions (coordinating and subcoordinating conjunction, relatives and conjunctives (Martin 1997, as cited in Emi Emilia, 2014).

Table 1.3. Examples of Textual Theme

Coordination	Caroline works very hard, *but* her classmates seem to waste too much time chatting.
Subordination	Many students did not pass the final test of Functional grammar *because* they were not prepare for it.
Relative	Some lectures do not seem to welcome the newest policy of the department, *which* is (classroom observation)
Conjunctive	*Besides*, the argument (which is launched by the U.S government of attacking (Iraq) is not making any sense.

*Resource from Emi Emilia, 2014, 231

Examples of the interpersonal and textual Themes above indicate that while it is possible for a clause to realize only one Thematic element, in which case it must be a topical Theme, it is far more common that a clause contains a sequence of Themes, with often several textual and / or interpersonal Themes occurring before the obligatory topical Themes (Eggins 1994, Thompson, 1996, as cited in Emi Emilia, 2014). This is called multiple Themes (Hewings, 2004, 145, as cited in Emi Emilia, 2014, 232) that is textual Themes preceding a marked or unmarked topical Themes.

Examples of multiple Themes are as follows.

… but I believe there are a lot of negative effects from the use of mobile phone

… but personally, I agree with the second option…

The two examples above demonstrate that what the message is concerned with is not just a ideational content (topical Themes) but text building (textual Themes) and the conveying of social relationship (interpersonal Themes) (Hewings, 2004, as cited in Emi Emilia, 2014).

In genres organized by time, such as a story genres, using sequencing conjunctions as textual Themes (**and, and then, when, as, after, next**) is the unmarked way signposting the unfolding events (Butt et al, 2000, as cited in Emi Emilia, 2014).once

students have mastered these unmarked signposts, they can learn to used marked topical Themes such as circumstances and dependent clauses (when *he had to go to the cuty, after school, at school…*) to highlight particular points of time in the unfolding events. Similarly, Butt et al. state, with the texts which instruct, explain or persuade, using sequencing conjunctions as textual Themes (e.g. first, second, third, next, finally) is the unmarked ways of signposting the move from step to step, phase to phase, or argument to argument.

1.8.4.1.4 The Marked Themes

The mapping of Theme on to subject is considered as the unmarked Theme of a declarative clause, which is normally the element chosen as Theme unless there is good reason for choosing something else (Halliday, 2014). In accordance with thematic markedness, the topical Themes can be categorized into marked and unmarked Themes.

Halliday (2014) posits a cline of markedness, capturing the likelihood of any of these elements occurring ininitial position in the clause. The most common form of marked Theme is an adverbial group or prepositionalphrase functioning as circumstantial adjunct. The least likely, and thus the most marked, is a complement, whichis a nominal group that could have been chosen as subject but was not.The identification of marked or unmarked Theme is determined by the mood of the clause, whether theclause is declarative, interrogative or imperative.

The unmarked Theme is realized by the subject in a declarativeclause, the operator in a polar interrogative clause, WH-element in a content interrogative clause, overt subject orthe verb if starting with one in an imperative clause. Other elements in the Theme position would be identified asmarked Themes.

1.8.5   Thematic Progression

The question of how information is structured in a clause is crucial to any study that adopts a functional grammar perspective (Bloor & Bloor, 2004). In any act of communication, organization is a major issue which must be solved in order to gain a successful communication (Belmonte & McCabe-Hidalgo, 1998 as cited in IJLS, Fitria Aida 2015). One reason for this is that the message of a clause is highly dependent on the organization of its elements. This, further, is called the textual function of the clause and takes the responsibility of constructing the message of the clause. Moreover, what counts as "the basic form of the organization of the clause as message" (Halliday, 1985, p. 53) is the thematic structure of the clause.

Thematic structure is one of the various structures of clause, which "gives the clause its character as a message" (Halliday, 1994, p. 37; Halliday & Mathiessen, 2004). The thematic structure of the sentence is divided into two parts (Theme, and Rheme) (Li, 2011), or sometimes into three parts (Theme-transitional zone-Rheme) (Erdmann, 1990). The organizing of the Theme and the Rheme is a crucial aspect in determining whether a text is cohesively organized or not. Needless to say, text cohesion, part of which comes from the organizing of the theme and the rheme, affects text comprehension (Salmani Nodoushan, 2007 as cited in IJLS, Fitria Aida 2015).

Basically, there is no consensus on the definition of theme in a sentence (Erdmann, 1990). However, in general, the different uses of theme can be divided into four categories (McCabe, 1999). First, theme is considered as a topic. Related to this consideration, Halliday (1994, p. 38), defines theme as "what the message is concerned with: the point of departure from what the speaker is going to say" in a clause. Further, Halliday (1994, cited in McCabe, 1999) pointed out that "The label 'Topic' usually refers to only one

particular type of theme". Second, theme is defined as "the sentence element or elements, carrying the lowest degree of Communicative Dynamism (CD) within the sentence (Firbas, 2004). Third, theme is "what is known or grasped from the context" (Salih, 2008 as cited in IJLS, Fitria Aida 2015) or "what is known or given in the text" (Erdmann, 1990). Moreover, theme is also defined as "the item with which we start a clause" (Bloor & Bloor, 2004; Halliday, 1985 cited in Erdmann, 1990; Halliday, 1994), or a sentence. Apart from the four categorizations, there is one more definition of theme. Theme can also be considered as what Halliday and Hassan (1976) termed as *semantic resources* which are able to link a sentence to what has gone before. Nevertheless, in this paper, theme is considered as 'what the message is concerned with' asHalliday says; theme in English is always realized in the first position of the clause (Eggins, 2004; Halliday, 1994; Halliday & Mathiessen, 2004).

In spite of the contested nature of its definition, theme is divided into three types: (a) topical or ideational (Astuti et al. 2010), (b) textual, and (c) interpersonal (Paltridge, 2006). Topical theme is a constituent in a clause which can be a participant, circumstance or process (Halliday, 1994; Halliday & Mathiessen). A topical theme may be preceded by either interpersonal or textual theme or both. Interpersonal theme refers to vocative, modal adjunct, finite verbal operator and polarity adjunct (Eggins, 1994; Halliday & Mathiessen, 2004, p. 79) that exists before the topical theme and the theme indicating the point of view being taken in the clause (Paltridge, 2006, p. 147). Further, what count as textual theme are continuative, conjunction, and conjunctive adjunct which also come before the topical theme. Nevertheless, no less important than theme is the existence of rheme in a clause or sentence

The definition of rheme is also varied. Halliday (2004, p. 64) defines rheme as the developed-part of theme, "the remainder

of the message", or what Bloor and Bloor (2004, p. 71) termed as "the rest of the message." In line with this, Paltridge (2006, p. 146) defines rheme as "what the clause has to say about the theme". Moreover, (Mulatsih2010 as cited in IJLS, Fitria Aida 2015) argues that the existence of rheme in a clause is considered as the most salient element of its nature of being the carrier of the clause message. Because theme is "what is known or given in the text," Erdmann (1990) defines rheme as "the unknown or new." However, it is worth noticing that the systems of information structure (Given-New) and thematic structure (Theme-Rheme) are detached structures, although they are still correlated (McCabe, 1999). One reason for this is that, "other things being equal, Theme will conflate with Given" (1999). In accordance with this, the speaker will "locate the focus, the climax of the New, somewhere within the Rheme" (Halliday 1994, p. 299).

Furthermore, the existence of both Thematic and Information structures in the language leads "a writer or speaker to choose to put New information in Theme position and Given information in Rheme position" although the intention of a text will be easily transferred if "the New information is presented in the Rheme position" (Bloor & Bloor, 2004 as cited in Emi Emilia 2005). However, what is important is that once the theme is identified, then the rest of the clause is considered as the rheme (Thompson, 2006 as cited in IJLS, Fitria Aida 2015). The detaching nature of both structures is discussed in the organization of theme and rheme—thematic progression.

Thematic progression (TP) as a theory was first propounded by Frantisek Danes in 1974, who argued that 'the paragraph is a content unit delimited by its boundaries and its inner coherence' (Pí palova , 2005 as cited in IJLS, Fitria Aida 2015). He used his own concept *thematic progression* in elaborating Mathesius' typology ofparagraphs (Pí palova , 2005 as cited in IJLS, Fitria Aida 2015).

Eggins (1994) referred TP to the exchange of information between successive theme and rheme pairings in a text. Paltridge (2006, p. 148) pointed out that thematic progression refer to "the way in which the Theme of a clause may pick up, or repeat, a meaning from a preceding Theme or Rheme."

Furthermore, thematic progression is a crucial aspect for us in tracing the global flow of information throughout the text (Carter-Thomas, 1999 as cited in IJLS, Fitria Aida 2015). Danes in 1974 divided Thematic Progression (TP) into three main types: (1) simple linear theme, (2) constant theme, and (3) multiple theme or split rheme (Rørvik, 2003; Paltridge, 2006). Simple linear Theme which is "the most elementary, or basic TP," is where the rheme of each sentence becomes the theme of the following sentences (Danes 1974, cited in McCabe, 1999). In line with this, Paltridge (2006, p. 149) defines linear theme as ". . . when the subject matter in the Rheme of one clause is taken up in the Theme of a following clause."

Theme and Rheme are two terms which characterise the way in which information is spread or distributed ina sentence (Wang, 2007). Theme is the element of the clause structure which serves as the point of departure of the message; it is with which the clause is concerned (Halliday, 1985:38). The Theme provides the environment for the remainder of the message; which is known as the Rheme, in Theme-Rheme organizationthat becomes the most significant factor of the development of the text (Halliday and Matthiessen, 2004).

In relation to Theme type, Theme can be single or multiple Themes. Multiple Themes can consist of topical, interpersonal, or textual Theme. The exchange of information between Theme and Rheme pairings in a text is called Thematic Progression (TP) (Eggins, 1994, as cited in Wang, 2007). Eggins (2004) states thatThematic Progression contributes to the cohesive development

of a text and it can strengthen the text's coherence and cohesion (Emilia, 2005).

Paltridge also defined constant theme, which he also referred to as theme reiteration. "In this (Theme reiteration or constant Rheme) pattern, 'Theme 1' is picked up and repeated at the beginning of next clause, signaling that each clause will have something to say about the Theme" (Paltridge 2006, p. 148). "In 'multiple Theme'/'split Rheme' progression, a Rheme may include a number of different pieces of information, each of which may be taken up as the Theme in a number of subsequent clauses" (Paltridge 2006, p. 150).

In addition, McCabe (1999) added a new pattern of thematic progression: split theme. Split theme refers to when a theme may contain more than one idea, and these ideas are developed in different subsequent clauses.These patterns of thematic progression are useful in the study of the coherence and cohesiveness of texts.Moreover, Eggins (2004) and Danes (1974) name three patterns of TP, that is **the zig-zag pattern, the reiteration pattern, and the multiple Theme pattern.**

1.8.5.1 The zig-zag pattern

Zig-zag pattern or Simple Linear thematic Progression (SLP, which has a Theme that derives from an element in the Rheme of the preceding clause. This pattern is as follows.
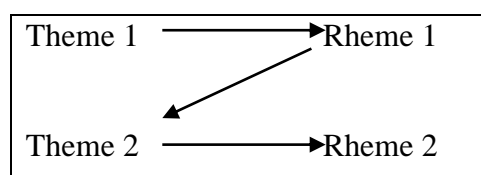
The zig-zag pattern, or a linear thematic progression, the content of the Theme of the second sentence or clause derives from the content of the previous Rheme, etc. here the example of the zig-zag pattern in a short period can be seen below.

Once upon a time there was a **man** who lived in the country side.

He had three daughters…

The youngest daughter was so beautiful…

*Resource from Emi Emilia, 2014, 241

The effect of the zig-zag pattern is that it achieves cohesion in a text by building on new introduced information. This give the text a sense of cumulative development which may be absent in the repeated Themes (Eggins, 1994. Cited in Emi Emilia, 2014, 241).

1.8.5.2 The Theme re-iteration pattern

Re-iteration pattern or *Constant Thematic progression (CTP,* which appears when Topical Theme has relation to the one in the following clause. This pattern is as follows.

Theme 1 ⟶ Rheme 1
↓
Theme 1 ⟶ Rheme 2
↓
Theme 1 ⟶ Rheme 3
↓
Theme 1 ⟶ Rheme 4
↓
Theme 1 ⟶ Rheme 5
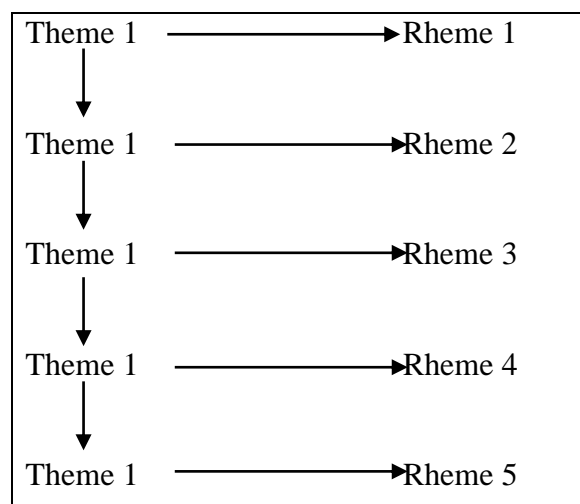
The theme *Re-iteration*: the theme enters into relation with a numberof different Rheme, or the same element occurs regularly as Themes. An example of this pattern is a short period can be seen below in Descriptive text written by a junior high school student in Bandung as cited in Emi Emilia 2014, 242.

The Theme-re-iteration (clause 2-4)

1. Bandung is the city we love so much.

2. The city is cooler than other cities in Indonesia.

3. The city is secure.

4. The city is rich in cultural diversity…
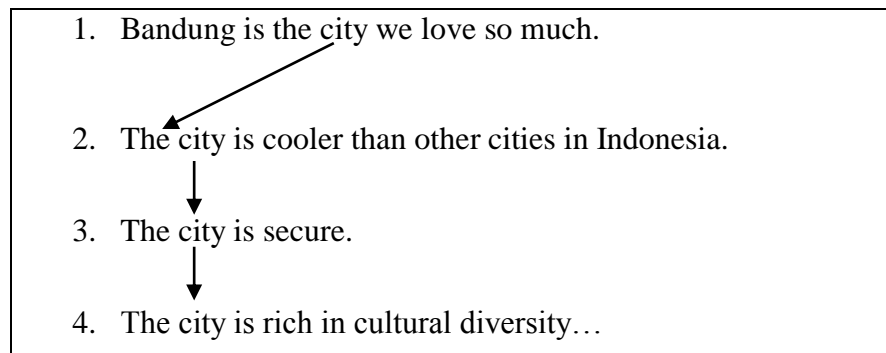
*Resource from Emi Emilia, 2014, 242.

The significance of the use of this thematic progression, when we have the same participants made Theme on a regular basis, as Eggins (1994) argues, is that it provides the text with a clear focus. The theme reiteration helps maintain a strong topical focus.

1.8.5.3 The Multiple Theme pattern

Multiple-Theme pattern or *Derived Theme Progression (DTP),* which mostly occurs in the longer text, has one or some elements in a clause which are then distributed in Themes of the following clauses. This pattern is as follows.

```
┌─────────────────────────────────────┐
│  Theme 1 Rheme 2 ───────►           │
│                                      │
│  Theme 2 Rheme 3 ───────►           │
│                                      │
│  Theme 3 Rheme 4 ───────►           │
│                                      │
│  Theme 4 Rheme 5 ───────►           │
│                                      │
│  Theme 5 Rheme 6 ───────►           │
│                                      │
│  Theme 5 Rheme 7 ───────►           │
│                                      │
│  Theme 6 ──────────► Rheme 8        │
└─────────────────────────────────────┘
```
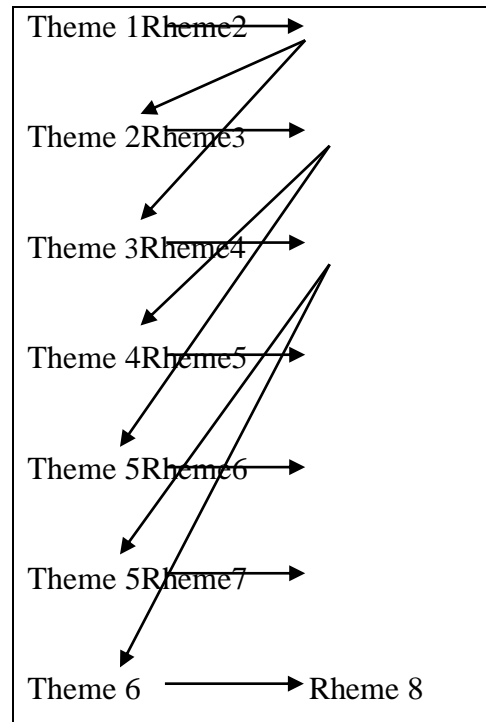
The multiple theme pattern or progression with derived Themes is the passage as a whole concerns a single general notion, and the themes of the various constituent clauses all derive from that general notion, but arenot identical to one another. In this pattern, the Themes of one clause introduces a number of different pieces of information, each of which is then picked up and made Theme in subsequent clause.

An example text of the multiple Theme

```
┌──────────────────────────────────────────────────────────────────┐
│ … but I believe…                                                  │
│ There are a lot of negative effects from the use of mobile phones…│
│                                                                    │
│ Firstly, the use of mobile phone can causes and health problems…  │
│                                                                    │
│ Secondly, mobile phone can cause infertility in man too,…         │
└──────────────────────────────────────────────────────────────────┘
```
*Resource from Emi Emilia, 2014, 243.

1.8.6   The Information Unit (Given and New Information)

In order for a person to understand what someone says, he or she must be able to understand what the speaker is talking about. Another way of saying this is that an interlocutor must be able to 'use the sounds uttered by another to locate some appropriate area within his own store of accumulated and generalized experience' (Moore and Carling, 1982, p. 168 as cited in Bloor & Bloor 2004, 65). This means that in order to communicate effectively, the speaker must bring to the hearer's attention some element of shared or 'mutual' knowledge. This shared information is usually found at the beginning of a clause and is labelled Given information. Most clauses also include information that is the focus of the speaker's message, information that is considered New. The two elements together make up an *information unit* (Bloor & Bloor 2004,65)

In English, new information is usually presented in the second part of the clause, that is Rheme, where the Themes is developed and as the writer or speaker typically depart from the familiar to head towards the unfamiliar, the Rhemetypically contains unfamiliar or "new" information (Eggins, 2004, 300, as cited in Emi Emilia 2014, 226). So the Given information is in Theme and New information in Rheme, as can be seen in the examples below.

Given information in Theme	New information in Rheme
Sinta	has two sisters: Tita and Rita
Tita	is nine years old …
and Rita	is seven years old …
Tita and Rita	are beautiful …

*Resources from Emi Emilia 2014, 226.

Regarding the Given and New information, Painter, Martin &Unsworth (2013, 119, as cited in Emi Emilia 2014), state that because language unfolds in time, the dynamics of sequence and major pitch movement allow information to be packaged according to the

speaker / writer's chosen point of departure (Theme) and chosen focus of hearer and / reader attention (New), which creates periodic or wave-like textual structures in a verbal text (Emi Emilia, 2014, 226).

1.9 Research Methodology

This part deals with research method arranged. It is describing about the objective of the research,the place and timeline of research, the method of the research, the source and type of data, the technique of collecting data, instrument of the research, and the technique of data analysis.

1.9.1 The Objective of the Research

The objective of the research is to identifyingof Thematic Progression patterns are found in the abstracts thesis and how the some selected abstract thesis that was written by undergraduate of English Language Teaching of IAIN SyekhNurjati Cirebon construct the meaning through the structure information of Thematic Progression. It includes into the phenomenon a case study.

1.9.2 The Place and Timeline of Research

This study was conducted on 1st September until 1stNovember 2016. The place could be at the campus inEnglish Language Teaching department of IAIN SyekhNurjati Cirebon. According to Alwasilah (2000: 100) that qualitative research focus on phenomena. It does not have generalizability and comparability, but have internal validity and contextual understanding. The researcher's action for (1) selected for sources of abstract from the some thesis that was in the academic year of 2015, (2) sampling, (3) Collecting the data, (4) analysing the data, and (5) presenting data.

This research will spend three months to be investigated as following in the table below.

No	Activities	Months											
		September				October				November			
		1	2	3	4	1	2	3	4	1	2	3	4
1	Prepare and organize the data	▓	▓										
2	Review and explore the data			▓									
3	Code data into categories				▓								
4	Construct thick description of activities					▓							
5	Build themes and test hypotheses						▓	▓	▓				
6	Report and interpret data									▓	▓	▓	▓

1.9.3 Method of Research

The design for this research has been used the qualitative research exactly content analysis. According to Ary et.al 2010, content analysis is focuses on analyzing and interpreting recorded material to learn about human behavior. The material may be public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents. Content analysis usually begins with a question that the researcher believes can best be answered by studying documents. Content analysis is sometimes quantitative, such as when one investigates middle school science textbooks to determine the extent of coverage given to the achievements of minority scientists (Ary et.al 2010: 29).

1.9.4 Source and Type of Data

The researcher chose the data from abstracts thesis that was made by the undergraduate students in IAIN SyekhNurjati Cirebon. The data is collected by identifying on some selected undergraduate thesis abstract of English Education of IAIN SyekhNurjati Cirebon, who was graduated in the academic year of 2015. And the researcher was chose five abstracts that was collected by random. Because of the data is abstract thesis, it

means that the type of the data is scientific text that will give more information about knowledgeof academic and many more.

1.9.5 The Technique of Collecting Data

The technique of collecting data in this research is documentation. "The analysis of documentary sources is a major method of social research, and one which many qualitative researchers see as meaningful and appropriate in the context of their research strategy" (Jennifer Meson, 2002: 103).The term *documents* here refers to a wide range of written, physical, and visual materials, including what other authors may term artifacts (Ary, Donal et al 2010 : 422).

Analysis document is collecting data from sources other than human (non-human source). Intentionally collected from various sources. Examples political periodic reports, meeting notes, documents an individual, personal journals, transcripts of interviews, and others. (Alwasilah.2015: 140). In this research displayed the documentation of students's writing lecture and learning log as study documents. An original or official paper relied on as the basis, proof, or support something and something that record. In this study the documentation of studentss writing lecture and learning log are include in something that record. This record aims to confirm the qualitative data, beside that the data based on relating books and previous research to empower the data results (Alwasilah, 2000 : 111)

While according to Grabe (2002:166) stated that document analysis iscollections of sets of documents that are relevants to the research questions (students' exercise, worksheets, writing assignments projects, students records).

1.9.6 The Instrument of Research

The instrument of this research is the researcher herself. "The natural setting is the direct source of data, and the researcher is the key instrument in qualitative research" (Bogdan and Biklen in Fraenkel, 2010: 426). Researcher as the source for collecting data of documentation and researchersalsoarecollectingdata of the thesis abstract. As the source of the

research, the researcher should more comprehend the data for giving more information clearly, and accurately.

1.9.7 The Technique of Data Analysis

Data collection and analysis in this study are inductive processes, according to Lodico, et.al (2010: 195) says that in qualitative research (but exactly here is content analysis) are inductive processes. The data are collected and gradually combine or related to form boarder, more general descriptions and conclusions. There are several analyzing of qualitative data, such as:

1. Prepare and organize the data.
2. Review and explore the data.
3. Code data into categories.
4. Construct thick descriptions of people, places, and activities.
5. Build themes and test hypotheses.
6. Report and interpret data.

(Lodico, 2010: 180)

This is the explanations that the researcher can take to analyzing the data of the research:

The *first* step is "Prepare and Organize the Data" it is collecting some selected undergraduate thesis abstract of English Education of IAIN SyekhNurjati Cirebon, who was undergraduate at the academic year of 2015. Data analysis is to make sure that data are in a form that can be easily analyzed and then organize it. "Depending on the time and resources available, researchers may aim for different levels of depth in preparing their data" (Lodico, et.al, 2010: 182). So, the technique of collecting data is study of documentation.

The *second* step is "Review and Explore the Data" it is after the researcher have to be done analyze the data from documentation of thesis abstract. Researcher will make a review and explore the data. All qualitative researchers engage in multiple readings of their data, with each reading serving a different purpose (Lodico, et.al, 2010: 182). "They

engage in an initial review to get a sense of the overall flow and structure of the data" (Lodico, 2010: 182).

The *third* step is "Code Data into Categories" it is the process enumeration frequency of apparition the thesis abstract and coding aim to group those in categories to make researcher easier in conduct the finding comparison in one category or traverse category. Here, the researcher will make the codes of the data for thesis abstract. Then that comparison aim to develop the theoretic concepts. The codes describe general categories that can be used to organize the information contained in the data (Lodico, et.al, 2010: 183).

This is some coding that was made by researcher in order to make easier to categorize some data:

- **Coding of ABSTRACTS**
  - ❖ #Abs 1 = Abstract 1
  - ❖ #Abs 2 = Abstract 2
  - ❖ #Abs 3 = Abstract 3
  - ❖ #Abs 4 = Abstract 4
  - ❖ #Abs 5 = Abstract 5
- **Coding Types of Theme**
  - ➢ TpTh = Topical Theme
  - ➢ IntTh = Interpersonal Theme
  - ➢ TxTh = Textual Theme
- **Coding of Thematic Progression Pattern**
  - ZZP = Zig-zag Pattern
  - ReiP = Re-iteration Pattern
  - MltP = Mulitiple Pattern

The *forth* step is "Construct Thick Descriptions of Activities" it is descriptions in data analysis often involve expanding on one's field notes and combining notes with the same codes into more integrated descriptions from the result of collecting data of thesis abstract.

The *fifth* step is "Build Themes and Test Hypotheses", coding and description comprise the first two levels of qualitative data analysis

(Lodico, et.al, 2010: 183). The researcher then reexamines subquestions and the data using the themes as organizational frameworks to see if this results in a deeper understanding of the data.

The *sixth* step is "Report and Interpret Data" the final step in qualitative data analysis is the writing of the research report, including the researcher's interpretations of what the data mean (Lodico, et.al, 2010: 192). Reports of qualitative studies usually include extensive samples of the real abstract that was taken by the researcher before researchers aim to build the reader's confidence that they are accurately representing the reality of the data and situation of analysis.

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