

# CHAPTER I INTRODUCTION

## 1.1 Background

English as a foreign language has become one of the compulsory subjects for Indonesian students from junior high school to university level. In Indonesia, English is taught as a foreign language. Hence, Indonesian students who study English as their second language are called English foreign language (EFL/ESL) students.

One of the skills that is expected to be mastered by EFL students in English lessons is writing. Writing is generally recognized as the most difficult task for the EFL students (Phuket, 2015). When EFL students asked to write, some of them are confused. They must be able to write with a good and correct arrangement of information. Producing well-written texts becomes a challenge for EFL students when writing in their second language. They worried about spelling, grammar, sentence structures, conjunctions, and punctuation. Even when writing EFL students should have extensive knowledge of the target language, such as organizing the starting and ending points of their ideas in their L2.

As first-year students studying English as a foreign language (EFL), not all of them are aware of this problem. First year students writing skills must be taught and practiced. The first year students' class of 2021 in English Department at Andalas University consisting of one hundred and one students must to take writing courses called Elementary Reading and Writing courses. In this course, first year students of English Department at Andalas University are assigned to write a paragraph. But,

most first year students tend to write paragraphs without knowing the proper and correct arrangement of information. This condition will make their writing not well organized. That is why it is important to teach writing skills to first year students of the class of 2021 at Andalas University so that they can produce well-written paragraphs that show cohesion and coherence.

When writing in English as a foreign language, many problems can occur. One of the most common problems experienced by EFL students is a lack of cohesion in their writing (Bamberg, 1983) this can lead to students getting lower scores on exams. EFL students tend to write texts where sentences do not connect into cohesive texts, so EFL students must be instructed about patterns to develop coherence and cohesion in their writing. When EFL students write in paragraphs, clauses or sentences need to be arranged coherently and systematically based on the rules of content so that one sentence in the paragraph is connected to the previous one. In writing, EFL students need to pay attention to the applicable writing rules, including the rules of paragraph writing.

Scholars have pointed out the importance of paragraph cohesion, that cohesive is an important indicator of understanding text so an increase in text cohesion generally leads to a greater understanding of a text (McNamara, Kyle & Crossley, 2016). In other words, cohesion is also an important linguistic source in producing a coherent meaning (Halliday & Matthiessen, 2004). Cohesion can be realized by the thematic structures of the clauses in the paragraph. The central of discussion of the thematic

structures are Theme and Rheme. In Systemic Functional Linguistics (SFL), Theme and Rheme are the functional terms used to make up the thematic structure of the clauses. In writing, Theme and Rheme should be taken into consideration to create textual cohesion (Demir & Keskin, 2021). Thus the study of cohesion is very important for first year students.

Paragraphs normally consist of several clauses. The distribution of Theme and Rheme in the clauses can reveal the thematic progression of the paragraph. Thematic Progression contributes to the cohesive development of a text and produces a coherent whole text (Eggins, 2004). Thematic progression is how Themes are linked together to form a text. The concept of Theme and Rheme is to analyze how information unfolds in a sentence. To make a cohesive paragraph, students have to consider thematic progression patterns in their writing. By using these constituents, the message of the paragraph will be conveyed in an orderly manner and make the reader can easily understand the message of the paragraph that is written. The term Thematic Progression used in this study. Many studies have emphasized the importance of thematic progression patterns as a tool for identifying writing difficulties (Wang, 2007).

Considering the importance of thematic progression in EFL students writing, this study is intended to examine paragraphs written by the first-year students' class of 2021 in the English Department at Andalas University. It is expected that the study provide some information about the state of the student's paragraph writings.

Additionally, this study also focuses on seeing how EFL students develop ideas coherently in their writing.

## **1.2 Theoretical Framework**

This study aims to determine the use of Thematic Progressions in Paragraphs Written by EFL students. In analyzing the data, the writer will refer to the following theories:

### **1.2.1 Systemic Functional Linguistics**

The theory of Systemic Functional Linguistics (SFL) was originally developed by Michael Halliday in the late 1950s and early 1960s. Systemic Functional Linguistics (SFL) is a linguistic approach that considers language as a semiotic system that can create meaning. The term "systemic" refers to the view of language as a network of systems or a set of interrelated options for making meaning. The term "functional" relates to contextualization, the practical use of language, as opposed to formal grammar, which focuses on compositional semantics, syntax, and word classes such as nouns and verbs. The systemic approach to language functions in two main ways: the function of language (how people use language), and the linguistic function (how the grammatical and semantic structures are used in the language) (Eggins, 2004).

Systemic Functional Linguistics (SFL) refers to grammar as a source of meaning and emphasizes the relationship between form and meaning. In his book, *An Introduction to Functional Grammar*, Halliday states that "Grammatical structures are being explained with reference to meaning" (Halliday, 1994, p. 19). Based on this statement by studying grammar as functional, we pay attention not only to structure

but also to its meaning. Therefore, meaning and structure must be interrelated. In SFL how meaning is created through language is governed by the pattern of its use.

According to Halliday & Matthiessen (2014), SFL is a theory that examines language as a system in terms of function. There are three metafunctions of meaning introduced by this theory, namely Ideational Metafunction, Interpersonal Metafunction, and Textual Metafunction. First, the Ideational Metafunction is a language function that provides a theory of human experience and certain sources of language lexicogrammar for each language dedicated to that function. In this metafunction, the clauses are analyzed into processes, participants, and circumstances. Second, the Interpersonal Metafunction serves to show that language is interactive and personal, in this metafunction, the clause is analyzed into Mood, with the mood element being further analyzed into Subject and Finite. Third, Textual Metafunction is a function where language organizes messages in a text and considers clauses as messages. In the textual metafunction, there are aspects to be discussed, namely the thematic structure are Theme and Rheme. Thus, this research only focuses on discussing the textual metafunction.

### **1.2.2 Textual Metafunction**

The central of discussion of the thematic structures in systemic functional linguistics (SFL) are the terms “Theme” and “Rheme”. Theme and Rheme are two terms that represent the way information is distributed in a sentence this is related to the message. In English, the identification of Theme and Rheme is solely based on the

order so that the part that comes first in a clause is automatically identified as Theme while the rest of the clause is Rheme (Halliday & Matthiessen 2004, 2014; Eggins, 2004).

Halliday & Matthiessen (2014) define Theme as the first element in the clauses or sentences that determine what will be discussed. They also mention the Theme as the starting point of the clause about what the clause is going to be about. The Theme is the initial message outline that tells the topic of the sentence. The Theme is used to guide the target in developing the interpretation of the message in the sentence. On the other hand, the Rheme is the rest of the message where the Theme is being developed. Usually, Rheme is placed in the second part of clauses. That's why, as a message structure, a clause consists of a Theme accompanied by a Rheme whose structure is stated by the theme being the starting point in the clause. By using the Theme the author can set a text to be effective.

Eggins (2004) mentions that Themes usually contain familiar or "given" information, namely information that has been mentioned somewhere in the text from its context. In that sense, the Theme is the first part of a clause. While Rheme is part of the clause where the Theme is being developed. In general, Rhemes contain unknown or "new" information. Rhema is the most prominent element in its nature as a messenger in the clause, meaning that Rheme is the last element of the clause.

Theme and Rheme are also called two terms that represent the way information is distributed in a sentence. We can manage how information is developed in the text by

using the Theme and Rheme. Therefore, Theme and Rheme must be related to each other. Fontaine (2013) gives an example as follows:

<b>Kev</b>	gave me the new Jamie Oliver recipe book for my birthday
<b>I</b>	was given the new Jamie book for my birthday
<b>Theme</b>	<b>Rheme</b>

(Fontaine, 2013, p.140)

In relation to language metafunctions, as previously discussed, there are three types of Themes, namely Topical Themes, Interpersonal Themes, and Textual Themes (Halliday & Matthiessen, 2014). When these three types of Themes appear in the same clause simultaneously, the order is usually arranged where the Textual Theme appears first, followed by the Interpersonal Theme, and finally the Topical Theme. Halliday & Matthiessen (2014) gives an example as follows:

well	but	then	surely	Jean	wouldn't	the best idea	to be join in
<b>cont</b>	<b>stru</b>	<b>conj</b>	<b>modal</b>	<b>voc</b>	<b>Finite</b>		
<b>Textual Theme</b>			<b>Interpersonal Theme</b>			<b>Topical Theme</b>	
<b>Theme</b>							<b>Rheme</b>

(Halliday & Matthiessen, 2014, p. 107)

Based on this order, the boundary between the Theme and Rheme of a clause can only be determined after the Topical Theme is identified, and the Rheme is the part that comes after the Topical Theme (Eggins, 2004).

In discussing this thematic progression, this study only focuses on Topical Themes because this Theme is considered as the core element of the textual metafunction in the sense that it is the only element that is needed. While the

Interpersonal Theme and Textual Theme are additional optional elements (Fontaine, 2013).

### 1.2.2.1 Topical Theme

Topical Theme is considered a core element of textual metafunction in the sense that they are the only elements required. It is referred to as the theme of experience because the Theme generally corresponds to the elements of the first clause that express the meaning of the experience. The topical theme is also the first element in the clause that expresses a kind of "representational meaning". Eggins (2004) has suggested that the topical theme is the first element of a clause that has a transitivity function. The transitivity function refers to any first element in the clause that has the role of a participant, process, or circumstance. This means that in English Topical Theme is always manifested with subject, finite, predicator, complement, or adjunct (Bloor & Bloor, 2004). Participants are elements that indicate who or what is directly involved in the process. They can be characterized by noun phrases (*e.g.: I, they, you, etc.*). A process is an event or activity that is represented in a clause. They can be indicated by a verb phrase (*e.g.: eat, watch, etc.*). Circumstances refer to additional and often optional contributing information about who, when, where how, for how, long, and soon the process. They can be characterized by adverbial and prepositional phrases (*e.g.: last Monday, very late, before the meeting, etc.*). This means that in English Topical Theme is always manifested with subject, finite, predicator, complement, or adjunct (Bloor & Bloor, 2004). Eggins (2004) gives an example:



<b>Participant</b>	I have given blood 36 times
<b>Process</b>	Pass me the bowls Simon.
<b>Circumstance</b>	In most infants, there are frequent episodes of crying with no apparent cause.
	<b>Topical Theme</b>

(Eggins, 2004, p. 301)

When the topical theme is realized by a subject in a declarative clause, it is referred to as an unmarked Theme. On the other hand, a marked Theme is when the Theme is represented by an element that is not the subject. This element can be a circumstantial adjunct, a compliment, or a predictor (see Eggins, 2004; Halliday & Matthiessen, 2014; Zulprianto, Fanany & Fanany, 2019).

<b>Unmarked theme</b>	You	can't store protein
<b>Marked theme</b>	Protein	you can't store
	<b>Theme</b>	<b>Rheme</b>

(Halliday & Matthiessen, 2014, p.111)

In addition to the core types of topical Theme, there are two additional types which is optionally themes are interpersonal Themes and textual Themes.

### 1.2.2.2 Interpersonal Theme

Interpersonal Theme is used to show the writer's or speakers personal judgment about meaning. Interpersonal themes can be realized by several constituents which can be in the form of comment adjuncts, mood adjuncts, finite verbs, vocative adjuncts, and polarity adjuncts (Eggins, 2004). Comment adjunct is to look at the structure of the mood in the clause, including adverbial expressions of attitude (*e.g.: fortunately, honestly, etc.*). Next, Mood adjuncts to express the speaker's or writer's judgment

about the attitude in the message content (*e.g.: probably, certainly, etc.*). Then, finite verbs are a small set of finite auxiliary verbs that interpret the main form or modality (*e.g.: am, is, were, were, do does, have, has, shall, will*). Then vocative adjuncts are phrases that are used to address the reader directly usually in the form of a personal name, title, or term of endearment, and occur before the first topical theme (*e.g.: Stephen, dear, etc.*). Lastly, polarity adjuncts are a choice between positive or negative (*e.g.: yes or no*). Eggins (2004) gives an example below:

<b>Finite Verb</b>	<u>Do</u> you give blood?
<b>Mood Adjunct</b>	<u>Maybe</u> Stephen could help
<b>Vocative Adjunct</b>	Stephen <u>do</u> you want more soup?
<b>Polarity</b>	No/Yes
<b>Comment adjunct</b>	<u>Fortunately</u> the bomb didn't explode
<b>Interpersonal Theme</b>	

(Eggins, 2004, p. 303)

### 1.2.2.3 Textual Theme

The textual theme does not express interpersonal or experiential meaning but does an important cohesive job of connecting the clause to its context. The use of textual themes helps the readers to access and construct new information which the author wants to reveal. Eggins (2004) stated textual themes include conjunctive adjuncts and continuity adjuncts. Continuity adjuncts are words used in dialogue to show how the speaker's contribution is related to what the previous speaker did. The most common item continuity adjuncts are (*oh, well, etc.*). While conjunctive adjuncts function to connect sentences, this element is split into tactic conjunctions and cohesive conjunctions. Tactic conjunctions are used to connect clauses in a clause complex that

occur at the first position in the clause (*e.g.: and, but, etc.*). While cohesive conjunctions that connect sentences to other sentences that occur in other positions of the clause (*e.g.: however, therefore, etc.*). Eggins (2004) gives an example below:

<b>Continuity Adjunct</b>		<u>Oh</u> , they give you a cup of tea
<b>Conjunctive Adjunct</b>	<b>Tactic Conjunctive</b>	<u>And</u> he proposes marriage
	<b>Cohesive Conjunctive</b>	<u>Therefore</u> , they missed the train
<b>Textual Theme</b>		

(Eggins, 2004, p. 306)

### 1.2.3 Thematic Progressions

The three terms of thematic development, thematic pattern, or thematic progression are often used interchangeably to refer to the same concept, namely how Themes are related to other Themes and Rhemes of a text (Fries, 1995 cited from Zulprianto, 2020). The three terms have the same meaning and scholars have used the term freely. But the term thematic progression has been used more widely. This term was introduced by Danes (1974). In this study, the term of thematic progression (TP) was used.

The distribution of Theme and Rheme in the clauses makes it a useful tool for showing the development of Themes and Rhemes. In other words, the choice of Theme and Rheme shows how a current clause is linked with the previous one. Thus, the construction of Theme and Rheme between these clauses is known as thematic progression. Thematic progression is the way of Themes and Rheme interact with each other to provide continuity in discourse and to organize text. While thematic progression analysis is a way of analyzing Themes and Rhemes in detail through the

pattern of thematic progression. Thematic progression is related to discourse coherence (or text linkage). The thematic progression pattern is formed by a systematic relationship between the choices.

Scholars used different terms to denote types of Thematic Progression, such as constant Theme progression, linear Rheme progression, and derived Theme progression (Danes, 1974; Bloor & Bloor, 2004; Thompson, 2014). Whereas reiteration Theme pattern, zigzag Theme pattern, dan multiple Rheme pattern (Egins, 2004).

Danes (1974) divides the terms thematic progression into three kinds: linear progression, constants progression, and derived progression. He told constant progression is the same Theme repeated at the beginning of each sentence. Furthermore, linear progression is the Rheme of a sentence to be the theme of the next sentence. Then, derived progression is the next Theme derived from the superordinate item at the beginning of the text, in the position of Theme and Rheme.

Bloor & Bloor (2004) divides the term thematic progression into four kinds: constant Theme pattern, linear Theme pattern, split Rheme pattern, and derived Theme pattern. He explained a constant theme pattern, where the Theme is generally shared from each clause, and this theme is equated with the given information. While, the linear theme pattern is the Rheme, one clause is taken from the Theme of the next clause. Then, the split Rheme pattern is the Rheme clause has two components, each of which is taken alternately as the Theme of the next clause. Last, the derived theme

pattern is the theme of the various constituent clauses, all of which come from a general sense but are not identical to each other.

Eggs (2004) divides the term thematic progression into three kinds: Reiteration Theme Pattern, Zigzag Theme Pattern, and Multiple Rheme Pattern. She explained that the reiteration Theme pattern is the first theme that taken and repeated at the beginning of the next clause. Next, the zigzag Theme pattern is the Rheme in the first clause and promoted to the Theme in the second clause. Then, multiple Rheme patterns is the theme of one clause introduce a number of different information, then taken to create a Theme in the next clause.

Thompson (2014) divides the term thematic progression into three kinds: constant progression, linear progression, and derived progression. He told that constant progression is the Theme of one clause reconnecting with the Theme of the previous clause. Meanwhile, linear progression is a theme related to one or more elements in Rheme from the previous clause. The derived progression is a Theme related to “Hypertheme” which sets the topic for longer text.

From the arguments of the scholars above on the type of thematic progression. There are three similar terms used by scholars, namely constant progression, linear progression, and derived progression from Danes (1974); Thompson (2014), and Bloor & Bloor (2004). Nevertheless, Bloor & Bloor (2004) has the addition of the three terms above, namely, split Rheme progression. Whereas, Eggs (2004) mentioned the thematic Progression term which is different from previous scholars,

namely reiteration Theme pattern, zigzag Theme pattern, and multiple Rheme pattern. However, from all the terms the thematic progression types above have the same intent and purpose in their use, it is just that the naming of the terms is different.

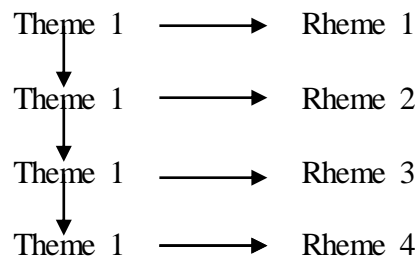
Scholars have discussed this thematic progression, and they used different terms to name thematic progression. This study focused on the types of thematic progression proposed by Eggins (2004). This theory used in this study is also appropriate for examining paragraphs written by EFL students. Her terms include reiteration Theme pattern, zigzag Theme pattern, and multiple Rheme patterns.

### 1.2 3.1 Reiteration Theme Pattern

The reiteration Theme pattern shows that the first Theme is taken and repeated at the beginning of the next clause. The reiteration thematic progression relates to a number of different Rheme or the same element appearing regularly as a Theme. The importance of using this reiteration Theme pattern is to provide the text with focus and clarity. Eggins (2004, p. 354) gives an example:

*These two women came down. And they both been working as governesses or something like that very classy ladies. And they said Oh What wrong with the baby.*

The reiteration theme pattern as defined above can be illustrated in the figure:



### 1.2.3.2 Zigzag Theme Pattern

The zigzag Theme pattern is the Theme content of the second clause comes from the content of the previous Rheme the content of Theme 3 comes from the 2nd Rhema, and so on. In other words, this pattern is the Rheme in clause 1 promoted to the Theme of clause 2. Zigzag patterns can create cohesion in the text by building on newly introduced information. Eggins (2004, p. 325) give an example follow:

*The most common reason baby cries is hunger.  
Even if he was just recently fed, he might still be adapting to the pattern...*

The zigzag pattern can be depicted in the figure:



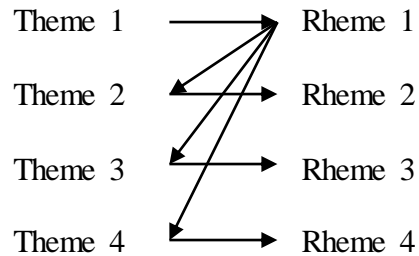
### 1.2.3.3 Multiple Rheme Pattern

The multiple Rheme pattern is the Rheme in one clause introduces a number of different information, then taken to create a Theme in the next clause. Furthermore, the multiple Rheme pattern can be referred to as a split thematic progression which is expository because it provides a list of related information to illustrate the main point.

Eggins (2004, p. 325) give an example follow:

*The three main reason babies cry are hunger, cold, and illness. Hunger can be determined by considering when the baby was last fed. Babies feel cold more acutely than we do and the smaller the baby, the more warmly it should be wrapped up. Finally, sickness or pain may also be signaled by crying...*

This pattern is described in the figure:



### 1.3 Review of Related Studies

Scholars have stated that thematic progression is important in writing (Demir & Keskin, 2021; Hawes, 2015; Insua, 2022; Leong, 2022; Pavavijarn, 2022). Due to the importance of thematic progression, many studies have been devoted to it. Such studies cover English texts or other languages, which are either analyzed separately or compared. Other studies try to look at the thematic progression of different text types. Several studies are given below:

The first study was conducted by Demir & Keskin (2021) entitled “The Role of Theme and Rheme in Thematic Progression Patterns in English Argumentative Essay by Turkish University Students”. They stated the use of thematic progression can produce more effective and coherent written texts. In this study, Demir & Keskin (2021) used a discourse analysis approach to analyze Theme and Rheme and used Danes theory to analyze thematic progression, with the aim of knowing the role of Theme and Rheme in thematic progression patterns in English argumentative essays for Turkish EFL students in relation to their language background. They took data from a pool of two groups of students studying in the English Language Teaching



(ELT) and Psychological Counseling and Guidance (PCG) departments in a private university in Turkey. They revealed in their findings, ELT students used more thematic progression patterns than PGC students. In general, the ELT group was more successful in managing Theme and Rheme patterns to support their argument flow because of their English educational background. In addition, studying Theme and Rheme in EFL texts is important for understanding writing development even at an advanced level, because when writers cannot succeed in the flow of information, their texts become difficult for readers to follow ideas or arguments. Therefore, this study states the need to explicitly teach the relationship between Theme and Rheme in advanced writing classes to support the writing development of EFL students.

The second study was conducted by Hawes (2015) entitled “Thematic Progression in the Writing of Students and Professionals”. He stated thematic progression is more helpful for students in cohesive and coherent writing. In this study, Hawes (2015) used the Thematic Progression type developed by Danes to analyze a 20,000-word essay on the topic of The Impact of the Internet in the Twenty-First Century, written in August 2009 by 18 international students, at roughly B2 level, taking InteComm, a pre-MA course at the University of Leeds for international communication, media and journalism. This research was conducted to find out the comparison of the use of thematic progression in the essay. From the results, it was found that those who were not native speakers where their L1 had a very different pattern of formation arrangement from English, such as Chinese so

their essays did not find the use thematic progression in it. Meanwhile, InterComm students have received training in text structure and are indeed found to be widely using the thematic progression type from Danes. Therefore, in a study Hawes (2015) suggests that schools teach at least the basics of thematic progression if students want to really master the structure of their essays.

The third study was conducted by Insua (2022) entitled “Theme in English Native and Learner Writing”. He claimed the relationship between thematic structure and coherence is widely recognized as a core factor in writing. The use of thematic structures in English can be useful for students or teachers with the aim of applying Theme abilities and satisfaction in the English teaching and learning. In this study Insua (2022) used the direct observation method by analyzing the Written Corpus of Learner English (WriCLE), and the English L1 control sample from Louvain Corpus of Native English Essays (LOCNESS) in which contains 30 essay samples, identifying 1,045 clause. Halliday's theory used in analyzing the Theme of the data. Insua (2022) revealed in her findings, there is a significant difference between the Themes generated by L1 and L2 authors, as well as a significant relationship between the dichotomy of L1 users or L2 users and certain features of the thematic components in the analyzed essays. Therefore, in Insua (2022) it is crucial to introduce not only corpus literacy, but also ideas such as Theme and satisfaction in the L2 English teaching and learning process.

The fourth study was conducted by Leong (2022) entitled “Thematic and Rhematic Progression in Scientific Writing: A Pilot Study”. In this study, Leong (2022) used Halliday's theory to analyze Theme and Rheme, and used Danes theory for thematic progression to compare the TP and rhematic progression (RP) patterns from 50 collections of articles from the journal Nature Nanotechnology, by adopting a diagrammatic and quantitative approach. The findings show that the TDI (thematic density index) is greater than the RDI (rhematic density index) at all text levels. The TP and RP pattern diagrams are also different. While the TP pattern consists of a simple linear progression in the introduction followed by a cash progression in the rest of the article, the RP pattern is generally simple linear. The pattern of TP and RP observed not only captures the structure of the message of scientific writing, but also its communicative function. To further involve scientific texts that are more varied, it is recommended to investigate whether these patterns are strong across disciplines.

The last study was conducted by Pavavijam (2022) entitled “Influences of Thematic Progression on Quality of EFL Argumentative Writing”. He stated textual coherence is an important part of writing a text. In this study, Pavavijarn (2022) used the theory of Halliday and Matthiessen (2014) to analyze Theme and Rheme, and used the theory of Danes (1974) to analyze the thematic progression, intending to know the differences in thematic progression patterns and how thematic progression patterns affect essay quality argumentative low and high-score groups. The data of this study were taken from twenty-two essays written by second years students

majoring in English at a university in Thailand. Pavavijarn (2022) revealed his findings that the low-score essays lacked a coherent thematic progression due to the frequent occurrences of brand new Theme, and constant Theme or Thematization of Rhemes. In contrast, high-scoring essays cover various patterns of thematic progression, including constant Theme, thematization of Rheme, and several split Rhemes. This finding shows that thematic development, specifically with the choice and development of themes, has affected the coherence of the entire essay, which contributes to the essay score. In addition, local cohesion strategies at a sentence level contribute to the connectivity of arguments and supporting evidence which is expressed and realized in the form of Theme and Rheme. Therefore, the Thematic Progression concept can be useful for teaching and learning argumentative writing in the context of EFL.

The five studies mentioned above discuss Thematic Progression which is analyzed in various types of texts that related to academic writing. There are three of thematic progressions were investigated by comparing the writings produced by native and non-native speakers, this study was conducted by Demir & Keskin (2021); Hawes (2015); and Insua (2022). The other two analyze thematic progression by comparing based on text type or genre of writing, this study was conducted by Leong (2022); and Pavavijrn (2022).

In the similar ways, the current study also uses the same type of text, namely argumentative text, but that does not mean the text is the same as the previous

research. The text of this research is the paragraphs written by the first-year student's class of 2021 in the English Department at Andalas University. This study does not compare the texts but only analyzes paragraphs written by non-native speakers using the same theory, namely Halliday and Matthiessen (2014), to analyze Themes and Rhemes. However, to analyze the Thematic Progression, this study uses Eggins' theory (2004).

#### **1.4 Research Questions**

This study aims to determine the use of Thematic Progressions in paragraphs written by EFL students. This research is intended to answer these following questions:

1. What are the types of thematic progressions found in the paragraphs written by the EFL students?
2. What is the type of thematic progressions mostly used in the paragraphs written by EFL students?

#### **1.5 Objectives**

This research is aimed to analyze the thematic progressions by EFL students. The results are expected to give hints as to the quality of the students' paragraphs which might be useful for teaching of writing-related courses at the English Department in the future. The purposes of this thesis are find out the types of thematic progressions pattern by EFL students and find out the type of thematic progression mostly appear in paragraphs written by EFL students.

## 1.6 Scope

The study is based on the theory of systemic functional linguistics and focuses to find out the types and dominant type of thematic progression in paragraphs written by EFL students. Data was taken from paragraphs written by first-year students' class of 2021 in the English Department at Andalas University to determine their writing skills in terms of producing cohesive writing. There are grammatical mistakes in the paragraphs, but the paragraph still analyzed. In the analysis data, this study only focuses on analyzing at the text level to find the thematic progression pattern in their paragraphs.

