

TEXTBOOK ELUCIDATION: AN ANALYSIS OF THEMATIC STRUCTURE AND PROGRESSION ON THE MINISTRY OF EDUCATION AND CULTURE GRADE X ENGLISH TEXTBOOK REVISION EDITION

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Abstract

An instructional material becomes one of the most crucial factors in determining the success of learning process. Textbook as one of the kind of instructional materials poses its vital role in assisting teachers in the learning process. Acting as a cohesive device in discourse analysis, thematic structure and progression pattern analysis have been popularly used in analyzing texts' theme-rheme structure and its deployment pattern. This study centered on analyzing the theme-rheme structure and progression patterns on some specific reading texts. A grade X english textbook endorsed by Ministry of Education and Culture has been chosen to be the object of analysis. Out of 17 existing passages within the textbook, author has purposively selected three reading texts with different genre to be the data of the research. To begin the investigation, each of the selected text was broke down into clauses and then analyzed the theme and rheme within each clause. Progression patterns analysis was done by analyzing the deployment pattern of themes and rhemes within the texts. The investigation uncovered unmarked themes on single clause level became the most dominating theme among others. The themes showed up 61 times and occupied 44.53% of all themes occurrences. At the bottom two rarest theme occurrences are marked and interpersonal themes with a percentage of 2.94% and 0.74%. Ultimately, concerning the cohesiveness of the text, all four progression patterns occurred within the text and 166 items of cohesive devices indicating reference & repetition were found well-distributed in all three texts.

Keywords: *themes classification; theme deployment pattern; progression pattern;*

INTRODUCTION

In teaching, an instructional material becomes one of the most crucial factors that have the ability to determine the success of the learning process. Cakir (2005) defined it as anything used by teachers to promote learning for students. Additionally, Richards (2002) stated that instructional materials are usually provided as the basis for much of the language input that the learners receive and the language practice that occurs in the classroom. The most supportive materials for ELT are textbooks (Brown, 2001). The presence of instructional materials, one for example is a textbook, is to assist the teachers in teaching and learning process and therefore considered as a vital part in any EFL program (Hanifa, 2018). EFL textbook is therefore an important means of teaching in providing students with language input and practice and a supportive median of teaching for teachers in EFL program.

Hanifa (2018) also stated that conducting textbook based teaching requires full understanding of the textbooks selected as it may have both advantages and drawbacks. Altay

(2013) affirmed that course books can only be effective as long as it increases students' proficiency in a foreign language, stimulates teachers to explore it in a good way, and gives the learners the chance of improving their capabilities of conducting a successful interaction with their friends and teachers. In line with this statement, Harmer (2007) highlights textbook is useful since it is presented attractively, consists of consistent grammar syllabus as well as appropriate vocabulary exposure and practice, provides teachers with the procedures and extra ideas, and gives learners a chance to prepare for what is coming and review what they have done. Richards (2002) on the other hand also mentioned that textbook selected sometimes may not reflect students' needs, can deskill teachers, and might not be affordable for some students and that there is possible problem of ideological conflict in teaching beliefs because texts are usually based on the author's or publisher's ideas about teaching (Gebhard, 2009). In summary, textbook poses both advantages and drawbacks. It possesses the ability to become an effective median of teaching and learning process as long as it focuses on students' proficiency, used in a good way and provide students the chance to conduct interaction with their friends and teachers. The textbook should also be attractive, filled with appropriate vocabulary exposure and practice and provide teachers with procedure and extra ideas.

Thematic structure and pattern analysis have been popularly used in analyzing texts' theme-rheme structure and its deployment pattern. The deployment of themes and rhemes is a salient feature in determining the effectiveness of a text arrangement. It is also a necessary element in preparing the text to become a cohesive text. As cited in Rama (2017), Thornburry (2005:7) stated that text is product of speakers or writers in communicative process which involves language. Widdowson (2007:4) added 'A text as an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis'. Rama (2017) mentioned that in order for a good text to be built, a criterion involving cohesion and coherence by employing relevant theme and rheme in sentences is needed. Povolna (2009: 94) as cited in Rama claimed both cohesion and coherence are important to identify the value of text, although they are not connected directly. In line with the statement, Widdowson (2007: 207) added "one might derive a coherent discourse from a text with no cohesion in it at all. Equally, of course, textual cohesion provides no guarantee of discourse coherence". By applying the thematic theoretical theory discovered by Frantisek Danes in 1974 and Thematic Progression patterns proposed by Bloor and Bloor (2004), this study centered on analyzing the thematic structure and progression pattern of reading texts of an EFL textbook and aimed to find out the diversity of themes classification deployed within the texts. The distinctive element of this study was the gravity of investigating the texts' general structure based on the viewpoint of thematic progression patterns and cohesiveness based on cohesive device items deployed in the texts.

METHOD

By focusing on using theme-rheme analysis in finding out its deployment and pattern within texts, the study employed a discourse analysis. The data was taken from three selected texts in a tenth grade EFL textbook endorsed by the Ministry of Education and Culture. All three texts were selected purposively to fulfill the purpose of the research, each with different genre of reading text; a narrative, descriptive, and recount text. Due to the different plot and structure of the text, it was expected that three texts generate different results of analysis regarding the pattern of thematic progression.

The data analysis procedure was divided into three major mechanisms. At initial phase, each of the selected text was broken down into single clause(s) form and then was analyzed by using the theme-rheme system to investigate the thematic structure and the thematic progressions. The texts itself were divided into three categories; the descriptive text entitled Visiting Niagara Falls, the recount text entitled Meeting My Idol, and the narrative text entitled The Legend of Malin Kundang.

At central analysis, thematic structures analysis adopted from Halliday's approach (2004) was applied. Three kinds of themes; ideational (topical), textual, and interpersonal were involved in the analysis. Halliday (2004) defined Unmarked Themes as the typical pattern of theme in declarative clauses which conflated with Subject. He also claimed that "In everyday conversation, the item most often functioning as unmarked Theme in a declarative clause is the first person pronoun *I*". Aside from pronouns; *I, you, we, she, he, it, they*, Halliday also classified the unmarked themes in declarative clause into nominal groups such as common noun or proper noun, and nominalizations. On the other hand, Halliday stated that marked themes in a declarative clause are non-subject themes and are categorized into; circumstantial adjunct in adverbial groups or prepositional phrases form and complement which is a nominal group that is not functioning as Subject e.g. *you I blame for this, that they don't tell us*. In addition to enhance the result of the analysis, fourth theme analysis was introduced to the analysis, multiple themes on clause complex level. Halliday (2004) pictured multiple themes as a single topical theme getting preceded by other elements in the clause. The elements are either textual or interpersonal in function and do not change the experiential meaning of the clause. At the end of the phase, calculating the themes classification and present it in the form of table and percentage.

Closing into the final stage of analysis, the thematic structure analyzed texts were then further analyzed based on Bloor and Bloor's classification of thematic progression (2004). Bloor and Bloor (2004: 88) states there are four types of Thematic Progression:

1. Constant Theme Patterns. In the theme this pattern is shared by each of these clauses and themes according to the information provided. This pattern keeps the same theme focused along the order of the clause. Information is built in the rheme of each clause. The pattern represented in Fig 1.

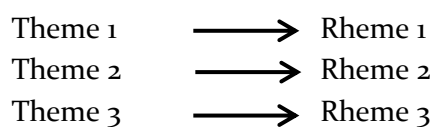


Fig 1 Constant Theme pattern (Bloor & Bloor, 2004 as cited in Syharizal et al. 2018).

2. Linear Theme Pattern. In this pattern, one clause is taken as the next clause theme. The pattern represented in Fig 2.

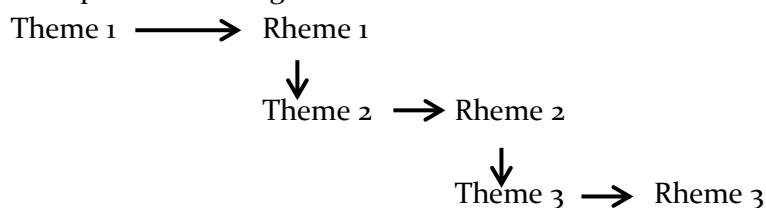


Fig 2 Linear Theme pattern (Bloor & Bloor, 2004 as cited in Syharizal et al. 2018).

3. Split Rim Pattern. This pattern occurs when the clause rim has more than two components, each taken in turn as the next clause theme. The pattern represented in Fig 3.

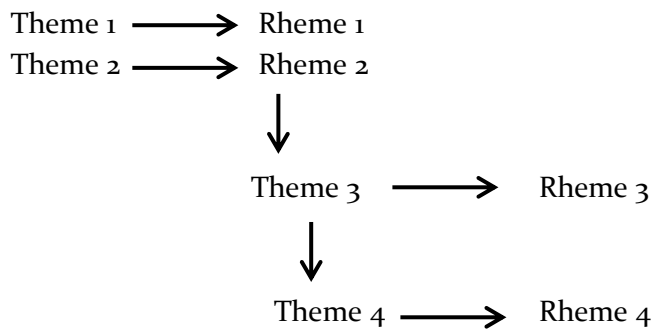


Fig 3 Split Rim pattern (Bloor & Bloor, 2004 as cited in Syharizal et al. 2018)

4. Derived Theme. In this pattern, the theme position is cohesively connected in meaning but not necessarily in form to the previously mentioned topics in the text. The text of the whole section concerns one general idea. The themes of the various clauses of the compilers are all derived from the general sense, but not identical to each other. The pattern represented in Fig 4.

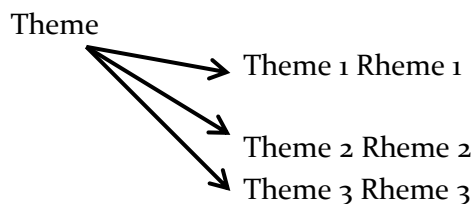


Fig 4 Derived Theme pattern (Bloor & Bloor, 2004 as cited in Syharizal et al. 2018).

Ultimately, to complete the discourse analysis, cohesion of the text was analyzed by investigating texts’ grammatical and lexical items deployment based on the viewpoint of discourse analysis cohesive device namely *reference* and *repetition*.

RESULTS AND DISCUSSION

The focus of this section is to discuss three main points; themes classification identified within all texts, thematic progression patterns employed in the texts, and text’s cohesiveness based on the deployment of grammatical (*reference*) and lexical (*repetition*) items which were introduced as cohesive device in critical discourse analysis.

Themes Classification & Frequency Rate

Based on the data collection, to identify the most frequent used themes throughout the text, author discovered

TYPES OF THEMES	TEXT			
	I (Visiting Niagara Falls)	II (Meeting My Idol)	III (The Legend of Malin Kundang)	TOTAL

		F	%	F	%	F	%	F	%
TOPICAL	UNMARKED	25	52,08	18	42,86	18	38,30	61	44,53
	MARKED	1	2,13	1	2,38	2	4,26	4	2,92
TEXTUAL		14	29,79	13	30,95	13	27,66	40	29,20
INTERPERSONAL		0	0	1	2,38	0	0	1	0,73
MULTIPLE		8	17,02	9	21,43	14	29,79	31	22,63
TOTAL		48	100	42	100	47	100	137	100

Table 1 Themes Classification & Frequency Rate of the text

Generated from the research findings on all three texts, the text rarely utilize interpersonal themes as it was found one time only in Text II. Interpersonal themes as Halliday pictured are represented in *vocative* indicating a personal name being used to address, *modal comment adjunct* expressing speaker's or writer's judgment or attitude to the content of the message, and *finite verbal operator* indicated by small set of finite auxiliary verbs. Second to the most dominant deployed themes of the texts are the textual themes. Indicated by conjunctions, relative pronouns, and conjunctives, the textual themes were found well-distributed across all three texts and occupied 29.20% of the analyzed themes. Ultimately, the thematic structure analysis revealed Unmarked Themes as the most dominant theme deployed among others. From a total of 137 clauses spreading at single clause & clause complex level, the Unmarked Themes on single clause level occurred 61 times and occupied 44.53% of deployed themes. In line with this finding, it can be assumed that "In a declarative clause, the typical pattern is one in which Theme is conflated with Subject" (Halliday, 2004).

Theme				Rheme
Textual Theme	Interpersonal Theme	Topical Theme		
		Marked Theme	Unmarked Theme	
			Niagara Falls	Is the collective name for three waterfalls
That				Cross the international border between the Canadian province of Ontario and the USA's state of New York.
	"How			Are you all?"
		"Enough,		Old woman!"
Finally,		After about 40 or 50 minutes wait,	Afgan	Showed up from inside the radio station.

Table 2 Example of Themes Deployment in the text

Thematic Progression Patterns

The thematic progression patterns identified within the texts, involved all Bloor & Bloor's classification of thematic progression patterns. The author discovered that; Text I and II are characterized by the Split Rheme Patterns, and Text III with the Constant Theme Patterns. See Table 3.

THEMATIC PROGRESSION PATTERN	TEXT			
	I	II	III	TOTAL

Constant Theme Pattern	2	1	4	7
Linear Theme Pattern	3	0	2	5
Derived Theme Pattern	0	1	0	1
Split Rheme Pattern	5	3	1	9

Table 3 Thematic Progression Patterns employed in texts

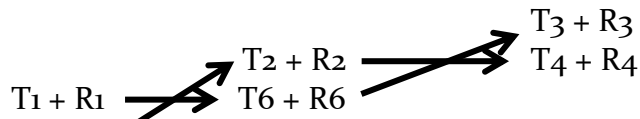


Fig 1 Thematic Progression Pattern employed in the fourth paragraph of Text 1

The first pattern illustrates the Split Rheme Pattern and initiated from R1 (Niagara Adventure Theater) which was split into T2 (Here) and T6 (The theater). Similar to the first pattern, the second pattern shows the Split Rheme Pattern indicating R2 (tourists & film experience) split into T3 (that) and T4 (Audience members).

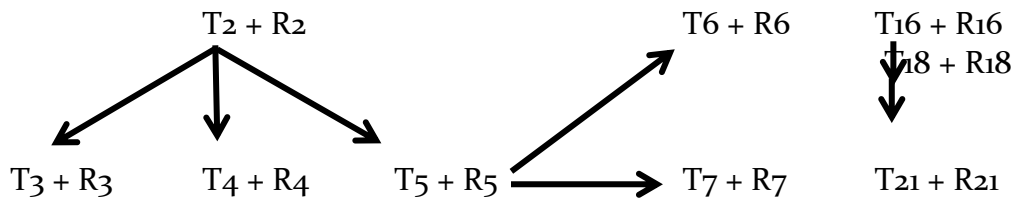


Fig 2 Thematic Progression Pattern employed in the third paragraph of Text 2

The text contains Derived Theme, Split Rheme, and Constant Theme Pattern. The Derived Theme was indicated by T2 (Afganism) which was derived specifically into T3 (They) and T4 and T5 (I). The Split Rheme Pattern was marked by R5 (this amazing singer) split into T6 (who) and T7 (he). The Constant Theme Pattern was marked by the recurring themes of “He” in clause 16, 18, and 21.

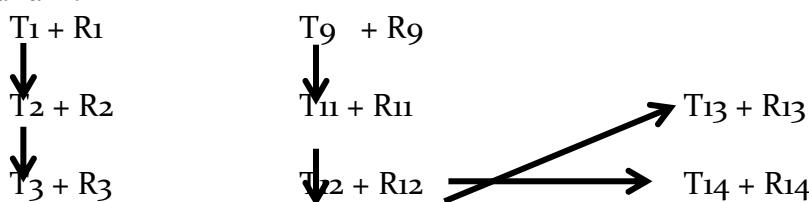


Fig 3 Thematic Progression Pattern employed in the fourth paragraph of Text 3

The first pattern was signified by the recurring themes of “Malin Kundang’s mother” in clause 1, 2, and 3 and the repeating themes of “Malin Kundang” in clause 9, 11, and 12. The Split Rheme Pattern was indicated by the splitting rheme of clause 12 (old woman). The “old woman” as R12 was split into T13 (who) and T14 (she).

Cohesiveness of the Text

Halliday & Hasan (1976) as cited in Bahaziq (2016) defined cohesion to be a ‘semantic relation between one element and another in a text’. The cohesiveness of a text will be achieved when the elements are connected to each other and relevant to the reader. It can be found when

the meaning of a specific item depends on other, i.e. one item presupposes the other (Halliday & Hasan, 1976). Focusing on grammatical cohesive items of *reference* and lexical cohesive items of *repetition*, the text revealed

COHESIVE DEVICE	TEXT			
	I	II	III	TOTAL
REFERENCE	15	25	51	91
REPETITION	9	35	31	75
TOTAL	24	60	82	166

Table 4 Grammatical and Lexical Cohesive Device found in texts

Reference occurs when the meaning of one element cannot be attained unless it refers to another element in the text, e.g.

1. *Niagara Falls is the collective name for **three waterfalls**. **They** form the southern end of the Niagara Gorge.*
2. ***Afgan** has always been my favorite singer. I had always been thinking of how I would feel when I met **him**.*
3. ***Malin Kundang** and his mother had to live hard because **his father** had passed away.*

Repetition takes the form of a restatement of same lexical item, e.g.

1. *This attraction helps **people** get closer to the falls. **People** can get soaked on the Hurricane Deck.*
2. *I had always been thinking of how **I** would feel when **I** met him.*
3. ***He** had a huge ship and a lot of crews who worked loading trading goods. **He** was also married to a beautiful woman.*

CONCLUSION

Taking everything into account, the result from the investigation generated colorful data related to the purpose of the research. Despite the fact that there were some cases where some parts of the text were difficult to be analyzed yet the general idea of the text's pattern were able to be pictured essentially.

1. The Unmarked Topical Themes identified on single clause level were the most dominant themes deployed in all three texts. Occurred 61 times in total and with a total frequency rate of 44.53%, the themes occupied almost half of the total analyzed themes (137). The themes showed up 25 times in the first text and 18 times each in the second and third text.
2. Text II showed Unmarked Themes of pronouns were deployed 13 times and dominated the nouns type of Unmarked Themes which showed up 5 times throughout the whole text. If connected to the text's genre function which is to retell someone's experience, it can be assumed that *a recount text's distinction can be observed by the Unmarked Themes deployment classified as pronouns because the text was mostly filled with the content of personal types of information.*
3. The difference between two rivaling classes of Unmarked Themes in the third text was slight. With a ratio of 1.25 to 1, the Unmarked Themes classified as pronouns occurred 10 times and slightly dominated the nouns type which occurred 8 times within the text. It means that *both pronouns and nouns Unmarked Themes deployment in a narrative text is somewhat balanced.*

4. Taking everything into calculation, *a descriptive text can be characterized by the massive deployment of Unmarked Themes classified as nouns and entirely different with a recount text which signified by the ones classified as pronouns.*
5. The most frequent thematic progression pattern found in all three texts was the Split Rheme Pattern which occurred up to 9 times. Followed as the second most frequent thematic progression pattern found was the Constant Theme Pattern which showed up 7 times, less 2 than the Split Rheme Pattern. The third position was filled by the Linear Theme Pattern and the rarest type was the Derived Theme Pattern.
6. The Split Rheme Pattern was found dominating the other types of progression pattern in the first text. The pattern occurred 5 times in the text and indicated that *the descriptive text's general pattern would most likely be pictured by this thematic progression pattern.*
7. The Split Rheme Pattern was also found dominating the other types of progression pattern in the second text. Slightly different to the patterns occurrence in the first text, this pattern was found 3 times residing in the second text. *The recount text's essential idea of thematic progression pattern could not be identified because of the text's generate structure that built in an unarranged way.*
8. Different to the other text's common pattern, the dominating thematic progression pattern found in the third text was the Constant Theme Pattern. The recurring themes of main actors/participants in the text indicated *a narrative text's general idea of thematic progression pattern was undoubtedly depicted by the dominating occurrence of the actors/participants involved in the story of the text.*
9. Concerning the cohesiveness of the text, *a total of 166 grammatical and lexical items representing two cohesive devices namely reference and repetitions were found across all three texts. In all three texts, grammatical cohesive items of reference were the most dominant type which consists of 91 items ranging to 15 items at Text I, 25 items at Text II and massively filled Text III with total of 51 items. The lexical cohesive items of repetitions were found less with total occurrence of 75 items ranging at 9 items in Text I, 35 items in Text II, and 31 items in Text III.*

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