AN INVESTIGATION OF THEME AND THEME PROGRESSION OF STUDENTS' EXPOSITION TEXTS

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ABSTRACT

This article presents the results of a study investigating Theme types and Thematic progression patterns in students' texts. The study involved 12 students in the second semester taking the subject Writing for Academic Purposes focusing on argumentative texts, including exposition, discussion, and response to literary works. In the interest of space, this paper will centre around twelve (12) students' exposition texts, analysed using functional grammar, especially the Theme system. These texts represent different levels of achievement, based on students' grade point average (GPA) (low: <3, mid: 3.01-3,5, and high: 3,51-4). The results of the analysis indicate that despite some problematic aspects, all the texts employed various Theme types, including topical, interpersonal and textual Themes, and different Thematic progressions, including the zigzag, the reiteration, multiple Theme patterns and also the combinations of the three Theme patterns. All these, in many ways, show all students' capacity to tackle longer, more complex texts and the responsibility of helping the reader or viewer navigate their way through the text. This suggests that explicit knowledge of Theme and Thematic progressions is important to allow students to produce a cohesive and coherent text. It is recommended that Theme and Theme progression be an essential part of writing courses to help students organise the text to make it accessible to the remote reader.

INTRODUCTION

At the university level, students need to engage in advanced literacy tasks through which language is used differently from the way it is used in everyday interaction (Schleppegrell, 2004 p. 4). Students at the university level are required to write increasingly lengthy texts, and one of the challenges in writing such texts is to do with how to organise the text to make it accessible to the remote reader (Christie & Derewianka, 2008, p. 20). Students, according to Christie & Derewianka (2008), need to be able to manipulate the flow of information in various ways, using the beginning of clauses to alert the reader to how the text is unfolding. In English, we tend to use the beginning of the clause to signal our point of departure. Halliday & Mathiessen (2004) refer to this as the Theme of the clause. Students also have to monitor the organisation of the whole text to ensure its coherence (Christie & Derewianka, 2008, p. 21).

Thematic structure and progression play a major role in organising the message in a discourse to be communicated and understood. Such selection and development of theme are

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crucially important to avoid chaotic texts production originating from Theme choice and Theme Progression problems that sometimes occur during developing a text (Butt, Fahey, Feez, Spinks, and Yallop, 2000). Thus, to develop an effective text, students need the ability to arrange information by selecting and developing ideas through an effective selection of theme and theme progression (Hawes and Thomas, 2012).

Research on students' writing in higher education has been intensively conducted for years (see, e.g. Yang and Sun, 2012; Gebhard, Chen, and Gunawan, 2013; Bruce, 2016; Wei, 2016; Knoch et al., 2015; Ortega, 2015; Friginal, Li, and Weigel, 2013). Those studies utilise various approaches to finding out how linguistic resources in students' argumentative writing across proficiency levels contribute to their achievement in specific courses. Hawes (2015) suggested that students should be familiarised with the types of thematic progressions to help them construct an effective text. Being familiar with Theme development in the text is important, not only for students but also for teachers or practitioners in related areas. Teachers and practitioners need to find out how the text is organised textually as a means of learning as well as a way to boost their quality of teaching writing and to enhance their professional capacity. Thus, research on students' familiarity and capacity in creating a cohesive and coherent text through the use of Theme and Theme progression is really important.

However, in the Indonesian context, especially in the research site, research on how students develop ideas in the unfolding sequences of the argumentative texts, seen from Theme structure and progression, as offered by systemic functional linguistics, is still limited. Thus, to fill the gap, the study reported in this article aims to find out (a) what types of Themes and Thematic progressions are used by students to create cohesive and coherent exposition texts. The study draws on SFL (Halliday and Matthiessen, 2004; Halliday, 2014), especially the Theme system as developed by Fries (1994, 1995a and b), Bloor and Bloor (2004, 2014), and Eggins (2004), as a framework of text analysis.

The results of the study are expected to contribute to the development of the theory of systemic functional linguistics, especially in the EFL context in Indonesia and the improvement of students' writing performance to provide teachers with information that will help develop teaching materials and practical tools to analyse students' texts. Moreover, the results of the study are expected to lead to the release of a policy on the development of the teaching systemic functional linguistics in universities, especially to do with Theme structure and progression in the teaching of writing from primary to tertiary levels.

THEORETICAL FRAMEWORK

The study has been given shape, mainly by SFL theory, especially to do with the Theme system (Halliday, 1994; Haliday and Mathiessen, 2004, 2014; Martin, 1992; Martin and Rose, 2003, 2007; Derewianka, 2011; Derewianka and Jones, 2012) and argumentative text, especially exposition (see, e.g. Macken-Horarik, 2002; Christie and Derewianka, 2008; Emilia, 2005; 2010; 2011; and Martin and Rose, 2008).

Textual Metafunction

Textual metafunction is a systematic resource that languages have to create a discourse. It ensures that each instance of language/text makes contact with its environment (Halliday and Matthiessen, 1999 p. 528), creating appropriateness and coherence of the text and its context (Locke, 1996 p. 219). Halliday and Matthiessen (1999) further argue that textual metafunction does not originate in an extrinsic context of language; rather, it is intrinsic to language itself. In this case, a clause functions as a resource of information, providing a range of possible structures for different interpretations in relation to the discourse environment in which it occurs. Of particular interest in textual metafunction is Theme, an essential aspect of how interlocutors construe the messages

in a manner that allows them to suit appropriately into the unfolding language events (Thompson, 2014, p. 154).

"Theme is the element that serves as the point of departure of the message; it is that which locates and orients the clause within its contexts" (Halliday, 2014, p. 89). Theme will guide and orient the readers of what the message is and thus allow them for interpreting what it means. Thematic structures, as Halliday puts it, is the most essential part of clause as a message. A clause will be considered as a message if it has such structures. Thematic structure is realised by Theme (topical, interpersonal, and textual) followed by its elaboration, called Rheme (Halliday, 2014; Bloor and Bloor, 2014, Downing and Locke, 2015; Eggins, 2004). In relation to developing a text, thematic structures can be developed further to maintain text unity in both local and global levels (see Eggins, 2004; Bloor and Bloor, 2014; Martin and Rose, 2007, 2008). The development of thematic structures across unfolding sequences of the text is called Theme Progression, which will be delineated below.

Theme Progression

SFL Theme Progression analysis plays a significant role in developing a successful text (Christie and Dreyfus, 2007) by providing a clear description of the text's development and its overall purposes. Christie (2010) suggests that control of Theme Progression possessed by the students becomes an important aspect in the writing process across education levels. Furthermore, Theme Progression analysis is also important in teaching, and learning writing for it helps teachers and students avoid chaotic texts production originating from Theme choice and Theme Progression problems that sometimes occur (Butt, Fahey, Feez, Spinks, and Yallop, 2000).

Based on the choice of Theme, the way students organise their ideas can be classified into three types of Theme progressions: The Zig-zag pattern, Theme Reiteration pattern, and Multiple/Derived Theme Pattern (Fries, 1995a and b; Ravelli, 2000; Eggins, 2004; Bloor and Bloor, 2014; Emilia, 2005, 2014). Those Theme Progressions are as follows:

1. The Zig-Zag or linear thematic progression occurs when the element that acts as Rheme in the first clause is put as a theme in the second clause. The zigzag pattern contributes to the text's cohesion by creating newly introduced information. It gives a sense of the cumulative development of the text. Besides, it is important to maintain logical relations and elaboration in the text (Schleppegrell, 2004). An example of the Zig-zag pattern found in the students' texts can be seen in Figure1.

    Figure 1
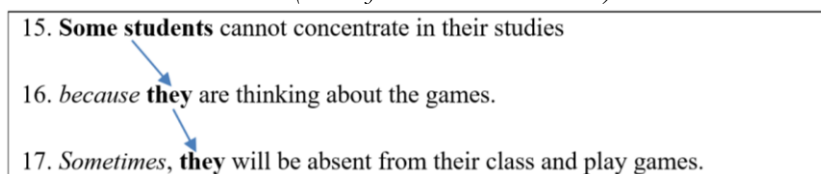   *The Zig-zag Pattern (taken from the students' text))*

    33. **The last advantage of reading** is that this activity can influence empathy of the readers.

    34. **This emotion** is rarely possessed by human nowadays

2. Theme reiteration pattern regulates the occurrence of the same element as Theme. It is a way to keep the text focused by repeating the same element — repetition is an effective means to maintain the cohesion of the text. Theme reiteration can be realised through identical wordings, synonymous expression, paraphrase, or semantic interference with the previous Theme (Danes, 1974 cf. Nwogu and Bloor, 1991; see also Eggins, 2004; Emilia, 2014). It is the easiest thematic progression that can be grasped by the readers since, by repeating the same element, readers can easily find the information of the text. An example of this pattern is provided in Figure 2.
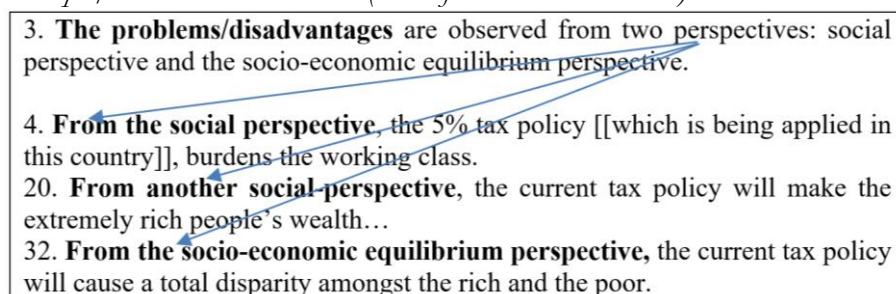
Figure 2
Theme Reiteration Pattern (taken from the students' text)

15. **Some students** cannot concentrate in their studies

16. *because* **they** are thinking about the games.

17. *Sometimes*, **they** will be absent from their class and play games.

3. Multiple Theme pattern or derived Theme pattern takes place when Rheme of a clause provides a number of different pieces of information which is used in the subsequent clauses. It is usually found in a longer expository text in which the author provides an underlying organising principle for a text. This pattern considers the passage as a single general notion, and Themes of the various constituent clauses are derived from that general notion; but they are not identical to one another (Eggins, 1994, Fries, 1995 cf. Emilia, 2005 p. 91). This pattern indicates that the method of development of the text is well planned and therefore shows the writer's investigation strategy applied prior to the writing process (Emilia, 2010 p. 124). An example of the Multiple Theme pattern can be seen in the following figure.

Figure 3
Multiple/Derived Theme Pattern (taken from the students' text)

3. **The problems/disadvantages** are observed from two perspectives: social perspective and the socio-economic equilibrium perspective.

4. **From the social perspective**, the 5% tax policy [[which is being applied in this country]], burdens the working class.
20. **From another social perspective**, the current tax policy will make the extremely rich people's wealth…
32. **From the socio-economic equilibrium perspective,** the current tax policy will cause a total disparity amongst the rich and the poor.

Higher-Level Theme
Multiple/Derived theme pattern also resonates with what Martin and Rose (2008) called Higher-Level Theme: macro- and hyper-Theme. Higher level Theme also contributes to the global textual meaning of the text. To follow Martin (1992) hyper-Theme is the Theme of a paragraph. It is an introductory sentence or group of sentences acting to predict a particular pattern of the text — providing an orientation to the rest of the paragraph (Matthiessen, Teruya and Lam, 2010 p. 225). Meanwhile, macro-Theme is considered as a sentence or group of sentence that predict a set of hyper-Theme. In other words, hyper-Theme is an opening generalisation predicting a pattern of clause Theme and its elaboration; meanwhile, macro-Theme predicts text's overall development — Theme of the whole text (Coffin, 2006a; Christie and Derewianka, 2008; Martin and Rose, 2008; Martin 2013; 2014). Exposition text, which is the focus of this study, will be discussed below.

The Genre of Arguing: Exposition
Exposition text is a factual text that argues for a particular point of view toward an issue by giving reasons to support a thesis and elaborating it using evidence (Macken-Horarik, 2002; Christie and Derewianka, 2008; Schleppegrell, 2006; Martin, 2003; Coffin, 2006a; 2006b; Knapp and Watkins, 2005) — expounding the thesis and arguing for it (Martin and Rose, 2008). Writer of Exposition text takes a stance to the position and argues for it in order to persuade the reader to accept the thesis. The focus of Exposition text is only on an issue and the logical sequence of its elaboration.

Exposition text is usually found in school essays, commentaries, and political debates, to mention just a few examples.

Exposition text consists of three stages: *Thesis, Argument*, and *Conclusion or Reiteration* (Macken-Horarik, 2002; Christie and Derewianka, 2008; Schleppegrell, 2006; Martin, 2003; Coffin, 2006a; 2006b; Knapp and Watkins, 2005; Martin and Rose, 2008). The first stage is *Thesis. Thesis* is the most important point in Exposition text. In *Thesis*, the writer proposes a viewpoint on a topic or issue. Christie and Derewianka (2008) further add that sometimes *Thesis* element can be accompanied by some background information relevant to the topic or the key point.

The second stage of Exposition text is *Argument. Argument* stage asserts and elaborates the writer's stance in turn (Macken-Horarik, 2002). It is the recursive element of Exposition text since it supports and elaborates writers' stance towards the issue (Emilia, 2005; 2010; 2011). The arguments contain any factual information, evidence, description, or explanation to support the thesis to justify the position taken (Derewianka, 2011) or to convince the audience regarding the writer's stance — it is important in qualifying what might otherwise appear to be somewhat oversimplified argumentative line (Coffin, 2006a). The systematic ways of elaborating evidence in *Argument* stage is crucial to the effectiveness of the argument presented (Knapp and Watkins, 2005). The points or the evidence should relate directly back to the statement of position, and there are often an internal link between the various point too.

The last stage is *Conclusion or Reiteration* of position. In this stage, the writer returns to the thesis and gives a conclusion to what s/he argues. Christie and Derewianka (2008; see also Emilia, 2005; 2010; 2011) claims that reinforcement of thesis reasserts the thesis in the light of the arguments that have been elaborated. According to Derewianka (2011) this stage is an attempt to sum up the writers' position based on the argument elaborated, reinforcing the general issues under discussion and possibly calling for action.

METHOD

The study reported in this article is a part of an intensive research project concerning language and literacy instruction at an english education department at a university in Indonesia, funded by the Directorate of Higher Education Republic Indonesia (DIKTI). The study used a qualitative case study (Cresswell, 2012), especially text analysis. Participants of the study were 12 students taking writing courses in the second semester. This writing course focuses on argumentative writing, embedding genre-based teaching programs. However, in the interest of space, this paper will not describe the teaching program, but the report is available (see Emilia et al. 2013, 2014). The participants were chosen purposively in order to develop an in-depth understanding related to the topic. The data were obtained from students' Exposition texts collected at various stages of the writing course. The students' texts were then divided into three categories representing students' level of achievements: low achiever, middle achiever, and high achiever texts.

As the primary data, students' Exposition texts analysed in detail were from two stages of the drafting process: the first draft and the final draft texts. Twelve texts from the first and final drafting stages were chosen specifically to be analysed in detail using SFL Theme Progression analysis to find out their textual organisation. Those texts were from three levels of achievement: low, middle, and high achiever. The texts were broken down into numbered clauses, following Halliday (2014), Eggins (2004), Martin and Rose (2008), and Emilia (2014). In addition to breaking the texts down into numbered clauses, the texts were also divided into stages following the stages of Exposition text: *Thesis, Argument, and Reiteration of thesis.* Then, the researchers identified Theme choice following the works of Halliday and Matthiessen (2004), Halliday (2014), and Eggins (2004) in terms of textual, interpersonal, and topical Theme. The next procedure was identifying Theme Progression of the texts. The thematic progression analysis aimed at finding out how the students maintain logical relation of the texts (see Knapp and Watkins, 2005; Schleppegrell, 2004; 2006 for a detailed discussion of the procedure of analysing theme). In identifying Theme Progression, the

study adopted the works of Fries (1994; 1995a and b), Eggins (2004), Bloor and Bloor (2014), and Emilia (2014) as the framework of analysis.

FINDINGS AND DISCUSSIONS

This section attempts to discuss the findings related to Theme choice and Theme Progression trends in students' Exposition texts.

Theme Choices in Students' Exposition Texts

In the interest of space, findings related to Theme choices are presented in a short summary. In terms of Theme choice, generally, students from all levels of achievement: low, middle, and high, were able to create a coherent text proven by the textual organisation of the text. From analysis, it is seen that various Theme choices were applied to make the text cohere as well as to maintain its logical relation.

Table 1
Theme Choices in Students' First Drafts

Theme Choice	Low Achiever		Middle Achiever		High Achiever		Total
	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6	
Unmarked Topical	19	38	35	44	15	28	179
Marked Topical	9	7	10	13	3	4	46
Interpersonal	-	3	6	1	-	-	10
Textual	6	16	20	19	10	14	85
Longer Unit Theme	5	7	6	6	3	7	34

Table 2
Theme Choices in Students' Final Drafts

Theme Choice	Low Achiever		Middle Achiever		High Achiever		Total
	Text 7	Text 8	Text 9	Text 10	Text 11	Text 12	
Unmarked Topical	41	19	24	39	40	26	189
Marked Topical	17	11	9	12	19	4	72
Interpersonal	3	-	3	3	1	3	13
Textual	18	8	11	21	23	13	94
Longer Unit Theme	8	7	4	7	11	7	44

The use of unmarked topical Theme in the texts serves to identify the topic under discussion (Emilia, 2005; 2014) as in *Valentine's Day is …* (Text 9), and *Breakfast is considered…* (Text 5). Meanwhile, the role of marked topical Theme such as *For sustainable energy* (Text 4), and *Nowadays* (Text 8) indicates shift of context and activity sequence (Coffin, 2006; Christie & Derewianka, 2008, Martin & Rose, 2008). The use of marked Theme changes the focus of the clause into a significant functional way (Bloor and Bloor, 2014), signalling that something in context needs to be emphasised (Eggins, 1994 cf. Ravelli, 2000).

Moreover, the role of interpersonal Theme in the texts, such as *but ACTUALLY teachers…* (Text 1), and *OF COURSE* (Text 9), serve to foreground a position, to share point of view, and to demonstrate the writer's own view of judgment related to the issue being presented in the text. In addition, the interpersonal Theme indicates a shift into the main point of view the writer tries to be adopted as in *I personally agree…* (Text 2).

In addition, the use of textual Theme is primarily to maintain the connectedness of the text, relating the text into the context (Halliday and Matthiessen, 2004; Halliday, 2014; Eggins, 2004) for example *and **the copyright…***, and *because **it….*** (Text 4). Moreover, the use of conjunctive (e.g. *moreover, and furthermore),* which are combined with topical themes, serves to indicate the further

direction of discourse flow (see Christie and Derewianka, 2008; Martin, 1992; Martin and Rose, 2008 for further discussion).

Theme Progression Trends in Students' Exposition Texts

In the interest of space, the findings related to Theme Progression in students' Exposition texts are summarised and presented into two categories: Theme Progression at clause level (indicated by the presence of the Zig-zag and Theme reiteration pattern) and Theme Progression in text level (indicated by the presence of multiple/derived theme pattern). Theme Progression trends at clause level can be seen in the tables below.

Table 3

Theme Progression Trends at Clause Level in Students' First Draft Texts

Theme Progression Type	Low Achiever		Middle Achiever		High Achiever		Total
	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6	
Theme Reiteration	12	16	3	13	10	11	65
The Zig-zag Pattern	7	3	10	13	2	9	44

Table 4

Theme Progression Trends at Clause Level in Students' Final Draft Texts

Theme Progression Type	Low Achiever		Middle Achiever		High Achiever		Total
	Text 7	Text 8	Text 9	Text 10	Text 11	Text 12	
Theme Reiteration	8	7	4	12	22	12	65
The Zig-zag Pattern	15	5	11	11	10	8	60

As shown in Tables 3 and 4, in the first draft and final draft texts, the Theme reiteration is the pattern that mostly occurs (130 times), followed by the zigzag or simple linear Theme pattern (104 times). The use of reiteration pattern in those texts indicates that the students intend to make the text focused by repeating the same element — through identical wordings, synonymous expression, paraphrase, or semantic interfere with the previous Theme (Danes, 1974 cf. Nwogu and Bloor, 1991; see also Eggins, 2004). The repetition found in those texts gives the readers a sense of ease in reading the texts. The readers can easily find the information provided by the writer. The example of Theme reiteration pattern can be seen below.

Figure 4

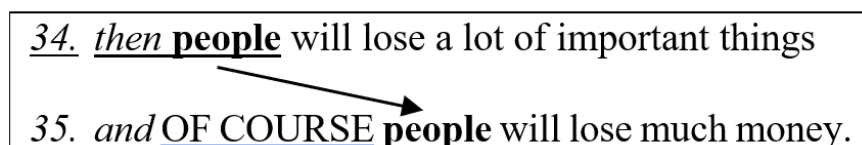*Example of Theme Reiteration Pattern in Students' Text (Low Achiever)*

Figure 5

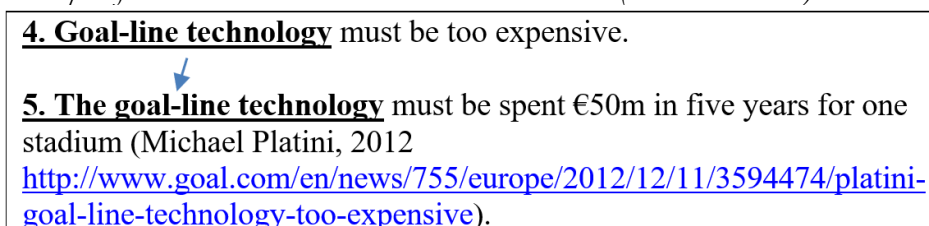*Example of Theme Reiteration Pattern in Students' Text (Middle Achiever)*

Figure 6
Example of Theme Reiteration Pattern in Students' Text (High Achiever)

44. *Fourth*, **breakfast** can decrease body weight

45. **[[Having breakfast in the morning]]** [(m)] could increase the fat-combustion

46. and ***[it]** decrease the body weight,

Moreover, the use of zigzag pattern in students' Exposition texts indicates that the students tend to give the text a 'sense of cumulative development' (Eggins, 2004) by promoting the Rheme in previous clause to the Theme in the subsequent clause. The use of this pattern is important when the students elaborate the evidence and information in those texts (see Schleppegrell, 2004; 2006) by carefully selecting, developing, and organising the ideas.

Figure 7
Example of The Zig-zag Pattern in Students' Text (Low Achiever)

22. **Massive corruption** has stolen the budget for building the good facilities at school.

23. *Since* **the facilities provided**[(m)] are limited,

Figure 8
Example of The Zig-zag Pattern in Students' Text (Middle Achiever)

1.**Nowadays**[(m)], people are used to celebrating the day of love.

2.**It** is called Valentine's Day.

3.**Valentine's Day** is observed on February 14 each year (for details, see http://en.wikipedia.org/wiki/Valentine%27s_Day).

Figure 9
Example of The Zig-zag Pattern in Students' Text (High Achiever)

63. *Last*, **[[seen from academic perspective]]** [(m)], breakfast sharps the concentration.

64. **It** repairs the ability of thinking

In addition to maintaining text's connectedness at clause level, students' control of using Multiple Theme pattern contributes to overall texts development. By the use of higher level Theme (macro- and hyper-themes), the way students organise their information in the text plays a significant role in achieving global textual meaning of the text. The use of higher level themes in students' texts can be seen in the following tables.

As shown in Tables 5 and 6, the application of Multiple Theme pattern/higher level Theme indicates that the students develop the text well according to the plan before writing those ideas in the text. It is in line with Emilia (2005; 2010 p. 124) who stated that the use of this pattern indicates that the method of development of the text is well planned and therefore shows the writer's investigation strategy applied prior to the writing process. The multiple/derived Theme pattern in those texts also resonates with the higher level-Theme, especially macro- and hyper-Theme. These higher level-Themes give a significant impact on the global textual meaning of the text (Ravelli, 2000). The use of higher level-Theme gives the underlying principle of the development of the text — predicting what the text is going to be about (Coffin, 2006a; Christie & Derewianka, 2008; Martin & Rose, 2008). The use of higher level Theme — macro-Theme predicting hyper-Theme — is a significant aspect of texture (Martin, 1992). Martin further argues that a text, which does

not apply this higher level Theme, will be considered lack of coherence. The examples of Multiple Theme pattern can be seen in Figures 10, 11, and 12.

Table 5
Theme progression trends at text level in students' first drafts

Theme Progression Type	Low Achiever		Middle Achiever		High Achiever		Total
	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6	
Multiple/Derived Theme Pattern	-	1	1	1	1	1	5

Table 6
Theme progression trends at text level in students' final drafts

Theme Progression Type	Low Achiever		Middle Achiever		High Achiever		Total
	Text 7	Text 8	Text 9	Text 10	Text 11	Text 12	
Multiple/Derived Theme Pattern	1	1	1	2	2	1	8

Figure 10
Example of Multiple/Derived Theme Pattern in students' text (low achiever)

5. I THINK we should support this program because of three reasons to do with financial, law and social perspectives.

6. *First of all,* based on financial perspective

30. *Next* reason based on the law perspective

52. Another reason based on social aspect

Figure 11
Example of Multiple/Derived Theme Pattern in Students' Text (Middle Achiever)

2. I believe that goal-line technology should not be implemented in football games for four reasons, from economic, humanity, fans, and games perspectives.

3. The first reason is to do with economic view.

12. *Second one,* **for humanity view**

15. Third, from fans perspective

27. *The last* **from games perspective**

The study reported in this article finds out that the most frequently used Theme progression pattern is the Theme reiteration. However, it does not mean that the Exposition texts written by the students are not good. As Fries (1995a) claims, the choice of meaning that is made for thematic, including thematic progression, would vary depending on the purpose of the writer. It is also supported by Francis (1990 cf. Fries, 1995a) that in expository writing we can find various Theme progressions that make us incapable to determine the trends for the text at all.

Ideally, in argumentative writing, each message should relate logically to the previous ones (see Fries, 1995a for further discussion). It means that in organising and developing ideas, the writer has to choose the textual resources (thematic progression) that enable smooth progression when

s/he is presenting the information (Schleppegrell, 2001; 2006) – to maintain logical relation of the text. As seen in the text analysis, although the texts utilised more Theme Reiteration pattern, the logical relation was still maintained. It can be seen that the students always link the point or the evidence to their stance.

Figure 12
Example of Multiple/Derived Theme Pattern in Students' Text (High Achiever)

18. Below are some benefits of having breakfast [[seen from health and academic perspectives]].
19. The first to the fifth points are seen from health perspective.
20. The last or the sixth point is seen from academic perspective.
21. *First*, **from health perspective,** it is said…
28. *Second*, **breakfast** controls the meal cycle.
32. *Third*, **breakfast** prevents us from over-hungry.
44. *Fourth*, **breakfast** can decrease body weight
55. *Next*, **it** protects us from the heart disease, especially for women.
63. *Last*, **[[seen from academic perspective]]** [(m)], breakfast sharps the concentration.

The results of the study indicate that students are able to develop an effective text valued in their discipline. The way they select and develop themes across unfolding sequences of the texts clearly shows their awareness of operating Theme and Theme Progression concepts in both local and global levels thus allowing them for organising the flow of information that can be easily followed by the readers. Students' success in developing and organising ideas in the texts cannot be separated from the teaching program utilising SFL Genre-Based Pedagogy (SFL-GP). SFL-GP has been effective to help students develop their writing and critical ability (Emilia, 2005, 2010, 2011; Derewianka and Jones, 2012; Emilia and Hamied, 2015). The results from text analysis reveal that students can link their ideas in the text to the surrounding contexts by the use of several thematic structures, e.g. marked theme indicating certain temporal space or reasons, to maintain texts' coherence – texture of the texts. Students' consistency in maintaining mental representation of the ideas elaborated in the texts is also demonstrated by the use of macro- and hyper-Themes that indicate their careful decision in selecting and organising ideas. Theme and Theme Progression analysis can reveal one of the three domains of language works in academia i.e. it provides benefits in terms of analysing how students construct knowledge of disciplinary discourse textually, particularly in English education.

CONCLUSION
This article has presented the results of a small-scale qualitative case study on Theme and Theme Progression analysis of students' Exposition texts in an English Education program in Bandung, West Java, Indonesia. The results reveal that the students are able to develop effective texts valued in their discipline utilising Theme and Theme Progression concepts across unfolding sequences of texts. The analysis of Theme and Theme Progression can reveal one of the three domains of language works in academia i.e. it provides benefits in terms of analysing how students construct knowledge of disciplinary discourse. Further, given the benefits of such analysis, it is recommended that teachers or practitioners consider embedding the concepts of Theme and Theme Progression

in their classroom practice, particularly in writing classroom to boost students' understanding of how to organise text effectively using various textual resources.

Moreover, apart from the usefulness of SFL Theme and Theme Progression analysis in helping students develop an effective text, it would be wise to call for other investigations concerning analysis of text across subject-specific discourses using three SFL's strands of meanings (ideational, interpersonal, and textual). Such investigation will bring about changes in understanding of how language works across disciplines, especially in Indonesian educational contexts. Utilising SFL as a toolkit to investigate subject specific discourses, particularly in educational field, can reveal how language construes different knowledge; the way learners interact with such knowledge; and organise an effective text valued across disciplines.

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