THEMATIC PROGRESSION IN CHILDREN STORIES

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ABSTRACT

This paper is intended to analyze the Thematic Progression in Children Stories. The data are taken from three story books. They are Dinosaurus Loveable: Pterodactyl, The Journey of the Noble Gnarble, The Donkey and the Lion. The objective of this research is to analyze how the types of thematic progression are found in the text for children. At the end of the analyses the writer found that the texts for children are constructed by two or three types of Thematic Progression. Constant Theme Pattern and Simple Linear Pattern are two types of Thematic Progression that occur mainly in the Texts for Children.

Keywords: Theme, Rheme, Thematic Progression

Introduction

This study is an investigation into Thematic Progression in Children's Story texts from the perspective of Systemic Functional Linguistics (SFL). The data for this study comprise texts from three Children's Story texts. Analyzing a text based on Systemic Functional Linguistics (SFL) needs an understanding of the framework of SFL tradition. SFL believes that language is a set of symbols, which, within the context of situation and the context of culture, realizes a particular meaning or a particular social goal. In this framework, the relation between the symbols and the meaning is not arbitrary, but rather the symbols realize the meaning (Halliday, 2004).

Story can be used as a communication tool between the author and the readers. Through the story, the author delivers messages to be caught by the readers. However, different person, different situation or different context brings about different ways in which the message may be achieved. As cited in Halliday: 2004, a message in this case is simply divided as a Theme and Rheme structure. Normally parts of the elements of the messages are put into stress or they become the most important elements of the messages. This element is theoretically addressed as a Theme in which it combines with the rest of the element as a Rheme. These two elements all together constitute a message.

Research based on the construct introduced by the proponents of the systemic functional grammar has proliferated in recent years. A strong line of investigation has been related to the concept of theme and its

development in different types of texts. The strength of this investigation comes from the fact that Theme - Rheme, plays a significant role in the creation of texture and structure of the message and in enabling it to be effectively communicated and clearly understood.

In functional grammar, a text may be organized in terms of thematic progression. Thematic progression concerns the ways the texts develop the ideas they present. The selection of Theme for any individual clause will commonly relate to the way information is being developed over the course of the whole text (Bloor and Bloor: 2004).

Children Story is chosen in this study for some reasons. The story could provide wide information for the children that very important for their knowledge. Since the expected readers of the Children Stories are young readers, the text of Children Stories should be easy to understand. The writer wants to investigate how the texts are organized. The writer assumes the organized forms of the story texts can be analyzed through Thematic Progression analysis.

Literature Review

A. Thematic Structure: Theme-Rheme

In Bloor and Bloor (2004), it is explained that Thematic Structure operates at the level of the clause. In some ways, Thematic Structure is similar to information structure (given and new information). Theme and Rheme are two terms which represent the way in which information is distributed in a sentence.

The definition of Theme given by Halliday (2004) is that Theme is given information serving as "the point of departure" of a message. The given information is the information which has already been mentioned somewhere in the text, or it is shared or mutual knowledge from the immediate context. In other words, Theme typically contains familiar, old or given information. In simple terms, then, a clause begins with a realization of the Theme. This is followed by the realization of the Rheme, which can be explained as being the rest of the message.

While Downing and Locke (1992) said that Theme and Rheme are the two components which together make up the organisational construct that is the thematic structure of the clause. The Theme comes first and is identified as the first constituent in the clause. What follows is the Rheme.

Based on the statements above, Theme is the starting point of the clause, realized by whatever element comes first, and Rheme is the rest of the message, which provides the additional information added to the starting point and which is available for subsequent development in the text. The different choice of Theme has contributed to a different meaning and English uses first clausal position as a signal to orient a different meaning of the sentences. Figure 1 represents the example of Theme-Rheme.

Theme	Rheme
The lion	beat the unicorn all round the town
All round the town	the lion beat the unicorn
However, the unicorn	still did not want to bow to the lion
The lion	decided to beat him to death
Would the unicorn	give in to the lion
When the lion got to the battle field	the unicorn was ready for the battle

Figure 1 *The example of Theme-Rheme System*

Frequently, the Theme is marked off in speech by intonation. It is spoken in a different tone group, especially when the Theme is either: (i) an adverbial group or prepositional phrase or (ii) a nominal group not functioning as Subject

(Halliday, 2004)

A typical pattern for Theme in a declarative clause is in which the Theme is conflated with the Subject and this is hailed as the UNMARKED THEME.

e.g. *The old man has lost his walking stick*

The phrase '*The old man*' is both Subject and Theme. The item most frequently functioning as unmarked Theme in a declarative clause is the first pronoun '*I*' This is followed by the personal pronouns *you, we, he, she, it, they*; and the impersonal pronouns *it* and *there*.

A pattern where the Theme is something other than the Subject, in a declarative clause, is referred to as a MARKED THEME. The most usual form of marked Theme is an adverbial group (e.g. *today, suddenly), or* prepositional phrase (e.g. *in the morning, with confidence),* functioning as *adjunct* in the clause. A complement, a nominal group, that is not functioning as Subject is also referred to as a marked theme (e.g. *nature* in *nature I loved, this responsibility* in *this responsibility we accept wholly*).

Furthermore, in Halliday (2004), it is explained that there are three types of theme (topical, interpersonal and textual). The topical theme is a theme that is used to develop the topic of the clause. It is called an *unmarked theme* if it is a subject and a *marked theme* if it is other than a subject, such as an adjunct, complement, or predicator. The interpersonal theme expresses the degree of intimacy or in types of mood. The textual theme symbolizes the logical reality and the continuity of the clause. The logical relation is expressed through conjunctions, whereas the continuity of a clause is realized in the continuative.

Thematic Progression

Thematic progression refers to how cohesion is created by placing "elements from the Rheme of one clause into the Theme of the next, or by repeating meanings from the Theme of one

clause in the Theme of subsequent clauses" (Butt in Lipson, 2004).

Bloor and Bloor (2004) explain the extention of the concept of Theme as point of departure of a single utterance (sentence) to that of explaining the inner connexity is represented, among other things, by thematic progression. A text may be organized in terms of Thematic Progression. Thematic Progression concerns the ways the texts develop the ideas they present. The selection of Theme for any individual clause will commonly relate to the way information is being developed over the course of the whole text. The organization of information in texts is determined by the progression in the ordering of utterance themes and their Rhemes.

Thematic progression can be very straightforward: either *Constant Progression*, (Bloor and Bloor, 2004), in that the Theme of each clause links to the Theme in the next clause, or *Linear Progression*, in that the Rheme of one clause links to the Theme of the next, and so on. There is also the *Split Rheme* pattern, which is a third common type of thematic progression. This is when the Rheme of a clause has two components, each of which is taken in turn as the Theme of a subsequent clause (Bloor and Bloor, 2004).

Below are 4 main types of thematic progressions identified in Bloor and Bloor (2004) which may occur in a text. They are *The Constant Theme pattern, The Linear Theme*

Pattern, The Split Rheme pattern, and *Derived Themes.*

The Constant Theme Pattern, where a common Theme is shared by each clause and this Theme equates with given information. This pattern keeps the same topical Theme in focus throughout a sequence of clauses. Information is built up in the Rheme of each clause. Figure 2 provides an illustration of this pattern.
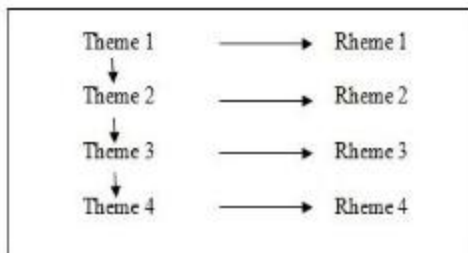

Figure 2 *The Constant Theme Pattern*

The second type of thematic progression is **The Linear Theme Pattern.** In this type, the Rheme of one clause is taken up as the theme of the subsequent clause. It can be said that the content of the Theme of a second sentence (Theme 2) derives from the content of the previous Rheme (Rheme 1); the content of Theme 3 derives from the content of Rheme 2. Figure 3 illustrates that.
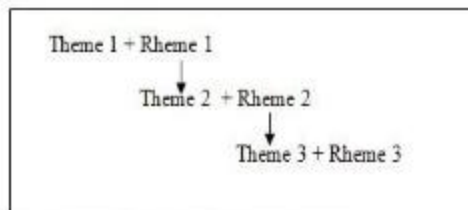

Figure 3 *The Linear Theme Pattern*

The third common type of Thematic Progression dealt with here is known as the Split Rheme Pattern. This Pattern occurs when the Rheme of a clause has two components, each of which is taken in turn as the Theme of a subsequent clause. Figure 4. illustrate this pattern.
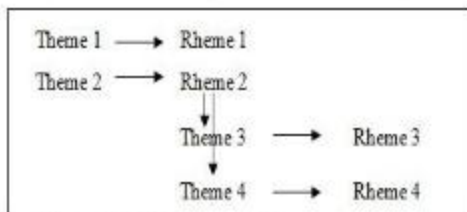

Figure 4 *The Split Rheme Pattern*

In many texts, it can be too difficult to analyze Themathic Progresion even where it is fairly straightforward unless we take into account the nation of *Derived Themes*. The term is used to describe expression in Theme position which are cohesively linked in meaning but not necessarily in form, to a topic which has been stated earlier in the text. In *Derived Theme*, the passage text as a whole concerns a single general notion. The Themes of the various constituent clauses all derive from that general notion, but are not identical to one another. Figure 5 illustrates that.
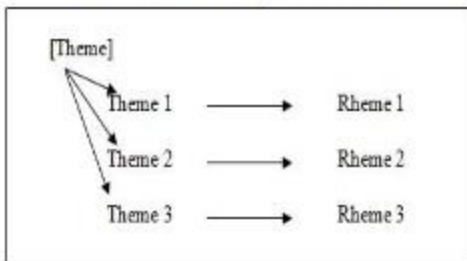

Figure 5 *The Derived Themes*

Findings and Discussion

A. Theme – Rheme Analysis

This study conducts the data from three Children Stories. They are 'Dinosaurus Loveables: Pterodactyl', 'The Journey of the Noble Gnarble', and 'The Donkey and the Lion'. There are one hundred fifty (150) clauses taken as the data in this research; twenty four (24) clauses from 'Dinosaurus Loveables: Pterodactyl', fifty two (52) clauses from 'The Journey of the Noble Gnarble', and seventy four (74) clauses from 'The Donkey and the Lion'.

The analysis of Theme Rheme system involves two stages. First stage is identifying the clauses of the text. The next stage is identifying the Theme and the Rheme. The following is the analysis of Theme - Rheme of the clause used in the Children Story texts. Figure 6 represents the Theme – Rheme analysis of *Dinosaurus Loveables: Pterodactyl (DLP)* text. Figure 7 represents the Theme – Rheme analysis of *The Journey of the Noble Gnarble (JNG)* text. Figure 8. represents the Theme – Rheme analysis of *The Donkey and the Lion (DAL)* text.

Clause 1	A pterodactyl	is very different to me.
	Theme 1	Rheme 1
Clause 2	They	have two gangly legs and toes
	Theme 2	Rheme 2
Clause 3	Not much difference than	I suppose
	Theme 3	Rheme 3
Clause 4	A pterodactyl	is very different to me.
	Theme 4	Rheme 4
Clause 5	I	have two arms, and that is that.
	Theme 5	Rheme 5
Clause 6	But they	have wings, just like a bat.
	Theme 6	Rheme 6

Figure 6 Theme – Rheme analysis of DLP

Clause 1	Far below the ocean waves	a gnarble lay in bed
	Theme 1	Rheme 1
Clause 2	All night long	this gnarble dreams kept swimming in his head.
	Theme 2	Rheme 2
Clause 3	He	dreamt a dream of swimming up to see the sky above
	Theme 3	Rheme 3
Clause 4	Lit up by the sun in colors	he just knew he'd love.
	Theme 4	Rheme 4
Clause 5	But gnarbles	never swam that high.
	Theme 5	Rheme 5

Clause 6	Their fins	were much too small.
	Theme 6	Rheme 6
Clause 7	Their tails	were thin and floppy, which didn't help at all
	Theme 7	Rheme 7
Clause 8	This gnarble	liked his fins and had no problem with his tail,
	Theme 8	Rheme 8
Clause 9	So when he	woke
	Theme 9	Rheme 9
Clause 10	he	knew that
	Theme 10	Rheme 10
Clause 11	Their fins	were much too small.
	Theme 11	Rheme 11

Figure 7 Theme – Rheme analysis of ING

Clause 1	Once upon in time	there lived a very lazy donkey.
	Theme 1	Rheme 1
Clause 2	He	was so lazy that he refused to do any work
	Theme 2	Rheme 2
Clause 3	He	only enjoyed eating all kinds of delicious food.
	Theme 3	Rheme 3
Clause 4	Finally	his owner became so angry with the useless donkey that he chased him away.
	Theme 4	Rheme 4

Figure 8 Theme – Rheme analysis of DAL

Thematic Progression Analysis

The Constant Theme Pattern Analysis

Constant Theme Pattern relates to a patterning where the theme of one clause is maintained, either in the same form or different form, in the following case. In other words, successive sentences share the same theme. A total of fifty two (52) constant theme progression patterns were identified in the one hundred fifty (150) clauses which work out to 34,7% of the clauses. Below are samples of this pattern taken from the data:

> A Pterodactyl is very different to me. They have two gangly legs and toes. Not much difference then I suppose. A Pterodactyl is very different to me. I have two arms, and that is that. But they have wings just like a bath.
>
> (Extracted from Text Dinosaurus Loveable: Pterodactyl)

The thematic patterning of the above text which is constant theme progression is shown in figure 9.

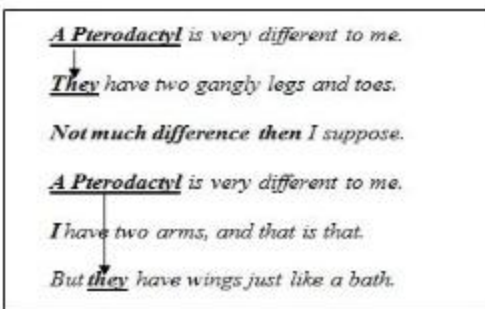

Figure 9 Constant Theme analysis

The Linear Theme Pattern Analysis

Linear Theme Pattern is a type of patterning where the Rheme portion of each clause becomes the Theme of the following sentences. There are 28 instances of Linear Theme Pattern in the examined 150 clauses. In total, Linear Theme Pattern constitutes of 18,7% of the considered 150 clauses. Below are samples of this pattern taken from the data.

> No silly blyfish family could ever change his mind. He swam up past the boulders made of spongy gishy-gosh, and flew right by the herd of floating feeding fipple-fosh.
>
> (Extracted from text The Journey of the Noble Gnarble)

The Thematic Progression of the above text which is Linear Theme Pattern is shown in figure 10.
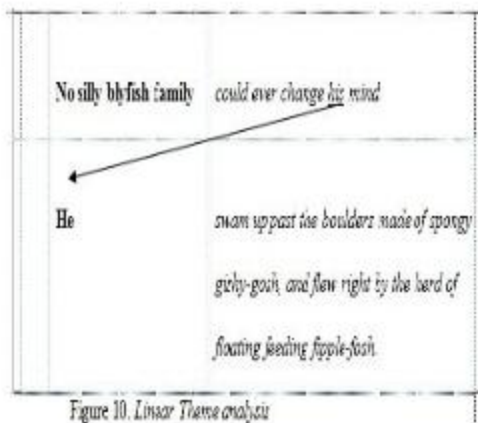

Figure 10. Linear Theme analysis

The Split Rheme Pattern

Split Rheme Progression is a case whereby the Rheme of a clause contains two ideas which are developed in subsequent clauses. From all of the data collected, the writer doesn't find the instance of SRP. Since the data are about Children Stories, this case can be happened. The pattern of SRP seems quite complicated. It can create difficulty for the children understanding the message of the story.

Derived Themes Pattern

Derived Theme Progression is a pattern where the topics of each clause are individually different, but are all derived from the same overriding theme, or overall theme of a paragraph or text. There was an instance of Derived Theme Progression in the data. It's in text of The Journey of the Noble Gnarble. Next are samples of this pattern taken from the data.

> But gnarbles never swam that high. Their fins were much too small. Their tails were thin and floppy, which didnt help at all.
> (Extracted from text the Journey of the Noble Gnarble)

The thematic patterning of the above text which is constant theme progression is shown in figure 11.

But gnarbles never swam that high.

Their fins were much too small.

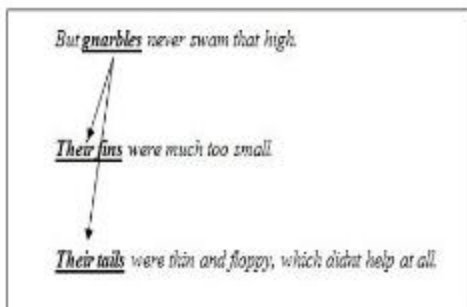Their tails were thin and floppy, which didnt help at all.

Figure 11 Derived Themes analysis

The analysis of Thematic Progression types of the three texts yields the result as follows:

There are three (3) patterns of Thematic Progressions found in the three Children Story texts; *Dinosaurus Loveables: Pterodactyl*, *The Journey of the Noble Gnarble*, and *The Donkey and the Lion*. They are Constant Theme Pattern, Linear Theme Pattern, and Derived Theme Pattern, while Split Rheme Pattern is not found in the text.

Types of Thematic Progression appear most are Constant Theme Pattern dan Linear Theme Pattern. These two patterns form theme re-iteration, which shows a tight cohesion between the clauses. Eggins (1994) argues that theme re-iteration is one basic way to keep a text focused. Repetition is an effective means to create cohesion. This clear focus is well thought-out as helping the children to understand the message better.

Derived Themes is the pattern that rarely exhibited in the text. It only appears several times in the whole texts. The Derived themes is not as

simple as Constant Theme or Linear Theme Pattern. It is the reason why this pattern is found less than the other patterns. Not too far different with Derived Themes pattern, Split Rheme Pattern is the pattern that can't be found in the data. The pattern is quite difficult to be used as the pattern to develop text for the children.

To show the overall distribution of Thematic Progression found in the 150 clauses of three children's stories used in the study, Figure 12 shows it:

Texts used in the analysis	Total number of clauses in the text	Types of Thematic Progression			
		Constant Theme	Linear Theme	Derived Themes	Split Rheme
DLP	24	8	8	0	0
TNG	52	23	4	2	0
DAL	74	21	16	0	0
Total	150	52	28	2	0
%		34.7	18.7	1.3	0

Figure 12 *Overall Distribution of Thematic Progression*

The data informed Constant Theme is the pattern of Thematic Progression that appears most. It contributes 34,7% from all the clauses. Linear Theme pattern is the other pattern that often appears too. It's 18,7% of the clauses. There is only two patterns of Derived Theme Progression mentioned in the three texts, and there's no Split Rheme Progression shown from the three text.

Thematic Progression Analysis of Children's Story Texts as Messages

Text *Dinosaurus Loveables: Pterodactyl (DLP)* provides a naration of a dinosaurus, Pterodactyl. The text begins with the description of Pterodactyl. In the first three clauses (clause 1-3), Constant Theme Pattern followed by Linear Theme Pattern are the two Thematic Progressions developed. The next three clauses (clause 4-6) build the pattern of Linear Theme followed by Constant Theme. In other words, the thematic progression of the three following clauses are the opposite of thematic progression of the next three clauses.

These patterns appear sustainable in subsequent clauses. The Thematic Progression patterns in clauses 1-3 occur repeatedly in clauses 7-9. Then, it reappeared in clauses 13-15. Not only in clauses 13-15, but the same pattern also emerged in clauses 19-20. In this case, it is clearly visible the emergence of similar patterns of the three clauses occurs after the emergence of different patterns in the three following clauses. It can be seen that the appearance of Thematic Progression in Dinosaurus Loveables: Pterodactyl is created in attractive arrangement. This attractive arrangement makes the message of the text can be caught easily by the readers (children). The arrangement of the patterns is highly ordered. The illustration of this interesting arrangement will be described below:

Clauses 1 – 2 – 3   Constant Theme - Linear Theme

Clauses 4 – 5 – 6	Linear Theme – Constant Theme
Clauses 7 – 8 – 9	Constant Theme – Linear Theme
Clauses 10 – 11 – 12	Linear Theme – Constant Theme
Clauses 13 – 14 – 15	Constant Theme – Linear Theme
Clauses 16 – 17 – 18	Linear Theme – Constant Theme
Clauses 19 – 20 – 21	Constant Theme – Linear Theme
Clauses 22 – 23 – 24	Constant Theme – Linear Theme

The text as a whole highlights the description of a *Pterodactyl*. The description of *Pterodactyl* is made by comparing the other theme of the text, *I*. The description of *Pterodactyl* and *I* are informed in turn.

To start the text, it is described the difference between *Pterodactyl* and *me*. The next clause describes the characteristics of Pterodactyl. It is continued in the next clause describing the difference (of *me*). The descriptions are explained continually based on the Thematic Progression patterns mentioned above.

Since the text is created as the story for young children, the choice of this comparison is suitable with the characteristics of the children at that age. Pronoun *I* as the Theme provides appropriate tool of delivering message.

The Children of this age is self-centered (Scott & Ytreberg, 1994). It will be easier for them to understand the story when they're involved into the story. By using *I* as the theme instead of *Pterodactyl* as the main theme, the message of the story can be caught easily by the children.

Text *The Journey of the Noble Gnarble (JNG)* is about a Gnarble's effort to get to the surface of the sea. It begins with the story of a Gnarble who had a dream to swim up to the surface of the sea. He wanted to see the sun at the sky. But it was difficult to make his dream came true. The Gnarbles wanted to make his dream come true by doing a journey to reach the surface of the sea.

Starting the text, brand new themes are introduced at several earlier clauses. They are *Far below the ocean waves (Clause 1), all night long (Clause 2), lit up by the sun in colors (Clause 4).* These different themes still refer to a general notion that is Background situation of Gnarble's life. This introduction presents the pattern of Derived Themes. While this may not be a cause for confusion for the reader, it can be the source of two problems. The first of these is that the new Themes may be connected to the overall text, but in a tenuous way, thus forcing the reader to make the conceptual connections. Also, the introduction of too many Brand New Themes is usually an indication that the writer is not developing adequately any of the ideas introduced.

Instead of Derived Themes, Linear Theme Pattern also appears among those clauses. It is seen at Clause 2 to Clause 3. The Rheme of Clause 2, *This Gnarble*, becomes the Theme of Clause 3, *He*.

From the entire text of The Journey of the Noble Gnarble (JNG), Constant Theme pattern is the type of Thematic Progression that appears mostly. The appearance of this pattern is more

than 70% compared with another pattern in the text. The development of Thematic Progression of this text is illustrated below:

Clauses 1 – 4	Derived Themes and Linear Theme Pattern
Clauses 5 – 7	Derived Themes Pattern
Clauses 8 – 9	Constant Theme Pattern
Clauses 9 – 10	Constant Theme Pattern
Clauses 10 – 11	Constant Theme Pattern
Clauses 16 – 17	Linear Theme Pattern
Clauses 25 – 26	Constant Theme Pattern
Clauses 26 – 27	Linear Theme Pattern
Clauses 27 – 28	Constant Theme Pattern
Clauses 28 – 29	Constant Theme Pattern
Clauses 29 – 30	Constant Theme Pattern
Clauses 30 – 31	Constant Theme Pattern
Clauses 32 – 33	Linear Theme Pattern
Clauses 33 – 34	Constant Theme Pattern
Clauses 34 – 35	Constant Theme Pattern
Clauses 36 – 37	Constant Theme Pattern
Clauses 37 – 38	Constant Theme Pattern
Clauses 38 – 39	Constant Theme Pattern
Clauses 41 – 42	Linear Theme Pattern
Clauses 43 – 44	Constant Theme Pattern
Clauses 44 – 45	Constant Theme Pattern

From the previous construction of the Thematic Progression exhibited in JNG text, it can be seen that there is over use of Constant Theme Pattern where many clauses of the text share the same Theme. In these cases, the text often reads like a list, and, as there is a lack of Linear Theme and or Split Rheme development, the writer of the text tends not to go into depth on the ideas introduced in the text by not expanding on information introduced in the Rhemes.

The development of all the Thematic Progression patterns in JNG is different with DLP. In this text, the Thematic Progression is created without forming a formula of repetition like in DLP.

The appearance of Thematic Progression may influence understanding of the text. Thematic Progression is used to build the connection among the clauses in order to make the cohesion of the text. Whenever it is not applied well, the readers, in this case are the children, will not be able to focus on the line of thoughts and it will discourage them for reading the text. This is the instance where an author has to modify the text so as to produce a text which has a consistent pattern. The readers will be able to follow the development of ideas and this motivates them to read the text.

Text *The Donkey and the Lion (DAL)* provides a naration of *a donkey* and *a lion*. The text begins with the existence of *a donkey* with his character, *lazy*. Thematic Progression pattern at clause 1 to clause 13 of DAL shows this beginning of the story is created well. The message of the story is caught easily through the use of Thematic Progression. Not only in previous 13 clauses, but in the entire clauses also

only two patterns of Thematic Progression appear. They are Constant Theme and Simple Linear Theme pattern.

Several new Themes are introduced as the text develops. These new Themes are linked to the main idea of the relationship of the Donkey and the Lion. The text mainly applies *the donkey* and *the lion* as hypertheme. The Themes of the text are most created in the forms of pronoun and nominal group. The over use of pronoun as the Theme in the text tends to be a common way for the text is a story for children. It helps children's understanding to go through the message of the text. Besides, this Thematic choice is followed by well selection of the Rheme. It makes the text understandable for the readers (children).

As explained previously, there are two patterns that are used in this text, Constant Theme and Linear Theme pattern. Frequency of the usage of the two patterns is quite balanced. It shows that the writer of the text goes into depth on the ideas introduced in the text by expanding on information introduced both in the Themes and in the Rhemes. Frequency of occurrence of the two patterns in the text does not establish a formula as in the DLP text, but the construction of both patterns in a simple way resembles a

cohesive text and attracts the children to keep their focus reading the text.

From the text, it can be seen that the pattern of Thematic Progression forming outline:

Clauses	Pattern
Clause 1 – Clause 2	Linear Theme Pattern
Clause 2 – Clause 3	Constant Theme Pattern
Clause 3 – Clause 4	Constant Theme Pattern
Clause 5 – Clause 6	Linear Theme Pattern
Clause 7 – Clause 8	Linear Theme pattern
Clause 9 – Clause 10	Linear Theme Pattern
Clause 10 – Clause 11	Constant Theme Pattern
Clause 11 – Clause 12	Constant Theme pattern
Clause 12 – Clause 13	Constant Theme Pattern
Clause 14 – Clause 15	Linear Theme Pattern
Clause 15 – Clause 16	Constant Theme Pattern
Clause 16 – Clause 17	Constant Theme Pattern
Clause 18 – Clause 19	Constant Theme Pattern
Clause 19 – Clause 20	Linear Theme Pattern
Clause 20 – Clause 21	Linear Theme Pattern
Clause 21 – Clause 22	Linear Theme Pattern
Clause 23 – Clause 24	Constant Theme Pattern
Clause 24 – Clause 25	Constant Theme Pattern
Clause 25 – Clause 26	Constant Theme Pattern
Clause 26 – Clause 27	Linear Theme Pattern

Conclusions and Suggestions

Based on the previous explanation, the writer draws the following conclusions. There are three types of Thematic Progression revealed in the Children Story texts used for the study. They are Constant Theme, Linear Theme, and Derived Themes Pattern. Only Split Rheme Pattern that isn't found for the reason that the pattern is quite difficult to be used as the tool to develop text for the children. The type of Thematic Progression with the highest frequency in all the text is

Constant Theme Progression, and Linear theme pattern is more dominant compared to Derived Themes progression. Constant Theme pattern and Linear Theme pattern formed the coherence of the text in simple way. It makes the text easy to understand. Derived theme and Split Rheme pattern are rarely found in the texts. It shows these two patterns are not suitable enough for Children Story.

These types of analysis can also be carried out in spoken genres such as lectures, conversations, storytelling and jokes. It can also be applied to the comparison of professional scientific writings. Other authentic sources like newspaper report, magazines, or science/technology pamphlets could be analysed for the cohesion of text using this approach. The focus will be able to explore whether there is any connection between perceived coherence and thematic progression.

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