

**THE UNITY OF PARAGRAPH  
IN STUDENTS' RESEARCH PROPOSAL**



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**A THESIS**

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**By**

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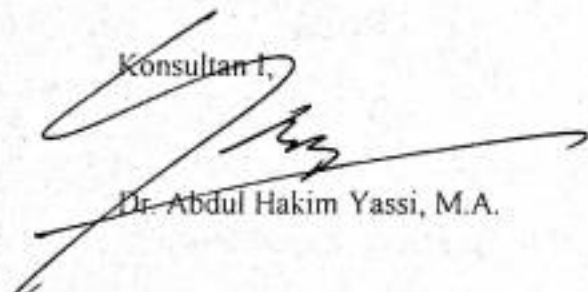
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**FAKULTAS SASTRA**

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FAKULTAS SASTRA

Pada hari ini, senin tanggal 14 Juni 2004, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul: "THE UNITY OF PARAGRAPH IN STUDENTS' RESEARCH PROPOSAL" yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar Sarjana Sastra Jurusan/Program Studi Inggris/S1 pada Fakultas Sastra Universitas Hasanuddin.

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The writer hopes this thesis has some contributions either to the writer herself or to the development of the academic writing. For those who are listed above, mentioned or unmentioned names, may God bless you.

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## ABSTRAK

Skripsi ini berjudul "The Unity of Paragraph in Students' Research Proposal," dan ditulis dalam rangka memenuhi salah satu persyaratan untuk mendapatkan gelar sarjana di Fakultas Sastra. Skripsi ini merupakan satu studi yang bertujuan untuk mengungkapkan kemampuan menulis mahasiswa secara faktual, menghusus pada penulisan paragraf dengan unsur kesatuan dan kepaduan. Adapun data untuk penelitian ini adalah paragraf yang ditulis oleh mahasiswa-mahasiswa Sastra Inggris, Fakultas Sastra. Beberapa proposal penelitian dikumpulkan dari mereka, dan satu paragraf diambil dari latar belakang masing-masing proposal untuk menjadi data studi ini.

Dalam menganalisis data, penulis menggunakan metode deskriptif dan metode kualitatif. Penelitian ini diadakan pada paragraf proposal yang ditulis oleh 30 mahasiswa S1 Jurusan Sastra Inggris Universitas Hasanuddin, angkatan 1998-2000; dimana pengambilan sampel dilakukan dengan teknik proporsional, yaitu satu paragraf diambil dari tiap proposal dengan mempertimbangkan panjang dan kejelasan tulisan. Sampel ini diambil secara merata di tiap jenis paragraf, mulai dari paragraf pembuka, paragraf penghubung, dan paragraf penutup, sehingga sampel penelitian ini berjumlah 30 paragraf, dengan rincian: 10 paragraf pembuka, 10 paragraf penghubung, dan 10 paragraf penutup.

Sesuai dengan hasil penelitian, secara singkat dapat dikatakan bahwa kemampuan mahasiswa Sastra Inggris Universitas Hasanuddin dalam menulis paragraf dengan unsur-unsur kesatuan dan kepaduan sangatlah kurang. Dari ke-30 paragraf yang diteliti, hanya enam paragraf yang memenuhi kedua unsur tersebut. Adapun ke-24 paragraf yang lain—baik paragraf pembuka, penghubung, atau penutup—sebagian besar tidak mempunyai unsur kesatuan dan kepaduan, dan sebagian kecil sisanya tidak mempunyai salah satu dari kedua unsur tersebut. Kenyataan ini sangatlah disayangkan dan perlu untuk segera ditanggulangi.

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background

Writing a unified paragraph means writing a paragraph that develops only one main idea. Such statement sounds simple and easy. Nevertheless, a preceding research about it shows that some S2 students of English Department, Hasanuddin University, failed to write a unified paragraph. How about the S1 students? Are they capable of writing such paragraph?

For university students, writing can be an everyday work. Almost all classes have writing assignment for fulfilling; whether the students should write a summary, compose a paper, or any other task that, of course, requires writing activity. In this case, the university students are trained to pour their idea through a pen; they are prepared to face many possible situations that require writing activity either during the learning time or after graduate. The students should be able to write appropriately since they can finish their study after writing a thesis. Of course, writing activity will not finish by writing thesis. After graduate, writing application letter and/or business letter will then face.

Most writing tasks in university are a scientific writing. The case is certainly not an easy work since writing itself has already been a problem, much less the case of rhetoric of scientific writing.





Especially for English department students, most writing activity are in English. Outside the foreign language problem, actually, rhetoric in Indonesian and English are similar. The rhetoric in both languages should fulfill many terms in order to result a good writing; for example, the paper should have the elements of unity, coherence, correct grammar, and many more.

Talking further about writing, the basic unit in organizing it is the *paragraph*. Therefore, a good paragraph means a good writing. "Good" itself means the paragraph generated in accordance with the rhetoric.

Unity is one of the required terms for a good paragraph. It means a paragraph details or proves one main idea. Another required term is coherence. It means that the sentences of the paragraph relate and flow smoothly from one to the other, so anyone who reads them would meet a group of sentences that have one integral idea. The two terms are some of those that a good paragraph has to fulfill.

The problem is, are the students capable of composing a paper, or at least, a paragraph that fulfill such terms. A fact has shown that some S2 students still fail to compose unified paragraph. Does the same fact also occur on the S1 students?

To answer the questions, a study to observe writing capability among university students is held. However, the study will not observe the whole paper or summary that students always done. Since paragraph is the basic unit in organizing writing, it is enough to represent students' capability in writing. In other words, the observation will run on the paragraphs of the students, only. Besides, the study will not observe all the

required terms of a good writing (paragraph). The observation will run on just two terms, that is, *unity* and *coherence*.

Finally, since capability in such writing has been a requirement for university student, the study—that is worked for fulfillment of university graduation—hopefully can contribute to writing academically development in the university area.

### **1.2 Identification of Problem**

Problem identified from the title are:

1. The students' capability in writing a single unified paragraph.
2. The students' capability in writing unified paragraph in any types of paragraph.
3. Factors that affect the students' capability in writing a unified paragraph.
4. The effect of the unity of paragraph for other requirements of a good writing.
5. The students' capability in writing unified, coherent, and other terms of a good paragraph at once.

### **1.3 Scope of the Problem**

The problems observed in the study are limited on the achievement of unity in the students' paragraph. The study focuses on the elements of the term such as the main idea of all types of paragraph, the thesis statement, the topic sentence and its controlling idea, the supporting sentences, and the concluding sentence.



However, the study also observes the coherence of the paragraph. The observation limits on the continuity of thought and the continuity of the sentences in all four types of paragraph.

#### **1.4 Statement of the Problem**

Based on the scope of problem above, the problems of the study are formulated as follow:

1. How does the thesis statement in the opening paragraph fulfill the terms of a good thesis statement?
2. How do the sentences in the opening paragraph unified each other?
3. How does the topic sentence in the connecting paragraph fulfill the terms of a good topic sentence?
4. How do the supporting sentences of the connecting paragraph develop the main idea of the paragraph?
5. How do the sentences in the concluding paragraph unified each other?
6. How do the sentences in all four types of paragraph—the opening paragraph, the connecting paragraph, the transitional paragraph, and the concluding paragraph—cohere each other?

### **1.5 Objective of Study**

The study intends:

1. to analyze the thesis statement concerns with its restricted, unified, and precise idea;
2. to show the unity in the opening paragraph;
3. to describe the topic sentence of the connecting paragraph concerns with its completeness and appropriately general idea;
4. to analyze the supporting sentences concerns with their function to details the main idea concretely;
5. to describe the unity in the concluding paragraph;
6. to observe the coherence of the sentences in all the four types of paragraphs.

### **1.6 Significance of the Study**

The result of the study is expected to give a contribution to some classes' subject that relate to scientific writing development such as Writing, Metode Penelitian, or Seminar Praskripsi; it is expected to increase the students' capability in writing scientifically. The study is also expected to give a contribution to the next research that relates to the subsequent advancement of academic writing.

### **1.7 Sequence of Presentation**

Chapter one is the introduction. It covers the reason for choosing the title. It consists of sub chapters, that is, the background; the identification of problem; the scope

of the problem; and the statement of the problem; the objectives of study; the significance of study; and the sequence of presentation.

Chapter two is the theoretical background. This chapter contains supporting theories and ideas that relevant to the achievement of the study purposes.

Chapter three is the methodology. How to collect and analyze data, and the sample of the study are extended in this chapter.

Chapter four is the result of the study. It contains the data that are analyzed, along with the result of the analysis.

The last chapter is the conclusion of the study result. The chapter also includes some suggestions dealt with the result of the study.

## CHAPTER II

### THEORITICAL BACKGROUND

#### 2.1 Concept and Theory

##### 2.1.1 Definition

Many writers define *paragraph* according to their ways. In fact, they generally say the same thing:

1. Oshima and Hogue (1981:16) state: "A paragraph is a basic unit of organization in writing in which a group of related sentences develops one main idea."
2. Hogue herself (1995:3) says: "A paragraph is a group of related sentences about a single topic."
3. Greene, et. al. (Guntur, 1994:8) explains: "A paragraph is a group of sentences that develops a central idea."
4. Jolly (1989:137) also says the same since he states: "A paragraph is a unit of information unified by a central, controlling idea or theme."
5. Jolly's definition is same with Chaplen's (Guntur, 1994:8) who says: "A paragraph is a unit of information united by a controlling idea."
6. The definitions not only came from the foreign writers; Indonesian writer also defined *Paragraph* as a unit of information about one main idea, as Keraf (2001:62) says: "Alenia tidak lain dari suatu kesatuan pikiran,

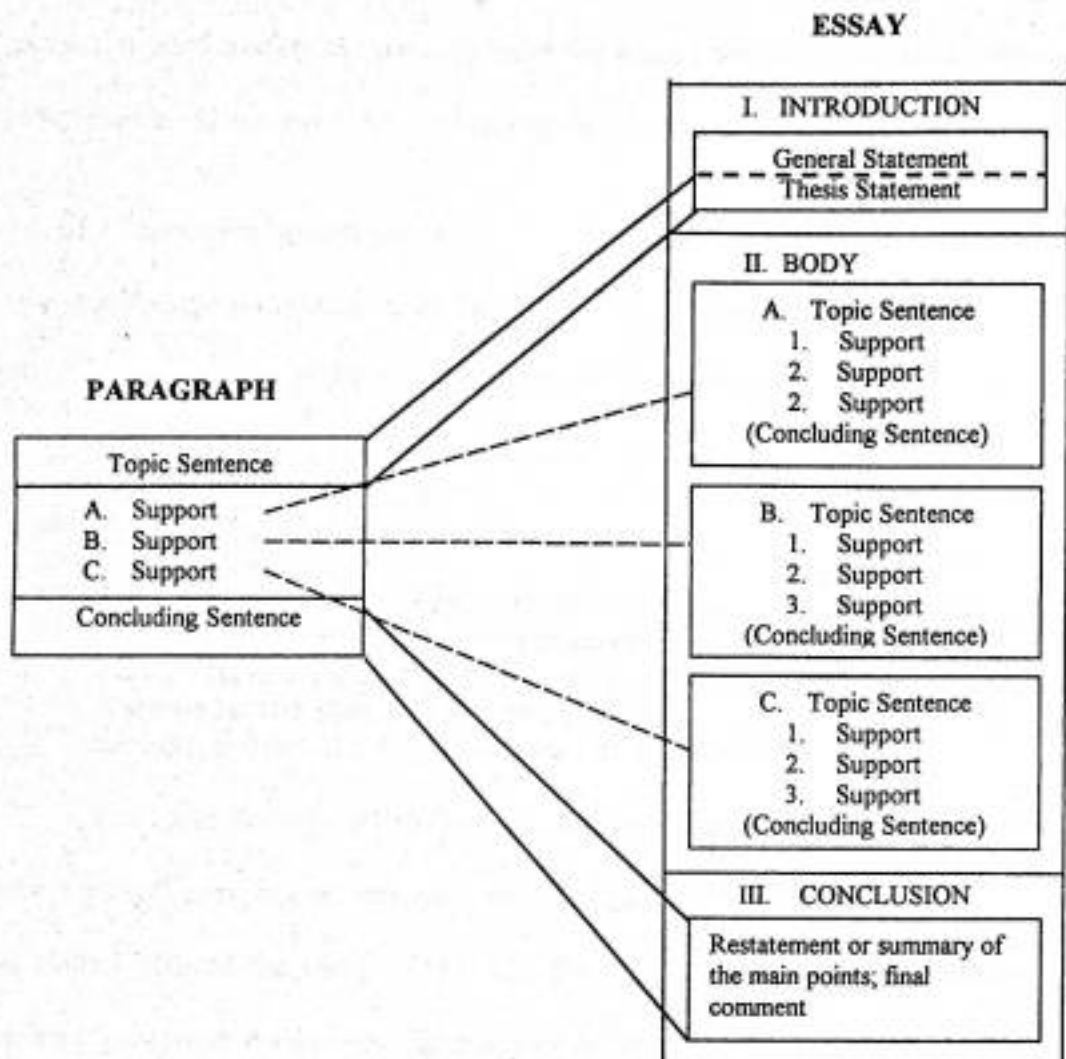
suatu kesatuan yang lebih tinggi atau lebih luas dari kalimat. Ia merupakan himpunan dari kalimat-kalimat yang bertalian dalam suatu rangkaian untuk membentuk sebuah gagasan.”

From the six definitions above, *paragraph* is generally defined as a group of sentences unified by an idea (a controlling idea).

### 2.1.2 Types of Paragraph

Podis and Podis (1984:110) state that an essay has a standard pattern; the first is *introduction*, then *body*, and the last is *conclusion*. Fawcett and Sandberg (1984:211) tell the same idea; they say, the essay is similar to the paragraph, if a paragraph has a topic sentence, body, and conclusion, an essay has an introduction, body, and conclusion. Similarly, Oshima and Hogue (1991:76) say that the paragraphs of the essay are the introductory paragraph, a body (at least one, but usually two or more paragraphs), and a concluding paragraph. Oshima and Hogue (1991:77) then draw a chart to show the paragraphs as a part of an essay, and show the similarities of composing a paragraph with composing an essay:





What different here is according to Reinking and Hart (1986:169); they relate the types of paragraph with the function of it in the essay. They say: "Special-function paragraphs include introductions, transitional paragraphs, and conclusions."

From the ideas above, it can be concluded that paragraph has four types: the opening paragraph (introduction), the connecting paragraph (body), the transitional

paragraph (shift among the paragraphs in the essay), and the concluding paragraph (conclusion). These four types will be detailed further in the following paragraphs:

### 2.1.2.1 The Opening Paragraph

#### *Opening Paragraph According to Podis and Podis (1984)*

According to Podis and Podis (1984:168) "Indeed, there are almost an unlimited number of ways to open an essay." Thus, they (1984:168) give some of them as follow:

" . . . you can begin an essay by describing some shocking or extraordinary event or by quoting an unusual fact or statistic and in that manner capture the reader's attention . . . . Other alternatives are to build suspense at the start of your essay, to ask a question and suggest some answers, and to tell a story that leads into your thesis."

Podis and Podis (1984:168) also give another way to open the essay, that is, what they call *conventional introduction*. Such paragraph begins the essay by posing an overall plan of the essay. However, they (1984:168) state that any type of opening paragraph establishes the contract because the reader is demanding; the reader demands to meet the development of the idea served, fully.

Podis and Podis (1984:169) describe, an opening paragraph might more than one paragraph, as the following:

Communication—like friendship—is a two-way street. If you want to be able to talk to animals, you must first listen to what they have say to you.

Pets have several modes of communication. Sometimes they will use one, sometimes another. If you are not hearing them, they will snow you with all systems at once. Both dogs and cats are past masters of the art. (From "What is Your Pet Telling You?" by Jean Burden in *Woman's Day*, July 8, 1980. Copyright

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However, the brief is better. Podis and Podis (1984:169) say: "For a short essay, a sentence or two may likewise be adequate; for a longer paper, you may need a paragraph or more. Keep in mind, however, that an introduction that is too long can distract from the essay as a whole."

*Opening Paragraph According to Fawcett and Sandberg (1984) and McCrimmon (1967)*

According to Fawcett and Sandberg, the opening paragraph has two functions: "First, it contains the *thesis statement* and, therefore, tells the reader what central idea will be developed in the rest of the paper. . . . Second, the introduction has to interest the reader enough so that he or she will want to continue reading the paper."

The first function certainly relates to the way the thesis states the main idea. "The thesis statement should be as *specific* as possible," (Fawcett and Sandberg, 1984:215). To make such specific thesis, Fawcett and Sandberg (1984:216) said: "As a general rule, replace vague words with more exact words\* [sic!] and replace vague ideas with more complete information:"

Vague thesis statement:	My recent trip to Florida was <i>really bad</i> .
Revised thesis statement:	My recent trip to Florida was <i>disappointing because the weather upset my sightseeing plans</i> .

In addition, Fawcett and Sandberg (1984:216) add, stating the natural division of the subject also can specify the thesis statement:

Vague thesis statement:	The movie <i>Southern Smoke</i> seemed phony.
Revised thesis statement:	<i>The costumes, the dialogue, and the plot of the movie Southern Smoke all seemed phony.</i>

Concerning the specific form of the thesis, McCrimmon (1967:20-24) says that a good thesis is *restricted, unified, and precise*.

*Restricted* means the writer limits the subject that has been discussed in one specific area (the subject can be detailed in the available space). Thesis like "There are serious objections to college grading system," is not a good one because the unrestricted subject can relate to a number of cases:

*The grading system is an inefficient way of evaluating student performance.*  
*The grading system emphasizes grades rather than learning.*  
*The grading system is abused by individual teachers.*

*Unified* means the writer has one dominant idea to be discussed. Below is an example of the not unified theses and its revision:

<i>Mutual funds have grown rapidly in this country and offer advantages for the small investor.</i>	<i>Mutual funds have grown rapidly in this country because they offer advantages for the small investor.</i>
---	--

The last, *precise*, means the writer pose a clear statement, so the reader will have only one interpretation. Such thesis as "My home town is one of the most interesting towns in the state" denote a vague thesis statement since the word

*interesting* means that the essay is "about" the hometown. McCrimmon (1967:24) says, "Any student who intends to write "about" a subject has not yet established his purposes."

Besides, to be precise, a thesis statement should not denote a figure of speech. McCrimmon (1967:24) states: "Metaphors and similes can be vivid and expressive within a composition, or even in a title, but in a thesis they can easily hide a confusion that might be exposed in a more literal statement."

The second function concerns with the way an opening paragraph opens or attracts the reader. Fawcett and Sandberg (1984:245) state that an opening paragraph should avoid using the words such as "I'm going to discuss" or "this theme is about." Fawcett and Sandberg (1984:245-248) then describe that an opening paragraph can begin the essay by employing one of these seven basic methods below (the thesis statement is italicized):

*Begin with a single-sentence thesis statement:*

*Final examinations should be abolished.*

*Begin with a surprising fact or idea:*

*Million of law-abiding Americans are physically addicted to caffeine—and most of them don't even know it. Caffeine is a powerful central nervous system stimulant with substantial addiction potential. When deprived of their caffeine, addicts experience often severe withdrawal symptoms, which may include: a throbbing headache, disorientation, constipation, nausea, sluggishness, depression, and irritability. As with other addictive drugs, heavy users develop a tolerance and require higher doses to obtain the expected effect.*

Tom Ferguson and Joe Graedon, "Caffeine," *Medical Self-Care*



*Begin with a rhetorical question:*

Just what skills should an effective salesperson have?

*Begin with a general idea and then focus on a specific thesis statement:*

Few Americans stay put for a lifetime. We move from town to city to suburb, from high school to college in a different state, from a job in one region to a better job elsewhere, from the home where we raise our children to the home where we plan to live in retirement. *With each move we are forever making new fiends, who become part of our new life at that time.*

Margaret Mead and Rhonda Metraux, "On Friendship," in *A Way of Seeing*

*Begin with a contradiction:*

Recently I've noticed a lot of articles and books about single women who've decided to have a child. These women believe they are justified; they shouldn't have to wait until they're married to make their lives complete. They believe that an extra dose of love can compensate for a father's absence, and that a single women can provide a better home for a child than two people who are unhappily married or not involved with parenting. *Despite their good intensions, I believe, single women who consider motherhood don't understand how devastating the lack of a father's presence can be to a child.*

Priscilla Mondiek, *Glamour*

*Begin with a direct quotation:*

"It is a complex fate to be a American," Henry James observed, and the principal discovery an American writer makes in Europe is just how complex this fate is. American's history, her aspirations, her peculiar triumphs, her even more peculiar defeats, and her position in the world—yesterday and today—are all so profoundly and stubbornly unique that the very word "American" remains a new, almost completely undefined and extremely controversial proper noun. *No one in the world seems to know exactly what it describes, not even we motley millions who call ourselves Americans.*

James Baldwin, *Nobody Knows My Name*

*Begin with an illustration:*

All last week, fourth-grade teacher Jennifer McKee became a student again. For six hours a day, she sat in front of a donated machine, trying to understand instructions, asking questions, and making mistakes. *Jennifer is just one of thousands of teachers around the country who are learning to use computers.*

### 2.1.2.2 Connecting Paragraph

The chart of Oshima and Hogue (1991:77) clearly shows that the connecting paragraphs are the body of the essay. According to the chart, the paragraph is what a single paragraph is formed. It contains a topic sentence, supporting sentences, and maybe a concluding sentence or transitional sentence. Thus, the details about the paragraph can be seen on the following details about parts of paragraph:

#### *Parts of a Paragraph according to Podis and Podis (1984)*

Podis and Podis (1984:61) describe that a paragraph has "other desirable features," that is a clearly worded topic sentence that states the main idea and prepares the reader for what the paragraph will going to discuss, and supporting sentences that provide enough information for the main idea in order to develop the paragraph fully.

A good topic sentence, Podis and Podis (1984:64) state: "Keep the topic sentence appropriately general; that is, abstract enough to include the ideas, attitudes, or feelings that form the paragraph, but specific enough to include *only* those ideas, attitudes, or feelings." Compare the two topic sentences below:



*My paragraph is about a friend of mine, Carol Phillips.*

*Carol Phillips is my best friend because she is trustworthy and dependable, one of the few close friends I have.*

Podis and Podis (1984:65) explain that the first topic sentence is too general, thus too vague since it does not specify the discussion intended of the writer; consequently, the rest of paragraph can include many things (Carol Phillips's hobbies, her educational background, or many related other things with her). In contrast, the second one is specific enough since it states only one particular quality of the friend. It, of course, tells the reader clearly about the following discussion, thus can function as a topic sentence appropriately.

Furthermore, a good topic sentence should avoid the inclusion of the words *several* or *few*. Podis and Podis (1984:65) state: ". . . if your paragraph discusses four important considerations to keep in mind while serving a tennis ball, you should say just that in the topic sentence: 'When you are serving a tennis ball, keep these four important considerations in mind.' "

Additionally, a topic sentence should be a signpost to the reader, as what Podis and Podis (1984:66) say: "Its positive or negative phrasing will set up the reader's assumptions about what follows." They (1984:66) exemplify the topic sentence about *Carol Phillips*. It has the words *trustworthy*, *dependable*, *best friend*, and *close* that direct the reader for what is to come.

Besides, Podis and Podis (1984:68) state that the sentence should be grammatically complete concerns with the function of the topic sentence to introduce the main idea and the writer's perspective.

**Placing the topic sentence** can be done in several ways. Podis and Podis (1984:69-72) have six techniques in placing the topic sentence (the topic sentence is italicized).

First, the topic-sentence-first technique, i.e., the topic sentence is stated first, and then is explained or supported by the rest of paragraph, for example:

*Institutional advertising and product advertising are two different marketing approaches open to manufactures.* Institutional advertising promotes the company's organizational image, ideas, prestige, and possibly political position. Product advertising, on the other hand, focuses directly on the product or service for sale by the company. Unlike institutional advertising, which almost always broadly stresses the whole company image, product advertising can focus on the product as a whole or on one aspect of the product.

Second, the topic-sentence-last technique; that is, the topic sentence is placed on the last sentence. The paragraph above, with slight alteration, could have its topic sentence by the technique:

Institutional advertising promotes the company's organizational image, ideas, prestige, and possibly political position. Product . . . *Thus, institutional advertising and product advertising are two clearly different marketing approaches open to manufactures.*

Third, the topic sentence might also be stated on the second sentence of the paragraph. In this case, the first sentence functions as a transition; it functions to summarize the major point of the previous paragraphs and leads into the idea of the paragraph. For example:



Poverty and ill health are at the roots of the upheaval that has been going on in Afganistan for the past two years. *Yet the Communists don't seem to have addressed these problems directly.* I asked Shanawaz Shanwany, the governor of Kahandar province, one of the largest in the country, what he thought his government's number one problem was. "No problem," he replied. "We are all happy." Then he reconsidered, and acknowledged that he does have a problem – resisting the imperialists who occasionally cross the border from Pakistan. (Shanawaz, thirty-eight, former army officer and party stalwart, had just become governor of his third . . .).

Fourth, a paragraph might have no topic sentence at all (implied), for example:

The literacy rate is estimated at 10 percent, perhaps the world's lowest, and that means the ability to read a simple signboard, not the works of Kierkegaard. At a conservative minimum, 80 percent of the people live off the food they grow and the animals they raise.

The paragraph has two sentences that have different subjects (sentence 1, literacy; and sentence 2, agriculture). However, the two specific examples given support an implied topic sentence. Podis and Podis (1984:71) say: "If a topic sentence were included, the paragraph might read like this:

*Afghanistan does not enjoy even an adequate standard of living, by modern guidelines.* The literacy rate is estimated at 10 percent, perhaps the world's lowest, and that means the ability to read a simple signboard, not the works of Kierkegaard. At a conservative minimum, 80 percent of the people live off the food they grow and the animals they raise.

Next, paragraph might have a split topic sentence, that is, a topic sentence is placed on the beginning and the end of the paragraph:

*Our American enthusiasm for competing in sports has overflowed into many other areas of our lives.* We use the vernacular of sport as the metaphor to describe our feelings about people and events. Phrases such as a whole new ballgame, a winning streak, Monday morning quarterback, he's a winner, she's a great competitor, they're a bunch of losers, have become everyday catchalls, used in politics, business, and even in the arts. *Vince Lombardi's famous maxim that*

*winning isn't everything, it's the only thing, sometimes seems to have become our new golden rule. (Maevie Slavin, "Winning Is Everything . . . Or Is It?")*

The last, a topic sentence can appear in the middle of the paragraph. The paragraph below – quoted from the *Time* magazine – shows such a placement:

On the eve of Independence Day, which falls on September 15, the President of Costa Rica traditionally lights a "Liberty Torch" in the old capital city of Cartago and the next day addresses schoolchildren in the present capital of San Jose. *This year things did not work out too well.* At Cartago, President Rodrigo Carazo Odio, 54, was shouted down when he tried to speak, and later discovered that the air had been let out of his tires. At San Jose he did not even bother with the customary oration. He quickly paraphrased the first verse of the country's national anthem ("Costa Ricans, remember that beneath the limpid blue of your skies, there will always be work and peace") and just as quickly sat down.

**The supporting sentences.** According to Podis and Podis (1984:76-80), a paragraph should have enough concrete support to in order to result a fully developed paragraph. They pose an example of such paragraph, as follow:

*Supertankers transporting oil from Alaska should not be allowed in Puget Sound because any accident involving a huge tanker could devastate the many natural resources and recreational facilities that the sound provides.* The absence of the shellfish due to an oil slick could wipe out industries which profit in clams, oysters, shrimp, crab, and mussels. Many people would be left jobless. Moreover, animals that thrive solely on shellfish, like certain types of waterfowl, would slowly disappear, thus disrupting the delicate ecological balance. Fish would suffer, too, hurting industry and, again, disrupting the natural balance. Recreation, which makes the Puget Sound area so popular, would cease to be. Beaches would be ruined, swimming areas no longer clean, and pleasure boats damaged. The beauty of the area would soon be destroyed. Even though the Sound is the most logical place to unload the oil, economically and geographically, and even though the tankers must abide by strict safeguards, the safeguards are not flawless, and it would take but one mistake to destroy a valuable natural asset.

Podis and Podis (1984:76) say that the writer should support the topic sentence enough in order to convince the reader about the truth of the idea stated,

and should demonstrate his or her command of the subject talked. In case that the paragraph is not fully developed, it would be much less effective as the following paragraph:

Supertankers transporting oil from Alaska should not be allowed in Puget Sound. There is too much danger of an accident, and this could upset the delicate balance of nature. We would all suffer; industry, wildlife, and all the people who live in the area would be dealt a devastating blow.

"This version merely states ideas; it does not attempt to support them," thus Podis and Podis (1984:77) say. Finally, they (1984:77) say:

"Keep in mind, too, that writers can construct sound paragraphs, whose sentences all advance the main idea, in two ways: (1) All sentences may relate directly to the topic sentence or implied topic sentence, or, (2) Some sentences may relate to the ones immediately preceding them, and thus relate indirectly to the topic sentence."

They (1984:77) then give a paragraph that is clearly drawn the statement; a paragraph in which sentence 2 through sentence 4 directly prove the topic sentence (*italicized*), while the rest sentences directly support the idea of sentence 4, but they strengthen the topic sentence (sentence 1):

(1) *Biography has always been a demanding discipline.* (2) "It is perhaps as difficult to write a good life as to live one," said Strachey. (3) A good biographer should combine the skills of the novelist and the detective, and add to them the patience and compassion of the priest. (4) Few people want their shortcomings exposed (biography has added a new terror to death, complained one 18th century writer), and they, or their heirs, often go to considerable trouble to hide them. (5) Somerset Maugham asked his friends to destroy his letters; both Willa Cather and Ernest Hemingway inveighed against posthumous publication of theirs. (6) Charles Dickens burned thousands of letters while his sons roasted onions in their ashes, and Henry James destroyed 40 years of correspondence. (7) Walt Whitman carefully tore pages out of his notebooks, altered the sequence of his love poems so that no



one could figure out to whom they were addressed, and wrote in code the initials of his lovers. (*Time*)

**Transitional sentence** is the shift sentence between two paragraphs. Podis and Podis (1984:93) state: "A transition can be any word, phrase, sentence, or paragraph that clearly shows the reader how an idea relates to the one or ones which precede it."

Transitional sentence, actually, has been explained in the previous part (placing the topic sentence). In the exemplified paragraph (about Afghanistan), the first sentence "*Poverty and ill health are at the roots of the upheaval that has been going on in Afghanistan for the past two years.*" denotes a transition from the previous ideas to the idea of the paragraph. About the sentence, Podis and Podis (1984:70) explain: "But we can easily see why the opening sentence is needed if we look at what comes *before*. It sums up a major point of several preceding paragraphs and leads into the purpose of the paragraph quoted, functioning, therefore, as a *transition*."

***Parts of a Paragraph according to Oshima and Hogue (1991), (1997), Hogue (1995), and Rude (1991)***

Oshima and Hogue (1991:17-25) have more than two parts of a paragraph. According to them (1991:17-25), there are three major structural parts of a paragraph, that is, a topic sentence, supporting sentences, and a concluding sentence.

A good topic sentence, Oshima and Hogue (1991:19) explain, has three points to be considered: the sentence denotes a complete sentence—contains a subject, a verb, and (usually) a complement; the sentence consists of both *a topic* and *a controlling idea*; and the sentence denotes the most general statement of the paragraph. They (1991:23-27) add that the topic sentence should not contain any specific detail; it states the main idea only, so it denotes the most general statement of the paragraph.

Finally, Oshima and Hogue (1991:23-24) remind, a topic sentence should be appropriately general in order to be a good topic sentence; from the sentence, the reader will know the discussed matter of the paragraph exactly, and the writer still has something to detail in the rest of the paragraph. Moreover, a topic sentence should include the relevant ideas only, so the paragraph will still be unified.

A similar idea come from Oshima and Hogue other book (1997:71). They state that a topic sentence requires two things: it is the most general statement of the paragraph, and it is a complete sentence (contains a subject, a verb, and a controlling idea). According to them (1997:72), the controlling idea is stated as the main point or feeling about the subject, and it controls the writer in writing the paragraph, for example:

**Subject**

**Controlling Idea**

*River rafting is a challenging sport with important requirements.*



Additionally, concerns with stating the main idea, Rude (1991:288) says: "The main idea should appear in the structural core of the sentence. The structural core includes the subject and verb of the independent clause." For example:

*In the twentieth century, the rise in the cancer death rate paralleled the advances in technology.*

Moreover, Rude (1991: 229) states: "Sentences that open with the words 'there are' or 'it is' often waste the core sentence on a simple declaration. As a result, the main idea of the sentence may be buried in a dependent clause." "Furthermore," she (1991: 229) adds, "such openers delay the significant part of the sentence." For example, the sentence does not contain the key idea in the key structure rather than the more efficient second sentence (revised version):

*It is often the case that a herniated disc ruptures under stress.*

*Often, a herniated disc ruptures . . .*

However, Rude (1991:229) says that this fact does not occur on the expletive "there are" or "it is" if "exist" can replace for the verb. For example, the sentence "There are three reasons for this problem" has an alternative "Three problem exist for this problem;" and it has a purpose to prepare the reader to hear about the three reasons.

In placing the topic sentence, Oshima and Hogue (1991:20) have three positions to be employed. They (1991:20) state: "The topic sentence may be the

first or last sentence in a paragraph. The topic sentence may also be the first *and* last sentence of the paragraph – ‘sandwich-style’.

**The supporting sentences** occur in the middle of the paragraph, as Hogue (1995:109) states: “The middle sentences of a paragraph are the supporting sentences.” About the sentences, Oshima and Hogue (1991:17) say, “. . . they explain the topic sentence by giving reasons, examples, facts, statistics, and quotations.” Oshima and Hogue (1991:65) add: “Support your topic sentence by using specific and factual details.”

**The concluding sentence** is the last part of a paragraph. About the sentence, Oshima and Hogue (1991:25) state:

“A concluding sentence is not absolutely necessary; in fact, a concluding sentence is not customary for every paragraph in a multiparagraph essay. However, for single paragraphs, especially long ones, a concluding sentence is helpful to the reader because it signals the end of the paragraph and because it is a reminder of the important points.”

According to them (1991:25), the sentence has three main functions, that is, to signal the end of the paragraph, to summarize the paragraph important point, and to provide a final comment on the topic and to remind the reader about the most important point of the paragraph. The sentence can be introduced by the end-of-paragraph signals (Oshima and Hogue, 1991:26) such as finally, in conclusion, in summary, therefore, thus, as a result, and many more.

### 2.1.2.3 Transitional Paragraph

Concerns with the occurrence of transitional paragraph in the essay, Reinking and Hart (1986:172) say: "In the midst of a lengthy essay, you may need a short paragraph that announces a shift from one group of ideas to another."

In shifting the ideas, the paragraph might employ several ways. According to Reinking and Hart, "Transitional paragraphs summarize previously explained ideas, repeat the thesis, or point to ideas that follow," (1986:172). They (1986:172) then exemplify one such paragraph. The paragraph discusses about Joey, a young boy who has turned into a kind of human machine. The paragraph shifts the delusions of the boy (the previous paragraphs idea) to the fears that caused the delusions (the next paragraphs idea).

What deep-seated fears and needs underlay Joey's delusional system? We were long in finding out, for Joey's preventions effectively concealed the secret of his autistic behavior. In the meantime we dealt with his peripheral problems one by one.

Bruno Bettelheim, "Joey: 'A Mechanical Boy' "

### 2.1.2.4 Concluding Paragraph

#### *Concluding Paragraph According to Fawcett and Sandberg (1984)*

According to Fawcett and Sandberg (1984:248), "A conclusion [*sic!*] signals the end of the essay and leaves the reader with a final thought." It also should not end the paper with "as I said in the beginning," and not overused "in conclusion" or

"in summary," as Fawcett and Sandberg (1984:249) say: "Don't end by saying you are going to end; just end!" Thus, Fawcett and Sandberg (1984:249) pose three ways to conclude an essay, as follow:

- a. *End with a call to action.* "The call to action says that, in view of the facts and ideas presented in the essay, the reader should *do something*," (1984:249).
- b. *End with a final point.* The way can indicate that all previous ideas in the previous paragraph have been leading up to this point.
- c. *End with a question.* Such way leave something to think for the reader.

#### ***Concluding Paragraph According to Reinking and Hart (1986)***

Reinking and Hart (1986:172) state: "A Conclusion rounds out a paper and signals that the discussion has been completed." However, they (1986:172) add, a concluding paragraph might unnecessary to be composed in separated paragraph. A narrative and descriptive writing, for example, generally end when the story it is finished or the impression is concluded. According to them (1986:172-173), a conclusion is benefit for many essays since it draw a final point in the end of the paper.

A concluding paragraph should not be very long, as what Reinking and Hart (1986:173) state: "Most short essays have single-paragraph conclusions; longer papers may require a two- or three-paragraph wrap up." The following

eight types of concluding paragraph are those that they (1986:173-175) has posed:

*Restatement of the thesis.* The paragraph exemplified below reasserts the thesis of an essay quoted in the Reinking and Hart's book; the thesis is "a mood of antisocial negativism is creeping through the structure of American life, corroding our ideals, and suffocating the hopes of poor people and minorities."

There is room for honest differences about each of these key issues, but the new negativism's overt greed and the implicit racism of its loud "No" to minority aspirations indicate that this is a poisonous movement that denies the moral ideals and humane values that characterize the best in America's heritage.

Vernon E. Jordan, Jr., "The New Negativism"

*A summary.* It restates the main points of the essay.

There are, of course, many other arguments against capital punishment, including its high cost and its failure to deter crime. But I believe the most important points against the death penalty are the possibility of executing an innocent man, the discriminatory manner in which it is applied, and the barbaric methods of carrying it out. In my opinion, capital punishment is, in effect, premeditated murder by society as a whole. As the old saying goes, two wrongs don't make a right.

Diane Trathen

*A question.* It often makes the reader think further about the topic.

Aren't those gifts enough? Why asks running for benefits that are plainly beyond its capacity to bestow?

James Fixx, "What Running Can Do For You"

*A quotation.* "A quotation can capture the essence of your thought and end the essay with authority," (Reinking and Hart, 1986:174).

"We had no idea of the emotional involvement and the commitment of these women," Richard says. "Suddenly a constituency arose. Suddenly there are thousands and thousands of women who don't care about your moral position or mine—they want a baby."

David Zimmerman, "Are Test-Tube Babies the Answer for the Childless?"

*Ironic Twist or Surprising Observation.* Likewise a concluding paragraph with a question, it makes the reader think further about the topic.

Thus, a stark contrast exists between the two cultures of 14th Street, which appears to be like an earthworm, with half of its body crushed by poverty, but the other half still alive, wriggling in wealth. The two are alike only in that each communicates little with other, because of the wide disparity between the lives of the people and the conditions of the environments. The devastating irony on the situation on 14th street lies in fact that only ten blocks away sit the governmental institutions that could alleviate the poverty—the Senate, then House of Representatives, and the White House.

Student unknown

*Clever or Lighthearted Ending.* "The writer, capitalizing on the essay's topic, ends by exaggerating the fault being criticized," (Reinking and Hart, 1986:174).

Because using clichés is as easy as falling of a log, it goes without saying that it would be duck soup to continue in this vein till the hell freezes over. However, since that would be carrying coals to Newcastle, let's ring down the curtain and bid adieu to the fair topic of the cliché. (No use beating a dead horse.)

Student unknown

*Personal Challenge.* It often persuades the reader to take an action.

And therein lies the challenge. You can't merely puff hard for a few days and then revert to the Lazy Boy recliner, smugly thinking that you're "in shape." You must sweat and strain and puff regularly, week in and week out. They're your muscles, your lungs, your heart. The only caretaker they have is you.

Monica Duvall



*Hope or Recommendation.* It can restate the essay's points or prompt an action to solve the problem.

Periodically my pilot and I climb into our aircraft and head out over the Minnesota wilderness, following a succession of electronic beeps that lead to some of the last remaining wolves in the lower 48 states. We hope that the data we collect will provide a better understanding of the wolf. We especially hope that our work will help guide authorities into a management program that will insure the perpetuation of the species in the last vestiges of its former range.

L. David Mech, "Where Can the Wolves Survive?"

### 2.1.3 Paragraph Unity

Unity is one of the important elements of a good paragraph, (Oshima and Hogue, 1991:29). *Uni-* is a Latin prefix meaning "one." Thus, in relating to the *paragraph*, unity means a paragraph develops only one main idea, and all the supporting sentences directly prove the main idea, (Oshima and Hogue, 1991:29).

The statement above shows that Oshima and Hogue (1991:29) interpret "paragraph unity" in two major parts, the first is the paragraph has one main idea only, and the second is all the supporting sentences directly develop the main idea. They then explain, for example if someone writes a paragraph about advantages of a college education, he or she should discuss only the advantages, and should not discuss the disadvantages.

However, the paragraph can develop two or three aspects of the same idea "if they are closely related each other," (Oshima and Hogue, 1991:29). For instance, they (1991:29) exemplify, "better job" and "better salary" are two related

advantages that are possibly to be discussed in one paragraph, but "better job" and "better knowledge about the world" are two unrelated advantages that cannot be discussed in one paragraph. Moreover, all the supporting sentences should directly develop the main idea. For example, a paragraph about high cost college tuition can state that inflation is one factor, but cannot write some sentence about "the inflation" because the sentences will be "off the topic" and the paragraph will not be unified.

The same idea come from Podis and Podis (1984:60). They say that the unified paragraph means the paragraph contains one main idea. They (1984:60) then exemplify a paragraph that contains such term:

*In public architecture, the symbolic is essential.* While modern architecture does not allow the frills and follies of gold-gilded chambers, nevertheless, the country courthouse, the city hall, and even the municipal office building all must be somehow larger than life if they are to impress upon the public the power and authority of government. Minimal budgets often work against such maximal intensions; thus every element in a design no matter how mundane or "ordinary" must be manipulated to contribute symbolic content. (Daralice Donkevoet Boles, "Court Curves")

The paragraph is unified since it is controlled from the beginning to the end by a single idea, that is, "Public buildings represent governmental authority."

Reinking and Hart (1986:156) apparently say the same thing. They (1986:156) say, "The sentences in a unified paragraph follow the trail blazed by the topic sentence, stated or implied." They (1986:156) then exemplify two paragraphs, the first one *lacks of unity*, and the second *stays on the track*:

1.

The psychiatric nurse deals with dangerous mental patients. A pathological personality does not know right from wrong. The behavior of patients may be violent, angry, or normal. The new psychiatric wing of the hospital has been open two months.

The paragraph is not unified since its sentences, actually, expresses its own idea:

1. Job of the psychiatric nurse
2. Definition of a pathological personality
3. Behavior of patients
4. History of the new psychiatric wing

2.

The psychiatric nurse deals with dangerous mental patients, pathological personalities who may explode into violence at any moment. For this reason, the nurse must remain on guard at all times. When a patient displays anger or violence, she cannot respond in kind but must instead show tolerance and understanding. Furthermore, she must be able to recognize attempts at deception. Sometimes a mentally ill person, just prior to launching an attack, will act in a completely normal way in order to deceive the intended victim. The nurse must recognize this behavior and be alert for any possible assault.

Peggy Feltman

In contrast, the paragraph has one central idea; it develops the idea of the essential characteristic of a psychiatric nurse. The first sentence states the main idea, and all rest the sentences of the paragraph directly prove it.

#### 2.1.4 Coherence of Paragraph

##### *Coherence according to McCrimmon (1967)*

McCrimmon (1967:120) says that *cohere* means hold together. He (1967:120) explains: "A paragraph is said to have coherence when its sentences are woven together or flow into each other. If a paragraph is coherent, the reader moves easily from one sentence to the next without feeling that there are gaps in the thought, puzzling jumps, or

points not made." He (1967:120) then adds that the incoherent paragraph will makes the reader feel that he or she is reading a group of separate statements rather than an integrated idea.

A paragraph may be incoherent though it is unified. McCrimmon (1967:122) exemplifies such paragraph as the following:

[1] I was accepted and started work. [2] My experience had been derived chiefly from books. [3] I was not prepared for the difficult period of adjustment. [4] I soon became discouraged with myself and so dissatisfied with my job that I was on the point of quitting. [5] My employer must have sensed this. [6] He called me into his office and talked to me about the duties of my position and the opportunities for advancement. [7] I realize that there was nothing wrong with me or the job and I decided to stay.

As what McCrimmon (1967:122) says: "This paragraph is fairly complete, it is unified, its development is orderly; yet it is a poor paragraph." The case happens as the consequent of none link between the sentences. The following altered one will be better since it uses transitions to flow the sentence smoothly from one to another:

I was accepted, and started to work. *Until that time* my experience had been derived chiefly from books, *and unfortunately* those books had not prepared me for the difficult period of adjustment *that every inexperienced secretary must face in a new position*. *Consequently* I soon became *so* discouraged with myself and so dissatisfied with the job that I was on the point of quitting. *I think* my employer must have sensed this, *for* he called me into his office and talked to me about *both* the duties of my position and the opportunities *it offered* for advancement. *That talk helped me considerably*. *From then on*, I realize that there was nothing wrong with me or the job *that experience could not cure*, and I decided to stay.

To make the sentences in a paragraph cohere each other, McCrimmon (1967:122-127) poses two ways, that is, transition to fill the gap in thoughts, and transition to continue the statements:

*Transition through Continuity of Thought.* This device concerns with the way the writer think about the paragraph and composing it. A writer should think about a paragraph as a unit that develops a single topic and thus writes it at a time. McCrimmon (1967:122) says: "Most incoherent passages are a result of thinking in single sentences rather than whole paragraph." In this case, a writer creates a paragraph by writing one sentence, and then stop to think in a minute or two, then writes the second sentence; so forth until the paragraph finish. He (1967:123) adds that the writer who writes in such way will has no continuity of thought between the sentences of the paragraph, and leaves a gap in his writing.

*Transition through Connecting Words and Phrases.*

(1) *Related Sentence Patterns* (McCrimmon, 1967:123-124). The paragraph created has a series of sentences that use consistent grammatical form. The elements that have to be consistent here are the subject and sentence structure. Every sentence, of course, can have changed subject as long as the changed does not destroy the coherence of the sentences. The following paragraph illustrates how the parallelism holds all the sentences together:



*Topic sentence  
Clarifying  
statement*

*Series of  
predicates with a  
common subject,  
"we"*

*Restatement of  
topic sentence*

This failure to see the over-all pattern is also true of the first new weeks in college. Then everything is so new that we are aware only of individual experiences, not of the pattern of these experiences. We move into a new home, live with strangers, try to find out our way around an unfamiliar campus, make decisions we never had to make before, plan academic programs we do not understand, go through a registration process that baffles and frustrates us at every step, listen to lectures which seemed logical as they move from one sentence to the next but defy reconstruction from our notes, or struggle with assignments which seemed clear when announced but grow increasingly vague as we work on them. In all these activities we lack of sense of relationship; we do not see how things fit together; so for a few days or a few weeks we live in a world of unrelated events to which we cannot give any cohesive shape.

(2) *Pronoun Reference* (McCrimmon, 1967:125). Using pronoun avoid the paragraph from monotonous repetitive subject, for example:

There's more to a bluejay than any other creature. He has got more moods, and more different kinds of feelings than other creatures; and, mind you, whatever bluejay feels, he can put into language.<sup>12</sup> [*sic!*]

(3) *Transitional Markers* (McCrimmon, 1967:125-127). They are words or phrases that function to clarify the relationship between clauses or sentences in the paragraph. The commonest ones are called simple connectives such as *and, or, nor, but, for*. The others are called transitional connectives, and may be classified as follows:

1. To introduce an illustration: *thus, for example, for instance, to illustrate*.
2. To add another phase of the same idea: *secondly, in the second place, next, moreover, in addition, similarly, again, also, finally*.
3. To point a contrast or qualification: *on the other hand, nevertheless, despite this fact, on the contrary, still, however*.



4. To indicate a conclusion or result: *therefore, in conclusion, to sum up, consequently, as a result, accordingly, in other words.*

#### ***Coherence according to Reinking and Hart (1986) and Keraf (2001)***

According to Reinking and Hart (1986:162): "Coherence writing flow smoothly and easily from sentence to sentence and paragraph to paragraph, making clear the relationships among ideas and thus allowing the reader to grasp connections." They (1986:163-166) then describes that coherence in both within and between paragraphs could be achieved by:

1. *Connecting Words and Phrases.* Such transitions function to clarify the relationship between the sentences. *Repeated Key Word.* This way helps the reader in seeing the relation between the elements of the writing, especially the words that convey the main idea.
2. *Pronouns and Demonstrative adjectives.* Pronouns refer to the nouns in the previous sentences or appear early in the sentences. Pronouns and their nouns avoid monotony and support clarity.
3. *Parallelism.* The way employs the repeated grammatical form to generate the equivalent ideas. It functions to give continuity and to add rhythm and balance to the writing.

#### **2.2 Relevant Research**

One previous research about the unity of paragraph is done by Guntur (1994). The object of the study is the proposal of S2 students of English Department Hasanuddin University.

From the 58 paragraphs sampled, there are 8 paragraphs that has no unity. According to Guntur (1994:68): “. . . they are sometimes fail applying the criteria of paragraph unity such putting more than one ideas (main idea) in one paragraph, and also placing another topics which is seemingly related ideas one another, but interrupting the central idea or controlling idea.”

The following table shows the distributions of paragraph formation that do not show unity:

No.	SEQUENCE OF PROPOSAL TITLES	Year of Seminar	Total of Paragraph	Total of Paragraph That Do Not Show Unity
1.	Error Analysis On Writing Composition: A case Study at English Conversation center (E.C.C) Ujung Pandang	1990	9	2
2.	Code Switching Among Non English Speaker at PT. Inco Soroako: A case Study.	1990	9	1
3.	The Analysis of Plot and Setting in "D.H.Lawrence's Sons and Lovers" and "The Odor of Chrysanthemum": Comparative Study	1990	19	2
4.	"Conflict in D.H.Lawrence's Short Stores"	1990	11	2
5.	The Production of English Segmental Phonemes by Indonesian Learners According to The Level of Education	1990	10	1
<b>Total of Paragraph =</b>			58	8

## 2.3 Analytical Framework

### 2.3.1 Paragraph

From the six definition quoted in the previous part of concepts and theories, generally, a paragraph is defined as a group of related sentences that is unified by an idea (a controlling idea).

### 2.3.2 Types of Paragraph

#### 2.3.2.1 The Opening paragraph

This framework based on Podis, Joanne M. Podis (1984), McCrimmon (1967), and Fawcett and Sandberg (1984).

The opening paragraph or introduction has two functions:

1. Tells the reader what central idea in which the rest of paper is going to discuss by its thesis statement.
2. Attracts the reader enough in order to continue reading the paper.

In telling the essay's topic, the thesis statement should be *restricted*, *unified*, and *precise*. *Restricted* means the writer limits the subject discussed in one specific area (the subject can be detailed in the available space). *Unified* means the writer discusses one dominant idea. The last, *precise*, means the writer poses a clear statement, so the reader will have only one interpretation.

In attracting the reader, an opening paragraph should avoid the using of "I'm going to discuss" or "this theme is about" because the writer need not to tell the



reader that he or she is about to begin. On the other hand, such paragraph has seven basic methods to be employed:

1. Begin with a single-sentence thesis statement
2. Begin with an illustration
3. Begin with a rhetorical question
4. Begin with a surprising fact or idea
5. Begin with a contradiction
6. Begin with a general idea and then focus on a specific thesis statement
7. Begin with a direct quotation

Concerning that the sample of the study is paragraphs from short essays, the length of the opening paragraph will be basic on idea of Podis, Joanne M. Podis (1984) who stated: "For a short essay, a sentence or two may likewise be adequate; for a longer paper, you may need a paragraph or more. Keep in mind, however, that an introduction that is too long can distract from the essay as a whole," (1984:169). Thus, each the opening paragraphs sampled should be a brief paragraph, or at least, no more than one paragraph.

#### **2.3.2.2 Connecting paragraph**

The analytical framework for the connecting paragraph is based on the concepts and theories of Podis, Joanne M. Podis (1984), Oshima and Hogue (1991), Rude (1991), and Keraf (2001).

The connecting paragraphs are the body of the essay. They occur between the opening paragraph and the concluding paragraph. It contains a topic sentence, supporting sentences, and maybe a concluding sentence or transitional sentence.

**Topic Sentence.** The topic sentence is the most significant sentence in the paragraph. It tells the reader about the idea that the paragraph is going to discuss. Besides, it also states or implies the perspective of the writer's view on his or her subject.

**A Good Topic Sentence.** A good topic sentence should fulfill the terms following:

1. It is appropriately general.
2. It is the most general statement of the paragraph.
3. It has no vague word such as "several" or "few."
4. It becomes signpost for the reader.
5. It is complete, that is, consists of a subject, a verb, and a controlling idea. The controlling idea functions to limit or control the discussion of the topic to a specific area that is available to be detailed in a space of a single paragraph.
6. It has the main idea in the core of the sentence.
7. It only includes the related ideas.

**Placing the Topic Sentence.** Topic sentence can be placed in six position:

1. In the first sentence of the paragraph.
2. In the last sentence of the paragraph.
3. In the second sentence of the paragraph. Such technique especially for a paragraph with a transitional sentence (its first sentence denotes a transition).
4. Implied (especially in narrative and descriptive paragraph).
5. In the first and the last sentences of the paragraph ('sandwich style').
6. In the middle of the paragraph.

**Supporting Sentences.** The sentence functions to detail the main idea stated on the topic sentence. They should detail the idea by something convincing, so the reader will meet a reliable thing. The supporting sentences should detail the idea

concretely, so the reader will not read a series of sentences that merely state the main idea. Those that can give concrete details are illustrative incidents, statistics, and quotations.

**Concluding Sentence.** The sentence is not customary for every multiparagraph essay. It is used for introducing the end of the paragraph, summarizing the paragraph important points, providing a final comment and reminding the most important point of the paragraph to the reader.

**Transitional Sentence.** Such sentence shifts the previous ideas to the idea of the paragraph to where it attached. It functions to cohere the idea between the paragraphs in the essay. It, of course, denotes the first sentence of the paragraph.

#### **2.3.2.3 Transitional paragraph**

The framework of this paragraph based on Reinking and Hart (1986). According to him, in shifting the ideas, the paragraph might summarize previously explained ideas, repeat the thesis, or point to the following ideas.

#### **2.3.2.4 Concluding paragraph**

This framework based on concepts and theories of Podis, Joanne M. Podis (1984), Fawcett and Sandberg (1984), and Reinking and Hart (1986). According to them, the paragraph functions to complete the idea detailed in the paper. It signals the end of the paper and leaves a final thought for the reader.

The paragraph can end the essay by three methods: end with a call to action, end with a final point, and end with a question. However, it should not end the



paper by saying "as I said in the beginning," and not overused "in conclusion" or "in summary."

The paragraph also can end the essay by seven ways:

1. Restatement of the thesis.
2. A summary.
3. A quotation.
4. Ironic Twist or Surprising Observation.
5. Clever or Lighthearted Ending.
6. Personal Challenge.
7. Hope or Recommendation.

Whatever the way it ends an essay, one important to note that the paragraph should be as brief as possible.

### **2.3.3 The Unity of Paragraph**

Concerns with the unity of paragraph, the three writers, Oshima and Hogue (1991), Podis, Joanne M. Podis (1984), and Reinking and Hart (1986), generally conveyed one similar idea. From them, it can be conclude that the unity of paragraph means the paragraph develop only one main idea, a single idea in which all the sentences of the paragraph discuss.

### **2.3.4 Coherence**

Form the three experts; the framework is based on the combination of concept and theory of McCrimmon (1967) that is completed by concept and theories of Reinking and Hart (1986).

Coherece in the paragraph means all the sentences move smoothly from one to another. There are no gaps in thought, sudden jumps, or points not made. A coherence paragraph makes the reader feel that he or she is reading a group of sentences that has one integral idea.

Additionally, a paragraph may be incoherent though it is unified because coherence concerns with the relation or connection among the sentences in the paragraph. All the sentences might say about one thing though they have no clear connection between one to another.

To achieved coherence, the writer can use these two devices: using transitions to fill the gap in thoughts and to continue the statements. Indeed, to continue the statement, McCrimmon (1967) has three ways, that is, using related sentence patterns—Reinking and Hart used the term “parallelism,” pronoun reference, and transitional markers. However, the study only concerns with the poured idea; it does not concerns with the grammatical problems occurred. Therefore, using related sentence pattern will not be the framework in the study.

In short, to be coherent, a paragraph should:

1. Continue in thought.
2. Continue in statement:
  - a. Using pronoun reference and demonstrative adjectives appropriately.
  - b. Using transitional marker appropriately.

## **CHAPTER III**

### **METHODOLOGY**

#### **3.1 Nature of the Study**

The presented study is qualitative descriptive, which mainly relies on a content-based analysis. The study aims to find out the students' capability in producing a good writing; specifically, the study observes the students' capability in writing a unified paragraph. The study serves the data, then analyzes and interprets it, in striving to find the concrete condition of the capability and the way to solve the low one.

#### **3.2 Population and Sample**

The population of the study is the proposal research of the S1 students of English Department Hasanuddin University, and the sample is the paragraphs of the proposals.

##### **3.2.1 Population**

The population is 30 proposals written by students of English Department, Hasanuddin University, batch 1998-2000. The proposals are the final assignment of the Seminar Praskripsi class carried out on December 2003.

##### **3.2.2 Sample**

From the population, 30 paragraphs are drawn as the sample of the study. The sample drawn evenly distributed among the three types of paragraph, that is, the opening paragraph, the connecting paragraph, and the concluding paragraph. The sample is

drawn from the background of the proposals with considers that the background part is usually developed by a short essay, in which the types of paragraph can be found there.

The sampling uses proportional sampling technique. The technique is used with considering the length and legibility of the paragraphs; not all the paragraphs can be analyzed because some are too short even consist of a sentence, and some are ineligible. By the technique, one paragraph is drawn from each proposal, with details as follow:

Types of Paragraph	Population (proposal)	Samples (paragraph)
Opening Paragraph	10	10
Connecting Paragraph	10	10
Concluding Paragraph	10	10
Total	30	30

### 3.3 Collection of Data

Taking out directly one paragraph out of each thirty proposals collects the data. The data, as mentioned earlier, are taken from the proposals' background, and evenly distributed among the three types of paragraph (the opening paragraph, the connecting paragraph, and the concluding paragraph). The following tables describe the collection of the data: table 1 lists the title of proposals in which their opening paragraph are collected as the data; table 2 lists the title of proposals from where the data of the

connecting paragraphs are collected; and table 3 lists the title of proposals from where the data of concluding paragraphs are collected:

**Table 1. The Opening Paragraph**

No.	Title of Proposal	Total Paragraph
1.	Modality on Business Letter	5
2.	The Psychological Analysis of Jerry in Play <i>The Zoo Story</i> by Edward Albee	1
3.	Ellipsis Analysis in Look Back In Anger by John Osborn	5
4.	The Use of Elliptical Sentence in High Life Advertising	10
5.	Kesalahan dalam Penggunaan Present Continuous bagi Siswa SLTP	2
6.	Use of Ellipsis in Drama "Hedda Gabler" by Henrick Ibsen	3
7.	An Analysis Of Ungrammatical Usage In Eugene O'Neil's "Desire Under The Elms"	4
8.	Interpersonal Function in Eugene O'Neil's " <i>Desire Under The Elms</i> "	4
9.	Phsyco Analysis in "And Then There Were None" by Agatha Christie	2
10.	Students' Ability in Using Present Perfect Tense (A Case Study at Briton English Education)	3

**Table 2. The Connecting Paragraph**

No.	Title of Proposal	Total Paragraph	Sample (Paragraph Position)
1.	Women Status in Jane Austen's <i>"Pride And Prejudice"</i>	7	2
2.	The Gender Stereotyping in British Society Reflected in George Bernard Shaw's Play <i>Mrs. Warren's Profession</i>	6	3
3.	The Birmingham Model in Junior (Intermediate) Levels Of SSEI-M: A Discourse Analysis	4	2
4.	Underlying Force Analysis on Bernard Shaw's <i>Pygmalion</i>	11	5
5.	Penggunaan Ellipsis dalam Novel <i>Bleak House</i> Karya Charles Dickens	5	3
6.	The Victim of Prejudice in Novel "Light In August" By William Faulknes	16	6
7.	The Birmingham School of Discourse Analysis in Conversation Class at LBPP-LIA Makassar	4	2
8.	Kemampuan Membaca dan Menjawab Teks Bahasa Inggris Siswa Man Model Makassar Kelas III Jurusan Bahasa (Studi Kasus)	5	2
9.	Sense Properties in The Pleasure Reading Book	3	2
10.	The Analysis of Cohesive Devices In Comic "Oliver Twist" By Charles Dickens	10	5



**Table 3. The Concluding Paragraph**

No.	Title of Proposal	Total Paragraph
1	Ellipsis in Drama <i>Betrayal</i> by Harold Pinter	2
2	Transition Signals in The Article Of The Jakarta Post Daily	3
3	The Beneficial Backwash of English Test Techniques Used By LBPP-LIA	6
4	Paragraph Unity in The Jakarta Post Articles	2
5	The Interpersonal Function Analysis In Eugene O'neill's "Long Day's Journey Into Night": A Systemic Functional Grammar Perspective	6
6	The Implicature in "The Death of Salesman"	2
7	Experiential Meanings In "Immortal", by Glen Dower (A Discourse Analysis)	3
8	Turn-Taking Mechanism In LeRoi Jones' <i>The Dutchman</i>	4
9	Unsur-Unsur Psikologi dalam Novel "Wuthering Heights" Karya Emily Bronte	4
10	Analysis of Ideational Function in Short Story "Clay" Written by James Joyce	5

### **3.4 Method of Analyzing Data**

Descriptive and qualitative methods are applied in analyzing data. Descriptive method is applied to describe the unity and coherence in each paragraph, and the qualitative method is applied to analyze the quality of the paragraph.

By the two methods, three procedures are applied to achieve the objectives of study:

1. reading and observing the unity and coherence of the paragraphs;
2. classifying and the paragraphs whether they contain unity and coherence or not;
3. interpreting the analysis result clearly.

## CHAPTER IV

### ANALYSIS OF DATA

The study focuses on the idea in the paragraph. Therefore, the analysis only focuses on the unity of the paragraphs sampled. However, the analysis also runs on the coherence of the paragraph. The study observes the two terms based on the analytical framework explained in the chapter II.

The unity on the paragraph means one paragraph in which all its supporting sentences directly prove one main idea. Except the paragraph transition and a descriptive or narrative essay, the term *unity* should occur in all the types of paragraph, that is, the opening paragraph, the connecting paragraph, and the concluding paragraph.

The study also analyzes the coherence on the paragraph. Coherence on the paragraph means all the sentences flow smoothly from one to the other. Unlike the unity, this term should occur in all the types of paragraph, included the transitional paragraph.

However, the study does not analyze the element of coherence completely. The analysis of coherence only concerns with the coherence through continuity of thought, transition signal, key noun repetition, referring expression, and consistent pronoun. The analysis does not concern with the coherence through parallelism in

grammatical form. This case considers the fact that the students are non-native speaker, so the errors in grammar do not mean that they are incapable to write a unified paragraph. Again, the study only focuses on the idea in the paragraph.

Additionally, the study neglects the analysis of sentence error or faulty punctuation and mechanics existed in the paragraph. However, it still talks about such cases as long as they have relation to the case of paragraph unity.

Since the data evenly distributed among the three types of paragraph, the analysis consists of three parts, that is, the opening paragraph, the connecting paragraph, and the concluding paragraph analysis. The analysis observes how the unity and coherence of those paragraphs with considers their types.

The opening paragraph analysis classifies whether the 10 paragraphs sampled consist good thesis statements that state one dominant idea (of the entire essay), and other attracting sentences. The analysis also observes the whole sentences in the paragraph whether they belongs to the paragraph or not, and whether they relate to each other or not.

Next, the connecting paragraph analysis observes whether the 10 paragraphs sampled have good topic sentence and all the supporting sentences directly prove the main idea or not. Of course, the analysis also concerns with whether all the sentences in each paragraph flow smoothly from one to another.

The last analysis observes whether each of the 10 concluding paragraphs sampled contains one major point that draws the unity of the paragraph or not. It also observes how the sentences in the paragraph cohere each other.

In the study, the analysis treats each of the 30 paragraphs sampled as one paragraph, and not as the part of an essay. The analysis does not observe whether they are appropriate in completing their essay or not. However, the analysis still considers all the possibilities according to their position. For example, if the paragraph denotes the second paragraph of an essay, and it does not indicate a strong connecting paragraph, it will be analyzed from both functions whether it denotes a connecting paragraph or still denotes the opening paragraph of the essay. The analysis also still considers the possibilities function of the sentence such as a transition of the paragraph.

Thus, the analysis runs on the 30 paragraphs sampled as follows:

## 4.1 The Opening Paragraph

### 4.1.1

When we use language there always interaction between the speaker and the hearer, in the interaction not only express the experiential meaning but also the interpersonal meaning.(1) There always exchange message, demanding and giving information or something (goods and services) as Halliday said (1985: 68

"The most fundamental types of speech role, which lie behind all the more specific types that we may eventually be able to recognize, are just two: (i) giving, and (ii) demanding. Either the speaker is giving something to the listener (a piece of information, for example) or he is demanding something from him. Even these elementary categories already involve complex notion: giving means 'inviting to receive', and demanding means 'inviting to give'." (2)

#### Analysis:

The opening paragraph is developed by two sentences only. Sentence 1 functions as the thesis statement of the paragraph, and sentence 2 might function as further support to the thesis. However, it is undeniable that the two sentences have unclear relation between one to another.

Actually, the thesis statement of the paragraph is hard to be decided because the two sentences, which develop the paragraph, do not clearly related to each other. Unclear relation between the two sentences makes the paragraph has a vague central idea; it is unclear whether the main idea is stated on sentence 1 or sentence 2. However, by considering that sentence 2 contains a direct quotation, so it should not be a thesis; sentence 1 is more acceptable to be the thesis statement than sentence 2.

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\* Student's proposal, *Modality on Business Letter* (Makassar, 2003). Thesis statement is underlined, and sentences are numbered. The rest are quoted as the original version.



Sentence 1 cannot function as a good thesis statement because, as a matter of fact, it seems to be developed by two sentences and even two ideas. It has no word to combine the two parts, and thus should be divided as follow:

1. When we use language there always interaction between the speaker and the hearer.
2. In the interaction not only express the experiential meaning but also the interpersonal meaning.

Actually, the first and the second parts are closely related each other. The first talks about the interaction that happens when language is used, while the second talks about the meanings expressed by the interaction. However, the sentence should be revised to correct the error existed.

In order to result a good thesis statement, three solutions could be applied. First, the sentence is revised. It will be efficient if it is shortened:

In using language, interaction that happens between the speaker and the hearer not only express the experiential meaning but also the interpersonal meaning.

Such a revision is good for resulting a specific, unified, and precise thesis statement. It specifies the expression of the interaction talked into two major divisions of ideas, that is, the experiential meaning and the interpersonal meaning. Such a specification shows one idea that is intended to be conveyed; thus shows one interpretation that the essay will cover the two expressions of the interaction that happened when language is used. Second, the sentence is divided into two sentences as the division above: the first as

general statement, and the second as the thesis statement. In this case such a transition signal is necessary to hold these two ideas together, for example,

When we use language there is always interaction between the speaker and the hearer. This interaction not only expresses the experiential meaning but also the interpersonal meaning.

*This*, which replaces *in the* in the second sentence, can cohere the two sentences, so *interaction* talked in the previous sentence is the same *interaction* in the second sentence. Third, the first sentence functions as the general background for the subject. It is then detailed further by examples or factual events to convince the reader that the use of language means interaction between the speaker and the hearer. These details could be in two or more sentences, so it is enough to support the general idea; and, at the same time, attracts the reader for following the specific idea that will be developed in the rest of paragraph. The paragraph formed is then closed by the second sentence. It functions as the thesis statement, in which the matter discussed in the whole essay is clearly stated. Such an opening paragraph will clearly introduce the topic; in this case the reader will demand any concrete detail about the experiential and the interpersonal meanings in the next paragraphs.

The next sentence of the paragraph, sentence 2; as a matter of fact, does not clearly related with its previous sentence. There is a sudden jump here, so the reader might confuse with the matter talked. The sentence talks about exchanging messages, demanding and giving information or something such as goods and services. The problem is, there is not any detail for the idea of sentence 1—interaction, experiential

meaning, and interpersonal meaning—that then can lead to the discussing of exchanging messages. The quotation in it also gives nothing to the main idea, since it only supports its previous statement (sentence 2). As the result, the paragraph is not only being able to be divided into two ideas, but also three ideas.

Actually, sentence 2 possibly related to ideas of sentence 1. It might be an explanation about interaction and its expression of meanings. However, none transition word or key noun repetition that can signal the coherence of the two sentences; the keyword *speaker* that is found in the quotation cannot clarify the relation between the sentences. Consequently, the sentence seems to come with a new idea that does not belong to the paragraph.

From the analysis above, it is clear that the paragraph contains no coherence between its sentences, and thus contains no unity. The sentence 1 should be revised in order to create a good sentence and a good thesis statement. Moreover, since sentence 2 has no coherence tool, it apparently shows a new idea; thus it has unclear relation with its previous sentence.

#### 4.1.2

What comes first in mind when the word "zoo" mentioned?(1) We would think of a huge place with caged animals. (2) Then how it really feels to stay in the zoo?(3) Ask Jerry, the leading-role character in Albee's "The Zoo Story". (4) He lives in an apartment with plenty of people that he considers as abnormal and uncivilized, exactly like animals. (5) He feels living in "the zoo". (6) He is desperate with his life and everything comes after. (7) He does not cope too much with society because of his homosexuality. (8) Jerry is simply a gay. (9) He does not make out with girls or ladies around. (10) He is sick of his entire life and about to end it at once. (11) Thirty or forty years ago, as the time setting of the play indicates; in New York, where Jerry lives, people was not much adaptive of homosexuality yet. (12) A gay should stay away of the society. (13) They have no normal life for world to see.(14) They are animals, and belong to the zoo. (15)\*

#### Analysis:

Actually, the paragraph does not include any types of paragraph because it denotes a single paragraph of the proposal sampling. However, a student, the object of study, writes such a paragraph. Whatever it makes, it still represents the capability of student in writing scientifically. For the reason, the paragraph will still be analyzed. Considering the case that this one is a single paragraph, the analysis will not treat it as the opening paragraph. Instead, the analysis will run for the completeness of a single paragraph, i.e., its topic sentence, supporting sentences, (and concluding sentence).

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\* Student's proposal. "The Psychological Analysis of Jerry in Play *The Zoo Story*" by Edward Albee (Makassar, 2003). Topic sentence is underlined, and sentences are numbered. The rest are quoted as the original version.

The paragraph has fifteen sentences: sentence 1 through sentence 11 develop one single idea, but sentence 12 through sentence 15 detail another idea that do not belong to the paragraph.

Sentence 1 through sentence 11 develop the idea stated in sentence 3. In other words, sentence 3 functions as the topic sentence of the paragraph, while the rest sentences function as the supporting sentences.

Sentence 1 poses a question to the reader. The sentence asks the reader to think from the beginning of the paragraph; consequently, the reader will feel of being involved in the case talked. Even though the question is then answered in sentence 2, such a sentence is good for opening the paragraph because the method used is more attractive than merely stated, then prove the idea. Moreover, the key word *zoo* that is questioned, clearly introduces the reader for what is to come. By the sentence, the reader will prepare his/herself to accept something that related to the *zoo*.

Sentence 2 is the answer of the question (sentence 1). It answers about what *we* (pronoun used in the sentence) would think if the word *zoo* were mentioned. The sentence also denotes the opening sentence of the paragraph.

Sentence 3, as what has been said before, is the topic sentence and the first idea of the paragraph. The sentence is formed in question:

Then how it really feels to stay in the zoo?  
**verb** **subject**

The subject is *to stay in the zoo*, and the controlling idea is *how is the feeling to stay in the zoo*; accordingly, the supporting sentences should give concrete details to answer the topic sentence, clearly.

Considering the terms of a good topic sentence, this one fulfills the term of the completeness of topic sentence. It has a subject and a verb, in which the idea is stated. The other term, appropriately general topic sentence is not fulfilling, indeed. It does not specify the perspective about *how is the feeling to stay in the zoo*. However, it is acceptable since the perspective or the answer will be found in the next sentences. Instead, it attracts the reader that he/she will follow the idea suggested because it stimulates the reader to start thinking about the rest sentences. As the case of sentence 1, it also makes the reader feel of being involved in the matter discussed. One that possibly unusual here is the placement of the topic sentence. It is placed in the third sentence of the fifteen sentences paragraph; while, the topic sentence is usually placed in the first or the last sentence, or both; in the second or the middle of the paragraph; or implied. In short, by neglecting its unusual place, the topic sentence is a good topic sentence.

As the sentence 2, sentence 4 also denotes the answer of its preceding sentence (sentence 3). However, sentence 4 is not a direct answer for the question. It poses a suggestion; that if the reader wants to know the answer, asks question to Jerry – the main character in Albee's *The Zoo Story*. Here the reader will find that the matter discussed has a relation with a story titled *The Zoo Story*. Unfortunately, the writer does not



clarify what kind of story it is – short story, novel, drama, even poem; anything could be the kind of the story, as long as it belongs to Albee and titles *The Zoo Story*. (Actually, sentence 12 clarifies that the story indicated is a play. However, it is too far from the sentence 4). Sentence 4 is certainly better if it says:

Questions to Jerry, the leading-role character in Albee's play "The Zoo Story".

Of course, such a problem only occurs if the reader does not know anything about someone named *Albee* and his *The Zoo Story*.

The next eight sentences, sentence 5 through sentence 11, however, elaborate the idea of sentence 4; yet they indirectly refer to sentence 3. They talk about Jerry's life; that he lives with people who act like animal; and thus feel of being living in the zoo. Each of sentences contributes a reason why sentence 4 suggests the reader to ask Jerry in order to find out how the feeling of being lived in the zoo is. Obviously, these reason strengthen the idea stated in sentence 3, through they refer directly to sentence 4. Form the sentences, the reader will find out that the subject talked – *to stay in the zoo* – is closely related to homosexual life, which is represented by Jerry, a gay, who is desperate over his homosexuality.

From the analysis above, it is obvious that sentence 1 to sentence 11 develop one single idea. However, the paragraph contains fifteen sentences; and the next four sentences, apparently, do not support the same main idea, which the first eleven sentences support. The four sentences develop another idea that should be developed in different paragraph.

Sentence 12 introduces a new vague topic that does not belong to the paragraph. It states something about homosexuality in New York years ago. However, it is unclear whether the condition indicated is the reality of New York years ago, or it is merely the story of the play. The vagueness is not because of faulty punctuation, but the two modifiers *as the time setting of the play indicates* and *where Jerry lives*, which exist in the sentence. The inclusion of them confuses the idea conveyed; thus, the sentence should be revised, for examples:

The play sets in New York, thirty-forty years ago. It illustrates the reality of New York society, thirty-forty years ago, which were not much adaptive to homosexuality.

About thirty-forty years ago, New York society was not much adaptive to homosexuality. It is then illustrated in the play *The Zoo Story* . . .

Above all, whatever the idea intended, it still cannot be discussed together with the first idea in a single paragraph.

The rest sentences, sentence 13 through sentence 15, then detail the idea introduced in sentence 12. They detail the attitude of people toward homosexuality; the attitude that considers the homo is the same as the animal, and thus belongs to the zoo.

From these sentences, there is an indication that the idea of sentence 12 is the reality of homosexual life in New York years ago, the reality that is then illustrated by the play *The Zoo Story*. The idea focuses on the reality, not the story; however, it clarifies the relation between the reality and the story itself. The sentence implies that

the play *The Zoo Story* is the prototype of the social rule against the homosexual of New York about thirty-forty years ago.

Since the paragraph has no unity as it does not develop one single idea, it, of course, has no coherence. Indeed, sentence 1 to sentence 5 flow smoothly from one to another. The word *then* (sentence 3) signals the continued idea from the previous sentences; and *it* (sentence 3) clearly refers to what, i.e., the subject of its sentence *to stay in the zoo*. Sentence 5 to sentence 11 also use consistent pronoun *he*, and sentence 14 and 15 with *they*. Moreover, the key noun *zoo* (sentence 2) is repeated in sentence 6 and 15; the name *Jerry* (sentence 4) is repeated in sentence 9 and 12; the word *homosexual* (sentence 8) is repeated in sentence 12; and *gay* (sentence 9) is repeated in sentence 13. However, sentence 6 should have a transition signal to make the sentence more cohere with sentence 5. Since the sentence denotes the result of the previous matter stated, there should be transition signal that introduces a result: *consequently*, for example. Furthermore, as what has been said first, the last four sentences show unrelated idea with the previous sentences; so, the paragraph contains two ideas.

In brief, the paragraph contains neither unity nor coherence. It has two main points that should not be developed in one single paragraph, thus has some sentences that do not flow smoothly from one to another.

### 4.1.3

Sometimes we do not even need to provide a substitute for a word or phrase which has already been said.(1) We can simply omit it, and know that the missing part can be reconstructed quite successfully.(2) Therefore, we often find the omission in a certain part or expression that should be in the sentence, or sometimes we find a sentence in which the same words are not repeated.(3)\*

#### Analysis:

The paragraph is unified and coherent because its three sentences develop one single idea and flow smoothly from one to another. Thesis statement and the rest sentences are closely related each other, thus effectively prepare the reader for what is to come in the rest of paper.

The first two sentences, sentence 1 and sentence 2, denote general background for the subject. They introduce the subject to the reader by posing a fact that word or phrase that has already been said is often unnecessary to be substituted, it can simply be omitted, and the meaning will still be able to be understood clearly.

Besides introducing the subject, the two sentences also function to attract the reader's attention to continue reading the paper. It is used to arouse the reader's curiosity about the further supports that will follow.

The last sentence denotes a thesis statement of the paragraph. The sentence clarifies the idea that is suggested before.

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\* Student's proposal, *Ellipsis Analysis in Look Back In Anger by John Osborn* (Makassar, 2003). Thesis statement is underlined, and sentences are numbered. The rest are quoted as the original version.

Actually, for a single paragraph, such a paragraph poses a sandwich-style technique. *Certain part or expression that should be in a sentence is omitted*, or *some words in a sentence are not repeated* (sentence 3); means that *word or phrase that has already been said does not need to be substituted* (sentence 1), *it can simply be omitted* (sentence 2); thus unnecessary to be repeated. This fact shows that sentence 3 apparently concludes the ideas of preceding sentences. However, the paragraph is an opening paragraph that has no topic sentence but a thesis statement, and a thesis is never be in sandwich style; so, the sentence 3 is decided as the thesis statement. It is more appropriate than the first sentence since the content has covered the ideas of the rest sentences; it also signaled by a concluding-signal word *therefore*, thus can be seen by the reader clearly.

The thesis consists of two alternatives, thus consists of two subjects; it is signaled by the word *or*: (1) *sometimes a certain part or expression in a sentence is omitted*; and (2) *sometimes the same words in a sentence are not repeated*. However, these two subjects refer to the one same meaning, that is, the omission of the part of the sentence.

Considering the three terms of a good thesis statement, such a sentence fulfills all these terms: restricted, unified, and precise. Compared with the efficient of sentence 1, this last sentence, indeed, is a long one:

Therefore, we often find the omission in a certain part or expression that should be in the sentence, or sometimes we find a sentence in which the same words are not repeated.

However, it has more specific idea, since it clarifies the meaning of the previous sentences. From the sentence, the reader will find a clearer idea. It is also unified, since the two alternatives contained refer to the one central idea, i.e., the omission on part of a sentence. Besides, it precisely tells the meaning which is intended to be conveyed. From the thesis, the reader will expect nothing but the concrete details about the fact that sometimes the part of a sentence is omitted.

It is clear that the paragraph discusses one matter only. Besides, it is also coherent since all the sentences flow smoothly from one to another. All sentences use consistent pronoun (*we*). Also, the key word *omit* (sentence 2) is repeated in the next sentence: *omission* (sentence 3). Furthermore, referring expression *it* (sentence 2) is clear refers to what. More important, sentence 3 uses a concluding paragraph-signal *therefore*, so the reader will directly spot it as the most important sentence in such an opening paragraph.

In brief, the paragraph has both unity and coherence. It also can function as a good opening paragraph since it clearly poses the matter that is intended to be discussed in the whole essay.



Language as a tool of communication is used in spoken and written form. (1) If messages can not be spoken, there must be a way to express them (Harrison, 1987:7). (2) One alternative is through writing. (3) Media is the plural of the word "medium"-is the term used to denote the various ways an advertiser can explore his advertising message to people, such as through newspapers, magazines, and television, and radio. (4)\*

#### Analysis:

The first three sentences of the paragraph talk about the use of language. They denote the general statements of the paragraph that then lead to the most specific statement in the last sentence. Yet, the general statements do not coherence each other, and the thesis statement poses unrelated idea.

Three general statements of the paragraph do not flow smoothly from one to another. Sentence 1 gives something general to the reader. It states that the use of language are both in spoken and written ways; in the sentence, the subject is *language*. The next sentence, sentence 2, poses an indirect quotation that apparently raises two problems. First, the quotation has a new subject, i.e., *messages*. Indeed, messages is carried out by language, but not all messages use spoken and written language; messages

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\* Student's proposal, *The Use of Elliptical Sentence in High Life Advertising* (Makassar, 2003). This statement is underlined, and sentences are numbered. The rest are quoted as the original version.

can also be carried out by gesture, for example. Second, the quotation posed is somewhat departed from the idea of sentence 1. It seems to emphasize the idea of *writing* than equalizes the two ways, *spoken* and *written*. Since sentence 1 placed them in the same level, sentence 2 indicates a new idea. Such a fact becomes clearer if the observation runs to sentence 3. The sentence is an extending idea of the sentence 2. It gives an alternative in carrying out *messages*. From the sentence, it becomes clearer that sentence 2 and sentence 3 pose a new idea, that is, *writing is one alternative in carried out messages*. From the evidences, in a unified paragraph, sentence 1 is certainly not appropriate statement; the appropriate general statement for these sentences is *messages is not always be carried out in spoken way*. In contrast, the appropriate next sentences after sentence 1 are something specific about the two uses of language; while, if the topic of the paragraph is the one of them, a clear transitional word or sentence should exist to lead the change of ideas from one to another.

Another fact that strengthens the indication of the two off the track general statement is two sentences in the four sentences paragraph discuss the *written* use of language, and no sentence extends the *spoken* use of language. This fact, thus, clarifies the not unified and incoherent idea of the paragraph.

In addition, sentence 3 also has its own problem. The sentence uses unclear referring expression; it does not give any clarification to where the word *alternative* refers. Consequently, something vague might come: *alternative of what?* The sentence is certainly effective if it says *one alternative to express the unspoken messages is*

*through writing*; from the sentence, the reader will not be necessary to go back on the previous sentence to verify his/her interpretation.

The last sentence denotes the thesis statement of the paragraph. Yet, it comes with another idea that does not match with its general statement.

The thesis states a new subject, that is, *media*. The term *media* then becomes a new idea that obviously has nothing to do with the previous general statements. *Media is the means of advertisement*, the thesis idea, has no relation with the use of language in spoken and written form. The word *message* that mentions here also does not make the sentence cohere with the previous two sentences—*messages* is a keyword in sentence 2—at all.

Furthermore, concerns with the content of the thesis statement, such a thesis denotes an ineffective thesis statement, much less a good thesis statement, because it does not restricted and precise though it is unified with one dominant idea. The main idea:

Media is the term used to denote the various ways an advertiser can explore his advertising message

is vague since the words *the various ways* are not clarified. Indication to specify the *ways* mentioned by the words *through newspapers, magazines, and television, and radio* is unacceptable because the transition signal *such as* indicates them as the examples, and not the part of the main idea.

Besides, the thesis can be generated in more than one sentence. If it undergoes some revisions, it can develop a strong opening paragraph, for example the term *media* is defined according to a dictionary, then the base *medium* is clarified, the base then is generated in one or two sentences that can lead the idea into the case of advertising. The thesis here will be specific enough by stating the examples included as the subject, for instance,

Through newspapers, magazines, television, and radio, an advertiser can explore his advertising message to people.

In conclusion, the sentences of paragraph have no unity and coherence. The three general statements that precede the thesis do not relate each other. They also have no relation with the thesis statement. Moreover, the thesis itself has its own problem; it has an ineffective sentence that can result a good thesis statement.

#### 4.1.5

Sebagaimana kita ketahui bahasa sebagai alat komunikasi terpenting dalam kehidupan manusia dan sekarang ini, penguasaan terhadap bahasa asing semakin dibutuhkan persaingan dalam mencari pekerjaan serta beasiswa pendidikan juga menuntut penguasaan bahasa kedua. (1) Dalam hal ini bahasa Inggris. (2)\*

#### Analysis:

Such an opening paragraph is hard to be analyzed for its unity because of the sentence errors that exist in there.

The paragraph is developed by two groups of words both contain sentence errors. Part 1 is too long sentence; comma splice and fused sentence certainly irritate and confuse the reader. In contrast, part 2 is too short; actually, it cannot be a sentence since it is obviously the part of sentence 1.

Sentence 1 contains 4 ideas. To analyze it easily, it will be separated into four sentences – as it should be – as follow:

1. Sebagaimana kita ketahui bahasa merupakan alat komunikasi terpenting dalam kehidupan manusia
2. Sekarang ini, penguasaan terhadap bahasa asing semakin dibutuhkan
3. Persaingan dalam mencari pekerjaan menuntut penguasaan bahasa kedua.
4. Beasiswa pendidikan menuntut penguasaan bahasa kedua.

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\* Student's proposal, *Kesalahan dalam Penggunaan Present Continuous bagi Siswa SLTP* (Makassar, 2003). Sentences are numbered. The rest are quoted as the original version.



The first sentence is the most and the very general statement of the paragraph. It, actually, can serve as the general statement of the paragraph, such a very general comment about the subject.

The second sentence could function as thesis statement. Yet it is still too general, though it is a complete one. However, it should be revised in order to make it appropriately general. Because the paragraph apparently refers to English (sentence 2), the sentence must be specified its subject, for example,

Dewasa ini, penguasaan bahasa Inggris semakin dibutuhkan dalam berbagai kepentingan hidup.

Considering the probable function of the sentence, of course, the first sentence is not necessary. Such a too general sentence gives nothing to the reader.

The next two sentences, sentence 3 and sentence 4; actually, can be united into one sentence; these two, job and scholarship, are combined together by the word "serta" (the writer treats them as one sentence). However, job and scholarship are two unrelated ideas, so they are generated in two sentences.

In fact, sentence 3 and sentence 4 pose two indications whether they are still the thesis of the paragraph, or they are another main idea. They can be the thesis since they are the reason for sentence 2: why mastering foreign language (English) is important. In this case, the writer exemplifies two things, i.e., job and scholarship, in which to get them require the mastering of foreign language. On the other hand, the original version indicates that the *job* and *scholarship* are another main idea that does not belong to the



paragraph. As the matter of fact, the word "juga" indicates them as another subject, while *the important of mastering foreign language* as the controlling idea:

Persaingan dalam mencari pekerjaan serta beasiswa pendidikan juga  
**subject**

menuntut penguasaan bahasa kedua.  
**verb** **controlling idea**

Such a case shows a contrast since the subject of the paragraph is mastering foreign language (English).

From the analysis, it is clear that the sentence 1 contains neither unity nor coherence. It will be clearer if the part 2 is also analyzed.

The part 2 is incomplete sentence since it should be the complement of sentence 1. However, besides the disorder of the sentence structure, the purpose of this part still can be caught: English is the foreign language that is discussed in sentence 1. The part clarifies the main idea of the paragraph, that is, the importance of mastering English.

As the conclusion, the paragraph must be totally revised. In my opinion, neither unity nor coherence in it is the result of faulty punctuation and the sentence errors.

#### 4.1.6

The writer want to see and analyze the study of linguistic, by reading a drama, novel, magazine in English, watching English movie in TV, listening directly a conversation in English at TV, radio or cassettes. (1) With these activities, the write find a common human habit in using a language. (2) That common human habit is they always try to economize components of language of to describe an information without changing the meaning or purpose of the sentences that are told. (3) This habits also exist in drama dialogues. (4) Ex:

1. Budi : Julia, where are you doing  
Julia : To my house (5)\*

#### Analysis:

The opening paragraph begins with some general backgrounds that then lead to the thesis statement at the sentence 4. As a matter of fact, the first general comment about the subject, sentence 1, does not cohere with the rest sentences of the paragraph, and the thesis statement does not specify the idea indicated.

Sentence 1 established the intention of the writer. It states the kind of study that the writer intends to analyze, including the activities of analysis. In the sentence, he does not give any specification about the object of his analysis; he does not clarify the *kinds of linguistics* that he intends to observe. Consequently, the sentence demotes a very general comment about the idea of the paragraph.

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\* Student's proposal, *Use of Ellipsis in Drama "Hedda Gabler" by Henrick Ibsen* (Makassar, 2003). The thesis statement is underlined and the sentences are numbered. The rest are quoted as the original version.

Sentence 2 explains the result of the analysis intended in sentence 1. Their relationship is shown by the pronoun *with these activities* that refers to the activities of *reading, watching, and listening* stated in the sentence 1. Similarly, it also has no specification about the result of the analysis; it has no explanation about *a common human habit* that he found. Still, the sentence denotes a general background for the subject, and should have specific details in the next sentences.

Nevertheless, concerns with the content of the sentences, the sentence 1 does not flow smoothly to the sentence 2. The word *want* in sentence 1 indicates that the writer is *just intending* to do an analysis; the analysis is *not yet to be done*. Otherwise, sentence 2 generally states *the result of the analysis*. Such a case shows a gap between the two sentences since it is impossible to have the result without a process of analysis.

Next, sentence 3, is a clarification for the general statement of the sentence 2. It describes the result of the analysis, that is, the description about *the common human habit* found. Here, the pronoun *that* and the keywords *common human habit* that is repeated, cohere the sentence with the sentence 2. In case of no further specification in the paragraph, this one can be a thesis statement. Yet, it is still an introduction sentence since the rest sentences pose a more specific case.

Sentence 4 poses a thesis statement that specifies all the general case of previous sentence. It states that *the habit, the result of analysis, also exists in drama dialogues*. Its relation with the previous sentences is shown by the pronoun *this* and the keyword

*habits*. By neglecting the faulty pronoun-antecedent agreement, they make the thesis coheres with the previous sentences of the paragraph.

However, such a thesis is considered as a not effective thesis. Even it is unified; the thesis is not restricted and precise. The sentence has one dominant idea, i.e., *the habit; to omit the components of language that are told without changing the meaning or purpose of the sentences, also exist in drama*. Indeed, the common human habit that denotes the subject of the paragraph is specified here. In this case, the reader will find it clear that the habit of economizing component of language is also found in drama dialogues. However, such a thesis is not restricted and precise. There is no specification about *which drama*, and *which scene*; thus there is a vague information about what the following paragraphs will be detail. There are so many dramas in the literature. One short essay obviously impossible to cover all drama existed. In case that the habit only found in one drama, the sentence has to clarify it, here.

The last sentence, actually, is not a sentence since it is merely an example of the sentence 4 idea. It exemplifies that the habit is also found in the drama. Indeed, it is unclear whether the part is a part of sentence 4, and the fact that the two sentences are separated by end of punctuation is a case of faulty punctuation; or the writer considers it as a sentence. However, it still gives no clarification about the idea of the subject.

With considers that the opening paragraph of an essay can be in two paragraphs, this one might have its specification in its next paragraph. Yet, since the opening paragraph must be arranged as brief as possible; such an opening paragraph obviously

gives nothing to the reader. Moreover, this one is only a part of a short essay, so it certainly wastes the reading time, and of course has nothing to attract the reader to continue his/her reading.

In brief, the opening paragraph is weak because it cannot provide a clear clue about the detail in the rest of the paper. It does not fulfill the terms of unity and the first sentence does not cohere with the rest of the sentences. Such an opening paragraph just wastes the time to read since it gives nothing to the reader.

The word *drama* comes from the Greek verb, *dran*, meaning "to perform".  
 (1) when we speak of drama, we mean a story in dialogue performed by actors on a stage, before an audience—in other words, a play. (2) We also use the term *drama* in a more general sense to refer to the literary genre that encompasses all written plays and to profession of writing, producing, and performing plays. (3)\*

#### Analysis:

The paragraph is the paragraph definition. Sentence 1 denotes an introduction to the subject, while sentence 2 and 3 pose the thesis statements. However, the sentence 1 is not enough to give general background for the subject, so the paragraph might seem as ineffective opening paragraph.

The paragraph begins with the base of the word *drama*, the subject of the paragraph. The sentence introduces the subject to the reader by explaining where the word comes from.

The next two sentences, sentence 2 and sentence 3, define the subject *drama* in two different discourses. Sentence 2 defines *drama* as a play, while sentence 3 refers to *drama* as the one of literary genres.

Sentence 1 apparently functions to give a general background for the subject to the reader. However, it is the only general statement of the paragraph, and directly gives the base of the word *drama*. As a result, the paragraph lack of interesting statements.

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\* Student's proposal, *An Analysis Of Ungrammatical Usage In Eugene O'neil's "Desire Under The Elms"* (Makassar, 2003). The thesis statements are underlined and the sentences are numbered. The rest are quoted as the original version.



Before a statement that provides the base of a term, any statement that generally covers the discourse of the term indicated is better to precede such information. For example, the sentence:

We are certainly familiar with the term "drama,"

can be a good general statement to precede the sentence 1. It can result a better interesting opening paragraph than the original paragraph done.

By neglecting the problem of the general statement, the next two sentences pose good thesis statements for the paragraph. The two sentences explicitly state the different points of view in defining the term. From the sentences, the reader will prepare his/herself to accept any explanation about the two discourses of drama; the rest of the paper should extend the two ideas both detail drama as the play and drama as one of the work of literatures.

Except the case of the general background, the paragraph is unity and coherence. The two ideas in the theses denote the major subdivisions of one dominant idea, that is, *the term of drama*. Besides the same subject – the keyword *drama*, the subject introduced in the sentence 1 – that is repeated in each next sentence, the smoothly road among the sentences in the paragraph is also supported by other keyword repetition, i.e., *to perform* that is repeated in sentence 2 (*performed*) and sentence 3 (*performing*). In addition, the transitional word *also* (sentence 3) leads the reader from the first definition to the next, consequently, the two different ideas contained in the paragraph flow smoothly from one to another.

In summary, since the paragraph fulfills the terms of unity and coherence, the only problem of the paragraph concerns with the lack of interesting introduction sentences. The first sentence that directly pose the base of the word results a weak opening definition paragraph, so the paragraph might be fail to arouse the reader's attention to the idea served.

#### 4.1.8

Functional Grammar sees language as a system. (1) A language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized. (2) Language seems to have evolved for three major purposes, there are:

- To talk about what is happening, what will happen, and what has happened
- To interact and/or to express a point of view
- To turn the output of the previous two functions into a coherent whole. (3)

Halliday, in An Introduction to functional grammar (1994), calls these main functions the Ideational, Interpersonal, and textual functions. (4)\*

#### Analysis:

With considers that the last sentence denotes the most specific idea, it is decided as the thesis statement of the paragraph. However, the paragraph apparently contains two main ideas with no clear relation between one to another.

The first two sentences develop the first idea of the paragraph. Sentence 1 states the idea; it introduces the subject: *Functional Grammar*, and the idea: *Functional Grammar sees language as a system*. Sentence 2 then extends the idea; it explains that Functional Grammar interprets language as a system of meanings.

Indeed, there is not any transition signal usage to cohere the two sentences, yet the sentences flow smoothly from one to another. The relation between them is strengthen by the key nouns *language* and *system* (sentence 1) that are repeated in sentence 2.

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\* Student's proposal, *Interpersonal Function in Eugene O'neil's "Desire Under The Elms"* (Makassar, 2003). The thesis statement is underlined and the sentences are numbered. The rest are quoted as the original version.

Even though the sentence 1 introduces an idea, it cannot function as the thesis statement of the paragraph. It does not specify the idea talked; the *system* indicated in the sentence is not clear *the system of what*. Though the next sentence, sentence 2, specifies it, such a sentence is not specific enough to be a good thesis statement. More important, the last sentence poses a more specific idea that obviously denotes the most specific idea of the paragraph.

The next two sentences, sentence 3 and sentence 4, introduce a new subject. Sentence 3 discusses about the three purposes of language. In this case, *language* is the new subject, and *the three purposes* is the new idea. The last sentence, sentence 4, then extends with a more specific case; it poses an indirect quotation that supports to the purposes talked. It poses the call of these three purposes, in which a well-known linguist, "Halliday" stated them as the *ideational*, *interpersonal*, and *textual functions*. Here the sentence can function as the thesis statement with a specific enough idea. From the sentence, the reader will demand any detail about "Halliday" with his *ideational*, *interpersonal*, and *textual functions* in the rest of paper.

Actually, the two ideas might have a close relation; the purposes indicated might be the part of interpretation of functional grammar for language. Sentence 4 indicates the probability since the indirect quotation refers to the linguist's book "An Introduction to Functional Grammar." Here, the keywords, the subject of the first idea *Functional Grammar* are mentioned. However, there is not any detail or any transitional word that can lead the idea from the functional grammar to the purposes of language. In case that

the two ideas are clearly related each other, sentence 1 through sentence 3 can function as the general background for introducing the topic and attracting the reader to follow the idea served.

In conclusion, the paragraph does not show unity and coherence. The previous sentences of the paragraph do not support the thesis. As the result, the paragraph has two unclear related ideas that create a weak opening paragraph.

"And Then There Were None" fits in the literary genre of the mystery or detective fiction.(1) The mystery as we know it today appeared only a century and a half ago, with Edgar Allan Poe introducing the first fictional detective. (2) Today, the mystery is the most popular type of fiction, and Agatha Christie remains one of the most widely read mystery authors in the world.(3) Other famous authors who helped develop this genre of fiction are Sir Arthur Conan Doyle, with his brilliant detective Sherlock Holmes, and Dorothy Sayers, a contemporary of Christie's.(4) Yet it was Agatha Christie who became known as The Queen of Crime.(5)\*

### Analysis:

The paragraph is developed by two main ideas. For an opening paragraph, such a paragraph can confuse the reader for what is the essay discusses about. The thesis statement of the paragraph causes the problem; it is unclear whether sentence 1 or sentence 5 is the thesis statement of the paragraph.

Sentence 1 is good enough to be the thesis statement. It specifies the subject "And Then There Were None"; it contains one dominant idea, i.e., "And Then There Were None" is a mystery-detective fiction; and it also precisely tells the idea so the reader will have only one interpretation.

However, the rest sentences tell something that have nothing to do with the subject. The next four sentences discuss about the mystery fiction and their famous

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\* Student's proposal, *Psycho Analysis in "And Then There Were None" by Agatha Christie* (Makassar, 2003). The thesis statement is underlined and the sentences are numbered. The rest are quoted as the original version.



authors. The only relation they have is the genre of the literary (mystery-detective fiction).

Actually, with some revisions, the rest sentences—sentence 2 through sentence 5—can function as the general statements of the paragraph. They can give the reader some general background for introducing the topic. Nevertheless, the placement of the thesis that precedes the general background is not appropriate, since it is the opposite of the well arrangement of an opening paragraph (one of the opening paragraph method begins with general background that then lead to a thesis statement):

**Thesis Statement  
(sentence 1)**

**General  
Statement  
(sentence 2-5)**

"And Then There Were None" fits in the literary genre of the mystery or detective fiction.(1) The mystery as we know it today appeared only a century and a half ago, with Edgar Allan Poe introducing the first fictional detective.(2) Today, the mystery is the most popular type of fiction, and Agatha Christie remains one of the most widely read mystery authors in the world.(3) Other famous authors who helped develop this genre of fiction are Sir Arthur Conan Doyle, with his brilliant detective Sherlock Holmes, and Dorothy Sayers, a contemporary of Christie's.(4) Yet it was Agatha Christie who became known as The Queen of Crime.(5)

The last sentence (sentence 5) also can function as the thesis statement. Instead, it is more appropriate thesis than the first one because sentence 2 through sentence 4 are closely related to the topic. In this case, sentence 1 is neglected since the sentence does not clearly relate to all the rest sentences:

The mystery as we know it today appeared only a century and a half ago, with Edgar Allan Poe introducing the first fictional detective.(2) Today, the mystery is the most popular type of fiction, and Agatha Christie remains one of the most widely read mystery authors in the world.(3) Other famous authors who helped develop this genre

of fiction are Sir Arthur Conan Doyle, with his brilliant detective Sherlock Holmes, and Dorothy Sayers, a contemporary of Christie's.(4) Yet it was Agatha Christie who became known as The Queen of Crime.(5)

Sentence 5 states the idea of one famous mystery-detective author "Agatha Christie." It specifies three previous background sentences about the history of mystery-detective fiction. Two general statements (sentence 2 and 3) and one contradiction statement (sentence 4) precede the thesis; the transition word *yet* included in the thesis signals the contradict idea existed. Accordingly, the idea of the paragraph is *Agatha Christie is known as The Queen of Crime*. One subject it has (*Agatha Christie*) and the specific idea it contains (the called of Christie: *The Queen of Crime*) result such a restricted, unified, and precise thesis statement. From the thesis, the reader will demand any further detail about Christie, why she is called The Queen of Crime.

The two ideas included here result a not unified paragraph. The repetition of keywords *mystery*, *fictional detective*, or *fiction* are also not enough to hold the sentences together to develop one idea.

In brief, from the analysis above, it is clear that the paragraph has neither unity nor coherence. The inclusion of two sentences that have a strong contender to be the thesis results such a weak opening paragraph.

#### 4.1.10

Indonesian language does not use tenses in expressing idea. (1) There is no verb form difference in expressing sentences. (2) No matter an activity is done today, yesterday, tomorrow, or just to be done, we use the same verb form and the same structure. (3) We have only to put an adverb of time to describe what time exactly the activity is done. (4)\*

#### Analysis:

The paragraph consists of four sentences. Sentence 1 functions as the thesis statement; and sentence 2 through sentence 4 function as the further preparation to the reader for what is to come in the rest of paper.

Sentence 1 is restricted, unified, and precise in introducing the subject and the idea of the paragraph. The sentence clearly states the subject *Indonesian language*, so the reader will not prepare for any language but Indonesian language. Besides, the sentence also specifies one idea of the paragraph, that is, *Indonesian language does not use tenses*. From the sentence, the reader will only have one interpretation, so he/she will prepare his/herself to accept only details that related to none of the tenses usage in Indonesian language.

Considering that the sentence 1 has had stated the topic, it certainly functions as the thesis statement. Such a thesis proposes a surprising fact or idea to the reader. The method is effective to arouse reader's curiosity about the further information.

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Student's proposal, *Students' Ability in Using Present Perfect Tense (A Case Study at Briton English Education)* (Makassar, 2003).-The thesis statement is underlined and the sentences are numbered. The rest are quoted as the original version.

The next three sentences denote the further detail or preparation to the reader. Sentence 2 indirectly explains that *tenses* related to *verb form differences*. The next sentence then clarifies the matter talked; whenever an activity is done, the language always uses the same verb form and the same structure. From the sentence, the reader will find that the *tenses* talked is not merely related to the *verb form differences*, but mostly related to the *time an activity is done*. Finally, the last sentence gives the language way in describing *what time* an activity is done. It explains that the language only uses an adverb of time, instead of using *tenses*. In short, they indirectly introduce the idea by giving a brief explanation about it.

From the analysis, it is clear that the paragraph is unified. It is also coherent enough. Though it has no transition signal, the repetition of keyword *verb form* (sentence 2 and 3) and the consistent pronoun *we* make the sentences flow smoothly from one to another. More important, each sentence discusses its idea in logical order; sentence 2 and sentence 3 clarify the case that *tenses* is not used in Indonesian language, and sentence 4 describes the way that language used in describing idea without *tenses* usage.

As the conclusion, the paragraph has both unity and coherence. It has a good thesis statement that states one specific idea, and has sentences that provide a brief description about the topic. Such an opening paragraph introduces the reader, so the reader will easily prepare his/herself for the idea extended in the rest of paper.

## 4.2 The Connecting Paragraph

### 4.2.1

Of course in every society and culture posses own perception about status and position of woman.(1) In some society, there is a perspective that proper role and task of woman is supposed to be suitable with fate, such as cooking, raising, making handicraft, having a wedding, and taking care of whole domestic business. (2) Otherwise to achieve higher level of education is considered as something improper to woman. (3) **Frederick Engles In Djajanegara (2003:2-3)** says that: **"Within the family he is the bourgeois and the wife represents the proletariat". (4)**\*

#### Analysis:

In a long writing, the introduction and the statement of the topic might need two paragraphs. In fact, the paragraph denotes the second paragraph of an essay, and contains appropriate elements of an opening paragraph. The problem is; the paragraph is a part of a short essay, in which the two opening paragraphs will result an ineffective and inefficient writing.

From the content and position, the paragraph denotes a second opening paragraph. The sentence 1 contains the general idea that introduces the reader about what the following sentences will say. From the sentence, the reader will find out that the main idea of the writing relates to the perception about the status and position of women. The next two sentences then denote the thesis statements of the paragraph.

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\* Student's proposal, *Women Status in Jane Austen's "Pride And Prejudice"* (Makassar, 2003). The topic sentence is underlined, and sentences are numbered. The rest are quoted as the original version.



They pose the proper and the improper role and tasks of women according to some society. According to the theses, the reader will prepare his/herself to read concrete details about the statements such as the fact that happens to women in relation with the perception indicated. The last sentence then gives further support to the main idea by quoted a statement to strengthen the two theses.

Concerning the paragraph function as the opening paragraph, there are three problems arise here: the theses that pose a vague idea, the last sentence shows a sudden jump in the paragraph, and the two opening paragraphs in a short essay result an ineffective and inefficient writing. First, the two theses in the paragraph do not specify the society indicated; they do no clarify *which society* that has such perception. In case the paragraph has an example of society or tribe that has the perception, the theses are acceptable; the rest of paper then will discuss any society that has the same perception. Yet, the paragraph only has a quotation that incoherent with the previous idea. It conveys the idea of women's status compared with men's. Indeed, the status and role of women are always being compared with men's. Nevertheless, the paragraph has not leading sentence that directly states the comparison. This fact denotes the second problem of the paragraph. In addition, the theses also do not specify the phase of the perception whether the perception indicates the conventional or the modern society, or both. However, since the conventional and the modern can be combined in one idea—they can develop a chronological paragraph—such a fact does not pose a problem here. The last, an opening paragraph should be arranged as brief as possible. In a short essay,



like the one that the paragraph developed, the opening paragraph should be generated in one paragraph, so the essay will not waste the reader's time to read a needlessly long introduction. In brief, if the paragraph denotes the opening paragraph, besides a vague idea and incoherence paragraph, such a long and bored introduction will face the reader.

Otherwise, since all the sample of study is a short essay, another possibility for the paragraph is, it functions as the connecting paragraph. To cover such an indication, the analysis divides the observation into two parts, that is, the topic sentence and the supporting sentences.

### *The Topic Sentence*

Sentence 1 states the topic sentence of the paragraph. However, it is not specific enough to be a good topic sentence.

Sentence 1 is the most acceptable topic sentence in the paragraph since it denotes the most general statement of the paragraph. It has not specific details as the other three sentences have:

Of course in every society and culture posses  
**subject** **verb**  
own perception about status and position of woman.  
**controlling idea**

Accordingly, the paragraph will detail the perception about status and position of woman in every society and culture.

Indeed, the topic sentence does not contain specific details about its idea. It also denotes a complete topic sentence. Yet, it is too general to be a good topic sentence.

The case here is not about the controlling idea, but the subject it posed:

Of course in every society and culture posses . . . woman.  
**subject**

Since there are so many society and culture in the world, such a subject is a very general subject.

On the other hand, the controlling idea is appropriately general. It states the specific comment about the subject, that is, *the own perception about status and position of women*. Similar with the previous analysis, it apparently does not specify the phase of the perception whether the perception indicates the conventional or the modern society, or both. However, since the phase of society can develop a chronological paragraph, such a controlling idea is still specific enough. Above all, it still cannot specify the subject in order to be able to generate the idea in one single paragraph.

If the topic sentence is observed, there is an indication that the main idea intends to generalize the perception about women. However, the controlling idea rejects the generalization since it includes the word *own*. It indicates that the society and culture have their *own* perception, so the following sentences should not generalize the details, and have to list concrete support that indicates the perception owned by *every society and culture*. One short essay certainly cannot cover the idea, much less a short paragraph.

In fact, the sentence is suitable to be an opening sentence that functions as a transition; and quite possible it is. It might be a sentence that is necessary to lead the ideas from the previous paragraph to this paragraph. However, each of the rest three sentences are certainly cannot function as the topic sentence because they denote the detail of the idea stated in the sentence 1. In case the sentence 1 is really a transition, the paragraph obviously has no topic sentence.

In brief, the topic sentence of the paragraph has a very large idea that cannot be detailed in one single paragraph. In this case, the problem does not come from the controlling idea, but comes from the subject indicated. All in all, the subject of the paragraph has to be specified, so the posed idea can have enough concrete support in the space of one paragraph.

#### *The Supporting Sentence*

Sentences function as the supporting sentences are sentence 2 through sentence 4. Sentence 2 details the proper role and task of women according to some society; the sentence does not specify *which society*. The detail continues to sentence 3. In contrast, the sentence explains the improper thing for women. It, still, talks about the same society as the sentence 2 talked, and also has no specification about *which society*. The last sentence then gives further support to the main idea by quoting statement to strengthen the two previous sentences. Nevertheless, the three sentences do not prove the main idea appropriately.

The general subject then affects here. The supporting sentences apparently detail a perception of some society only; they do not list every perception of society and culture. More important, they seem to generalize the idea by posing unspecific society. Such supporting sentences, of course, do not represent every society and culture in the world because not every society and culture have same perception about women.

Another problem here comes from the quotation included. As what the first analysis covers, the quotation here poses the comparison between men and women, while the paragraph contains no direct statement about it. As a result, the quotation raises a gap among the sentence with the three preceded sentences.

In short, the three supporting sentences are not enough in supporting the main idea. They only detail one perception, and do not specify which society that has the perception. They also do not give any concrete details for the idea such as the real example or fact. The quotation that should strengthen the supporting sentences just shows a sudden jump in the paragraph. Consequently, the paragraph resulted is weak because it does not fulfill the terms of unity and coherence.

Gender has become an important issue in the last few decades.(1) The different expectation and treatment of men and women by the society has raised a problem, especially for the new modern women. (2) Some women movements struggle for equal social value and status both for women and men. (3)

"Gender is the differences between women and men within the same household and between cultures that socially and culturally constructed and change over time. These differences are reflected in: roles, responsibilities, access to resources, constraints, opportunities, needs, perceptions, views, etc, held by both women and men. Thus gender is not the synonym for women, but consider both women and men and their independent relationships."

(Moser. C. 1993)(4)\*

#### **Analysis:**

The paragraph has four sentences; in which sentence 1 denotes the topic sentence, and the rest three denote the supporting sentences. However, the topic sentence does not specify its idea, and the supporting sentences give nothing to the main idea but raise another vague idea, and result an undeveloped paragraph.

#### ***The Topic Sentence***

As the most general sentence in the paragraph, the sentence 1 denotes the topic sentence. It poses the idea of gender that become an important issue in the last few decades. Unfortunately, it is not specific enough to state an idea.

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\* Student's proposal, *The Gender Stereotyping in British Society Reflected in George Bernard Shaw's Play Mrs. Warren's Profession* (Makassar, 2003). The topic sentence is underlined, and sentences are numbered. The rest are quoted as the original version.

Concerning a good topic sentence, such a topic sentence is complete; yet, it is not appropriately general. The topic sentence, indeed, has a subject, a verb, and a controlling idea:

<u>Gender</u>	<u>has become</u>	<u>an important issue in the last few decades.</u>
<b>subject</b>	<b>verb</b>	<b>controlling idea</b>

However, the controlling idea is not specific enough in limiting the main idea into one certain area. It gives the reader no signpost to where the sentence will go, so the reader cannot prepare his/herself for what is to come. Since the following sentences should prove the statement by concrete details, many supports that might included, for example, it becomes an important issue because its effect suffers women; or it results a new rule in life, etc. When concrete supports such as date or year, or social issue, details these examples; one single paragraph certainly cannot cover all the details.

The evidence above shows how the controlling idea *should* state case that is more specific; one reason for *why gender has become an important issue in the last few decades* is enough to be generated well in a space of one single paragraph. One specific case will avoid a vague and undeveloped paragraph. More importantly, a topic sentence can function as what it should be, that is, gives a clear direction about the matter talks in the rest of paragraph.

### ***The Supporting Sentence***

Three sentences that support the main idea, however, pose two problems neither prove the main idea nor coherent each other.



The sentence 2 supports the reader by another unclear thing. As it tries to support *why gender becomes an important issue* by giving a reason: *gender, the different expectation and treatment of men and women by the society, has raised a problem for a new modern women*; it poses an unspecific case: *what is the problem*. None of the sentences in the paragraph details the problem indicated.

Next, since sentence 3 apparently does not prove the statement of sentence 2, it indicates a sudden jump in the sentence of the paragraph. The problem that rises from the gender issue is what should be explained here, and not directly state the struggle that is done against it.

The last sentence actually is a direct quotation that its inclusion is misplaced. It is not in appropriate place. It gives no further extension for sentence 3, consequently, the two sentences do not cohere each other. The place where it should be is after the sentence 1. In case it includes there, it will be a good support for the statement; by defining *gender*, the paragraph will become more effective. Of course, its placement in there should be through a little revision; the relation between the sentences must be clarified, for instance, the *(Moser. C. 1993)* is placed precede the quotation and revised: *Moser. C., 1993, defines: "gender is . . ."* Of course, a quotation is written according to the rules of quoting.

Form the analysis; it is clear that the paragraph has neither unity nor coherence. The three supporting sentences do not prove the main idea. None of concrete details for the idea stated, and misplaced quotation, just gives another problems for the paragraph.

The writer trying to do research in discourse analysis, especially in spoken discourse. (1) In this thesis the writer focusses on The Birmingham Model, which is usual to analysis classroom interaction. (2) The pioneer of the model are Sinclair and Coulthard (1975) who recorded a number of British primary school lessons. (3) The model has a rank scale : lesson, transaction, exchange, move and act. (4)\*

#### **Analysis:**

The topic sentence of the paragraph is stated in sentence 2. The sentence is decided as the topic sentence because all sentences after it refer to its controlling idea, *The Birmingham Model*, and not to the sentence 1. In this case, sentence 1 functions as a transition.

#### ***The Transitional Sentence***

Actually, the sentence 1 is the most general statement of the paragraph. However, the case is not the only term in stating a topic sentence. To where the sentences in the paragraph mostly support and the type of paragraph are also considered to determine the function of the sentence.

In fact, sentence 1 is too general; and more importantly, two out of four sentences that develop the paragraph are directly detail the controlling idea of sentence 2. Besides, the paragraph is a paragraph connector, thus the sentence 1 functions as the transition

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\* Student's proposal, *The Birmingham Model in Junior (Intermediate) Levels Of Ssei-M: A Discourse Analysis* (Makassar, 2003). The topic sentence is underlined and sentences are numbered. The rest are quoted as the original version.

from the previous idea to the idea here. Such a case is quite possible; the sentence is used to make the relation between the idea before and the idea here more explicit. If the idea before does not relate to the subject *the writer*, it would be easily seen why the opening sentence is needed; if it is removed, there could be a sudden jump between the paragraph and its previous paragraph. For these reasons, the sentence 1 is stated not as the topic sentence of the paragraph.

### ***The Topic Sentence***

The topic sentence of the paragraph is the statement of sentence 2. The topic is good since it clearly states what the following sentences will discuss.

Such a topic sentence fulfills the terms of a good topic sentence. It is a complete and appropriately general topic sentence:

In this thesis the writer focuses on The Birmingham Model, which . . .  
**subject            verb                                    controlling idea**

A subject, a verb, and a controlling idea form a complete topic sentence. A clear controlling idea specifies the object of *the writer*; thus the reader will prepare his/herself to read nothing but *the reason why the writer focuses on The Birmingham Model*. Though it states a specific object, the topic sentence is still general enough since none of details that is included in the sentence.

According to the topic sentence, the following sentences should detail something that relate to the choice of *The Birmingham Model* as the object of the analysis. The details might be the reason why the writer chooses *The Birmingham Model*; since the

subject is the writer, the following sentences have to discuss all the matters relate to the case *why the writer chooses The Birmingham Model*, and not the details of *The Birmingham Model* itself.

However, the fact shows that after the controlling idea there is a part that explains the controlling idea, *The Birmingham Model*. According to the rule of punctuation, the *comma* and the word *which* signal an explanation that is not a detail but merely an information that does not define or limit the term:

..., which is usual to analysis classroom interaction.

In other words, they are used not to restrict *The Birmingham Model*.

Nevertheless, it cannot be denied that such a possibility to detail *The Birmingham Model* through the element still occurs. It is caused by the unclear clue whether the writer intends to detail the controlling idea or not; or the writer does not apply the rule of punctuation *comma* and the use of the word *which* that has been said before.

In brief, the topic sentence of the paragraph clearly states the main idea. It is a complete and appropriately general topic sentence. According to the sentence, the following sentences will detail about the writer relate to the case that he or she focuses on *The Birmingham Model*.

### *The Supporting Sentences*

The paragraph has two other sentences, i.e., sentence 3 and sentence 4. They certainly denote the supporting sentences, yet they do not prove the main idea.

None of the two sentences refers to the subject of the topic, *the writer*. They, on the other hand, refer to *The Birmingham Model*, which functions to give specific comment about the subject. *The pioneer of the model and the rank scale it has*, are nothing to do with *the writer*.

In other word, the two supporting sentences treat the controlling idea as the subject of the paragraph; consequently, the main idea stated in the topic sentence is not proved or detailed. For the reason, the paragraph is clearly not unified and incoherent. For such a supporting sentences, the appropriate topic sentence is:

The Birmingham Model is one of approaches in spoken discourse analysis.

There are several terms dealing with speech acts, such as, performative utterances, constative utterances, locutionary act, perlocutionary act, illocutionary act and many more. (1) A performative utterance is one that actually describes the act that it performs that is it performs some act and simultaneously describes that act. (2) A constative utterance is one which makes an assertion but is not performative. (3) Locution is the formal meaning of an utterance, without pragmatic interpretation in the context. (4) Perlocutionary act is carried out by a speaker making an utterance that is the act of causing a certain effect on the hearer and others. (5) Illocutionary act carried out by a speaker making an utterance is the act viewed in terms of the utterance's significance within a conventional system of social interaction. (6) An utterance could carry out one of those kinds of acts. (7) One utterance can contain illocutionary act, perlocutionary act, or other acts. (8)\*

#### Analysis:

The paragraph lacks of either unity or coherence. Its topic sentence has vague statement, and its supporting sentences have not logical order transition signals.

#### *The Topic Sentence*

As usual, the sentence that functions as the topic sentence of the paragraph is the sentence 1. However, the sentence has three problems concern with the completeness and the generality of the topic sentence, thus result a vague idea.

The first problem concerns with the controlling idea that does not occur in the topic sentence. Indeed, the sentence is grammatically complete; such a declarative sentence has a subject and a verb:

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\* Student's proposal, *Underlying Force Analysis on Bernard Shaw's Pygmalion* (Makassar, 2003). The topic sentence is underlined, and the sentences are numbered. The rest are quoted as the original version.



There **are** several terms dealing with speech acts, such as . . . more.  
**verb** **subject**

However, a topic sentence has to obtain a controlling idea to limit the subject discussed, and this one has not any.

Considering the discussion of all the following sentences, which discuss the five examples of speech acts that mentioned in the sentence, it is quite possible that the five terms are intended to be the controlling idea:

... such as performative utterances, constative utterances, locutionary act, perlocutionary act, illocutionary act, and many more.

Unfortunately, the words *such as* reject the possibility since they denote a signal to introduce example. As a result, the terms mentioned merely the examples of the subject, and not the part of the main idea.

The second problem concerns with the sentence opener used. The expletive *there* wastes the core sentence on a simple declaration; consequently, the main idea is buried in dependent clause. The error here is the subject needs no extra emphasis. The sentence will be more efficient if it is revised:

Several terms dealt with speech act, . . .

This revision shows how the expletive *there* gives no information to the reader, and just delays the significant part of the sentence.

The third problem is the too general topic sentence as the result of the words *several* and *many more*. These words give vagueness to the topic sentence, consequently, the sentence gives the reader unclear information about what the

paragraph is going to discuss – what terms, how many, do the paragraph only discuss the terms that directly exemplified or is there any additional terms; many vague things come up because *several* and *many more* are indefinite adjective.

From the analysis above, it can be seen that the three problems affect each other. The case of no controlling idea makes the reader find no direction what the paragraph is about. The problem relates to the use of expletive *there* that the sentence is structured in declarative. Such a declarative is a simple declarative that grammatically complete with a subject and a verb. This fact indicates that the completeness of the sentence makes the writer think that the topic sentence is also complete. That vagueness of the topic sentence also relates to the words that used in it, i.e., *such as*, *several*, and *many more*. *Such as* is possibly intended as the controlling idea by the writer, yet it is a transition word that signals the example. As the result, there is not limited area for the subject to discuss, but merely the examples of the subject, which have no contribution to the meaning. Also, the word *several* gives not specific number of the following discussion; while *many more*, beside gives unclear information about the number of the discussed matter, it is also vague for the terms that will be going to discussed. In my opinion, the appropriate revision that copes with the problems above is:

Five of some terms dealt with speech act: performative utterances, constative utterances, locutionary act, perlocutionary act, illocutionary act.

The word *five* specifies the number of the act that will be discussed in the paragraph. It replaces *there*, which is unnecessary for the sentence; *such as*, thus the topic sentence

has a controlling idea; and *several* and *many more*, which give unclear number to the following matter. Moreover, the use of colon is effective in a topic sentence that tells groups.

### ***The Supporting Sentence***

All the supporting sentence of the paragraph, actually, directly explains the main idea. However, they lack of coherence since none of transition signals that are used.

Sentence 2 through sentence 6 define the terms exemplified in the topic sentence, chronologically. Each sentence defines one term, that is, sentence 2 defines performative utterances, sentence 3 defines constative utterance, and so fourth until sentence 6 that defines illocutionary acts. The next two sentences, sentence 7 to 8, clarify the five terms in relation with how they are carried out by an utterance.

Considering that the supporting sentences are expected to give concrete details, each of the seven supporting sentences of the paragraph does not give any concrete support to the main idea. They just define and clarify the term without giving examples of the acts, i.e., how these acts are carried out in the utterances. However, the paragraph is a paragraph connector that might have any further detail in its next paragraphs.

Furthermore, the supporting sentences lack of coherence because none of transition signal usage that can make the sentences flow smoothly from one to another. Consequently, the sentences of the paragraph seem as just a group of sentences, and not an integral idea. The use of key noun repetition (*acts, performative, constative,*

*locutionary, perlocutionary, illocutionary, and utterance*) that occurs in the paragraph sentences, and pronoun (*those*) in sentence 7 that refers to the five acts; are not enough to make the coherent sentences. What need in the paragraph are transitions to hold the sentences together such as *first, second, next, and the last*.

To conclude the analysis, the supporting sentence of the paragraph, indeed, support the subject given in the topic sentence. They define and clarify the terms indicated, but they do not give any concrete details such as the utterances that carried out those acts. However, the paragraph is the connector in a multiparagraph essay, and the further details might exist somewhere in next paragraphs. They, of course, clearly support one single idea. However, they are incoherent each other since they have no transition words among the sentences.

#### 4.2.5

Sebenarnya bentuk-bentuk kalimat yang telah mengalami proses penghilangan beberapa bagian kata seperti contoh diatas disebut ellipsis (Kridalaksana, 1984). **(1)** Dalam bahasa Inggris, ellipsis merupakan bagian dari analisis bahasa yang cukup menarik untuk dibahas. **(2)** Banyak ahli bahasa yang terus mem bahasnya baik itu bentuk dan konteks situasi munculnya ellipsis dalam kalimat. **(3)**\*

#### Analysis:

Three sentences develop the paragraph. Sentence 1 apparently is a transition, sentence 2 is the topic sentence, and sentence 3 is the single supporting sentence. In fact, the topic sentence and its supporting sentence do not develop the paragraph appropriately.

#### *The Transitional Sentence*

Sentence 1 is an indirect quotation that denotes a transitional sentence. A transition sentence functions to lead the idea of the previous paragraph to the idea of its paragraph; the idea from the paragraph before will not flow smoothly to the idea here if the sentence is removed. The words *seperti contoh di atas* indicates that the sentence refers to the previous paragraph.

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\* Student's proposal, *Penggunaan Ellipsis dalam Novel Bleak House Karya Charles Dickens* (Makassar, 2003). The topic sentence is underlined, and the sentences are numbered. The rest are quoted as the original version.

From these words, the previous paragraph should contain an example of word omission. The sentence explains that the omission is called ellipsis, and the case of ellipsis then becomes the idea of the paragraph.

### ***The Topic Sentence***

Sentence 2 is the topic sentence of the paragraph. Concerning the terms of a good topic sentence, such a sentence is complete, but not appropriately general.

The sentence is complete since it has a subject, a verb, and a controlling idea:

Dalam bahasa Inggris, ellipsis merupakan bagian dari analisis  
**subject** **verb**  
bahasa yang cukup menarik untuk dibahas.  
**controlling idea**

However, the controlling idea gives no clarification about *why ellipsis is interesting to be analyzed*. It gives a very general idea; so the following sentence is unclear explains about what. In other words, the controlling idea gives no direction to the reader about what the paragraph will discuss.

According to such a topic sentence, the next one sentence should give any concrete detail that relates to the reason why analyzing ellipsis is interesting. However, it still has many possibility details; it might tell that ellipsis is interesting because the omitting of the word or phrase does not change the intended meaning, or because ellipsis is the economical way to say something, etc. Since many related reasons could include here, it is doubtful that one supporting sentence can prove such idea.



From the evidence above, it is clear that the paragraph has a weak topic sentence. Sentence 2 that functions as the topic sentence has vague controlling idea, thus has no direction to the reader about the discussion of the following sentence.

### ***The Supporting Sentence***

Since the sentence 1 functions as a transition, and sentence 2 as a topic sentence, the sentence 3 denotes a single supporting sentence. In fact, the sentence does not support the main idea by reasons, as it should be. Instead, it supports the main idea by stating an off the topic idea.

Sentence 3 conveys that many experts analyze ellipsis continuously both the form and the context of ellipsis usage in sentence. Such a supporting sentence is certainly off the tract since the appropriate support is reason why analyzing ellipsis is interesting. Indeed, there is an indication that many linguists continuously analyze it because ellipsis is interesting. However, the paragraph has not any leading that can clarify the relation between the two ideas – *the idea of the interesting ellipsis* and *the idea of linguists' continuously analysis*.

Besides, the sentence is also vague because it does not specify the linguists indicated. The sentence gives no clarification *who are they*, so it also poses another general idea.

As the result, the paragraph contains neither unity nor coherence. The single supporting sentence poses another general idea. The fact shows that the paragraph actually has two general ideas that have no details at all.

#### 4.2.6

Moreover in 1861, the white man make a doctrine toward inferiority of the Negro that the Negro is incapable of standing up-right, on which the Negro is inferior and the Caucasian is indicative of superiority, They believed that no Negro can speak the language of the white man correctly, mainly in brain volume.(1) Consequently, the Negroes were suitable to live in the sum. (2) While the white man as superior group in all life degrees such as, behavior, language, and religious defend their superiority through special deal toward the Negroes, like the doctrines are deliberately make to discriminate minority group like no social equality between the white and the black. (3)\*

#### Analysis:

Among the three sentences of the paragraph, the sentence that denotes the most general statement of the paragraph is the sentence 3. However, the transitional word *while* signals the opposite idea, thus the paragraph has another main idea as the opposites to the idea of the sentence. For the reason, the paragraph has not suitable sentence to be the topic sentence.

Sentence 1, actually, consists of two sentences. The fact that the two sentences are not separated by a period while the first word after a comma is capitalized is quite possible because of faulty punctuation. However, such a sentence should be:

1. Moreover in 1861, the white man makes a doctrine toward inferiority of the Negro that the Negro is incapable of standing up-right, on which the Negro is inferior and the Caucasian is indicative of superiority.

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\* Student's proposal, *The Victim of Prejudice in Novel "Light In August" By William Faulkner* (Makassar, 2003). The sentences are numbered. The rest are quoted as the original version.

2. They believe that no Negro can speak the language of the white man correctly, mainly in brain volume.

The first one details that in 1861, the white man made a doctrine toward the Negro. It asserts that the Negro is the inferior and the Caucasian is the superior. The mention of Caucasian here, indeed, might be something surprising; but, the words *the Caucasian is indicative of superiority* can be a clarification that *the Caucasian* belongs to the White, and explanation for the Caucasian might be stated somewhere in the previous paragraphs.

The second is the further explanation for the sentence 1. From the sentences, the inferiority of the Negro is clarified, that are, they are incapable of standing up right, they cannot speak the language of the White correctly; the condition mainly concerns with their brain volume.

The next sentence still describes the doctrine for the Negro. It states the judgment result; the inferiority of the Negro made them suitable to live in the sun.

The last sentence states another idea as the opposite to the first idea; such an opposite idea is signaled by the transition *while*. It states that the White defends their superiority by indoctrinating the Negro. Since the sentence 1 also introduces the same idea, the paragraph has a repeated idea; it obviously has not opposite idea.

By neglecting the case of transitional used in it, sentence 3, actually, can function as a topic sentence. It denotes the most general statement of the paragraph and states the idea of the previous two sentences. However, it cannot be a good topic sentence since

the idea structured in needlessly long sentence. It is also not specific enough since some details include in it: *such as, behavior, language, and religious*, and like the doctrines are deliberately make to discriminate minority group like no social equality between the white and the black. To be a good topic sentence, it must be totally revised; the details are included in the supporting sentences, and the sentence just states:

In defending their superiority, the White discriminates the Negroes by indoctrinating them.

The clarification above indicates that the idea of the paragraph is the White defends their superiority by indoctrinating the Negro. The paragraph has only one idea, and the use of the word *while* denotes an inappropriate transition signal.

Furthermore, the paragraph has not enough concrete details. The indicated year in sentence 1 (1861) is not enough to convince the reader about the idea stated. Since the idea relates to a history, the details should be supported by quotations from a historian, or illustrative incident from a reliable source such as historical book or encyclopedia.

In fact, the paragraph has two problems, from both the sentence structure and the transition usage. First, the long-winded sentences confuse the idea of the paragraph. Sentence 1 and sentence 3 denote two long sentences that actually can be arranged effectively in some sentences. The second, the word *while* indicates another opposite idea of the paragraph. Because of the transition word, the paragraph seems has two ideas whereas in fact the paragraph has only one idea. Since the sentence 1 introduces

the idea of the White doctrines the Negro, what should be in sentence 3 is about the Negro as the opposite side of the both groups, for example, the struggle of the Negro against the treatment of the White. The fact that the sentence apparently has the same idea results an incoherent paragraph.

In brief, the paragraph has neither unity nor coherence. The fact concerns with three problems. First, the paragraph has two long-winded sentences that confusing the idea discussed. All the sentences denote detail of the main idea, so the paragraph has not suitable sentence to be a topic sentence. Second, the paragraph has not concrete details that can convince the reader about the reliability of the idea served, so the sentences do not prove the idea. Third, the paragraph uses the transitional word *while* that signals an opposite idea whereas the fact is; the paragraph has only one idea. The case indicates the repeatedly idea.



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In using English communicatively, students might find some difficulties because like other languages, English is not a simple thing. (1) One important thing to recognize is that many learners do not know what type of discourse they are involved in so that they cannot predict how it typically be structured (Guy Cook 1990:49). (2)\*

#### Analysis:

As the matter of fact, the paragraph has a very general topic sentence. In this case, two possibilities occur either the paragraph denotes a weak paragraph or it denotes a transition. Whether it has unity and coherence or not, the answer will relate to the possibilities indicated.

In the paragraph, there are no sentences can function as a good topic sentence. Sentence 1 poses a very general idea; while sentence 2, besides denotes an indirect quotation that should be a supporting sentence, it also has no support that can detail the idea further. However, since the sentence 1 denotes the most general statement of the paragraph, it is more appropriate to be a topic sentence.

Sentence 1 poses the idea of students' difficulties in using English communicatively. In fact, because of the sentence structure, the idea will not be found in the core of the sentence, as it should be; because, the sentence divides the controlling idea in two places:

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\* Student's proposal, *The Birmingham School of Discourse Analysis in Conversation Class at Upp-Lia Makassar* (Makassar, 2003). The sentences are numbered and quoted as the original version.



In using English communicatively,  
(controlling idea)

students  
subject

might find some  
verb

difficulties because like other languages, English is not a simple thing.  
controlling idea

The sentence should not separate the modifier because it poses the idea of the paragraph. The paragraph does not just state that *the students might find some difficulties because English is not the simple thing*. The paragraph states the idea more clearly: *the students might find some difficulties in using English communicatively because English is not the simple thing*. This is what the sentence should be structured, that is, the main idea is in the core of the sentence.

The sentence structure will not be analyzed further. What denotes the problem here is the vague controlling idea. The idea does not clarify the meaning of *English is not a simple thing*. Because of the statement, the reader will be hard to see the direction for the following discussion in the next sentence. Indeed, English is not a simple thing. However, *not the simple thing* can be interpreted in many aspects such as pronunciation, vocabulary, tenses, sentence structure, pronoun, and many more *things* that might include. From such topic sentence, the paragraph will vague discuss of what, whether it will cover the problem of students' difficulties because one aspect, or more.

These problems are not all the case. The case, obviously, becomes worse if the supporting sentence is considered; the paragraph has only one supporting sentence that certainly cannot detail even one *thing* concretely.

In fact, the single supporting sentence here is an indirect quotation. It supports the main idea by explaining why students are difficult in using English communicatively. According to the quotation, the difficulties of the students' come from the fact that they do not know the type of discourse they involve, so they cannot predict the structure of the discourse.

The problem is, the quotation indicates that the problem come from the students their selves. It is shown by the sentence:

... that many learners do not know . . .

In contrast, sentence 1 indicates that the problem is caused by the language itself (*because it is not a simple thing*):

... because like other languages, English is not a simple thing.

The contrasting indications result a confusing paragraph. What should be here is aspect that clarifies *the not a simple thing* of English. (Again, the problem is the paragraph only has one supporting sentence, so the concrete support certainly cannot be detailed).

The analysis above shows that the term unity and coherence will not be fulfilled if the paragraph denotes a connecting paragraph. In contrast, if the paragraph denotes a transition, the fact will say differ.

The paragraph might also denote a shift from the idea of previous paragraph to the idea of the following paragraph. Since it is a second paragraph of an essay, sentence 1 might repeat the thesis, or generally repeat what the previous paragraph stated. It

indicates that the previous paragraph states something related to the students' difficulties in using English communicatively. Sentence 2 then states what the next paragraph will say about. It poses an indirect quotation that indicates the *problem* of students' difficulties. Accordingly, the next paragraph will discuss about students who do not know the type of discourse they involve in, so they are hard to structure the discourse. Such problem might relate to the case that English is not a simple thing, and the following paragraph should answer this vague problem. In this case, contrast indications found in the previous analysis do not affect the paragraph because a transition paragraph, indeed, has no main idea. It is just a shift of the essay ideas, and the vague thing might meet its clarity in the following paragraph.

The two possibilities occur in the paragraph also result two answers about the paragraph. If it denotes a connecting paragraph, it has lack of unity and coherence. The topic sentence poses a very general idea, and the single supporting sentence does not directly prove the main idea. However, if it denotes a transition, the term of unity cannot be applied. It has no sentence that function as the topic sentence and the supporting sentence, but it has sentences that function to shift the previous idea to the following idea of the essay. On the other hand, the sentences of a transition paragraph still have to cohere each other. In fact, the paragraph has no transition signal between its sentences; yet, the sentences still flow smoothly since their ideas indicate an effect and its cause.

Ada beberapa cara di dalam area dengan pendidikan kemampuan membaca seseorang mengevaluasi dari kemampuan belajar keduanya melalui pendidikan formal dan non formal. (1) Kemampuan belajar secara formal terutama bergantung kepada kepentingan (motivasi) seseorang atau potensi yang dimiliki oleh masing-masing siswa dalam menerima pelajaran yang disajikan oleh pengajar, selain itu juga sangat ditentukan oleh materi pelajarannya dan kualitas pengajarnya, juga metode yang digunakan oleh pengajar tersebut serta sarana dan prasarana yang memadai. (2) Semuanya itu turut mempercepat tercapainya penguasaan bahasa Inggris dengan baik. (3) \*

#### Analysis:

The first two sentences in the paragraph have confusing sentence structure. The statement of the sentence 1 is confusing, while sentence 2 denotes a run on sentence. Consequently, to analyze the paragraph easily, the three sentences will be separated each other, so their ideas can be clearly seen.

By neglecting the sentence structure, the three main points of each sentence are:

1. Student s' reading capability can be evaluated through their learning ability in both formal and informal education.
2. Learning ability in formal education depends on factors:
  - a. Motivation in accepting materials
  - b. Lessons given

\* Student's proposal, *Kemampuan Membaca dan Menjawab Teks Bahasa Inggris Siswa Man Model Makassar Kelas III Jurusan Bahasa (Studi Kasus)* (Makassar, 2003). The sentences are numbered and quoted as the original version.

- c. The quality of teacher
- d. Teaching method
- e. Complete facilities

3. Those factors also accelerate the mastering of English.

From the clarification, it is clear that the paragraph has two main ideas, those are stated in sentence 1 and sentence 3. Moreover, as the single supporting sentence, sentence 2 does not directly detail the main idea of sentence 1.

Sentence 1 states the first idea of the paragraph. It states the idea of evaluating reading ability. According to the sentence, reading ability depends on learning ability in both formal and informal education.

Actually, sentence 1 can be the topic sentence of the paragraph. Unfortunately, the sentence 1 contains error in its structure, so it cannot be drawn into the part of the topic sentence though the idea can be estimated. Moreover, in case that it denotes the topic sentence, it is certainly not an appropriately general topic sentence.

Sentence 1 states two groups of idea, both learning ability in formal education and in informal education. The two groups, of course, relate each other. However, one single paragraph obviously cannot develop those ideas well. There is no rate indication about the learning ability discussed, whether the paragraph discusses the low learning ability or the high one. This case will become a problem because the supporting sentences should classify the learning ability from the two rates either each of them or both. Moreover, the rates then should be related with the two groups of education, that



is, formal and informal. They will need to be extended from factors inside and outside that affect the ability, along with their concrete support such as quotation or statistic. As the result, all these cases require a long essay, not a short paragraph.

The next sentence, in fact, only states the idea from one group, that is, formal education. It lists five factors that affect learning ability in formal education without classification about the inside and the outside factors. No rates included in the sentence. It however, does not support the factors by any concrete support such as related statistic or quotation. More importantly, it does not ever treat the case of *reading ability* that denotes the most important thing to be discussed. Consequently, the supporting sentence does not directly prove the main idea.

The last sentence apparently poses another main idea. It indicates that the factors stated on the sentence 2 also accelerate the mastering of English. The inclusion of the idea result a worse problem because it does not related to the first idea at all; *evaluating reading ability through learning ability in both formal and informal education* and *acceleration in mastering English* are irrelevant each other.

The fact above shows an amusing paragraph, that is, the paragraph with two unrelated topic sentences with one single supporting sentence. Of course, such paragraph contains neither unity nor coherence.





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The meaning of kill is related to that of dead in such way that anything killed is necessarily dead. (1) The kind of meaning we are talking about here is obviously the kind associated with words and sentences by the language system, and not the speaker meaning specifically associated with utterances made by speakers on particular occasions. (2) This kind of meaning we call sense. (3)\*

**Analysis:**

The paragraph consists of three sentences. The sentence 1 and sentence 2 denote the supporting sentences, and the last sentence states the main idea. Except the case of no concrete support for the main idea, the paragraph has not any problem.

**The Topic Sentence**

The last sentence functions as the topic sentence of the paragraph. It is determined so because it states the matter talked of the rest sentences, and it also denotes the most general statement of the paragraph.

Considering the terms of a good topic sentence, the sentence poses a good topic sentence. It has a complete structure:

<u>This kind of meaning</u>	we call	sense.
<b>subject</b>	<b>verb</b>	<b>controlling idea</b>

It also denotes an appropriately general topic sentence. It specifies the *kind of meaning* described in the previous sentences; that *the kind of meaning* is called *sense*. Whether

\* Student's proposal, *Sense Properties in The Pleasure Reading Book* (Makassar, 2003). The topic sentence is underlined, and the sentences are numbered. The rest are quoted as the original version.

the idea is agreeable or not, the writer has stated that the meaning discussed in her paragraph is called *sense*; and no other terms that can involve in the paragraph but the term *sense*.

According to such a topic sentence, the previous sentences should describe *the meaning* stated. They should pose concrete supports for the main idea, so the reader will clearly see *what kind of meaning that is called sense*. The concrete supports that should exist, for instance, utterances, sentences, or incidents, that can describe the meaning indicated.

In brief, the topic sentence of the paragraph is complete because it has a subject, a verb, and a clear controlling idea; and it is also general since no detail that is included, yet it is still specific enough to include only its idea.

#### *The Supporting Sentence*

The paragraph has two rest sentences that function as the supporting sentences. Sentence 1 states one meaning of a verb, that is, the meaning of *kill*. Sentence 2 then limits the *kind of meaning* talked; it states that the meaning discussed here is the meaning relates to the words and sentences in the discourse of language system.

In fact, sentence 1 merely puts the meaning of *kill* in a statement, and sentence 2 just states an explanation about the meaning discussed. Consequently, the paragraph has not supporting sentence that shows the concrete occasion in which the meaning of *kill* is carried out in the real world; the paragraph has no utterance, dialogue, or incident that

particularly carried out the meaning. Such the evidence shows that the main idea has not enough supporting details, so the paragraph lacks of concrete support.

However, talking about unity and coherence, the paragraph fulfills the two terms. The paragraph has only one main idea in which all the supporting sentences support. The paragraph sentences also flow smoothly from one to another. The keyword *meaning* is repeated frequently; each sentence has the keyword. In addition, the pronoun *this* makes the referring expression in the topic sentence clear; the subject of the sentence clearly refers to the previous two sentences. More importantly, the arrangement of idea is logic; all three sentences are arranged from the specific to the general statement at the last paragraph.

In any case, the problem here is just about the lack of concrete support. About the term unity and coherence, the paragraph fulfills both the terms.

In this research, the writer wants to analyze a comic as an example of written discourse. (1) Cohesive devices are needed in comic as well as in other written discourses. (2) Ellipsis, for example, can make a text more economically by omitting some words, clause, or phrase. (3) Conjunctions explicitly draw attention to the type of relationship which exists between one sentence or clause and another. (4) Referring expression, might be the most cohesive devices which appears in some discourse, can be used to refers to something or someone, and so on. (5) Through these means, we can understand or making link between one event to another. (6) So that, the story will be in smoothly narrative and have a good sense. (7)\*

#### Analysis:

The paragraph has its topic sentence in sentence 2. It denotes the topic sentence since it is the sentence to where all the rest sentences, except sentence 1, refer. The problem here is what is the function of sentence 1.

In many cases, the paragraph has its topic sentence on the first sentence. If the topic sentence is stated on the second sentence, the first sentence, on the other hand, functions as the transition from the idea of the previous paragraph to the idea of the paragraph.

The paragraph also has its topic sentence on the sentence 2. Yet, the sentence 1 cannot function as the transition because it does not seem to belong to the paragraph. To clarify the off the topic sentence, the analysis will cover all the related sentences first.

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\* Student's proposal, *The Analysis Of Cohesive Devices In Comic "Oliver Twist" By Charles Dickens* (Makassar, 2003). The topic sentence is underlined, and the sentences are numbered. The rest are quoted as the original version.

### *The Topic Sentence*

The sentence functions as the topic sentence of the paragraph is sentence 2. Since it is complete and appropriately general, it denotes a good topic sentence. The sentence has a subject, a verb, and a clear controlling idea:

Cohesive devices  
**controlling idea**      are needed      *in*  
**subject**      comic      *as well as in other written discourses.*

It also has appropriately general idea. The controlling idea has limited the discussion of the subject; the paragraph will discuss about the needs of *comic* in *cohesive devices*. Such topic sentence helps the reader's awareness of what will the following sentences discuss.

According to the topic sentence, the following sentences should pose enough details that can prove the idea stated. In fact, *cohesive devices* consist of seven, that is, *verb form, reference, repetition, ellipsis, substitution, lexical chains, and conjunction* (Cook, 1990); and consist of five according to Halliday and Hassan (1976), that is, *reference, substitution, ellipsis, conjunction, and lexical cohesion*. However, if all the terms want to be covered along with their concrete supports, they will require a long essay. Instead, a short paragraph might be enough to detail one or two of them; in this case, the paragraph exemplifies them, along with their concrete details such as comic texts that carry out each term; the examples included have to pose convincing facts, therefore the reader will clearly see that *cohesive devices* are needed in comic, indeed.

Since the topic sentence has a clear idea, the reader will find no difficulties in preparing his/herself to accept the following explanation.

### *The Supporting Sentences*

All supporting sentences of the paragraph are on the track. However, they merely state the main idea than give concrete support for it.

According to the following sentences, the paragraph apparently poses three cohesive devices. More important, it includes the terms by exemplifying them; the transition *for example* indicates so. In the paragraph, sentence 3 exemplifies *ellipsis*, sentence 4 explains *conjunction*, and sentence 5 poses *referring expression*. The next two sentences then explain the three terms talked, further; sentence 6 and sentence 7 generally state the advantages of the three in comic.

Since all the supporting sentences relate each other, they certainly cohere each other. The transition *for example* (sentence 2) introduces the term *ellipsis* and the two other terms in the next two sentences as the examples; in this case, they are used to support the main idea. Furthermore, pronoun *these* refers to the three devices (sentence 6) and transition *so* (sentence 7), signal the relation of the two sentences with the preceding sentences.

The problem here is, the supporting sentences do not pose concrete details for the main idea. There is no example such as the comic texts that carry out the *ellipsis*, so the advantages of the device cannot be clearly seen. There are not explicit relations in



clauses or sentences as the result of using conjunction. Moreover, there are no texts that have a referring expression, so the use of the device is seen concretely. The paragraph has not the real examples to show that cohesive devices will make the story smoothly narrative and have a good sense. All the supporting sentences merely state the idea, thus the paragraph has not concrete supports that can convince the reader about the reliability of the idea.

From the evidence above, such supporting sentences certainly cannot function as good supporting sentences. They just result in a weak connecting paragraph.

Whatever the result of the analysis, the sentence 2 through sentence 7 still relate each other. They also have one main idea to develop. The facts, of course, do not occur in sentence 1. The sentence states that *the writer intends to analyze comic as an example of written discourse*. The idea here certainly has nothing to do with the idea *comic need cohesive devices*. Though the two ideas relate to the same thing, i.e., *comic*, they have different discourse. The first emphasizes on *the writer intension*, while the second emphasizes on *the needs of comic*.

The clarification above also rejects the possibility of the sentence 1 functions as a transition. It does not relate to the paragraph, so it cannot lead the previous paragraph idea to the idea stated here. It, however, denotes a sentence that should not be included in the paragraph.

In short, the paragraph has no unity, thus has no coherence. It has two unrelated main ideas, each states on the first two sentences.

### 4.3 The Concluding Paragraph

#### 4.3.1

There are three kinds of ellipsis : nominal ellipsis, verbal ellipsis and clausal ellipsis. (1) After read the drama "Betrayal" by Harold Pinter, the writer found out that in the drama, the using of ellipsis often occur in the utterance of each character. (2) Drama "Betrayal" by Harold Pinter with nine scene then become the object to be analyzed. (3)\*

#### Analysis:

A paragraph has to contain one main idea, and its sentences have to closely relate each other. Nevertheless, the paragraph above has two sentences that show two indicative ideas, in which the ideas do not relate each other.

The first sentence includes the first idea. It states the three kinds of ellipsis. There is no detail here; the sentence just mentions the three kinds.

The next sentence, however, introduces the second idea. It explains what the writer find in the drama "Betrayal," which is written by Harold Pinter. It explains that each character of the drama often uses ellipsis in their dialogues. This idea certainly does not relate to the idea of the three kinds of ellipsis stated in the first sentence. The case that the two ideas have something relate to *ellipsis* is not enough to cohere the two sentences because, in fact, they have different substantial ideas; the first sentence is

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\* Student's proposal, *Ellipsis in Drama "Betrayal" by Harold Pinter* (Makassar, 2003). The sentences are numbered and quoted as the original version.

about the three kind of ellipsis, and the second sentence is about ellipsis that often occur in the drama "Betrayal."

The last sentence of the paragraph denotes the final point of the writer. It states that the writer takes the drama "Betrayal" as the object of analysis. The idea of the drama that becomes the object to be analyzed, indeed, denotes another idea. However, such idea has relation with the second sentence since the word *then* included indicates a continuing explanation. From the sentence, it can be seen that the second sentence denotes the reason for the case stated in last sentence. Such an indication—the second sentence is the reason—just does not directly state by a transition signal.

Form the analysis; it is clear that the paragraph has no unity. Since the second and the last sentence pose a continuing idea, the first sentence obviously does not belong to the paragraph. Indeed, the fact that the first idea relates to the second idea, and the problem just concerns with the lack of transition, are possibly exist. However, any transitional word or phrase is certainly not enough to draw a clear relation between the two ideas. What is needed are two or more sentences that can lead the idea of the three kinds of ellipsis to the idea of the withdrawal drama "Betrayal" as the object of analysis; and more additional explanations will create a long-winded and ineffective concluding paragraph.

Besides, the paragraph also lacks of coherence. The first sentence obviously does not flow smoothly to the next because they do not belong each other. In similar, the second to the last sentence also lack of coherence. Since there is not clear relation

between the invention of ellipsis in the drama and the taken of the drama as the object of analysis, the word *then* in the last sentence is not enough to cohere the two sentences. Indeed, the previous paragraph might explain such relation, for example, the writer is interesting to analyze ellipsis that occur in the drama, and "Betrayal" has many ellipsis in its dialogues, consequently, the drama is taken as the object of the analysis. However, the two sentences in the paragraph still needs a clarification. Since the second sentence indicates the reason for the withdrawal, there must be a transition signal that introduces it as the reason such as *for this reason*. Of course, such a transition must be included in the final comment stated in the last sentence. Pronoun *this* will refer to the second sentence, so the two sentences will flow smoothly from one to the other. Besides, such a phrase also strengthens the last sentence functions as the final point, so the sentence will be clearly seen as the most significant sentence in the paragraph.

In summary, the paragraph has neither unity nor coherence. There is no single idea to develop, and there is no transition signals to cohere the sentences.

On the other hand to have a good writing we also have to pay attention toward the elements of it such as a paragraph.. (1) in organizing paragraphs in an essay there must be a smoothly road that guide the reader in following our ideas between one sentence to another sentence or between another paragraphs. (2) In this terms, transition signals takes an important part in writing process. (3) And it is the reason for the writer to choose her title. (4)\*

Analysis:

The paragraph lacks of unity and coherence. It, in fact, has four problems: it has not three unrelated ideas; it uses inappropriate transition signals for a concluding paragraph; the first sentence uses inappropriate pairs of transition signals; and it uses inconsistent pronoun.

The sentence 1 states that in having a good writing, the elements of it must be paid attention. The sentence exemplifies *paragraph* as one of the element of a good writing. The sentence 2 tells something about organizing paragraphs in an essay. The next sentence then extends the sentence 2 by stating the important part of the writing process. The last sentence, however, indicates that the sentence 2 and 3 are the reason why the writer chooses her title.

The description above shows that the paragraph lacks of unity and coherence. Sentence 1 states about the requiring attention in having a good writing, while the

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\* Student's proposal, *Transition Signals in The Article Of The Jakarta Post Daily* (Makassar, 2003). The sentences are numbered and quoted as the original version.



sentence 2 and sentence 3 discuss about organizing paragraph. Indeed, the word *paragraph* is mentioned in sentence 1; however, since the sentence includes the transition *such as*, *paragraph* is just an example and not the idea of the sentence. In case the sentence 1 specifies the idea on *paragraph*, the three sentences certainly have one main idea. Such a fact also exists in sentence 4. It indicates that the idea of sentence 2 and 3 are the reason of the writer in choosing her title. This idea is stated immediately after the idea of *organizing paragraph* without any appropriate transition; transition *and* is inappropriate to be placed in the beginning of a sentence. As the result, the sentence 4 indicates a sudden jump. The paragraph seems has three main ideas without a clear relation that can unify them in one integral idea. Indeed, a concluding paragraph can consist of a summary of the main points of the entire essay. However, the main points of a good essay are the part of one dominant idea. Thus, a concluding paragraph should not include unrelated topic. It should be stating the main points directly and briefly.

Next, because the paragraph denotes a concluding paragraph, it, at least, has to use a transitional word that introduces a conclusion. Another problem of the paragraph is, indeed, it has a transitional word in the first sentence; yet, the word used does not introduce a conclusion, but introduces an opposite idea:

On the other hand to have a good writing we . . .

Such transition indicates that the paragraph poses another idea as the opposite to the idea of the previous paragraph, so the paragraph here has a new idea. Indeed, to conclude an essay, two paragraphs are acceptable; therefore, the paragraph preceded might be a



conclusion too (the essay possibly has two concluding paragraphs). Nevertheless, this essay is a short essay; it consists of only three paragraphs. Consequently, such a possibility can be neglected. Hence, in this paragraph the transition *on the other hand* is inappropriate. What should be here are *in summary, in conclusion, in short, or therefore*; many transitions can be included here as long as it belongs to the end-of-essay transition signals.

The third problem still concerns with the transition signals of the sentence 1. The sentence uses inappropriate pairs of transition signal:

On the other hand to have a good writing we also have to pay attention . . .

As the previous analysis, *on the other hand* signals an opposite idea. It indicates that the idea of the paragraph is the opposite of the idea of the previous paragraph. In contrast, *also* denotes a transition that signals an additional idea. It indicates that the idea here is the addition of the idea of the previous paragraph. This fact certainly results an amusing sentence because the two transitions refer to the same paragraph, that is, the previous paragraph.

Finally, the paragraph uses inconsistent pronoun. Sentence 1 uses pronoun *we*, while sentence 4 uses pronoun *her* that refers to article *the writer*. The paragraph should not change the pronoun used to avoid the incoherent paragraph. It should use one of them; if the sentence 1 uses *we*, the rest paragraph should use *we, our, or us*; and so does for *her*.

In summary, neither unity nor coherence existed in the paragraph. The paragraph should not list any unrelated ideas, so the one idea only needs to be cohered. Moreover, the paragraph also should use appropriate transition, so the ideas concluded can be unified in one integral idea.

LBPP-LIA, a big English course institute in Indonesia, has used several test techniques for their students along with the amount of sheer repetitious practice that the students need, not only the structural English grammar, but also the real use of it by providing relevant topics. (1) For this reason, I therefore take LBPP-LIA as the object of my writing. (2)\*

#### Analysis:

Such a concluding paragraph ends the essay by one final point. The sentence 1 might be the conclusion of the entire essay has covered, and the sentence 2 is the final point that the reader makes. The two sentences develop the paragraph well, so the paragraph is clear for the unity and coherence.

One main idea that is developed in the paragraph shows the element of unity. Sentence 2 is the sentence that states the main idea; the sentence states that the writer chooses LBPP-LIA as the object of her writing. Otherwise, sentence 1 precedes the main idea by giving reason for the choosing; the sentence provides a brief description of the writer's object, that the institute provides several test technique along with the repetitious practice that the students need. This case then becomes the reason why she chooses the institute as object of her writing.

Indication of the reason and the result contained in the paragraph can be seen from the transition signals used. The transition *for this reason* shows that the first

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\* Student's proposal, *The Beneficial Backwash of English Test Techniques Used by LBPP-LIA* (Makassar, 2003). The sentences are numbered and quoted as the original version.

sentence is a reason; *this* refers to the idea of the sentence 1. The reason then results an action, that is, chooses the institute discussed as the object of writing. The indication of the result is shown by the transition *therefore*. Actually, without the word *therefore*, the result of the reason still can be mesh; the sentence:

For this reason, I therefore take LBPP-LIA as the object of my writing  
will still have its sense if the *therefore* is dismissed:

For this reason, I take LBPP-LIA as the object of my writing.

However, the word *therefore* strengthens the first transition, so the sentence will be a stronger final point. In other words, the two transition signals in the sentence 2 make the sentences of the paragraph clearly relate or cohere each other.

Besides result the element of coherence, the transitional words in the paragraph also signal the paragraph functions as the concluding paragraph. The phrase *for this reason* signal the result that indicates a conclusion, and the word *therefore* denotes an end-of-paragraph signal. Since they are placed in the last paragraph of an essay, they signal the end of the essay.

Such paragraph has shown how the transition signals take the important part in developing the unified and coherent paragraph. It can be imagined, in case the paragraph has not the transitions, there will be a group of sentences that have not clear relation from one to the other.

4.3.4

One of some terms that has to be fulfilled by a paragraph in order to extend the idea effectively is *unity*. (1) *Unity* means one paragraph has one main idea which is detailed by its supporting sentences. (2) In this research, the writer will observe how the unity of the paragraph is in English newspaper of Indonesia, The Jakarta Post. (3)\*

**Analysis:**

The paragraph has two main ideas that do not belong to the same paragraph. Therefore, it is reasonable to say that such paragraph has neither unity nor coherence.

The paragraph consists of three sentences; sentence 1 and sentence 2 develop one main idea, while sentence 3 develops another idea. Sentence 1 states that *unity* is one of some terms that has to be fulfilled in order to have a good paragraph. Sentence 2 then clarifies the statement by explaining the term *unity*. Since the two sentences have one main idea, that is, the term *unity*, the last sentence, however, comes with another idea. It states that the writer will study the paragraph unity in the newspaper, The Jakarta Post. The two ideas certainly do not relate each other. They, indeed, relate to the term *unity*; yet, they have different subject, the first discusses about *unity*, and the second states about *the writer*.

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\* Student's proposal, *Paragraph Unity in The Jakarta Post Articles* (Makassar, 2003). The sentences are numbered and quoted as the original version.

The fact above indicates that the last sentence might be the final point of the writer. She poses explanation about the focus of her research (*unity*), and then states that she will observe the object by focusing on the *unity*. However, the two ideas have not leading sentence that can mesh them, so the sudden jump existed can be cleared up. The sentence, for example

Do all the paragraphs in newspapers have fulfilled this term?

can cohere the two ideas; *paragraph in newspapers* refers to the paragraph of the newspaper observed that is stated on the next sentence, and pronoun *this* refers to the term of *unity* in the previous sentences. Such paragraph can fill the gap between the two sentences, so the paragraph can flow smoothly from one to another.

Above all, the evidence shows that the paragraph does not develop one main idea. Because it does not fulfill the element of unity, it also does not fulfill the element of coherence. Of course, the problem does not come from all the sentences, but only from the last sentence.



4.5

Concerning on the statements above, the writer chooses *The Interpersonal Function Analysis in Eugene O'Neill's "Long Day's Journey Into Night": A Systemic Functional Grammar Perspective* as the topic of her research.\*

Analysis:

The concluding paragraph has one sentence only. It states one idea that denotes the final point of the entire essay.

The single sentence states the idea that the writer chooses *the Interpersonal Function Analysis* of a play as the topic of her research. She uses a systemic functional grammar approach in her study. One point that she wants to draw here is the topic she that has been chosen that concerns with the previous statements on the previous paragraphs. The modifier indicates such point: *Concerning on the statements above*.

One point stated here means the paragraph has a unity. There is not other idea that does not belong to the point indicated.

Additionally, the words of the single sentence paragraph flow smoothly from one to another. However, the only problem here is not real clue about the pronoun antecedent used in the sentence because pronoun *her* has indefinite antecedent *the writer*, such indefinite antecedent may agree with either *her* or *his*. For this reason, the other element of coherence cannot be fully observed.

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\* Student's proposal, *The Interpersonal Function Analysis In Eugene O'Neill's "Long Day's Journey Into Night": A Systemic Functional Grammar Perspective* (Makassar, 2003). The sentences are numbered and quoted as the original version.

This brief concluding paragraph only states the final point of the writer. There is not additional explanation since the all related information is indicated exist in the previous paragraphs. Though the coherence of the paragraph is unable to be analyzed, its unity still can be seen from the one point drawn.

Communication will fully run well and easily understand if we do the expression, interpretation and negotiation, by using the proper words. (1) However, sometimes speaker usually said what they meant in different word. (2) This is absolutely not an easy matter, since in social relationship, there are some reasonable situations in which a person says one thing but means another. (3) As example, when someone says, can she get to the stove? (4) The real meaning of this sentence is have you had anything to eat? (5)\*

**Analysis:**

Concerning the idea and its development contained, the paragraph above denotes a strong paragraph.

Sentence 1 poses a theory of having a run well and easily understand communication. It states that a well communication will occur if we use proper words in doing expression, interpretation, and negotiation. However, sometimes there are situations in the reality that opposite to the theory. The opposite fact is stated by sentence 2 through sentence 5. Sentence 2 says that sometimes the speaker says what they mean in different word. The next sentence then explains that there are some reasonable situations in social relationship, in which such a fact happens. A concrete detail is then posed; an example of a sentence in which the speaker says one thing but means another. The example is posed by sentence 4, and the real meaning is explained in the last sentence. As the matter of fact, the point contained in the paragraph is stated

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\* Student's proposal, *The Implicature in 'The Death of Salesman'* (Makassar, 2003). The sentences are numbered and quoted as the original version.

on sentence 2. In this case, sentence 1 functions as a shift from the idea of the previous paragraph to the idea of the paragraph.

It is clear that the paragraph has one main idea that functions as the final point. What the writer tries to emphasize here is the reality sometimes has some situation that opposite to the theory. The idea here is posed along with its concrete support, that is, one example that uses to convince the reader for the reliability of the idea.

Furthermore, the writer arranges the idea by using a logic way. He poses a statement first, and then defies the statement by posing a fact that is opposites, along with its example. The logic arrangement is supported by the transitions used. The opposite idea is introduced by the word *however* (sentence 2). The smoothly road to the next sentence is then supported by the pronoun *this* (sentence 3) that clearly refers to the idea posed in the previous first sentence. Then the example for the idea is signaled by the transition *as example* (sentence 4). The explanation in that last sentence is also clarified by the pronoun *this (sentence)* that refers to the example preceded. In short, the 5 sentences in the paragraph are coherent.

From such paragraph, one main idea that is developed in coherent way leaves the reader with a final thought. Indeed, there is not transition signal for the writer in ending his paper. However, one point posed here can signal that the idea of the paper has been leading up to this final point.

Analyzing Experiential function of a short story as a genre of literature is considered to be interesting and challenging for the writer, that's why on this term, the writer will try to rise up an Australian short story "IMMORTAL" by Glen Dower. (1) This short story hopefully can help the writer in analyzing process and will be an object of the analysis. (2)\*

**Analysis:**

It is possible that the paragraph concludes the essay by restating the point made in the essay. What the certain things in this paragraph, however, are a hope of the writer, the element of unity, and the incoherent sentences.

The two sentences that develop the paragraph result a brief concluding paragraph. Sentence 1 states that the writer is interested and challenged to analyze the experiential function of a short story, so she will try to generate the Australian short story "Immortal." The last sentence then poses a hope that the short story she has been chosen can make her easier in analyzing process, and it will be the object of her analysis. These sentences might denote a summary of the main points of the previous paragraphs.

Considering the term unity of the paragraph, the two sentences clearly show the element of the term. The two sentences are clear in developing one idea. They discuss about the writer's intention to analyze the experiential function of the short story because such analysis is interesting and challenging. In the analysis, she chooses an Australian short story "Immortal," and she hopes the short story will be helpful in her analyzing

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\* Student's proposal, *Experiential Meanings In "Immortal", by Glen Dower (A Discourse Analysis)* (Makassar, 2003). The sentences are numbered and quoted as the original version.

process. The two sentences pose a continuing action from the sense of interesting and challenging of something, then the choice of the object, and final to a hope to get a helpful object.

Considering about coherence, indeed, the continuing idea of the two sentences has been shown by the pronoun *this* (sentence 2) that refers to the short story "Immortal" (sentence 1). Nevertheless, the paragraph lacks of coherence since the sentence 1 uses ineffective transition signal and the idea of the sentence 2 are not in logical thought. In sentence 1, a cause and result denote the idea. However, in introducing the result, the writer uses a long transition instead of the short one; consequently, the sentence is rather long-winded. The sentence is certainly more effective if it uses *so, therefore, hence, or thus*, or many appropriate others instead of use *that's why on this term*. Additionally, the transition contains a verb contraction *that's* that should not be used in a scientific writing. Sentence 2, in fact, also has two ideas that are unified by the transition *and*. However, the ideas are not placed in logical arrangement. The idea *this short story hopefully can helpful in analyzing process* should be placed after the idea *this short story will become the object of analysis*; because, the short story should have be chosen first before hoping that it will be helpful.

Thus, the paragraph develops one main idea, but it is not coherent. The problem concerns not with the relation between the sentences, but with each sentence independently.



Based on the above reason, the writer intends to analyze the conversation of one short play which was written by the American dramatist, Leroi Jones, i.e The Dutchman by analyzing its turn-taking mechanism. (1) This thesis is carried out to analyze the Dutchman from language point of view, that is turn-taking mechanism. (2)\*

**Analysis:**

The paragraph begins with a reference to the previous paragraphs. The two sentences consisted draw one final point of the writer. However, there is repeated information that result incoherent paragraph.

Sentence 1 poses a statement that point to the previous paragraphs. The modifier *Based on the above reason* shows the indication that the previous paragraphs are an explanation that denotes a reason why she intends to analyze a conversation of a short play "The Dutchman." Additionally, the modifier also indicates that the writer has stated the final point. What the previous paragraphs discuss have been leading up to the point stated here.

The sentence 1 also explains that the writer will analyze the *turn-taking mechanism* of the story. The case, however, results an ineffective sentence. Such explanation: *by analyzing its turn-taking mechanism* should not be included here

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\* Student's proposal, *Turn-Taking Mechanism In LeRoi Jones' The Dutchman* (Makassar, 2003). The sentences are numbered and quoted as the original version.

because the sentence has had one point to state: *the writer intends to analyze the conversation of one short play which was written by the American dramatist, Leroi Jones, i.e., The Dutchman.* It should be stated on the next sentence, so the sentence will not state more than one idea.

The problem comes worse if the analysis covers the sentence 2. As the last sentence of the paragraph, it functions to add the point made on the sentence preceded. It explains that the thesis will analyze the short story from its language discourse, that is, the turn-taking mechanism of the story. However, the explanation has repeated what have been included in the sentence 1. Since the information should be in the next sentence indeed, of course, the explanation in the sentence 1 is unnecessary.

In summary, the concluding paragraph ends the paper by one final point. The one point that are indicated makes the paragraph has the element of unity. However, one additionally explanation is informed twice, so the sentences do not flow smoothly from one to the other.

Bertolak dari penjelasan di atas, penulis mencoba mengangkat sebuah novel karya Emily Bronte yang berjudul *Wuthering Heights*.(1) Penulis akan mengamis karakter tokoh utama berdasarkan pendekatan psikologi khususnya teori Sigmud Freud tentang psikologi kepribadian.(2) Tokoh utama adalah seorang pria yang ambisius dan pendendam.(3) Sifat tersebut dilatar belakangi oleh kehidupannya yang menderita dan sering mendapat perlakuan yang tidak menyenangkan.(4) Menurut Freud dalam diri manusia ada *das ich* atau *the ego* yang akan merumuskan rencana untuk pemuasan kebutuhan, sehingga orang yang selalu dilecehkan, dihina dan dianiyahkan mencari jalan untuk memuaskan dirinya. (Sumadi Suryabrata, 2001 : 126).(5)\*

#### Analysis:

The paragraph concludes the essay by a final point. The five sentences of the paragraph draw one point in a unified, but not in a coherent paragraph.

Sentence 1 denotes a transition from the previous ideas. The modifier *Bertolak dari penjelasan di atas* strengthens the relation of the idea of the paragraph with the idea of the preceding paragraph. It also indicates the writer intension to end her paragraph, and the entire essay has been leading up to this paragraph. According to the sentence, the writer takes a novel to discuss, i.e., "*Wuthering Heigts*" written by Emily Bronte. The reason for the taken, however, exists in the explanation stated on the previous paragraph.

\* Student's proposal *Unsur-Unsur Psikologi dalam Novel "Wuthering Heights" Karya Emily Bronte* (Makassar, 2003). The sentences are numbered and quoted as the original version.

Sentence 2 explains the approach used in discussing the novel. The writer states that she will discuss the psychological side of the main character of the novel; the approach will be based on the Sigmud Freud theory of psychological identity.

The next two sentences pose a brief description of the main character intended. According to them, the character is a man – the sentence 3 clarifies it: *Tokoh utama adalah seorang pria* – who is ambitious and a grudge-bear. Such personalities are affected by suffer, and mistreatment. However, there is no clarification about the name of the man.

The last sentence denotes an indirect quotation that functions to strengthen the characteristics stated. It states something about *das ich* or *the ego* as an element of a human being functions to draw a plane for a satiation identity, such a satiation against the act of insult and mistreatment.

All the sentences in the paragraph develop one main idea. The idea is the point made by the writer, and is intended to signal that the entire essay has been leading up to this point. The writer points that she will discuss the psychological approach of the main character of the novel “Wuthering Heights” written by Emily Bronte. In the discussion, she will analyze the character of the figure based on the Sigmud Freud theory about psychological identity. Though it is unclear whether the sentence 5 is the theory on which the writer will be based on or not; the sentences are still unified each other.

However, the paragraph has lack of coherence. Indeed, sentences 1 through sentence 4 are coherent. The coherences of the sentences are the coherence through consistent pronoun *penulis* (sentence 1 and sentence 2); coherence through keyword repetition *tokoh utama* (sentence 2 and sentence 3); and, coherence through reference *sifat tersebut* (sentence 4, refers to the man's characters stated on sentence 2). Nevertheless, the problem comes from the last three sentences. The sentences 3 and 4 just give a brief description about the character of *the man*. There is not any clarification indicates the effect of the personality; there is not any explanation about what *he* have done as the satiation of the mistreatment. Therefore, such indirect quotation – that the human intends to try to find their satisfaction against the insult or mistreatment – denotes a sudden jump in the paragraph.

In conclusion, the one final point drawn in the paragraph gives the element of unity. However, there is a sudden jump between the last three sentences, so the paragraph lacks of coherence.

#### 4.3.10

Language has a representational function which we use it to encode our experience of the world, it conveys a picture of reality. (1) Thus it allows us to encode meanings of experience which realize field of discourse (experiential meanings). (2) Our language builds up pictures of reality, in terms of the things and events and circumstances that form the landscape of human experience, all occur together in *clauses* with the pivotal element of the clause being the expression of event or *process*.. (3) Clause is one of those words that plays several different roles in our language. (4) The clause can be broken down into three functional constituents : *participant*, *process*, and *circumstance*. (5) The participant constituent can be further described in terms of various participant roles such as *actor*, *agent*, *goal* , *carrier*, and *sayer*. (6) The process divides into three basic process types : *material*, *relational*, and *projecting*. (7)\*

#### Analysis:

The concluding paragraph consists of 7 sentences. It has a general idea that is generated in increasingly specific cases. It seems to repeat the main points of the previous paragraphs. Though all the ideas relate each other, in fact, it has not one central idea or point that can draw the unity of the paragraph. It also has no coherence, thus the paragraph seems merely a group of sentences without a clearly integral idea.

Sentence 1 states the most general idea of the paragraph. It states about the representational function of language. According to the sentence, the representational function is the language encodes our experience of the world; it conveys a picture of reality.

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\* Student's proposal *Analysis of Ideational Function in Short Story "Clay" Written by James Joyce* (Makassar, 2003). The sentences are numbered and quoted as the original version.



Sentence 2 denotes the result of the statement of sentence 1. The result indication is signaled by the transition *thus*. According to the sentence, the function of the language allows us to encode *the experiential meanings*.

Even though the sentence 3 extends the idea of sentence 1 – it explains how the language builds up the pictures of reality, it, introduces a new idea. It states that the language builds up pictures of reality in terms of three cases: *the things, the events, and the circumstances*; all the three occur together in *clauses*, with the pivotal element *process*.

Similar with its previous sentence, sentence 4 also relates to the sentence 3; however, it also introduces a new subject and idea. It explains that *the clause* has several different roles in the language. Beginning from the sentence, the subject is *the clause*, and not *the language* anymore.

The next three sentences denote the extension for the idea of the sentence 4. All sentence are talking about *the clause*. Sentence 5, divides *the clause* into three functional constituents; those are *participant, process, and circumstance*. The division states the several different roles indicated in sentence 4. The last two sentences apparently extend the statement of sentence 5, but indirectly detail the sentence 4. Sentence 6 describes *participant*, and sentence 7 describe *process*. Each term is divided further into roles and types. However, the last functional constituent *circumstance* is not detail. Therefore, the idea lacks of one further detail.

According to the subject talked, the clarification above shows that there are two subjects discussed in the paragraph; first, *the language* that is discussed by sentence 1 through sentence 3, and second, *the clause* that is extended by sentence 4 through sentence 7.

However, according to the idea talked, there are actually three ideas generated in it. First, the idea of sentence 1 and sentence 2 that relate to the representational function of language. Second, the idea of sentence 3; it states that the language builds up pictures of reality in terms of three cases: *the things, the events, and the circumstances*; all the three occur together in *clauses*, with the pivotal element *process*. The last, the idea developed by sentence 4 through sentence 7, that is the functional constituents of *the clause*. Such a fact indicates that the paragraph has no unity.

Talking about coherence, since the paragraph does not unify, it also is not coherent. Indeed, sentence 1 through sentence 3 clearly talking about one subject, i.e., *language*. They are coherent through consistent pronoun *we, our* (sentence 1), *us* (sentence 2), and *our* (sentence 3); referring expression *it* (sentence 1 and 2, refer to *language*); and key nouns repetition *language* (sentence 1,3), *experience* (sentence 1,2, and 3), and *pictures of reality* (sentence 1, and 3). However, sentence 3 comes up with new cases, that is, *clause* and *process*. Sentence 4 also still uses consistent pronoun (*our*) and repeats the key noun *language*. However, it has different subject, and does not talk about '*our language*' indicated. It and the next three sentences come up with the case of *functional constituent of the clause*.

Such the concluding paragraph might merely list the points of the previous paragraph. All the points, actually, have relation each other. However, one general idea stated on the first sentence is extended into increasingly specific ideas in which every sub idea denotes a new case. As the result, most sentences in the paragraph have their own idea; they have not an integral idea. In other words, they do not draw one point that the reader can retain.

## CHAPTER V

### CONCLUSION

#### 5.1 Conclusion

After analyzing the paragraphs presented, only six out of thirty paragraphs that contain the unity and coherence. Therefore, it is concluded that the S1 students also fail to write a unified and coherent paragraph.

In the opening paragraph type, only three paragraphs are unified and coherent. Each of them has a good thesis statement that states one specific idea and other statements that relate to the main idea stated. Additionally, each of them has sentences that flow smoothly from one to another. However, one of them has a problem; it lacks of interesting details.

In contrast, the other seven paragraphs analyzed are not unified and incoherent. The result of analysis shows three indications. First, five paragraphs state two main ideas that do not belong to the same essay—one of them is caused by no coherent tool that can relate the two statements, and other is caused by the two indicative thesis statements, which means two indicative main ideas. Second, one paragraph has a vague thesis statement and incoherent sentence. Third, one paragraph is hard to be analyzed for unity and coherence because of faulty punctuation.

Similarly, most of the connecting paragraphs have neither unity nor coherence. Among the ten paragraphs, only one paragraph fulfills the two terms. However, it has a problem since it has not concrete support. In fact, the nine rest paragraphs have problems with either topic sentence or supporting sentences, or both. Most paragraphs have vague topic sentence and off the topic supporting sentences. There are also paragraphs that state two main ideas; a paragraph with a good topic sentence, but has off the track supporting sentences; or a paragraph with no topic sentence at all. However, there is a paragraph with two indications; if it denotes a connecting paragraph, it has neither unity nor coherence; yet, if it denotes a transition, it has the element of coherence.

From the concluding paragraph analysis, the result shows only two paragraphs contain both unity and coherence, with or without transition signal. The others four are unified, indeed, but they are incoherent; one paragraph, actually, give no real clue about its coherence; and the rest three paragraphs have neither unity nor coherence. Such fact certainly does not give any difference from the first two analyses.

Since only six out of thirty paragraphs analyzed that have the elements of unity and coherence, the SI students of English Department Hasanuddin University certainly have low capability in writing scientifically.

## ❏ Suggestion

The analysis during the study poses an unexpected result. As the consequent, both side—the students and the lectures—should avoid the worse fact that might occur altogether. Writing capability must be increased; students must learn and practice much, and the lectures must help the students by giving enough direction and more practices, of course with the feedback, so the students know their mistakes and how to alter them to a good ones.

Of course, there is no one to blame here. Good lectures meet inattentive students; smart students meet unconcerned lectures; the good meet the smart, so the low ones are given no attention; or any other affected thing occur during the writing classes. Moreover, the study does not observe the factors that cause such fact, so it cannot tell whether the writing academically development classes or the students, are fail in this case. However, the result of the study just cover the reality in a small community of Hasanuddin University, and reminds that good writing capability is not easy to have. Certainly, all sides in university are responsible to avoid the worst condition and to effort a better one.



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