

CHAPTER III

RESEARCH METHOD

This chapter is dedicated to an in-depth discussion of the methodological framework employed in this research study. It outlines the methodology used in collecting, classifying, and analyzing the data. It consists of the research design, research subject, research instrument, research procedure, which includes data collection and data analysis, and is closed with trustworthiness.

A. Research Design

This study applies a qualitative approach. Creswell asserts that qualitative research involves the exploration of problems and the development of a thorough understanding of key phenomena.⁹⁸ A central phenomenon constitutes the fundamental concept, notion, or process under investigation in qualitative research. This approach is chosen because the researcher aims to explore and make sense of students' and lecturers' experiences in their writing class that implements GBA, which results in more word-based data rather than statistical data.

Furthermore, this study uses narrative inquiry as the design. Creswell describes narrative research as a methodology centered on the examination of an individual, where data is acquired through the compilation of narratives.⁹⁹ The approach involves reporting individual experiences and delving into the significance these experiences hold for the person. According to Clandinin and Connelly, narrative inquiry represents a cooperative effort between researchers and participants, aiming to uncover insights into personal and human aspects of experience over time.¹⁰⁰ This method considers the interplay between individual experiences and cultural perspectives.

Latta and Kim assert that employing narrative inquiry in the exploration of teaching and learning carries substantial consequences for classroom pedagogy,

⁹⁸ John W. Creswell, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*, 2nd ed. (Thousand Oaks: Sage Publications, 2007).

⁹⁹ John W. Creswell, *Educational Research, Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, 4th ed. (Boston, MA: Pearson Education Inc., 2012).

¹⁰⁰ D. Jean Clandinin and F. Michael Connelly, *Narrative Inquiry: Experience and Story in Qualitative Research* (San Francisco, CA: Jossey-Bass, 2004).

as it encourages educators and students to perceive their classroom encounters from various perspectives.¹⁰¹ Lawler affirms that narrative inquiry serves as an ‘interpretative device’ in this study, facilitating an understanding of the experiences of both lecturers and students.¹⁰² This research design is chosen because the purpose of this study is to investigate, explore, and make sense of the experiences of lecturers and students in their genre-based writing class, focusing on their perceptions, challenges, solutions to overcome these challenges, and hopes for the next period of implementation. Therefore, the researcher attempts to make sense of the findings from those experiences in past, present, and future directions.

B. Research Subject

This study was conducted at the Institut Agama Islam Negeri (State Islamic Institute) Kediri, specifically in the English Language Education Study Program. It is chosen because the study program has been implementing GBA for the first time starting from the academic year of 2023/2024. The subjects of the study are one writing lecturer and three students from the “Writing for Academic Purposes” course in the third semester, who are in the same class that implements GBA. This condition was selected on the assumption that the data obtained would be more natural, contextual, and complementary or related to each other because it occurred in the same class during a sufficiently extended period.

The students themselves are three students who received high, medium, and low scores in that course, as assessed by the lecturer during the current semester. Particularly, the results of the daily assignments and performances, as well as the results of the mid-semester test, are some of the lecturer’s considerations. These include the well-explained stories and the cooperative-friendly aspects of the participants. They are chosen because they are predicted

¹⁰¹ Margaret Macintyre Latta and Jeong-Hee Kim, “Narrative Inquiry Invites Professional Development: Educators Claim the Creative Space of Praxis,” *The Journal of Educational Research* 103, no. 2 (November 30, 2009): 137–48, <https://doi.org/10.1080/00220670903333114>.

¹⁰² Steph Lawler, “Narrative in Social Research,” in *Qualitative Research in Action*, ed. Tim May (London: SAGE Publications Ltd, 2002), 242–58, <https://doi.org/10.4135/9781849209656>.

to draw a richer context of experience in each score of the mastery level (within their writing class). By taking this selection, the researcher can collect and make meaning of the lecturer's and students' stories about their life experiences related to their readiness in applying GBA in EFL writing classes, the challenges and strategies they encounter during the implementation of GBA in EFL writing classes, and their future direction towards its implementation. The profiles of the participants are presented in Table 3.1 below.

Table 3.1. Profile of the participants

Participant(s)	Gender	Background
L	Female	With over 8 years of teaching English experience, she is newly implementing GBA in her writing class.
S1	Female	High-scored student. Graduated from Vocational High School.
S2	Female	Medium-scored student. Graduated from Islamic High School.
S3	Male	Low-scored student. Graduated from Islamic High School

C. Research Instrument

The instrument used in this study is a narrative interview. Jovchelovitch and Bauer state that it might be regarded as an “anti-hegemonic” action initiated by the elicitation of experiential or perceptual “truths” related to creative life occurrences, which is composed of open-ended questions.¹⁰³ The purpose of having it is to provide participants the chance to speak up on their initiative about their experiences in GBA implementation in their “Writing for Academic Purposes” course for the first time (past), challenges faced and how they solve them (present), and reflection as well as future direction for their better writing learning in GBA (future).

The narrative interview has been demonstrated to be a reliable research-based data collection instrument due to its composition of procedural and

¹⁰³ Sandra Jovchelovitch and Martin W. Bauer, “Narrative Interviewing,” in *Qualitative Researching with Text, Image and Sound: A Practical Handbook*, ed. Martin W. Bauer and George Gaskell (London: Sage Publications, 2007).

chronological narrative phases. The initial section is entitled “Introduction.” It delineates the research process, including the preparatory phase and the initiation phase, as well as the importance of obtaining consent from the subject and the researcher’s desire to hear their story in their own words. The second is “Narrative.” The researcher must employ nonverbal encouragement and refrain from interrupting when the participant shares their stories. The third is “Questioning.” This marks the culmination of the interview, often referred to as the “climax” or “falling action,” where the researcher’s active listening skills become advantageous. The researcher employs the participant’s language to elucidate any ambiguities or to request further elaboration on a matter of interest. For instance, rather than soliciting opinions or attitudes, the researcher might pose a question such as “What happened then/before/after?” to ensure comprehensive data collection. The final section is entitled “Conclusion.” This section provides a summary of the concluding discussion, addressing the central themes of the narrative and soliciting participants’ reflections on the story’s implications and any potential contributions they might have to offer.

The researcher conducted individual interviews with the participants, each lasting approximately 60 minutes. The interview was conducted in Bahasa Indonesia and Javanese to give the lecturer and students the freedom to discuss their life experiences during the interview section. By having it, the researcher aims to gather and deepen data that covers life history, contemporary experiences, and reflections, as well as the lecturer’s and students’ aspirations for their genre-based EFL writing class. The narrative interview guideline applied in this study is adapted from Jones.¹⁰⁴ The blueprint of the narrative interview instrument for students and lecturers is shown in Table 3.2. The complete narrative interview is presented in Appendix 1, while the narrative interview conducted with the lecturer is shown in Appendix 2.

¹⁰⁴ Juliet Jones, “A Narrative Inquiry into Experiences and Perceptions of Creative Education in 21st Century Caribbean/OAS Contexts” (The University of Sheffield, UK, 2018).

Table 3.2 The blueprint of the narrative interview

No	Phases	Parallel Elements of Plot	Narrative Elicitation Guidelines	Narrative Elicitation Prompts for Students	Narrative Elicitation Prompts for Lecturer
1.	Preparation	Exposition (Back-story, context/ setting character(s))	Explore and elicit background details	First, could you tell me a little about your educational background ? Did you know, at first, about the use of GBA in school especially in writing class?	First, please tell me a little about your background in teaching English. Did you know that at first, about the use of GBA in university, especially in writing classes?
2.	Initiation	Inciting Incident	Explain the narrative procedure and identify the experiential story event	As you reflect on the implementation of your involvement , how did you feel when you had GBA for the first time? What were your thoughts back then? How did you perceive and experience it? What would you	As you reflect on the implementation of your involvement , how did you feel when you taught using GBA for the first time? What were your thoughts back then? How did you perceive and experience it? What

				say are the experiences that stand out as memorable?	would you say are the experiences that stand out as memorable?
3.	Main narration	Rising Action	Provide an initiating prompt, make no interruptions, and offer a non-verbal affirmation.	Please tell me about that(those) experience(s)! (Initiating Prompt)	Please tell me about that(those) experience(s)! (Initiating Prompt)
4.	Questioning	Climax/Falling Action	Ask questions that explore challenge(s), strategy(es) and high point(s) of the experience(s)	Could you tell me, please, about any challenges that you experienced? How did you solve them? What would you say was/were the high point(s) or impact of that/those experience(s)/event(s)?	Could you tell me, please, about any challenges that you experienced? How did you solve them? What would you say was/were the high point(s) or impact of that/those experience(s)/event(s)?
5.	Concluding Talk	Resolution	Ask questions that cause reflective and summative responses	As you reflect, how did you feel about that/those experience(s)? What would you say was/were the benefit of that/those experience(s)	As you reflect, how did you feel about that/those experience(s)? What would you say was/were the benefit of that/those experience(s)

s)/event(s)?	s)/event(s)?
How were	How were
you	you
impacted by	impacted by
that/those	that/those
experience(	experience(
s)? What is	s)? What is
your hope	your hope
for the	for the
future?	future?

D. Research Procedure

In collecting the data, the researcher selects the lecturers' and students' experiences by chronologically arranging them into past, present, and future experiences. Creswell explains seven steps in conducting a narrative inquiry¹⁰⁵. The first step is to identify a phenomenon to be explored. The second is purposefully selecting the participants. The third is collecting the stories from the participants. The fourth is re-storying or retelling the participants' stories. The fifth is collaborating with the participant or storyteller. This is done by presenting the narrative for confirmation. The sixth is reporting the findings of the participants' experiences. The last step is to validate the accuracy of the report.

Initially, the researcher comprehends the entire dataset by examining narrative data through the lens of the interview transcriptions. Subsequently, elements of the story are identified and organized into a logically structured narrative, incorporating literary aspects such as setting, characters, actions, problems, and resolutions. This step facilitates the exploration of past, present, and future experiences. In the next step, the researcher shares the narrative with the lecturer and the students, seeking validation as to whether the arranged story accurately represents their life stories and experiences. Participants are encouraged to provide extra details or modify their stories as necessary.

¹⁰⁵ Creswell, *Educational Research, Planning, Conducting, and Evaluating Quantitative and Qualitative Research*.

After a consensus is reached among all participants regarding the researcher's version of the story, the narrative data is systematically segmented into themes or categories. These themes align with the research questions, prompting a search for evidence related to them. The thematic analysis is grounded in theoretical and pedagogical aspects, drawing on insights from a literature review of genre-based and empirically relevant findings. This process aims to identify commonalities among the participants' narratives. Moving on to the next step, the researcher engages in a coding process focusing on extracting key meanings from the participants' narratives. The coding for the participants is shown in Table 3.3. The findings are displayed in Table 3.4. Fifth, the researcher divides the narrative data into themes or categories that are integrated into the research questions, leading to a search for evidence related to them, once all students concur with the researcher's version of the story.

Moving on to the next step, the researcher presents the findings derived from the participants' experiences. Following Barkhuizen's approach in narrative inquiry, themes take precedence and are positioned at the forefront of the findings.¹⁰⁶ As a result, the report employs theme analysis through a single instance, which means that the narratives are initially examined separately. Subsequently, a discussion section follows, consolidating all narratives into a comprehensive perspective on the implementation of genre-based instruction in an EFL writing class. The final step involves data validation through triangulation. The complete research procedure is displayed in Figure 3.1. while the detailed framework of the data analysis process is illustrated in Table 3.5

¹⁰⁶ Gary Barkhuizen, "Revisiting Narrative Frames: An Instrument for Investigating Language Teaching and Learning," *System* 47 (December 2014): 12–27, <https://doi.org/10.1016/j.system.2014.09.014>.

Table 3.3 Coding system for the participants
Participants

Code	Meaning (Score)
S1	Student 1 (high)
S2	Student 2 (medium)
S3	Student 3 (low)
L	Lecturer

Table 3.4 Coding system of the data findings

First Experiences of Having GBA in Writing Class		Experiences of Having Challenges		Experiences of Applying Strategies		Reflection and Future Direction	
Code	Meaning	Code	Meaning	Code	Meaning	Code	Meaning
EB	Educational Background	LV	Limited Vocabulary	FS	Finding the Synonyms	B	Benefit
GA	Genre Awareness	LL	Limited Literacy	LD	Looking to Dictionary	P	Positive
LE	Lecturer's Explanation	CGC	Confusion of Genre Convention	AFL	Asking Friends or Lecturer	US	Unsure
DW	Difficult to Write a Full Text	SG	Struggling in Grammar	CFT	Choosing Familiar Topics	EMS	Exploring More Sources
AT	Assisted by Technology	BS	Busy	SA	Studying Again	RG	Reviewing Grammar
AG	Assisted by GBA	TL	Technology Limitation	ND	Having No idea of What to Do	KG	Keeping the Good
DS	Dealing with Students	SS	Students' Struggles	CL	Cheating the Lecturer	MDS	Detailed and Student-centered
		LH	Limited Hour	AS	Adjusting to the Students	MTS	More Time for Students
				MT	Managing the Time		

Figure 3.1 The flow of the research procedure

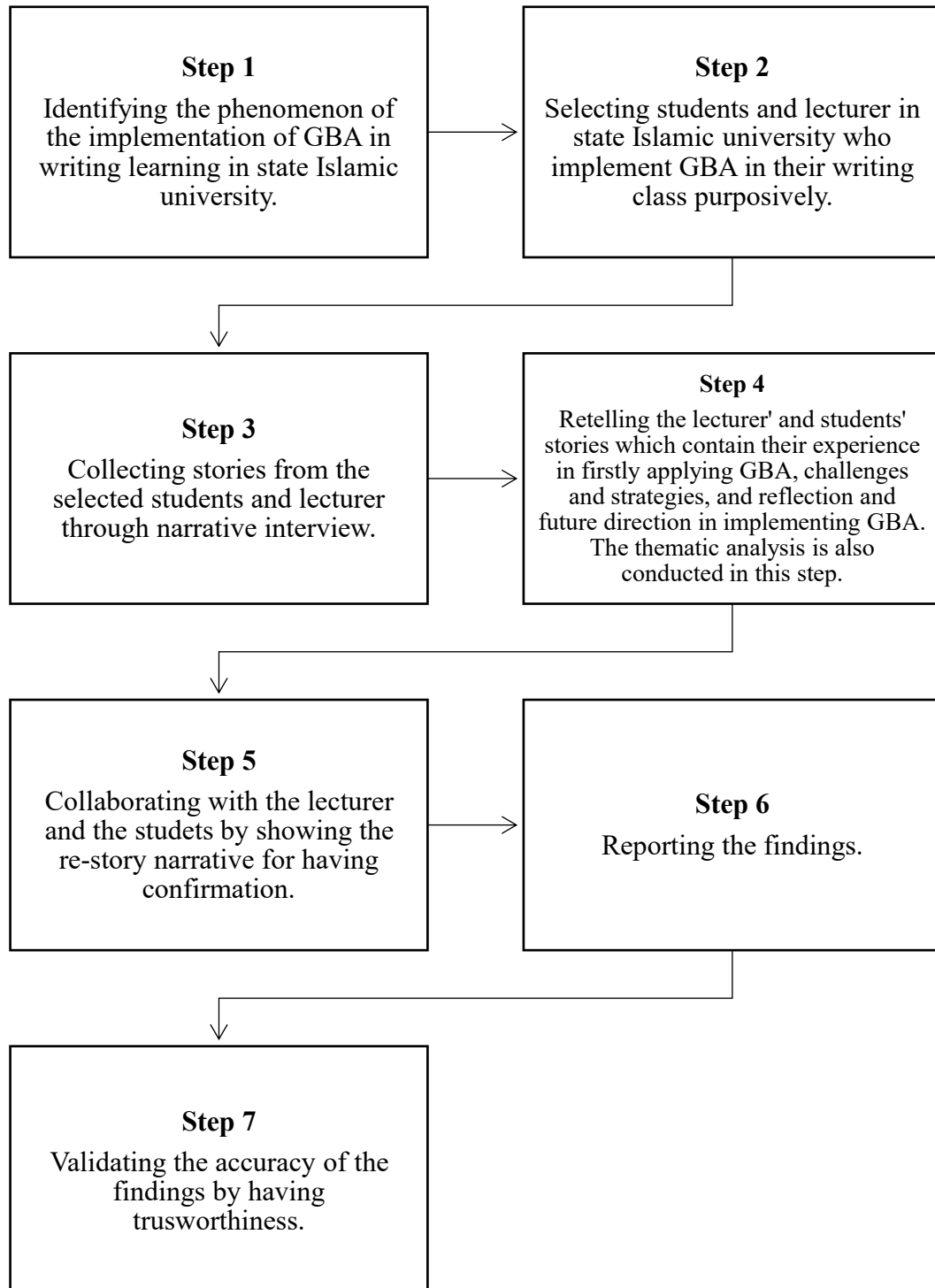


Table 3.5 Blueprint of the data analysis

No.	Research Questions	Data Analysis	Prompts/ Questions	Results
1.	How did students and the lecturer perceive and experience the initial implementation of GBA in their writing class?	Identifying & interpreting students' and the lecturer's past experiences in applying GBA for the first time in their writing class.	Narrative Interview Questions: A. 1-4	Findings on the lecturer's reasons for applying genre-based EFL speaking class, students' responses, as well as happy and sad experiences
2.	How were students and the lecturer experiencing the challenges they faced in the implementation of GBA in their current writing class?	Identifying & interpreting participants' experiences about obstacles they faced when they applied GBA in their current writing class.	Narrative Interview Questions: B. 1-3	Findings on the way participants' experience obstacles during their time applying GBA in their current writing class
3.	How were students and the lecturer overcoming the challenges they faced while implementing GBA in their current writing class?	Identifying & interpreting participants' experiences in applying solutions to overcome obstacles they faced when they applied GBA in their current writing class.	Narrative Interview Questions: B. 4	Findings on the way participants' struggle in applying GBA in their writing class by looking for solution they needed to overcome the challenges
4.	What do students and the lecturer reflect on about themselves and the future direction of their English writing teaching and learning with GBA?	Identifying & interpreting participants' experiences on viewing the now and future direction	Narrative Interview Questions: C. 1-5	Findings on participants' evaluation and hope for future direction of GBA implementation in their writing class

E. Trustworthiness

In order to avoid subjective and personal biases, the researcher establishes trustworthiness by establishing the credibility of the study through the use of data triangulation and member checks. Data triangulation involved collecting narratives from multiple participants to acquire diverse perspectives and validate the chronological and thematic sequence of the stories.¹⁰⁷ For the member checks, after completing the process of re-storying, the researcher returns the narratives to the students, seeking confirmation of their accurate representation. This approach is selected to verify the precision of the students' narratives. Throughout the procedures, the researcher actively collaborated with the students, gathering data and narratives at each step. Hence, the trustworthiness process runs back and forth during data analysis, not just as a means of 'directing the next step'.

¹⁰⁷ Lisa A. Guion, "Triangulation: Establishing the Validity of Qualitative Studies," *EDIS Journal* 2011, no. 8 (2011): 1–3, <https://doi.org/10.32473/edis-fy394-2011>.