

CHAPTER III

RESEARCH METHOD

A. Research Design

This study employs a sequential explanatory mixed methods design (Creswell J. W. & D., 2023), which consists of two distinct but connected phases. In the first phase, quantitative data are collected and analyzed to establish the frequency and proportional distribution of cultural representations across the three-grade textbook series. In the second phase, qualitative data are collected and analyzed to explain, elaborate, and contextualize the quantitative findings.

As Creswell J. W. & D. (2023) explains, sequential explanatory design is particularly appropriate when the researcher prioritizes quantitative measurement as the primary data source, while using qualitative methods to provide depth and context to the quantitative findings. This design is epistemologically coherent with a pragmatist orientation, which values both objective measurement and subjective understanding.

The first phase is quantitative content analysis, which provides the empirical, frequency-based foundation for understanding the distribution and proportional balance of cultural representations across the three-grade textbook

series. This phase applies Cortazzi and Jin's (1999) cultural typology, Source Culture (SC), Target Culture (TC), and International Culture (IC) and Yuen's (2011) four-category framework of cultural elements (Products, Practices, Perspectives, and Persons) as the coding system. The result is a dataset of frequency counts and proportional percentages that reveals the what and how much of cultural representation, directly addressing Research Question 2.

The second phase is qualitative thematic analysis, conducted in accordance with the six-phase reflexive thematic analysis framework developed by Braun and Clarke (2022). This phase is designed to explain and deepen the quantitative findings specifically, to understand why certain patterns of cultural representation emerge and how these representations are pedagogically integrated. Braun and Clarke (2022) define thematic analysis as a method for identifying, analyzing, and reporting patterns (themes) within data, making it an appropriate approach for generating rich, contextualized insights that explain the quantitative results.

Critically, the relationship between the two phases in this study is one of complementarity and sequential dependency. The quantitative analysis produces statistical patterns and proportional data that serve as the foundation for the qualitative inquiry. The qualitative thematic analysis then provides explanatory depth that accounts for the patterns

observed in the quantitative data. This sequential, two-phase design reflects the defining characteristic of sequential explanatory mixed methods (Creswell, 2023): the quantitative strand is primary, and the qualitative strand is secondary, serving to explain and enrich the quantitative findings. This epistemological orientation is consistent with the interpretivist nature of textbook research, in which the goal is not solely to count cultural occurrences but to understand their meaning, depth, and pedagogical implications within a specific educational and sociocultural context (Bowen, 2020).

Content analysis, as the core method of this study, is defined by Krippendorff (2004) as a research technique for making replicable and valid inferences from texts and other meaningful matter to the contexts of their use. This method is particularly well-suited to the present study because textbooks are complex communicative artifacts in which cultural meanings are encoded in both manifest content visible, explicit representations and latent content underlying assumptions, ideological orientations, and implied values (Neuendorf, 2002). The analysis therefore operates on two complementary levels simultaneously.

The first level is quantitative content analysis, which provides the empirical, frequency-based foundation for understanding the distribution and proportional balance of

cultural representations across the three grade textbook series. This level applies Cortazzi & Jin (1999) cultural typology Source Culture (SC), Target Culture (TC), and International Culture (IC) and Yuen's (2011) four category framework of cultural elements (Products, Practices, Perspectives, Persons) as the coding system. The result is a dataset of frequency counts and proportional percentages that reveals the 'what' and 'how much' of cultural representation.

The second level is qualitative thematic analysis, conducted in accordance with the six-phase reflexive thematic analysis framework developed by Braun & Clarke (2022). This level provides the interpretive depth required to answer the 'how' dimension of the research specifically, whether cultural representations are substantive or tokenistic, authentic or stereotypical, pedagogically integral or merely decorative. Braun & Clarke (2022) define thematic analysis as a method for identifying, analyzing, and reporting patterns (themes) within data, making it an appropriate and flexible approach for generating rich, contextualized insights into qualitative content.

This design is more epistemologically coherent with the study's interpretivist orientation and more methodologically congruent with the nature of textbook analysis as a form of educational document research (Bowen, 2020).

B. Data Source

The primary data sources for this study are the three volume English for Nusantara textbook series for Junior High School, covering Grades VII, VIII, and IX (1st Edition, 2022), published by the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek). These textbooks constitute the official, government mandated learning materials for the Merdeka Curriculum and represent the central pedagogical instrument through which English language learning is delivered to millions of junior high school students across Indonesia (Nusantara, 2022; Pendidikan et al., 2022).

The analysis encompasses all content types present within the textbooks: (1) reading texts and narrative passages; (2) dialogues and conversation examples; (3) visual materials including images, photographs, and illustrations; (4) learning tasks, exercises, and project-based activities; and (5) supplementary cultural notes and glossary entries. This comprehensive scope ensures that both explicit and implicit cultural representations are captured across all modalities, reflecting the full range of cultural mediation embedded in the materials.

The deliberate inclusion of all three grade levels (VII, VIII, and IX) enables a longitudinal analysis of how cultural representation evolves across the complete junior high school

cycle. This multigrade perspective is essential for assessing whether cultural integration constitutes a coherent, strategically designed pedagogical trajectory as the findings in Chapter IV suggest rather than an incidental pattern.

C. Research Instrument

The study employed three interrelated instruments: a researcher developed coding sheet grounded in the integrated framework of Yuen (2011) and Cortazzi & Jin (1999); a Coding Manual providing operational definitions and decision rules; and a Thematic Analysis Protocol guiding the qualitative strand. Together, these instruments enabled the systematic, transparent, and rigorous collection and analysis of both quantitative and qualitative data.

1. The Coding Sheet and Coding Framework

The coding sheet was designed to capture, for each identified unit of analysis, its cultural category (SC/TC/IC), cultural element type (Products/Practices/Perspectives/Persons), material type, contextual description, and preliminary qualitative reflective notes. The coding framework operationalizing this sheet is presented in Table 3.1.

Table 3. 1 Coding Framework Based on Cortazzi & Jin (1999) and Yuen (2011)

No.	Cultural Category (Cortazzi & Jin, 1999)	Cultural Element (Yuen, 2011)	Operational Definition / Indicator	Examples from Indonesian Context
1	Source Culture (SC) – Indonesian Local Culture	Products	Tangible/intangible cultural creations: food, clothing, architecture, arts, traditional tools, literature	Batik, Rendang, Wayang kulit, Kris, Rumah Joglo, Gamelan
2	Source Culture (SC) – Indonesian Local Culture	Practices	Cultural activities, ceremonies, customs, rituals, social behaviors, community norms	Gotong royong, Tari Saman, Upacara Bendera, Selamatan, Ngaben, Sekaten
3	Source Culture (SC) – Indonesian Local Culture	Perspectives	Underlying values, beliefs, attitudes, and worldviews motivating products and practices	Musyawarah mufakat, Hormat kepada orang tua, Kerukunan, Keselarasan dengan alam
4	Source Culture (SC) – Indonesia	Persons	Cultural figures, national heroes, community members, fictional	Kartini, Soekarno, Ki Hajar Dewantara,

N o.	Cultural Category (Cortazzi & Jin, 1999)	Cultural Element (Yuen, 2011)	Operational Definition / Indicator	Examples from Indonesian Context
	n Local Culture		characters of cultural significance	Tari Saman performer, local artisans
5	Target Culture (TC) – English- speaking Countries	Products	Tangible/intangible creations from Inner Circle countries (UK, USA, Australia, Canada, NZ)	Pudding, Tea, English literature, Victorian architecture
6	Target Culture (TC) – English- speaking Countries	Practices	Activities, customs, and social norms from English-speaking countries	Afternoon tea, Halloween, Thanksgiving, Guy Fawkes Night
7	Target Culture (TC) – English- speaking Countries	Perspectives	Values, beliefs, worldviews characteristic of English-speaking cultures	Individualism, formality, punctuality
8	Target Culture (TC) – English- speaking Countries	Persons	Historical/contemporary figures from English-speaking countries	Shakespeare, Amelia Earhart, Winston Churchill
9	International	Products	Cultural items from non-English-	K-pop albums,

N o.	Cultural Category (Cortazzi & Jin, 1999)	Cultural Element (Yuen, 2011)	Operational Definition / Indicator	Examples from Indonesian Context
	Culture (IC) – Other Global Cultures		speaking global cultures	Manga, Boba Tea, Anime characters
10	Internatio nal Culture (IC) – Other Global Cultures	Practices	Activities, customs from non-English- speaking global communities	Digital activism, Mobile gaming, Online fan communities
11	Internatio nal Culture (IC) – Other Global Cultures	Perspecti ves	Values/beliefs from the global non-English- speaking community	Global environmental ism, SDGs awareness, Digital citizenship
12	Internatio nal Culture (IC) – Other Global Cultures	Persons	Figures from non- English-speaking global cultures	BTS members, global environmental scientists, Marie Curie

Note. SC = Source Culture; TC = Target Culture; IC = International Culture. Classification is based on operational definitions in the accompanying Coding Manual.

2. Frequency and Percentage Tabulation

Table 3. 2 Frequency and Percentage Tabulation of Culture Types by Cultural Origin

Types of Culture	Indicators					
	Products	Practices	Perspectives	Persons	Total	Percentage
Source						
Target						
International						
Total						

The proportional representation of each cultural category was calculated using the following formula:

$$\text{Percentage (\%)} = (\text{Frequency of Category} \div \text{Total Cultural Items}) \times 100\%$$

This calculation was applied for each grade level (VII, VIII, IX) independently to enable cross-grade comparative analysis.

3. Coding Manual and Operational Definitions

To minimize subjectivity and ensure consistent, transparent application of the coding framework, a detailed Coding Manual was developed prior to data collection. The manual provides (a) explicit operational definitions for each of the seven categories (SC, TC, IC, Products, Practices, Perspectives, Persons); (b) positive examples (items that clearly qualify) and negative examples (boundary cases that do not qualify); and (c) decision rules for ambiguous instances. The manual was refined through a pilot coding session on a sample chapter, during which borderline cases were identified, discussed, and resolved between the two raters, producing a revised set of definitions used throughout the formal analysis.

D. Data Collection Technique

Data collection in this study was carried out through systematic content analysis integrating both qualitative and quantitative approaches. The data collection procedure was conducted through the following stages:

1. Initial Exploration Phase

The researcher conducted an in-depth reading of the entire *English for Nusantara* textbook content for Grades VII, VIII, and IX. This phase aimed to develop a comprehensive understanding of the content organization and identify potential cultural representations embedded in

the learning materials. Through this exploration, the researcher mapped potential patterns of cultural representation that might emerge across the three textbooks.

2. Unit Analysis Segmentation Process

Following the exploration phase, the researcher systematically segmented the textbook content into clearly identifiable units of analysis. The units of analysis were classified into:

- a. Text units consisting of complete reading passages, dialogues, and conversation examples
- b. Visual units including images, photographs, and illustrations containing cultural elements
- c. Activity units encompassing exercises, tasks, projects, and learning assignments
- d. Supplementary units such as cultural notes, glossary of cultural terms, and contextual explanations

3. Layered Coding Procedure

Each identified unit of analysis was coded through a layered process using the developed coding sheet instrument. The coding process was conducted in three cycles:

- a. First cycle focused on identifying the presence of cultural elements
- b. Second cycle conducted detailed categorization using Yuen's (2011) framework

- c. Third cycle classified based on Cortazzi & Jin's (1999) cultural categories. The coding process was iterative with continuous revisions to ensure accuracy and consistency.

4. Data Documentation Technique

Data documentation was conducted comprehensively through:

- a. Structured recording in the coding sheet for each cultural element finding
- b. Digital archiving of all coded units accompanied by page references
- c. Visual documentation to record graphical and pictorial representations
- d. Contextual recording regarding the integration of cultural elements in learning activities

5. Quality Control Mechanisms

To ensure data credibility, several quality control mechanisms were implemented:

- a. Weekly coding reviews to maintain analytical consistency
- b. Random spot checks across all three grade levels
- c. Progressive verification of coded data against original textbook content
- d. Maintenance of audit trails documenting all coding decisions and revisions

This data collection process was designed to ensure that all cultural representations in the textbooks could be

identified, categorized, and recorded comprehensively, thereby providing a strong data foundation for further analysis. The systematic approach guarantees that both manifest and latent cultural content are adequately captured for subsequent mixed methods analysis.

E. Data Analysis Technique

Data analysis in this study was conducted separately for the quantitative and qualitative strands, following the procedures of sequential explanatory design. The two analytical processes were carried out concurrently, and their results were integrated during the interpretation phase.

1. Quantitative Analysis

The quantitative analysis aimed to measure the frequency, distribution, and proportion of cultural representations in the textbooks. The following steps were applied:

a. Coding and Frequency Counting

Each identified cultural element was coded based on: Cultural type (*Source, Target, International*), Cortazzi & Jin (1999). Cultural element (*Products, Practices, Perspectives, Persons*), Yuen (2011) Frequencies were counted and recorded in a structured coding sheet.

b. Tabulation and Percentage Calculation

Data were organized into frequency distribution tables. Percentages were calculated using the formula:

Percentage = (Frequency of Category/Total Cultural Items) x 100%

c. Comparative Analysis

Percentages of Source, Target, and International cultures were compared across grades (VII, VIII, IX) to identify patterns, trends, and imbalances in cultural representation.

d. Descriptive Statistics

Simple descriptive statistics (totals, averages, proportions) were used to summarize the quantitative findings, which were presented in tables and graphs (e.g., bar charts).

2. Qualitative Analysis

The qualitative analysis aimed to interpret the depth, context, authenticity, and pedagogical integration of cultural representations. The process followed a thematic analysis approach:

a. Familiarization and Initial Coding

After identifying cultural elements, each instance was examined for its contextual presentation whether in texts, images, dialogues, or tasks.

b. Thematic Categorization Based on Yuen's Framework

The qualitative analysis in this study employed four key dimensions adapted from Yuen's (2011) framework to assess the quality of cultural

representations. First, depth of representation, which distinguishes whether cultural elements are merely mentioned (superficial), described factually (descriptive), or contextualized with deeper cultural meanings and values (explanatory). Second, authenticity and accuracy, which evaluates whether portrayals are stereotypical, factually correct but simplified, or authentic and reflective of Indonesia's diversity. Third, integration in learning, which examines whether cultural content serves merely as decoration (decorative), as supplementary information (additive), or as an integral part of learning tasks and activities (integral). Fourth, cultural perspective, which explores whether the underlying values, beliefs, and worldviews informing cultural practices are conveyed implicitly or explicitly in the materials.

c. Interpretive Analysis

In the interpretive phase of the qualitative analysis, the researcher examined several key dimensions of cultural representation. First, attention was given to how local culture was contextualized, assessing whether Indonesian cultural elements were presented as part of everyday life (e.g., traditional foods in daily meals), elevated as national symbols (e.g., *Batik* as cultural heritage), or framed within global discourse (e.g.,

environmental practices linked to the SDGs). Second, the analysis evaluated whether representations reflected the internal diversity of Indonesian culture, considering whether materials included cultural elements from various regions and ethnic groups, or whether they leaned toward a homogenized or Java-centric portrayal.

Third, the researcher explored how cultural comparisons were framed whether they were presented in a contrastive manner (highlighting differences between local and foreign cultures), a complementary way (showing mutual enrichment), or a hierarchical structure (implying superiority or inferiority between cultures). These interpretive lenses allowed for a nuanced understanding of how culture functions not only as content but also as a vehicle for identity formation, critical reflection, and intercultural learning within the textbook series.

d. Documentation of Qualitative Insights

Findings were described narratively, supported by direct excerpts, images, and examples from the textbooks to illustrate key themes.

The qualitative analysis follows an interpretive approach based on the frameworks Yuen (2011), exploring not just the presence but also the quality and pedagogical value of cultural content.

F. Research Validity and Reliability

1. Quantitative validity

Consistency was maintained through the systematic application of established coding frameworks, namely Yuen's (2011) cultural elements and Cortazzi & Jin's (1999) cultural categories. Coding decisions were periodically reviewed, and a peer review process was conducted to verify the accuracy and consistency of frequency counts and categorizations, thereby minimizing subjective bias and enhancing the reliability of the quantitative data.

2. Qualitative credibility

Several trustworthiness measures were employed. These included the use of thick, contextual descriptions when presenting qualitative findings, which allowed readers to evaluate the transferability of the interpretations. Researcher reflexivity was practiced throughout the analysis to acknowledge and mitigate potential biases in interpreting cultural content. Furthermore, triangulation was achieved by cross-referencing qualitative insights with quantitative patterns, ensuring that the interpretations were grounded in concrete textual evidence and not merely speculative.

3. Integration validity

The coherence and meaningful merging of mixed-methods findings was ensured by deliberately and explicitly connecting quantitative and qualitative results during the discussion phase. Rather than presenting the two strands in isolation, the analysis wove together numerical trends (e.g., frequency of cultural representations) with qualitative explanations (e.g., how those representations were pedagogically integrated), thereby constructing a holistic and nuanced understanding of cultural representation in the textbook series. This approach prevented disjointed reporting and reinforced the complementary strength of the sequential explanatory design.

G. Ethical Considerations

Throughout the entire research process, rigorous ethical standards were upheld to ensure the integrity, objectivity, and responsibility of the study. All analytical interpretations were consistently grounded in direct textual and visual evidence from the English for Nusantara textbooks; no conclusions were drawn beyond what the data can substantiate. Cultural representations were examined with deliberate sensitivity and nuance, consciously avoiding overgeneralization, stereotyping, or reductive

characterizations that could distort Indonesia's genuine cultural diversity and complexity.

Academic integrity was maintained through full transparency in reporting: both supportive findings and critical observations regarding cultural representation were reported evenhandedly and constructively. The primary purpose of critical findings is not to delegitimize the textbook series but to contribute meaningfully to evidence-based improvement of EFL materials in Indonesia. The textbooks analyzed are publicly available government published educational resources; accordingly, no special permissions beyond standard academic practice were required for their analysis.

Researcher reflexivity the recognition that the researcher's own cultural background and interpretive positioning may influence analytical choices was addressed through the maintenance of a reflective journal and through regular peer debriefing with the independent coder and academic supervisors. This practice, recommended by Braun & Clarke (2022) as integral to reflexive thematic analysis, ensures that interpretive decisions are transparent and accountable.

Furthermore, the researcher acknowledges that as an Indonesian national analyzing the representation of Indonesian culture, the interpretive process is inherently

shaped by the researcher's own cultural lens, lived experiences, and educational background. To mitigate the risk of over-familiarity or unconscious bias, regular reflexive memos were written throughout the coding and thematic development phases (Braun & Clarke, 2022). These memos documented the researcher's evolving interpretations and assumptions, ensuring that the final themes were grounded in the textual evidence of the textbooks rather than the researcher's subjective expectations. This reflexive practice was complemented by triangulation through peer debriefing with the independent coder, who brought an alternative interpretive perspective to the data.

