THE USE OF ANIME AS A TEACHING TOOL IN A JAPANESE AS A FOREIGN LANGUAGE CLASSROOM

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ABSTRACT

Nowadays, with the rapid growth and availability of technology, traditional teaching approaches are often complemented by new innovations such as computer and audiovisual equipment as additional teaching aids along with the textbooks to teach language. Although the use of audiovisual materials, such as movies, dramas, news, and cartoon in language teaching has become a common approach for the language educators, many of them might not be well aware of the option of using anime in the context of teaching Japanese as a Foreign Language (JFL). There has been very little research reported on the practical use of anime in a JFL classroom. The present study was aimed to fill this gap by introducing the use of anime as a teaching tool in a JFL classroom and to understand the JFL students' experiences of learning the Japanese language and culture through anime in the classroom context. To this end, eleven participants selected from a pilot study were invited to attend a course named "Learning Japanese Language and Culture through Anime" in a local public university. The present study employed the phenomenological research design by collecting qualitative data via participants' analysis worksheets, learning diaries, and group interview. The findings showed that a JFL classroom could be dynamic and effective with the use of anime as a language and culture teaching tool. Through several classroom activities such as active viewing, reproduction, repetition, freeze framing, and follow-up discussion, productive lessons could be conducted. The analysis of anime dialogues played a very important part in raising the learners' awareness about language features in anime such as different levels of politeness, casual forms, sentence-final particles, pronouns, honorific suffixes, and proverbs. Apart from effective language and culture learning, the use of anime in the JFL classroom was found to be able to create a motivating learning environment, provide a unique way of learning, strengthen

classroom engagement, promote the learners' critical thinking skill, and stimulate the learners' extra effort to learn about the Japanese language and culture. On the other hand, the problems of using anime as a teaching tool such as biases towards anime and stereotypes were identified. For successful communication, the learners should have clear understanding not only of the lexicon, grammar, and culture patterns, but also the pragmatic background of the situation. In other words, the learners need to understand how context contributes to meaning in order for them to construct meaningful and effective communication in the foreign language that they are learning. In the case of teaching and learning JFL, the present study has shown that anime could be useful to help the language educators and language learners to achieve these language teaching and learning goals.

ABSTRAK

Pada masa kini, kaedah pengajaran tradisional melalui buku teks sering dilengkapi dengan peralatan inovasi baru seperti komputer, bahan audio dan video sebagai alat bantuan pengajaran untuk mengajar bahasa akibat daripada perkembangan pesat teknologi. Penggunaan bahan audio and video seperti filem, drama, berita, kartun, dan lain-lain dalam pengajaran bahasa telah menjadi pendekatan yang biasa untuk guru bahasa. Akan tetapi, dalam konteks pengajaran bahasa Jepun sebagai bahasa asing, didapati bahawa tidak banyak guru bahasa Jepun yang menyedari bahawa *anime* (animasi Jepun) juga adalah satu pilihan yang baik untuk digunakan sebagai alat bantuan pengajaran dalam kelas. Tidak banyak kajian lepas yang melaporkan penggunaan *anime* dalam pengajaran dan pembelajaran bahasa Jepun. Oleh itu, kajian ini bertujuan untuk memperkenalkan penggunaan *anime* sebagai suatu alat bantuan pengajaran dalam kelas bahasa Jepun. Kajian ini juga bertujuan untuk mengkaji pengalaman pembelajaran melalui *anime* dalam kelas dari sudut pandangan pelajar bahasa Jepun. Dalam usaha untuk mencapai tujuan ini, sebelas pelajar yang dipilih daripada suatu kajian rintis telah dijemput untuk mangambil bahagian dalam suatu kursus yang bertajuk "Belajar Bahasa Jepun dan Kebudayaan Jepun melalui *Anime*". Kajian ini dijalankan mengikut reka bentuk penyelidikan kualitatif berasaskan pendekatan fenomenologi. Instrumen yang digunakan untuk mengutip data termasuk hasil kertas kerja pelajar, diari pembelajaran pelajar, dan temu bual berkumpulan. Dapatan kajian menunjukkan suatu kelas yang dinamik boleh dibentuk melalui penggunaan *anime* dalam pengajaran bahasa Jepun dan budaya Jepun. Ini adalah kerana aktiviti dalam kelas boleh diaturkan secara dinamik dan berkesan melalui banyak pilihan seperti tontonan aktif (*active viewing*), penghasilan semula (*reproduction*), pengulangan babak (*repetition*), pembekuan babak (*freeze framing*), dan perbincangan

susulan (*follow-up discussion*). Sebagai contoh, dalam aktiviti pengulangan babak, pelajar dikehendaki untuk membuat analisis teks berdasarkan dialog dalam *anime*. Aktiviti ini memainkan peranan yang penting dalam peningkatan kesedaran pelajar mengenai ciri-ciri bahasa Jepun seperti tahap kesopanan, bentuk kasual dalam penuturan, imbuhan akhiran dalam ayat, kata ganti nama, akhiran gelaran, peribahasa, dan lain-lain. Penggunaan *anime* sebagai alat bantuan pengajaran bukan sahaja berfaedah kepada guru bahasa, ia juga memainan peranan penting dalam proses pembelajaran dari segi mewujudkan suasana pembelajaran yang bermotivasi, berfungsi sebagai kaedah unik untuk pembelajaran, memperkukuhan penglibatan pelajar dalam kelas, mencetuskan kemahiran pemikiran kritikal pelajar, dan merangsangkan usaha inisiatif pelajar untuk belajar sendiri. Selain berbincang tentang kebaikan penggunaan *anime* sebagai alat bantuan pengajaran, kajian ini juga berbincang tentang masalah yang dihadapai semasa kajian dijalankan. Sebagai contoh, perasaan prasangka terhadap stereotaip *anime*, bahasa kasar dalam *anime* dan sebagainya. Kesimpulannya, untuk mencapai matlamat komunikasi yang berkesan, pelajar harus mempunyai kefahaman yang jelas bukan sahaja tentang kosa kata, tatabahasa, dan corak kebudayaan, tetapi juga latar belakang pragmatik situasi yang berkenaan. Dengan kata lain, pelajar bahasa asing perlu memahami bagaimana konteks menyumbang kepada makna supaya mereka dapat membina komunikasi yang bermakna dan berkesan dalam bahasa asing yang mereka belajar. Dalam kes pengajaran dan pembelajaran bahasa Jepun sebagai bahasa asing, kajian ini telah berjaya menunjukkan bahawa penggunaan *anime* sebagai alat bantuan pengajaran adalah berkesan bagi membantu guru bahasa dan pelajar untuk mencapai matlamat tersebut.

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DEFINITION OF KEY TERMS

Anime	:	In Japan, the term anime is used as a blanket term to refer to all animation from all over the world. In English, many dictionaries define it as a style of animation developed in Japan (Aeschliman, 2007). The term anime is used to define and differentiate between animation made in Japan and other region's animation in the present study. The term anime can be used as singular and plural (Leonard, 2005).
Japanese as a Foreign Language (JFL) classroom	:	A classroom that teaches the Japanese language in a country where Japanese is not the dominant language. The language teacher may be the only native Japanese speaker the language learners have exposure to. The language learners have very few opportunities to use the Japanese language outside the classroom (Bailey, 2003).
Teaching tool	:	An object (such as a book, picture, or map) or device (such as a DVD or computer) used by a teacher to enhance or enliven classroom instruction (Merriam-Webster, n.d.).

CHAPTER 1 INTRODUCTION

This chapter aims to present an overview of the present study. This chapter includes explanation of the background of the study, the statement of the problem, the purpose of the study, the research questions, the significance of the study, and the scope and limitations of the study.

1.1 Background of the Study

The following sub-sections will discuss the background of the present study in terms of Japanese language education in Malaysia, Japanese animation in Malaysia, and the researcher's interest in the topic.

1.1.1 Japanese Language Education in Malaysia

The national language of Malaysia is the Malay language. The Malay language is the official language of administration, education and mass media in Malaysia (Morais, 1998). English is a second language in Malaysia. The English language is widely used in educational institutions and private sectors. While Malay and English are used regularly in daily interactions (Asmah Haji Omar, 1995), the language policy in Malaysia also recognizes the status of other languages, such as Mandarin and Tamil. Apart from the use of standard languages, dialects are also widely used in Malaysia. For example, dialects such as Hokkien, Cantonese, Hakka, and Teochew are commonly used among the Malaysian Chinese community. In addition, foreign languages such as Arabic, French, German and Japanese are being offered in selected secondary schools in Malaysia too.

"Since the Look East Policy was proposed in Malaysia in the 1980s, which is to take Japan and Korea as role models for national development, Japanese has been one of the focused foreign languages in school education in this country" (The Japan Foundation,

2010: para. 1). In 2004, The Ministry of Education Malaysia decided to implement Japanese language education to general secondary schools in Malaysia. According to the Survey Report on Japanese-language Education Abroad 2012, in Malaysia, the number of learners learning the Japanese language has increased by 44.7% and the number of institutions offering Japanese language course has increased by 58.1% respectively between 2009 to 2012 (The Japan Foundation, 2012b) (see Table 1.1).

Table 1.1: Number of Japanese language learners and institutions by country

Rank in 2009	Rank in 2012	Countries	Learners			Institutions		
			2009	2012	Rate of changes (%)	2009	2012	Rate of changes (%)
2	1	China	827,171	1,046,490	26.5	1,708	1,800	5.4
3	2	Indonesia	716,353	872,411	21.8	1,988	2,346	18.0
1	3	Korea	964,014	840,187	(12.8)	3,799	3,914	3.0
4	4	Australia	275,710	296,672	7.6	1,245	1,401	12.5
5	5	Taiwan	247,641	233,417	(5.7)	927	774	(16.5)
6	6	United States of America	141,244	155,939	10.4	1,206	1,449	20.1
7	7	Thailand	78,802	129,616	64.5	377	465	23.3
8	8	Vietnam	44,272	46,762	5.6	176	180	2.3
11	**9**	**Malaysia**	**22,856**	**33,077**	**44.7**	**124**	**196**	**58.1**
12	10	Philippines	22,362	32,418	45.0	156	177	13.5

Table 1.1 has shown that the number of Japanese language learners and the number of Japanese language institutions in Malaysia increased significantly over a period of three years.

1.1.2 Japanese Animation (Anime) in Malaysia

In Malaysia, television programmes from Japan are broadcast on Malaysian terrestrial television channels such as TV1, TV2, TV3, NTV7, 8TV, and TV9. As of

May 2006, 13 television programmes (10 animations) from Japan were broadcasted on these terrestrial television channels: TV3, NTV7, and 8TV (Japanese External Trade Organisation, JETRO, 2007: 122) (see Table 1.2).

Table 1.2: Programmes from Japan broadcasted on Malaysian terrestrial channels (as of May 2006)

Television channels	Programmes	Type of programme
TV3	名探偵コナン (*Detective Conan*)	Anime
	ナルト (*Naruto Shippuuden*)	Anime
	サムライ 7 (*Samurai 7*)	Anime
	イニシャル D (*Initial D*)	Anime
NTV7	ポケモン (*Pokémon*)	Anime
	プリティーキュア (*Pretty Cure*)	Anime
	ソニック X (*Sonic X*)	Anime
	クレヨンしんちゃん (*Crayon Shin-chan*)	Anime
	ドラえもん (*Doraemon*)	Anime
	フルーツバスケット (*Fruits Basket*)	Anime
	仮面ライダーFAIZ (*Kamen Rider FAIZ*)	Drama
8TV	イニシャル D (*Initial D*)	Anime
	西遊記 (*Journey to the West*)	Drama
	電車男 (*Train Man*)	Drama

Apart from the terrestrial channels, Malaysians could also enjoy Japanese related channels, such as NHK World (*Nippon Housou Kyoukai*: The Japan Broadcasting Corporation) and Animax (anime satellite television network) from the direct broadcast satellite television service, ASTRO (All-Asian Satellite Television and Radio Operator).

"Other Astro channels, such as Astro Ceria also broadcast anime dubbed in Malay as entertainment for children" (Roslina Mamat, Yamato, Sanimah Hussin, & Farah Tajuddin, 2012).

As a conclusion, it can be observed that anime has taken up the largest proportion of Japanese programmes broadcasted in Malaysia.

1.1.3 Interest in Topic

From the researcher's personal experience as a student learning Japanese as a Foreign Language (JFL) at a university in Malaysia in the past, the researcher found that many young learners of JFL were apparently motivated to study the Japanese language out of their interest in Japanese popular culture, especially manga (Japanese comic book or graphic novel) and anime (Japanese animation). This phenomenon has enlightened the researcher to take a closer look at the reasons and purposes of learning Japanese language among the learners of JFL.

According to the Survey Report on Japanese-language Education Abroad 2012, among the reasons and purposes to study the Japanese language, "interest in Japanese language" was the most frequently cited (62.2%). The next most frequently cited reason was "communication in Japanese" (55.5%) and followed by "interest in manga, anime, J-Pop, etc." (54.0%) (see Figure 1.1).

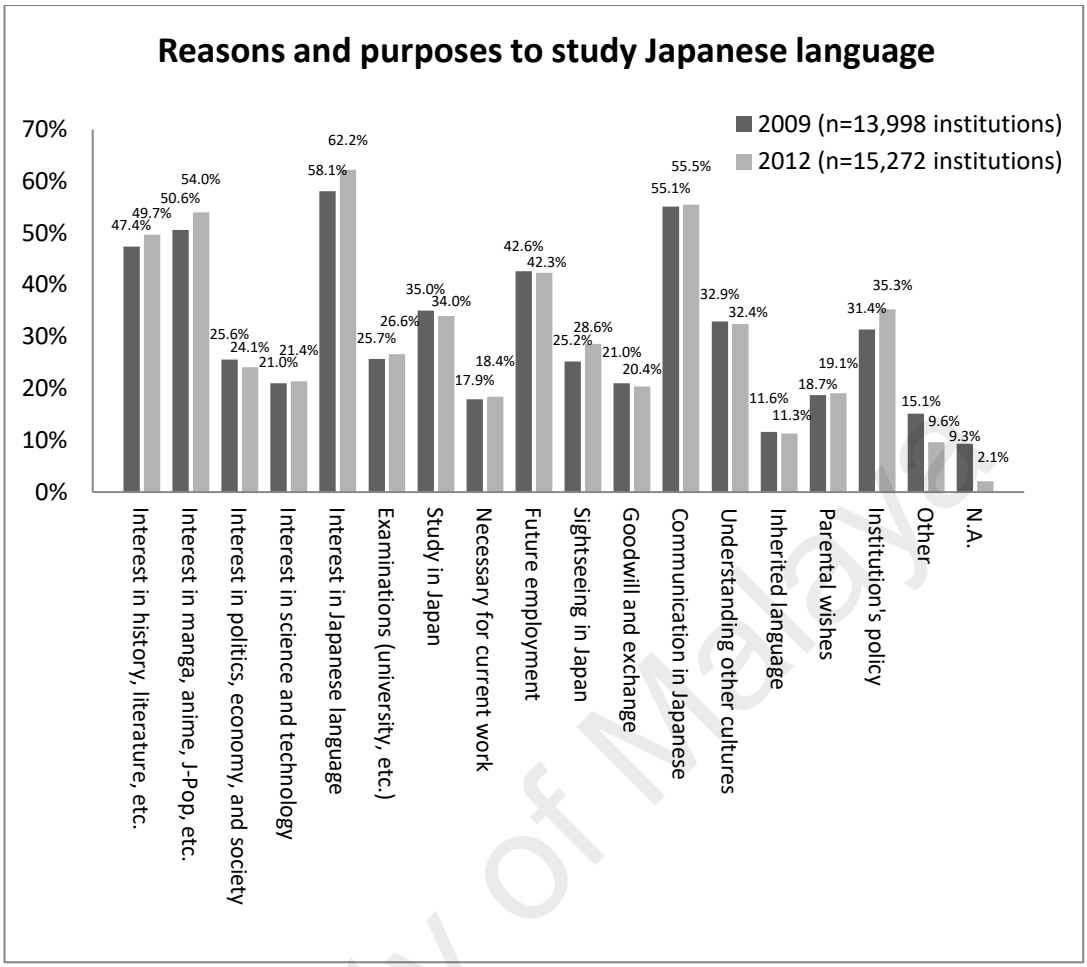


Figure 1.1: Reasons and purposes to study the Japanese language

The survey report stated that, "the fact that 'interest in manga, anime, J-pop, etc.' was more frequently cited than 'interest in history, literature, etc.' makes it clear that Japanese pop culture has made its mark throughout the world, establishing itself as a starting point for interest in and involvement with Japan and the Japanese language" (p. 4).

In reference to the survey report, there is evidence to suggest that there may be some connections between interest in anime and Japanese language learning. This apparent connection has led the researcher to consider the potential of using anime as a language and culture teaching tool in the Japanese language classroom. Therefore, the researcher

believes the question of what happens when the JFL students encounter anime in the classroom is worth exploring.

1.2 Statement of the Problem

Foreign language learners often face challenges in finding an environment where they can practice the foreign language that they are learning. This is especially so for foreign language learners who are living in a country where the target language is seldom spoken. For the learners of JFL, Yoshida (2010) stated that, "informal colloquial styles are hard to acquire even for learners living in Japan, because those styles are used only among people whose relationships are close", therefore "video materials, especially drama and movies are valuable resources for learners living outside of Japan to learn these styles" (p. 3).

Nowadays, with the rapid growth and availability of technology, traditional teaching approaches are often complemented by new innovations such as computers and audiovisual equipment as additional teaching aids along with the textbooks to teach language. Over the years, the advantages related to the use of audiovisual aids in language classrooms have been a topic of vigorous debate. Teaching a foreign language is not an easy task and it needs to be interesting enough to motivate the learners as well as to remove the learners' anxiety. However, the educators' purposes for using audiovisual materials such as film, drama, and cartoon are wide-ranging and have not always been carefully thought through or made explicit to the students (Hobbs, 2006). Understanding the various ways in which educators use audiovisual materials in teaching is an important step in making visible pedagogical purposes that often remain hidden, thus increasing the efficacy of teaching and learning through audiovisual materials.

Sources of authentic audiovisual aids which are commonly used in the foreign language classroom include news, movies, songs, and cartoon. According to Cheung (2001), "popular culture is a rich source of authentic materials, bridging the gap between formal and informal English learning, and developing learning based on students' daily experience, personal values, attitudes, and feelings" (p. 60). Yet, "popular culture has been looked down upon in the education field" for a long time (Fukunaga, 2006: 220). People have been criticizing the negative influence of popular culture on children and youth since the 1990s and they also perceived popular culture as "evil" (Stack & Kelly, 2006: 15). According to Furo (2008), in order to use the popular culture text, anime as a teaching tool, the language educators "have to transform anime from low to high culture by analysing anime, appreciating it and articulating the analysis and appreciation to the students" (p. 4).

Although learning is the purpose of teaching, it is not entirely the mirror image of teaching. The learners have "their own beliefs, goals and attitudes, and decisions, which influence how they approach their learning" (Richards, 1995: 52). Put aside what the educators think about using popular culture text as a teaching tool, the learners' impression of using popular culture text as a learning tool should be taken into consideration too. Stack and Kelly (2006) emphasised that educators will fail to connect themselves with the youth's life and enhance the youth's critical literacy if they refuse to consider popular culture as a resource in the curriculum.

In the case of learning JFL, students' interest in Japanese popular culture such as manga, anime, and video games have driven much of the enrolment in Japanese language courses. In response to this phenomenon, the establishment of Japanese popular culture as a topic of academic study has to be taken seriously. "Yet the number of scholars specialising in the study of popular culture is still relatively small"

(Shamoon, 2010: 9). In the view of the above statement, the present study aims at contributing to the study of popular culture by studying the potential of using anime as a language and culture teaching tool, specifically in a JFL classroom and taking a closer look at the JFL students' learning experiences through anime in the classroom context.

1.3 Purpose of the Study

The present study aimed to introduce and demonstrate how a JFL classroom can be dynamic and effective with the use of anime as a teaching tool. The present study also aimed to expose the JFL students with the methods of learning the Japanese language and culture through anime in the classroom context. The JFL students' learning experiences will be examined. The problems and solution of using anime as a teaching tool will also be discussed.

In precise, the objectives of the present study are to integrate the anime-related classroom activities into the JFL classroom and look closely at the JFL students' learning experience through anime.

1.4 Research Questions

The present study aimed to find out the answers to the following research questions:

RQ1: How do anime-related classroom activities facilitate the Japanese language and culture learning?

RQ2: What are the participants' responses and perceptions of using anime to learn the Japanese language and culture in the classroom?

1.5 Significance of the Study

The use of audiovisual materials, such as movies, dramas, news, and cartoon in teaching English as a Second/Foreign Language (ESL/EFL) has become a common

approach for the ESL/EFL educators (Bahrani & Tam, 2012). However, in the context of teaching JFL, many of the JFL educators might not be fully aware of the option of using anime as a language and culture teaching tool.

The present study will give ideas to the JFL educators on how to make use of anime in the classroom to facilitate effective language and culture learning. Furthermore, by employing the classroom research method, the present study demonstrates the steps of anime selection, lesson planning, and practical classroom implications which will definitely provide some pedagogical suggestions to the JFL educators who intend to use anime as a teaching tool in their classroom. In addition, the present study will also introduce critical viewing skills to the JFL learners on how to spend their free time of watching anime more productively.

1.6 Scope and Limitations of the Study

The present study was conducted to discover how anime can be used as a teaching tool in a JFL classroom and the experiences of JFL students' language and culture learning through anime in the classroom. The aspects looked into were the classroom activities derived from the use of anime as a teaching tool, the participants' perceptions of the classroom activities, the participants' experiences in the class, the benefits, problems and proposed solutions to the problems of using anime as a teaching material.

There are two limitations that need to be addressed regarding the present study. The first limitation concerns the anime used in the study. The anime selected as a teaching tool in the present study were selected based on the participants' responses in the questionnaire survey, the proficiency level of the participants (lower intermediate), and the objectives of the course. Different anime might be selected if the study is conducted with beginner or advance level language learners.

The second limitation concerns the participants of the present study. It is important to emphasis the fact that the present study was conducted with a small sample size (n=11) from only one higher institution, which may not represent the complete scenario for broad generalisations. Based on the findings from the present study, hypotheses could be generated and experimental research design could be conducted for future studies to produce the empirical evaluation to the performances of different groups of participants such as fans and non-fans.

1.7 Summary

This chapter has discussed the background of the study, the statement of the problem, the purpose of the study, the research questions, and the significance of the study, as well as outlined the scope and limitations of the study. The next chapter will cover the related literature review to the topic.

CHAPTER 2 LITERATURE REVIEW

This chapter comprises sections which address the topics that shape the study. Firstly, the chapter gives a brief introduction about the teaching approaches in a foreign language classroom. Secondly, the types of authentic materials used in a language classroom will be discussed. Then, the chapter will introduce popular culture and the use of popular culture text in education will be discussed. This chapter will also take a closer look at the use of cartoons in a language classroom. Next, the popular culture text, anime, which is also the centre focus of the present study, will be introduced in terms of brief history and genres. The authenticity of anime to serve as a teaching tool in a language classroom will be examined while a close look will be taken at related literature regarding the "role language" in anime. The discussion will be followed by an overview of prior studies regarding the relationship between interest in anime and learning Japanese as a Foreign language. The final section will be devoted to identifying the research gap for further analysis in the present study. This chapter will be concluded with a conceptual framework that shaped the discussions of this chapter.

2.1 Language Teaching and Learning

Language learning and language teaching have a long history and have been defined in several ways by many different theorists and researchers. Language learning is often associated with language acquisition while language teaching is often associated with language instruction. "Language scholars distinguish between the term acquisition and learning: 'acquisition' refers to the process of learning first and second language naturally, without formal instruction, whereas 'learning' is reserved for the formal study of second or foreign languages in classroom settings" (Moeller & Catalano, 2015: 327).

A language is regarded as foreign if it is learned mainly in the classroom and is not spoken in the society where the teaching takes place. Language is the medium that connects effective human-to-human communications and interactions. Learning a foreign language provides the learners with the opportunity to yield better understanding, as well as to gain linguistic and social knowledge about another language and culture.

There are several language learning-teaching theories and methods that support the concept of using audiovisual aids in language teaching.

2.1.1 Direct Method

The direct method is introduced in the early 1900s (Hinkel, 2011). The direct method is a teaching approach that is often used in teaching foreign language. This approach emphasises on the complete use of the target language where the teachers do not use the first language (L1) in the classroom. In this approach, all the instructions and classroom activities are carried out using the target language. With the absence of L1 in the classroom, different visual aids are usually used in order to teach vocabulary and facilitate understanding of certain objects, subject matters or concepts (Larsen-Freeman & Anderson, 2011: 46).

2.1.2 Audio-Lingual Method

In 1950s to 1970s, the use of tape recordings, film-strip projector, and picture slides came into general use in the language classroom with the rise of the audio-lingual method in teaching foreign language based on Skinner's behaviourist theory (Roby, 2004). This method is similar with direct method because the students learn the target language directly without using L1. This method encourages the use of audiovisual aids because it emphasises on repetition and imitation from native speakers. In this method,

the students memorise the particular grammar structure through drills and repetitions. The audio-lingual method does not pay adequate attention to the natural speech situations and this is in direct opposition with communicative language teaching (CLT) (Larsen-Freeman & Anderson, 2011: 59).

2.1.3 Communicative Language Teaching

The communicative language teaching (CLT) is another popular language teaching approach in recent times. CLT was introduced in the late 1970s (Spada, 2007). This approach emphasises the practical use of language in daily communication. Teaching using authentic materials is highly emphasised in the CLT approach, for example, the learners are shown picture for describing a place, map for giving direction, or movie for discussion activity (Larsen-Freeman & Anderson, 2011: 152).

2.2 Authentic Material

In a language classroom, the instructional materials such as textbooks and workbooks are created and aimed at providing the learners with practice at learning the forms and structures of the language. On the other hand, authentic materials provide the learners with preparation at dealing with the unpredictable and ambiguous nature of language as well as practice of the natural rhythm of the language.

The use of authentic materials in a foreign language classroom is not new. As a result of the development of the CLT approach in the 1980s, language educators have started to explore and make use of authentic materials in language teaching (Richards, 2006). In the early days, Nunan (1989) stated that, “a rule of thumb for authentic here is any material which has not been specifically produced for the purposes of language teaching” (p. 54). Harmer (1991) stated that, “authentic texts (either written or spoken)

are those which are designed for native speakers; they are real texts designed not for the language students, but for the speakers of the language in question" (p. 146).

During the past decades, foreign language teaching has gained much more interest in most countries around the world. Textbooks and other printed materials have been the fundamental tools of teaching for centuries and they are still of great importance. However, Gilmore (2007) mentioned that "each classroom is quite unique in terms of its students' needs – internationally marketed textbooks are unlikely to meet these needs adequately" (p. 66). Nowadays, preparing the foreign language students for real life and target culture situation is the greatest concern of foreign language educators. From the definitions which stressed that authentic text "are not written for language teaching purposes" (Jordan, 1997: 113), Sanderson (1999 as cited in Tamo, 2009, p. 74) stated, "authentic materials are materials that we can use in the classroom and that have not been changed in any way for ESL students".

Although many researchers have different views about authentic materials, Tamo (2009) concluded that,

> "They (authentic materials) have in common one idea: 'exposure', exposure to 'real language and real life', in other words, the benefit students get from being exposed to the language in authentic materials. The authentic materials should be used in accordance with the students' level of knowledge and the students should be helped by their teachers to overcome the difficulties they encounter" (p. 77).

Generally, authentic materials are not created specifically to be used in the classroom, but are audio, video and printed materials the learners encounter in their

daily lives. Authentic materials make excellent language and culture learning tools for learners precisely because they add a real life element to the learning experience.

According to Genhard (1996, as cited in Ji & Zhang, 2010: para. 6), authentic materials can be classified into three categories:

(1) Authentic listening-viewing materials (TV commercials, quiz shows, cartoons, news clips, comedy shows, movies, soap operas, professionally audio-taped short stories and novels, radio advertisements, songs, documentaries, and sales pitches);
(2) Authentic visual materials (slides, photographs, paintings, children' artwork, stick-figure drawings, wordless street signs, silhouettes, pictures from magazine, ink blots, postcard pictures, wordless picture books, stamps, and X-rays);
(3) Authentic printed materials (newspaper articles, movie advertisements, astrology columns, sport reports, obituary columns, advice columns, lyrics to songs, restaurant menus, street signs, cereal boxes, candy wrappers, tourist information brochures, university catalogues, telephone books, maps, TV guides, comic books, greeting cards, grocery coupons, pins with messages, and bus schedules).

2.3 Popular Culture

In approaching a study on anime, a popular culture phenomenon, one must first define and describe ways of viewing culture and popular culture. Raymond Williams (1983) called culture "one of the two or three most complicated words in the English language" (p. 87). Edward Hall, a cultural anthropologist, defined "culture" as "the way of life of a people, the sum of their learned behaviour patterns, attitudes and material

things" (Hall, 1959). Trifonovitch (1980) defined culture as "an all-inclusive system which incorporates the biological and technical behaviour of human beings with their verbal and non-verbal systems of expressive behaviour starting from birth […] The process, which can be referred to as 'socialization', prepares the individual for the linguistically and non-linguistically accepted patterns of the society in which he lives" (p. 550). In other words, this definition includes our past, present, and whole language system as vital parts in culture.

From the sociology perspectives, sociologists describe "culture" from two interrelated aspects: material culture and non-material culture. "Material culture" refers to the physical objects, belongings and spaces that people use to define their culture. These include neighbourhoods (e.g., homes, schools, cities), physical structures where people worship (e.g., mosques, churches, temples), and belongings (e.g., tools, foods, clothes). "Non-material culture" refers to nonphysical ideas that people have about their culture. These include values, attitudes, beliefs, norms, languages, and morals. (Little, 2013: 82). "Material culture" and "non-material culture" are interrelated because physical objects often symbolises cultural ideas. For example, food is part of material culture, but the ways of cooking reflects the norms and tastes of the people.

With rapid development of technology, people were able to lead a modern way of life. Heavily influenced by mass media, popular culture has increasingly received more attention nowadays and has become a part of the broad definition of culture. However, popular culture could be defined differently from "culture" depending on who's defining it and the context of use.

Storey (2009) presented six broad definitions of what popular culture might be. The first definition quantified popular culture by defining it as "simply culture that is widely

favoured or well liked by many people" (p.5). The second definition described popular culture as a "residual category" to "accommodate texts and practices that fail to meet the required standards to qualify as high culture". This definition implied popular culture as an inferior culture which was associated with mass-produced commercial culture and in contrast with high culture which was the product of individual creation. The third definition of popular culture was drawn heavily from the second definition by defining popular culture as "mass culture". The third definition declared popular culture as merely commercial products of companies produced for mass consumption. The forth definition was the opposite of the third definition because it defined popular culture as culture that originates from the people and which was then transferred to commercial companies. The fifth definition described popular culture as "what people make from the products of the culture industries – mass culture is the repertoire, popular culture is what people actively make from it" (Storey, 2009: 12). In other words, popular culture was created by the people using the materials given by the commercial companies. The sixth definition relied on postmodernism perspective to claim that postmodern culture no longer recognised the distinction between high and popular culture.

In general, the term popular culture refers to "the pattern of cultural experiences and attitudes that exist in mainstream society" (Little, 2014: 94). In order to understand popular culture, the different between what has been traditionally referred to as "high" and "low" culture should also be discussed. Popular culture is also known as "pop culture" and often defined in opposition to "high culture" as a "low culture". Popular culture events may include a baseball game, a rock concert or a parade. Popular culture also refers to the commercial products reflecting or suited to the tastes of the general masses of people, such as pop music, movies, graphic novels, and cartoons. Popular

culture has the tendency to change as people's opinions and tastes change over time, whereas high culture usually stays the same throughout the years.

2.3.1 Japanese Popular Culture

After World War II, dating back to the 1950s, the Japanese economy was growing and the standards of living were improving. After twenty years of war and reconstruction, the Japanese people were increasingly demanding for entertainment products (Tsutsui, 2010). "Monster movies were the first Japanese popular culture form to have a major postwar impact globally" (Tsutsui, 2010: 11). The success of the Japanese monster movie, *Godzilla* (the sombre story of a giant deep-sea creature, mutated by American hydrogen bomb testing, that destroys Tokyo) domestically and worldwide marked the starting point where the Japanese popular culture began circulating overseas, especially to the United States on a significant scale.

Later, Japanese animation also made their way into the global marketplace with the booming success of Osamu Tezuka's *Astro Boy* (a story about a robotic child created by an elderly scientist). More and more Japanese animated series began to reach global audiences and led to another important development in Japanese popular culture – the introduction of *Hello Kitty* (an infamous mouthless white cat) in 1974. According to Tsutsui (2010), "Japan's rising stature as a supplier of youth entertainment products was enhanced in the late 1970s with the start of the worldwide video game craze" (p. 14). Nintendo's (a video games company) *Donkey Kong* (1981), *Mario Bros* (1983), and *Pokémon* (1996) enjoyed huge popularity and dominated game arcades in the United States. "By the end of the1980s, families around the world were likely to have a Japanese-made television attached to a Japanese-made VCR and game console running Japanese-made games" (Tsutsui, 2010: 15).

Japanese popular culture has taken off vigorously since the 1980s and 1990s around the world to become one of the most influential sources of entertainment in the world. Nowadays, the popular culture forms associated with Japan refers to manga, anime, cosplay (the practice of dressing up as a character from a movie, book, or video game), Japanese popular songs, Japanese fashion, Japanese dramas, and Japanese video games.

2.4 Popular Culture and Language Education

The study of popular culture is now becoming an emerging research area within the field of education. "The diversity of cultural engagements that learners bring to their education and the impact of mass media on learning and teaching have stimulated an increasing interest in the study of popular culture in education" (Ho, 2006: 348). With the increasing number of studies on popular culture and education, "the place of popular culture within the school curriculum has become an increasingly controversial political issue" (Buckingham & Sefton-Green, 1994: 1). Some educators are concerned about negative influences from popular culture texts. On the other hand, some educators advocate adding popular culture texts to the curriculum. Many studies have found success putting popular culture to work in the language classroom (Frey & Fisher, 2004; Alim & Pennycook, 2007; Black, 2008).

Frey and Fisher (2004) made use of graphic novels to enhance their students' reading and writing abilities. "Having begun with the idea that graphic novels were comic books at best and a waste of time at worst, we now realize the power they have for engaging students in authentic writing" (Frey & Fisher, 2004: 24). Hip-hop culture and rap are highly popular among youth worldwide and has been recognised as an influential transformative educational tool despite their controversial position in mainstream education (Alim & Pennycook, 2007).

With regards to the use of film in teaching ESL, Eken (2003) conducted a film workshop using the film "You've Got Mail" to teach English. For course design, Eken (2003) adapted Teasley and Wilder's film analysis framework (1997) and added language component to the framework. Eken (2003) indicated that by studying film guided with framework, students developed wider understanding of film-making and improved in presentation skills. Another language teacher, Tanriverdi (2007) used films such as "My Fair Lady", "How Green was my Valley" and "The Truman Show" to teach English in classroom through a specially designed course. Tanriverdi further enhanced Eken's film analysis framework (2003) by including the "cultural" component. In his study, he found that "some silent students become more active, creative and motivated especially when it is compared to conventional language courses" (Tanriverdi, 2007: 13).

According to Black (2008), incorporating popular culture in the classroom could unite the students and encourage possible connection with one another based on their interest outside of school.

2.5 The Use of Cartoon in Language Classroom

Bahrani and Soltani (2011) claimed that cartoons have been effective in increasing the motivation of language learners by being an authentic audiovisual language. "Cartoons are good sources of modified language input which although may require less cognitive processing for comprehension, they may include new aspects of the language for low level language learners who have not acquired them yet" (Bahrani & Soltani, 2011: 19).

Bahrani and Soltani (2011) encouraged the use of cartoons in lessons because cartoons can provide variation for the brain as "visual information in the form of

cartoons is usually processed by the right brain which is the holistic, creative, artistic side" while "the spoken word engages the left side of the listeners' brain" which "is analytical, recognizes and interprets words, performs calculations and so on" (p. 20). No matter how convincing and interesting the lesson is, after a short period of time, the learners will start to feel the dullness of the same manner of teaching involving the constant use of the left side of the brain. A cartoon, on the other hand, is a kind of visual information and is processed by the right side of the brain. Therefore, cartoons can be utilised as a tool for variety and creativity in keeping the learners less bored (Bahrani & Soltani, 2011).

Barker (2009) explained that making the learners interactive is the best way to keep them interested and engaged in lessons. Adapting cartoons into the classroom with suitable and applicable activities can promote the learners' observational, analytical, and higher thinking skills. "Cartoons can spark thoughtful conversation, and open the doors for a teacher and the student to discuss current events, social and family life, values, morals, and religious philosophies. They give insight into the world around us, and provide opportunities for genuine and meaningful communication" (Oliveri, 2007: 2).

Arikan and Taraf (2010) investigated the effectiveness of authentic animated cartoon "The Simpsons" in teaching English to young learners. The results indicated that the learners in the experimental group (watched and made use of "The Simpsons" as classroom material) performed better "in learning target grammar points and vocabulary items" (p. 212) as compared to the control group (followed a traditional grammar-based syllabus). Valez Gea (2013) showed that "children learn new vocabulary, expressions, other accents, different manners of speaking English, thanks to current famous music groups and popular cartoons" (p. 202). Munir (2016) also suggested that cartoon film is effective to teach vocabulary to EFL learners.

The use of cartoons in the ESL and EFL classroom has shown positive effect in improving students' language competence (Arikan & Taraf, 2010; Velez Gea, 2013; Munir, 2016). This suggested the possibility of anime to serve as an effective teaching tool in the JFL classroom.

2.6 The Definition of Anime

What is anime? The term "anime" (depicted in Japanese as アニメ) is believed to be a borrowing word abbreviated from the English word, "animation". According to Napier (2005), "anime has now entered the American vocabulary as well, to the extent that it has appeared in recent years in a *New York Times* crossword puzzle" (p. 5). The word "anime" also has been included in several English dictionaries such as the Oxford English Dictionary and Longman Dictionary. "Thanks in large part to the power of the Internet, anime is widely recognised as a distinctive medium, and the word 'anime' has even been adopted by many languages around the world" (Hirakawa, 2013: 1).

In other words, "anime" has become a twice-borrowing word, where it was originally borrowed from the English word "animation" but being borrowed back to English as a clipping of a loanword, "anime". "The most famous Japanese boomerang word is probably anime, used in English to refer to Japanese animation, but in Japan to mean animation generally" (Martin, 2012: para. 2).

There are numerous ways of defining anime. Anime is often associated and compared with the concept of cartoon. Napier (2005) stated that,

> "To define anime simply as 'Japanese cartoons' gives no sense of the depth and variety that make up the medium. […] Essentially, anime works include everything that Western audiences are accustomed to seeing in live-action films

> – romance, comedy, tragedy, adventure, even psychological probing of a kind seldom attempted in recent mass-culture Western film or television. […] Unlike cartoons in the West, anime in Japan is truly a main-stream pop cultural phenomenon" (p. 6-7).

From Napier's statement, the clear distinction between cartoon and anime could be observed. The Japan External Trade Organization (JETRO) coined the word "*Japanimation*" to described animation produced in Japan and claimed that, "Japanese animation has been acclaimed worldwide for its originality, Japan-based culture and content, to the extent that it is called *Japanimation*" (Dateline JETRO, 2005: 4).

Other researchers, Mohd Amir Mat Omar and Md Sidin Ahmad Ishak (2011) differentiate animation based on country differences, for instance, they used the term "American cartoon" to refer to animation produced in the United States, "anime" to refer to the animation produced in Japan and "animation in the rest of the world" to refer to the animation produced in countries other than the United States and Japan (p. 4-5). "In Japan, anime is used as a blanket term to refer to all animation from all over the world. In English, many dictionaries define it as a style of animation developed in Japan" (Aeschliman, 2007: para. 1). Therefore, the term anime is used to define and differentiate animation made in Japan and other region's animation in the present study.

2.6.1 An Overview of Anime

In general, anime are released in two ways: theatrical released animated films and television released animated series. The TV animated series are the major distribution medium for anime. The theatrical-release anime films can be stand-alone stories like Hayao Miyazaki's works, or related to earlier TV series such as the *Doraemon* movies

and the *Naruto Shippuuden* movies. These theatrical released animated films and television released animated series are later commercially released and licensed in VCDs, or DVDs throughout the world. Generally, the visual characteristics of anime can be identified by exaggerated physical attributes such as large eyes and colourful hair styles. The visual styles of anime vary greatly from artist to artist.

The development of television opened up a new potential market for anime. In 1963, Mushi Production, a studio founded by the famous manga artist, Osamu Tezuka began showing its first TV anime entitled *Astro Boy*. Osamu Tezuka was named the "God of manga" (Poitras, 2000: 18) due to the success of his manga, *Astro Boy*. This was the starting point where anime began to gain global popularity. Although most anime are based on highly popular manga, manga is not the only source of inspiration of anime. For instance, the *Pokémon* anime series is based on Nintendo's (a video games company) worldwide hit video game, *Pokémon*.

One of Japan's most successful and famous animators is Hayao Miyazaki from Studio Ghibli, which was founded in 1985. He has created numerous original animated films which have gained popularity across the world. Napier (2005) claimed that, "Japanese animation is more popular than ever following the 2002 Academy Award given to Hayao Miyazaki's *Spirited Away*" (p. back cover). Some of Hayao Miyazaki's most famous masterpieces included *My Neighbour Totoro* (1989), *Kiki's Delivery Service* (1990), *Princess Mononoke* (1997), *Spirited Away* (2002), and *Howl's Moving Castle* (2005). Hayao Miyazaki's works touched not only children's hearts, but also adults from all over the world.

2.6.2 The Genres of Anime

Apart from general classification which is similar to other forms of media such as action, adventure, romance, comedy, horror and slice of life (daily life), there are some special genres that appear uniquely only in anime such as magical girl, and *mecha* (a term used to describe the "robot anime") (see Figure 2.1). Magical girl anime usually focuses on the ability of a female protagonist to transform herself into a superhero by using a magical object, for example *Sailor Moon* and *Cardcaptor Sakura*. On the other hand, *mecha* anime usually centres on male protagonists who pilot giant robots to save the world, for instance, *Mobile Suit Gundam SEED* and *Macross Frontier*.

Sailor Moon
Magical girl anime

Gundam SEED
Mecha anime

Figure 2.1: Unique genres of anime depicting magical girl and *mecha*

Note: Adapted from *Sailor Moon* Official Website and *Gundam SEED* Official Website. Retrieved from http://sailormoon-official.com/animation/ and http://www.gundam-seed.net/

However, the classification of anime genres are not only restricted to these categories (Poitras, 2000). Similar to manga, anime in Japan are produced for target audiences

from different gender and age groups. Anime genres are also often uniquely classified by target audiences such as *kodomo* (children's), *shoujo* (girls'), *shounen* (boys') and various ranges of genres targeting the adult audiences such as *josei* (women's), and *seinen* (men's).

Shounen manga is claimed to be "the largest segment of manga publishing" (Drummond-Mathews, 2010: 62). Since *anime* is mostly adapted from manga, *shounen* anime is also the largest segment in anime producing as well. Although *shounen* manga and anime are aimed at the target group of boys, the diversity of storylines such as action, adventure, sports, *mecha*, detective, and horror makes *shounen* manga and anime appealing to everyone. Action and adventure are the most popular genres among the *shounen* anime (Yu, 2015). Among the best-selling *shounen* manga which were adapted into anime and remains a big hit among viewers are *Dragon Ball*, *Rurouni Kenshin*, *Hunter x Hunter*, *Naruto Shippuuden*, *Bleach*, and *One Piece*. Table 2.1 gives examples of popular *shounen* anime according to different genres.

Table 2.1: Examples of popular *shounen* anime of different genres

Genre	**Anime**
Action/adventure	*Dragon Ball*, *Rurouni Kenshin*, *Hunter x Hunter*, *Naruto Shippuuden*, *Bleach*, *Gintama*, *Fullmetal Alchemist*, *One Piece*
Sports	*Slam Dunk* (basketball), *The Prince of Tennis* (tennis), *Yowamushi Pedal* (cycling), *Haikyu!!* (volleyball)
Mecha	*Mobile Suit Gundam Wing*, *Mobile Suit Gundam SEED*, *Macross Frontier*, *Code Geass: Lelouch of the Rebellion*
Detective	*Detective Conan*, *The Kindaichi Case Files*
Horror	*Death Note*, *Attack on Titan*

"As time passes when boys grow up become men, even though *shounen* manga are still popular, their tastes sometimes may change to some degree. Then there appears *seinen* manga or 'young men's' manga" (Yu, 2015: 19). These *seinen* manga and anime are characterized by mature storylines and by more graphic portrayals of violence, nudity, or sex. (Drummond-Mathews, 2010). The examples of *seinen* anime adapted from manga include *Elfen Lied*, *Ghost in the Shell*, *Hellsing*, *Darker than Black*, and *Knights of Sidonia*.

Other unique anime genres which are grouped under the umbrella of *seinan* anime are *harem*, *ecchi*, and *hentai*. In the *harem* anime, "a young man is always surrounded by pretty girls who admire him and eventually he chooses one or more girls as his spouse/s" (Yu, 2015: 20). *Ecchi* is a slang term in the Japanese language used by fans of Japanese media to describe media with sexual themes. *Ecchi* anime usually depict references to sexual themes but do not portray explicit sexual scenes. It should be differentiated from *hentai* anime which is explicitly consisting of excessive nudity and sexual scenes.

Compared with the storyline of *shounen* anime which focus heavily on the action, fighting and competition, the *shoujo* anime is driven by human relations (*ningen kankei*). Viz Media, a Japanese-American manga, anime, and entertainment company, introduced "*shoujo* manga" as "exciting stories with true-to-life characters and the thrill of exotic locales" and "connecting the heart and mind through real human relationships" (Prough, 2010: 103). Unlike the flourishing genres of *shounen* anime, the genres of *shoujo* anime have a "vague boarder with various approaches" (Yu, 2015: 21).

School life and romance are the most common genres among the *shoujo* anime. For example, *Kimi ni Todoke*, *Kaichou wa Maid-sama!*, *Special A*, and *Tonari no Kaibutsu-*

kun. Within these genres of school life and romance, there are unique genres such as reverse *harem* (*gyaku harem*) and gender bender. Reverse *harem* is a genre where the story revolves around a female protagonist who is liked and surrounded by three or more males who romantically interested in her. "Recently, this genre is extremely popular among female audiences" (Yu, 2015: 22), for example, *Boys Over Flowers*, *Fruits Basket*, *Hana-Kimi*, *Ouran High School Host Club*, and *The Wallflower*. *Ouran High School Host Club* and *Hanazakari no Kimitachi e* (*Hana-Kimi*) are also examples of gender bender anime, where the female protagonists had to dress up like a boy in school under certain circumstances. Figure 2.2 illustrates the overlapping relationship of genres within *shoujo* anime.

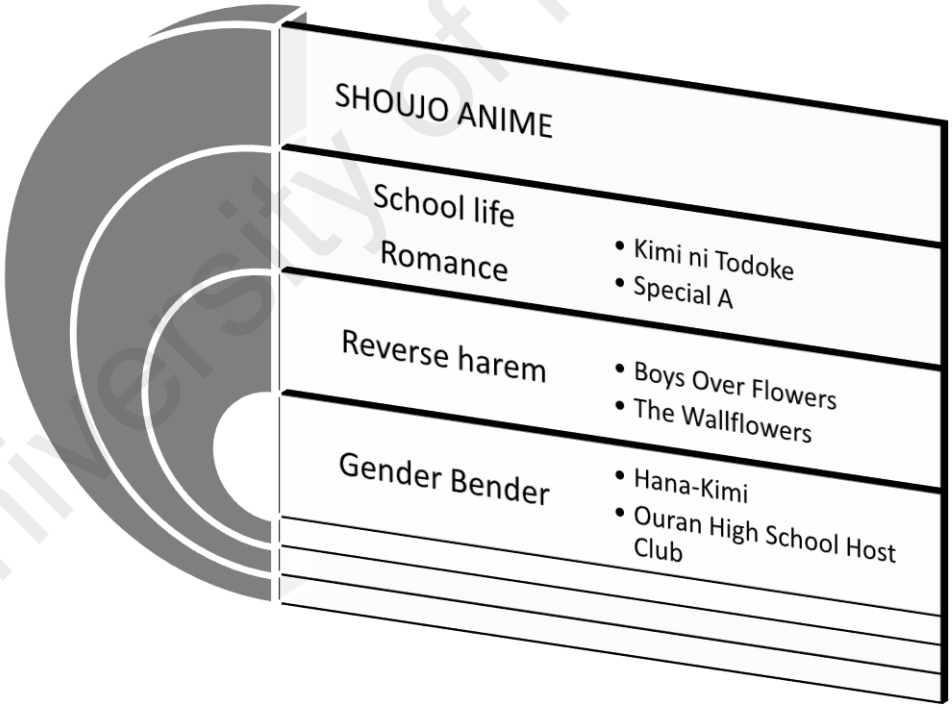


Figure 2.2: The overlapping relationships of genres within *shoujo* anime

Apart from these anime genres, magical girl is also one of the unique genres which falls under the umbrella of *shoujo* manga. The examples of magical girl anime include *Cardcaptor Sakura*, *Sailor Moon*, and *Tokyo Mew Mew*. There are still two genres

which need to be highlighted within the scope of *shoujo* anime. The *yaoi* (also called *shonen-ai*, boy's love, or BL) anime, which narrate love stories between males such as *Junjou Romantica* and *Sekai-ichi Hatsukoi*; the *yuri* (literally meaning lily, also called girl's love, or GL) anime, which narrates love stories between females such as *Maria-sama ga Miteru* and *Yuru Yuri*.

If *seinen* anime is targeted at young men, *josei* anime could be literally interpreted as anime intended for young women. *Josei* anime is often driven by "a mature storyline of realistic romance (opposed to the mostly happy-ending idealistic love in essential *shoujo* manga) or daily life of ordinary females" (Yu, 2015: 22), for example, *Nodame Cantabile, Bunny Drops,* and *Paradise Kiss*.

Slice of life (daily life) is another anime genre which describes or shows the naturalistic representation of real life. This type of anime portrays the normal everyday lives of the characters. The plots usually focus on seasonality, ordinary details, and interpersonal relationships (Brenner, 2007). The stories in slice of life anime are easy to understand because they depict the ordinary details in the Japanese daily life. Table 2.2 includes some examples of themes commonly portrayed in the slice of life anime.

Table 2.2: Examples of themes portrayed in the slice of life anime

Themes	**Examples**	
Seasonality	Spring	*Ohanami* (cherry blossom viewing)
	Summer	*Omatsuri* (festivals and fireworks)
	Autumn	*Otsukimi* (moon viewing) in Autumn
	Winter	*Hatsumoude* (first shrine or temple visit of the year)

Table 2.2, continued

Ordinary details	Food	*Sushi*, *Onigiri*, *Ramen*
	Clothing	*Yukata*, *Kimono*
	Celebration	*Shichi Go San*, White Day, *Tanabata*
Interpersonal relationships	Family, friends, colleagues	

2.7 Anime as a Source of Authentic Material

Teaching culture is as important as teaching language in a foreign language classroom. According to Thanasoulas (2001), "foreign language learning is comprised of several components, including grammatical competence, communicative competence, language proficiency, as well as a change in attitudes towards one's own or another culture". In fact, the "knowledge of grammatical system of a language has to be complemented by understanding of culture-specific meanings" (Byram, Morgan & Colleagues, 1994: 4). In other words, aside from learning the target language skills (reading, writing, speaking and listening), foreign language learners need to understand the target culture in order to avoid cross-cultural miscommunication.

"Studies on teaching culture in both foreign language education and Japanese language education suggested that culture is becoming a primary content of teaching foreign languages including Japanese" (Tohsaku, 2005; Hosokawa, 2002; Makino, 2003; quoted in Horiuchi, 2007: 1). The definition of culture, according to National Standards in Foreign Language Education Project (1990) (cited in Prathoomtin, 2009: 292), is based on three interrelated dimensions: products, practices and perspectives (see Figure 2.3).

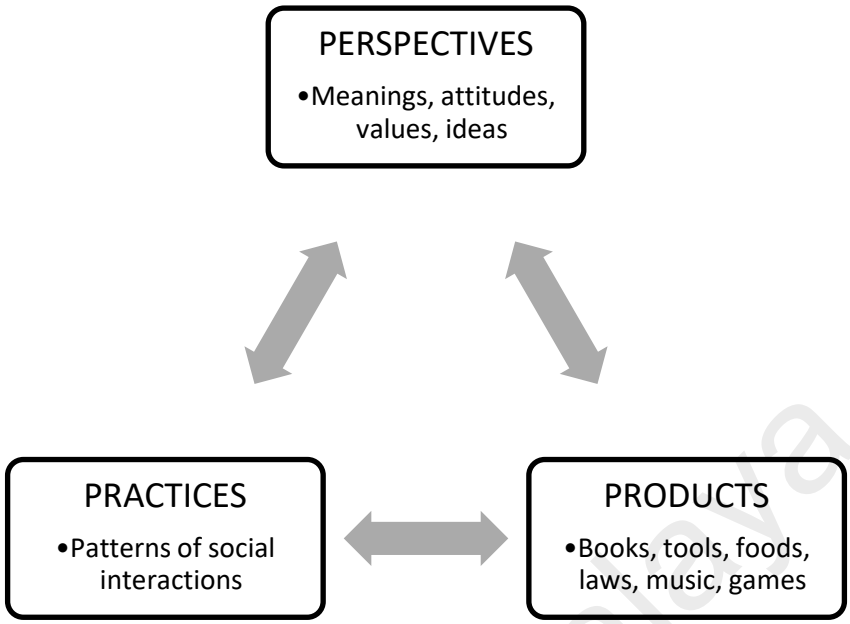


Figure 2.3: The relationships of perspectives, practices and products (Horiuchi, 2007: 2)

Horiuchi (2007) stated that,

> "Following the philosophies of Standards, I assume that the content of culture to be primarily taught in Japanese as foreign language is PERSPECTIVES, though they can be obtained through the observation of PRACTICES and PRODUCTS. That is, ideally, students are expected to share the same abstract views of ideas about concrete cultural traits or behaviours with the people who live in a target culture. It is, however, important to note that what constitute the abstract views or ideas about a target culture are open-ended questions and that teachers should not let their students have a prejudiced stereotype about the culture" (p. 2).

Napier confirms that anime reaches "far beyond the children's cartoon and often portrays important social and cultural themes" (Napier, 2005: back cover). However, according to Spindler (2010), "there are mixed opinions on the authenticity of the

language and culture presented in anime and manga". Some have suggested that the language and culture portrayed in anime are merely representations of exaggerated and distorted version of the actual language and culture. In contrast, some have argued that there is something to be learned from anime, particularly if the learner has a firm "Japanese culture knowledge base" (p. 51).

Spindler (2010) argued that having a cultural knowledge base such as the understanding of the inner and outer circles in the hierarchical social system of the Japanese "would serve as a good sieve to help sift through the inaccuracies and exaggerations of the portrayed language and culture they are receiving from anime and manga" (p. 51). For example, the language used in anime is more casual in most of the contexts involving daily life. This language use is quite different from what the students usually listen to and use in the classroom where the educators heavily emphasis on the polite ways of speaking using the non-authentic material designed specifically for pedagogical purposes such as textbooks. Although at times, the language presented in anime maybe even harsh or rough in an exaggerated way, the students could still learn about the informal variety of the Japanese language by sifting through the inaccuracies and exaggerations if they have some "Japanese cultural knowledge base".

Nowadays, teaching culture using media such as films and dramas is a common practice in language classroom. When using media texts, it is vital for both educators and learners to develop skills of interpreting media texts in order for them to differentiate between "reality" and "constructed reality" in media texts (Worsnop, 2004: 54).

2.7.1 The "Role Language" in Anime

The research of the Japanese language used by imaginary characters in media such as novels, dramas, and anime is closely associated with the concept of "role language" (known as "*yakuwarigo*" in Japanese). "*Yakuwarigo*" is a term coined by Kinsui in 2003. According to Hiramoto and Park (2010), Kinsui's idea of *yakuwarigo* "is central to the designing of language concerning different personae in mediated texts such as anime. This assignment of linguistic registers is based on the semiotic process of iconization and erasure, as it helps the audience identify stereotypical images related to imaginary characters' roles" (p. 183).

To be precise, Kinsui (2003) defined role language as,

> "When hearing a certain way of word-usage (like vocabulary, wording, turns of phrase, intonation etc) one can call to mind a certain image of a person (age, sex, job, class, era, appearance, looks, personality etc), or, when one is presented with a certain image of a person, one can call to mind the word-usage that person would be sure to use, we call that word-usage 'role language'" (as cited in Fäldt, 2006: 17).

Media characters in certain subgroups, e.g., gender, age, regional affiliation, socioeconomic status, and personal traits, are attached to "specific sociolinguistic expectations" (Hiramoto, 2010) to project their stereotypical roles. Many stereotypical linguistic styles can be observed from a character's role language, including "first-person and second-person pronouns, copula, negation, progressive form, etc." (Westman, 2010: 23), but the most important indicators are the pronouns (especially the first-person pronoun) and the sentence end expression (Kinsui, 2003: 205). Kinsui had

illustrated his concept of role language using some variations of a very basic sentence (see Table 2.3).

Table 2.3: Examples of the variations of role language (Kinsui 2003: 68)

No.	Expression	Character
(1)	*Sou yo, **atashi** ga shitte iru **wa***	Girl
(2)	*Sou da, **washi** ga shitte **oru***	Old professor
(3)	***Soya**, **wate** ga shit**toru dee***	Kansai-area people
(4)	*Sou **ja**, **sessha** ga **zonjite oru***	Samurai warrior
(5)	*Sou desu **wa yo**, **watakushi** ga **zonjite orimasu wa***	Princess-like girl
(6)	*Sou **aru yo**, watashi ga shitteru **aru yo***	Fake Chinese
(7)	*Sou da yo, **boku** ga shitte iru **no sa***	Boy
(8)	***Nda**, **ora** shitteru **da***	Country bumpkin
(9)	*Sou desu, watashi ga shitte imasu.*	Gender-neutral standard form

In Table 2.3, all the expressions from (1) to (8) have the same meaning as expression (9) "*Sou da, watashi ga shitte iru*" which means "Yes, I know". The role language indicators, such as the Japanese copula *da*, first-person pronouns, and sentence-final particles are marked in bold. The role language indicators are usually identically used by the same character image in different anime. For example, the samurai characters from different anime are likely to adapt the same expression pattern of refereeing to oneself as "*sessha*" (*watashi*). By looking at the different expressions used by different character images from (1) to (8), it can be safely said that the language usage in (9) is not role language, as it does not suggest any specific character image to the reader. In other words, the role language level in (9) is close to zero (Kinsui, 2003: 68). The reason it is not zero is because the usage of polite form still indicates a level of social context.

These stereotypical linguistic styles are well-known and recognized by all Japanese native speakers but they are not commonly used in real life. Thus, Kinsui regards role language as "virtual Japanese", but Kinsui also argued that role language is not totally unrelated to reality. It plays important parts in real life by representing one's persona when the speaker "wants to appear in a certain way (masculine, feminine, joking, etc.)" (Westman, 2010: 8).

2.8 Anime, Manga and Learning Japanese as a Foreign Language

Studies show that interest in anime motivates students to learn the Japanese language and culture (Manion, 2005; Fukunaga, 2006; William, 2006). Manion (2005) used questionnaire surveys to get an overview of what type of person is interested in anime, and to what extent and in what ways interest of anime is linked to interest in Japanese culture. She conducted questionnaire surveys with two different groups of samples, (i) the Japanese language students, (ii) anime club members. She suggested that by looking at these two different sample sets, the relationship between anime and studying the Japanese language can be observed from two different angles, which are (1) to what extent the Japanese language students are interested in anime, and (2) to what extent the anime fans express their interest in learning the Japanese language. Sixteen samples were interviewed after the questionnaire survey for qualitative data. Manion (2005) concluded that anime can stimulate interest in Japanese culture among youth. She claimed that,

> "The anime community is eager to learn about Japan, and that their enthusiasm for obtaining anime leads them to find ways to interact with Japanese culture. I also found that among Japanese language students, more and more of them, particularly younger ones, associate learning about Japan with understanding

anime and Japanese popular culture, and that anime is a significant presence in the minds of students learning Japanese language today" (Manion, 2005: 17).

Inspired by the growing interest in anime among the students, Fukunaga (2006) carried out an interpretive, qualitative interview with three intermediate level students who had particular interest in anime and Japanese popular culture. The interviewees were found to be able to utilize the prior linguistic and cultural knowledge they gained from anime and applied them in the class where they learn grammar, writing system, speaking and culture of the language. She also noticed that when these students rewatching the anime, they recognised "more words than before" and they were "reviewing things they learned in the past" (Fukunaga, 2006: 215).

Fujimoto (2006) developed a multimedia database of authentic teaching materials (video, audio, images, articles and other materials from various media sources including the Internet) to enhance Japanese language students' language and culture learning using computer technology. For the "watching comprehension" (Fujimoto, 2006: 3) activity, Fujimoto used a segment of children anime, *Crayon Shin-chan*. She instructed the students to read aloud sentences provided in the handout which included some key vocabulary in order for them to predict the content of the story and develop into better understanding of the anime. Later on, the students were asked to answer some questions based on the anime watched. The students were very interested in Japanese anime and one of her students said, "It was a little quick for me, but I understood what was happening and tried to pick up on the language" (Fujimoto, 2006: 4).

William (2006) carried out focus group and individual interviews to find out the connections between anime fandom and the Japanese language learning. She discovered

that interest in anime did actually contribute to the interviewees' decision to learn the Japanese language. However, to fully understand the phenomenon, she suggested that classroom-based research is necessary for future studies.

Furo (2008) commenced a questionnaire survey which followed Manion's (2005) in many aspects, but in addition, she conducted a course named "Japanese Studies through Anime" (p. 143). The course focussed on comparing the history and culture depicted in the anime selected. For the selection of the anime, Furo chose anime titles such as *Tale of Genji*, *Princess Mononoke*, *Rurouni Kenshin*, and *Grave of the Fireflies* which Furo categorized under the general education category called "Historical and Cultural Change" (Furo, 2008: 144). Furo (2008) suggested that anime could be a "great teaching tool" because the students are motivated to study the Japanese language and culture through anime. She also commented that "the students like comedy and action anime genre, so the instructors should use these kinds of anime in class to attract students' attention" (Furo, 2008: p. 143).

Although "anime is an excellent teaching tool since it attracts students' attention and creates a fun environment" (Furo, 2008: 145), Furo pointed out several difficulties in adapting anime for a higher education institution's curriculum. The obstacles included difficulties in assessing student's progress, preconceived notions of entertainment by the educators, and lack of teaching manuals associated with anime.

With regards to manga, Unser-Schutz (2010) highlighted two major approaches in considering how manga might be used for educational purposes. The first approach called "content-oriented approach", where manga are used to teach a particular subject or theme based on the stories illustrated. The second approach in using manga for educational purposes is "language-oriented", where manga are used as a linguistic

resource for studying the Japanese language. Unser-Schutz (2010) explained that the changes in gendered speech patterns according to attitudes and context could be observed through the differences identified in *shounen* and *shoujo* manga. "Knowing more about manga may prove useful to teachers, whether or not they are to be incorporated into the curriculum; with many students reading manga on their own, teachers should be prepared for the questions they will surely bring to class" (Unser-Schutz, 2010: 425).

2.8.1 Past Studies in Malaysia

There have been a few studies conducted which investigated the popularity of Japanese popular culture in Malaysia. Yamato, Krauss, Ezhar Tamam, Hamisah Hassan, and Mohd Nizam Osman (2011) studied the distribution of Japanese popular cultural products such as anime, manga and drama in Malaysia. Yomato et al. (2011) also reported findings on the consumption experiences of Japanese popular culture among Malaysian young adults and concluded that, "Japanese popular culture, although foreign, is a major part of some Malaysian young people's everyday lives" (p. 217). In another study, Roslina Mamat, Yamato, Sanimah Hussin, and Farah Tajuddin (2012) looked into the anime viewing habits among secondary school students in Malaysia. Roslina Mamat et al. (2012) investigated the secondary school students' anime viewing habits from the aspects of medium of viewing, favourite anime, favourite anime characters, and favourite anime genres.

Apart from studies which focused on examining the phenomenon and popularity of Japanese popular culture in Malaysia, a few researchers in Malaysia also worked on researching the manga and anime content through content analysis and discourse analysis. Mariam Mohd Salleh (2003) researched on the use of onomatopoeia in manga. Mohd Amir Mat Omar (2005) explored the main and hidden Japanese values that are

portrayed in the TV animated series *Naruto* and *Dragonball GT*. Juliana Wahab, Mustafa Anuar, and Farhani (2012) looked into the unique Japanese identity constructed and represented in anime through critical content analysis of selected anime programmes broadcast on Malaysian television channels. Sarinah Sharif (2014) studied the translation of verbs from the Japanese language to the Malay language in the anime subtitles.

From the findings of the past studies conducted in Malaysia, there is evidence to suggest that anime has started to claim a steady position in the Malaysian television industry as well as the young people's heart (i.e. Yamato et al., 2011; Roslina Mamat et al., 2012). Research related to anime in the field of linguistics has also started to attract interest and attention from language educators and linguistic researchers in Malaysia (i.e. Mariam Mohd Salleh, 2003; Sarinah Sharif, 2014). For the present study, the researcher is passionate to discover the "chemistry reaction" between anime and the JFL learners in Malaysia.

2.9 Research Gap

Many studies about Japanese language learners' interest in anime have appeared within the past ten years (i.e. Manion, 2005; Fukunaga, 2006; William, 2006). However, there is still a lack of focus on the implications of using anime within the language and culture learning context. Some of the problems reflected in a search of literature are: (1) underdeveloped theory on facilitating learning through anime in a classroom context (William, 2006; Spindler, 2010) and (2) lack of teaching manuals for language educators intending to use anime as a teaching tool in the classroom (Furo, 2008). Table 2.4 summarised theses or dissertations which worked on researching the Japanese language and/or culture learning through watching anime.

Table 2.4: Theses and dissertations worked on researching the Japanese language learning through anime

Author (Year)	Abstract	Data collection method
Discovering Japan: Anime and learning Japanese culture		
Annie Manion (2005)	In this paper, I will examine what has changed in the realm of anime that makes it as significant as it has become for encouraging interest in Japan, as well as the specific ways it stimulates that interest. Like many fan communities, the anime community is enthusiastic, and I found that many people who may not take the trouble to attend formal classes about Japan will investigate Japanese culture on their own based on their interest in anime.	Questionnaire survey and interview
JFL Learners in the US: Identity, Japanese popular culture, and language learning		
Natsuki Fukunaga Anderson (2005)	This is a qualitative study of a small subset of Japanese as a Foreign Language (JFL) students who are interested in Japanese popular culture and language, focusing on language-in use. The purpose of this study is to understand the multiple ways contemporary Japanese culture is experienced by JFL college students who are also secret fans of anime and Japanese popular culture.	Discourse analysis and photo-elicited interview
The impact of popular culture fandom on perceptions of Japanese language and culture learning: The case of student anime fans		
Kara Lenore Williams (2006)	This research examines the impact of popular culture fandom on perceptions of foreign language and culture learning within a Japanese studies context, using the example of student 'anime' fans. This dissertation presents the results of a study that qualitatively describes the phenomenon of anime fandom as it relates to a sample of ten Japanese language students' perceptions of the Japanese language and culture and of language learning.	Interview

Table 2.4, continued

Japanese animation in America and its fans		
Jesse Christian Davis (2008)	This research covers Japanese animation and its popularity in the United States. It focuses on hardcore fans for whom this animation has become part of their lives. Using interviews of self-identified anime fans, this research explores how anime fandom has become a part of American life despite originating in a different culture.	Interview
American students' interests in the Japanese language: What Japanese language teachers should be aware of		
Kana Abe, (2009)	This thesis illustrates that the relationship between American students' interests in Japanese culture and the Japanese language. The result of the thesis demonstrated that the majority of the college students are interested in Japanese popular culture upon their decisions to take a foreign language class.	Questionnaire survey
Anime and manga, Japanese foreign language students, and the assumption popular culture has a place in the classroom		
William Jay Spindler (2010)	This study raises questions about the assumptions of instructors in curriculum development and material selection. Although there are success stories and positive results in using popular culture in the classroom (Dyson, 1997; Alim & Pennycook, 2007; Black, 2008; Williams, 2006; Ranalli, 2008), all of these stories and research projects make the assumption that students want to bring elements of popular culture into the classroom based on the single criterion of enjoyment. This study presents a counter example.	Questionnaire survey and interview

To date, little has been written about the practical use of anime in a JFL classroom context. Most studies have presented results based on students' perspectives through

interviews and questionnaire surveys, rather than practically studying the potential of using anime as a teaching tool in a language classroom. William (2006) and Spindler (2010) both have suggested that classroom research should be conducted in future studies. By employing the method of classroom research, the present study will try to narrow the gap between theory and practice of using anime as a teaching tool in a JFL classroom. The present study is also hoped to refine and develop an anime analysis framework for classroom teaching and learning based on the film analysis framework (Teasley & Wilder, 1997; Eken, 2003; Tanriverdi, 2007).

2.10 Summary

Figure 2.4 summarised the conceptual framework that shaped the discussion in this chapter.

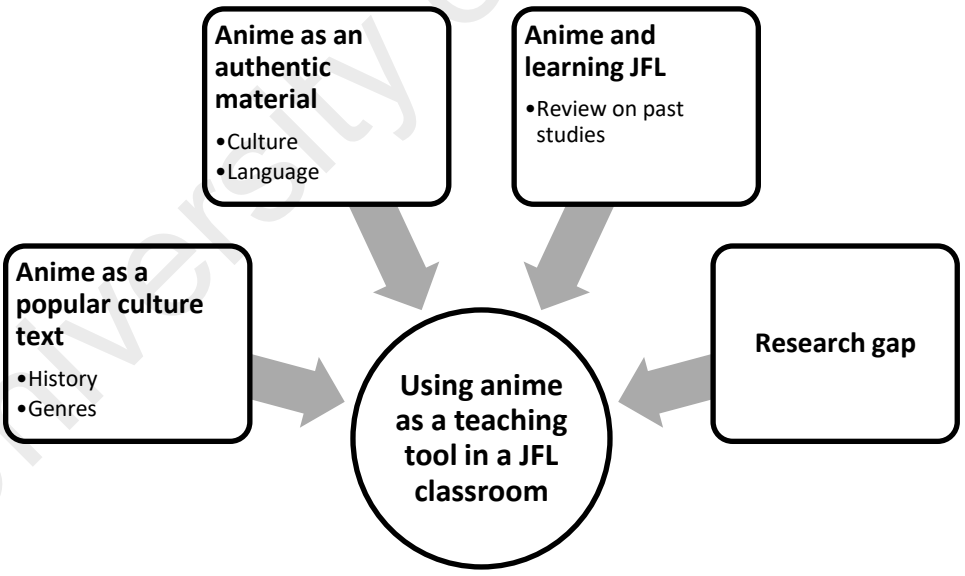


Figure 2.4: Conceptual framework that shaped the discussion in the literature review chapter

The next chapter will provide the theoretical construct and methodology use in the present study.

CHAPTER 3 METHODOLOGY

This chapter describes the methodology employed for the present study. It comprises the explanation about the research design, the sample of the study, the procedure of the study, the pilot study, the theoretical framework for the course design, the data collection procedures, the research instruments, and the data analysis process. This chapter will also discuss the strategies used to ensure the validity and reliability of the study, explain the role of the researcher, and clarify the ethical concerns.

3.1 Research Design

The present study was conducted using qualitative methods. Qualitative research is defined as "an approach to social science research that emphasizes collecting descriptive data in natural settings, uses inductive thinking, and emphasizes understanding the subject's point of view" (Bogdan & Biklen, 2007: 274). Qualitative research is different from quantitative research which endeavours "to gather data by objective methods to provide information about relations, comparisons, and predictions and attempts to remove the investigator from the investigation" (Key, 1997). In qualitative research, the researcher is expected to feel personally engaged in every step of the research process. This is because every decision and consideration will have to be based on personal grounds (Fink, 2000). Fraenkel and Wallen (1996) identified five general characteristics of qualitative research studies (Anderman, 2009). These characteristics are:

(1) Researchers collect their data in naturalistic settings (e.g., classrooms), by observing and participating in regular activities;
(2) Data are collected via words or pictures (not via numerical or quantifiable indicators);

(3) Processes (i.e., how individuals communicate with each other about a lesson) are as important as products (i.e., whether or not students obtain the correct answers to a problem);

(4) Most qualitative researchers do not start out with specific hypotheses; rather, they use inductive methods to generate conclusions regarding their observations;

(5) Qualitative researchers care about participants' perceptions; investigators are likely to question participants in depth about their beliefs, attitudes, and thought processes.

In order to address the research questions which intended to explore the phenomenon of using anime as a teaching tool in the Japanese language classroom and to understand the participants' feelings and experiences. The present study employed the method of qualitative research and specifically constructed as a phenomenological study. "Phenomenology is a design that best fits research problems that are unstructured, and for which there is little or no research or evidence in the literature" (Goes, 2013: para. 2). According to Spindler (2010), "anime and manga are a type of popular culture that has not been looked at in depth, specifically in the context of a Japanese foreign language classroom" (p. 4). As noted in the research gap, although much has been written about the relationship between interest in anime and Japanese language learning, there has been very little research reported on the practical use of anime in the Japanese language classroom. Therefore, the researcher chose a phenomenological method for the present study to closely examine how anime can be used as language and culture teaching tool on Japanese language students who have particular interest in anime.

3.2 Sample of the Study

The present study used purposeful homogenous sampling in order to choose participants with similar backgrounds and experiences (Patton, 1990). This involved

identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest (Creswell & Plano Clark, 2011). The participants involved were selected through a pilot study using the questionnaire survey method. The questionnaire survey was aimed to collect data such as the participants' demographic background and the participants' anime watching habits.

The participants involved comprised of 11 students (9 females and 2 males), aged between 20 and 21, and have particular interest in Japanese popular culture. Although gender balance was not a primary research focus in the present study, gender imbalance of the participants should be justified. Draper (2014) stated that gender balance of the samples is important in studies related to "population" and "gender effects" where the "representative balances" and "equal balances" are the primary research focus (Draper, 2014: para. 4). Since the present study was not related to "population" and "gender effects", gender imbalance of the participants was considered acceptable in the present study. Moreover, it should be noted that "more than half of public universities in Malaysia have extreme disparities in favour of women" (Ong, 2016: para. 1). According to Ong (2016), female undergraduates comprised of 62 percent of the undergraduate population in University of Malaya in 2013 as compared to only 10.7 percent in 1959. Therefore, with the increasing number of females' enrolment in university, it is not easy to equalise the gender proportion in the samples selected especially in the field of education where "the gender disparity between men and women is greatest" (Ong, 2016: para. 11).

All the 11 participants involved were lower-intermediate learners in their second year of JFL studies in one public university of Malaysia. All the participants have learnt the Japanese language for at least 18 months and have at the minimum passed the Japanese-

language Proficiency Test (JLPT) Level N4. The JLPT is the largest-scale Japanese language test in the world. It has five levels: N1, N2, N3, N4 and N5 with the easiest and lowest level being N5 and the most difficult and highest level being N1. Student who has passed the JLPT Level N4 at the minimum seems to be a suitable participant for the present study because according to the JLPT website, student who has passed Level N4 will be "able to listen and comprehend conversations encountered in daily life and generally follow their contents, provided that they are spoken slowly" (The Japan Foundation, 2012a).

The participants' profiles are presented in Table 3.1. To protect the confidentiality of the participant, all participants' names appearing in the present study are pseudonyms.

Table 3.1: Participants' profiles

No.	Name	Age	Gender	Interests	Past visit to Japan (purpose of visit)
1	Alice	20	Female	Anime, manga, light novels	Never
2	Betty	21	Female	Anime, J-pop music	Never
3	Evelyn	21	Female	Anime, J-dramas, J-pop music	Never
4	Frank	20	Male	Anime, J-pop music, video games	Never
5	Kevin	20	Male	Anime, manga, J-dramas, J-pop music, video games	14 days (sight-seeing)
6	Mandy	21	Female	Anime, J-dramas	Never
7	Nancy	21	Female	Anime, manga, J-pop music	Never
8	Natalie	21	Female	Anime, manga, cosplay, J-dramas, J-pop music, video games	9 days (sight-seeing)
9	Olivia	21	Female	Anime, manga	Never

Table 3.1, continued

10	Sharon	20	Female	Anime, manga, J-pop music	Never
11	Susan	21	Female	Anime, manga, J-drama	15 days (sight-seeing)

These 11 participants were invited to attend a 10-week course named "Learning Japanese Language and Culture through Anime".

3.3 The Procedures

Figure 3.1 illustrates the procedures in the present study.

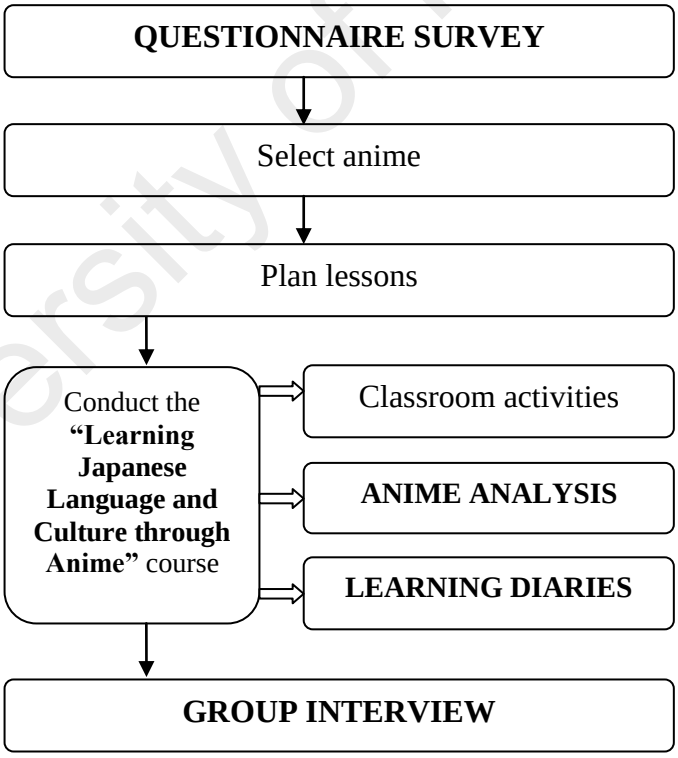


Figure 3.1: The procedures in the present study

First of all, the participants were asked to fill out the consent form (Appendix A) to grant the researcher permission to make use of the data obtained. A pilot study using the method questionnaire survey (Appendix B) was conducted to find out (1) the

participants' demographic background, and (2) the participants' anime watching habits. Based on the results, the criteria for selecting anime were decided and three anime were chosen as a teaching instrument. The pilot study's findings and discussion are presented in Section 3.4.

Then, the "Learning Japanese language and Culture through Anime" course was planned and conducted. The course was carried out in a local public university for a duration of 10 weeks. The participants were required to attend the course once a week. Time allocated for each lesson was approximately 120 minutes. This course was conducted in the Japanese language and aimed to:

(1) Teach the Japanese language and culture simultaneously;
(2) Expose the participants with authentic language and culture input through anime;
(3) Monitor the participants' experience and feelings towards the use of anime as a teaching tool.

All the lessons took place in a classroom equipped with a projector, computer, and connection to the Internet. Figure 3.2 illustrates the classroom set up in the present study.

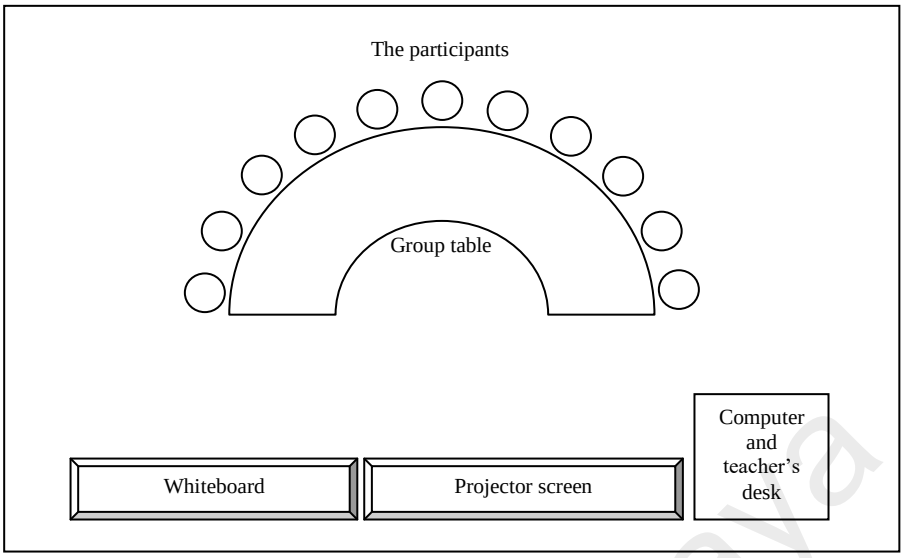


Figure 3.2: Classroom setting

The U-shaped meeting table was used because it is suitable and comfortable to the small class size (n=11). Besides, the participants will be able to look at each other and the researcher can move freely inside the U-shaped space to speak directly to each participant, hand out materials, as well as to attend to each participant's question.

Along with the administration of the course, the participants' worksheets and learning diaries were collected. Finally, a group interview was conducted at the end of the semester.

3.4 The Pilot Study

The pilot study was carried out using the method of questionnaire survey. The pilot study aimed to find out: (1) the participants' background, and (2) the participants' anime watching habits. Based on the results, the criteria for selecting anime as teaching tool were decided.

3.4.1 Results

The following will discuss the findings from the questionnaire survey.

3.4.1.1 Question 1: What methods do you use to learn the Japanese language outside the classroom?

The first question was formulated to find out what methods the participants used to learn the Japanese language outside the classroom. In this close ended question, the participants were allowed to select more than one answer.

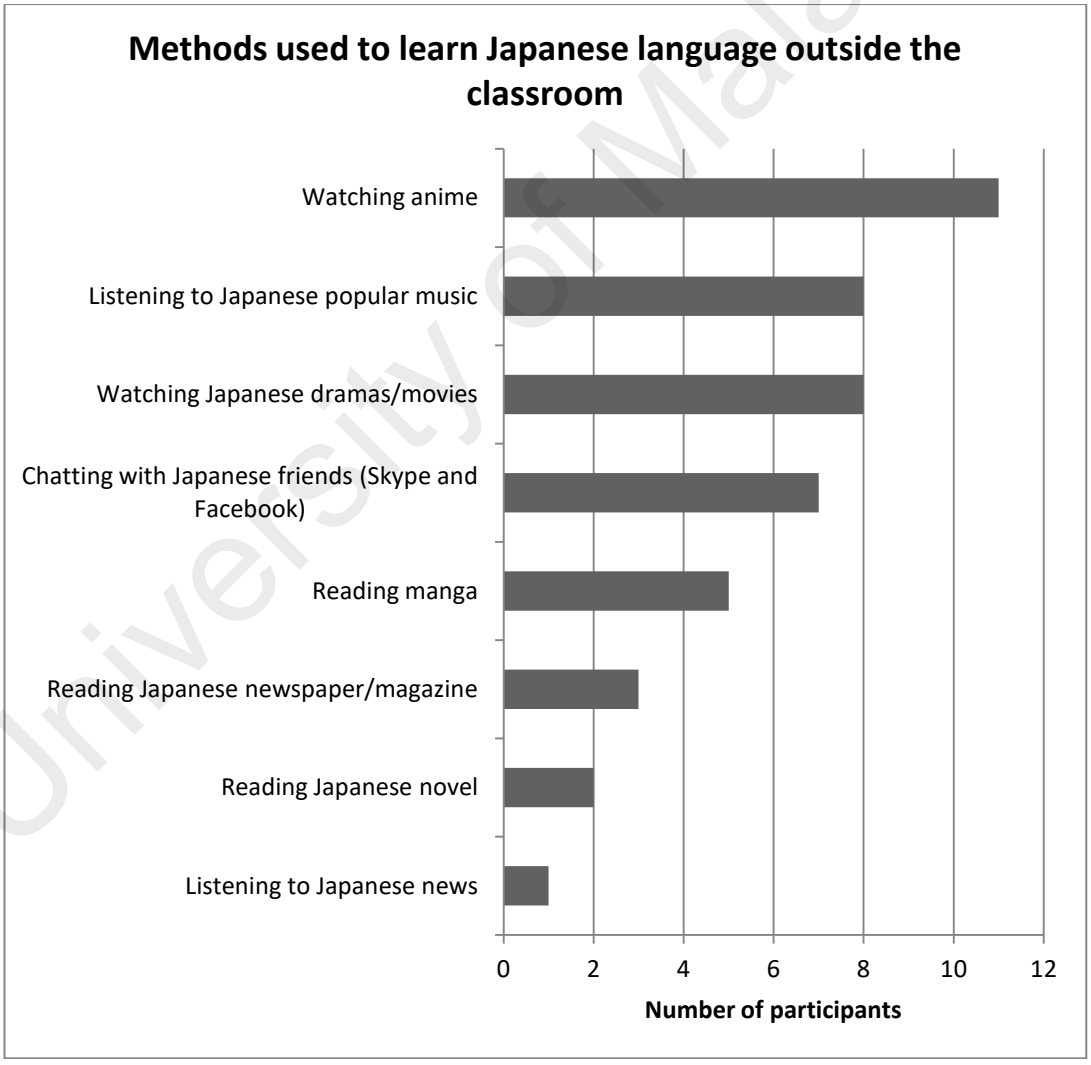


Figure 3.3: Methods used to learn Japanese language at home

The result showed that all the participants are self-studying the Japanese language through watching anime (see Figure 3.3). The next popular methods are followed by watching Japanese dramas or movies and listening to Japanese popular music (eight participants respectively). There are seven participants who like to chat with Japanese friends via social media network and software, such as *Facebook* and *Skype*. Five participants have the habit of reading manga. The least popular self-study method is reading Japanese newspaper/magazine (three participants), reading Japanese novel (two participants), and listening to Japanese news (one participants).

The result indicated that activities related to Japanese popular culture such as watching anime, listening to Japanese popular music, watching Japanese dramas or movies, and reading manga are more popular self-study methods among the participants as compared to reading Japanese newspapers, magazines, and books and listening to Japanese news. Although activities related to Japanese popular culture seemed to be more appealing to the participants, another factor is probably because Japanese popular culture texts are more accessible as compared to Japanese newspapers, magazines, and books. In Malaysia, Japanese newspapers, magazines, and books are not broadly accessible. The participants also make use of social networking websites and tools to practice the Japanese language. Nowadays, social networking websites has become part of the modern life style. We can communicate with people from all around the world via various types of social networking websites and social networking tools such as *Facebook*, *Twitter*, *Instagram*, and *Skype*.

3.4.1.2 Question 2: Do you like to watch anime? Why do you like/dislike watching anime?

The second question was a close-ended question aimed to find out whether the participants like watching anime. All the participants gave a positive answer to the

question. Then they were asked in an open-ended sub-question about the reason why they like watching anime.

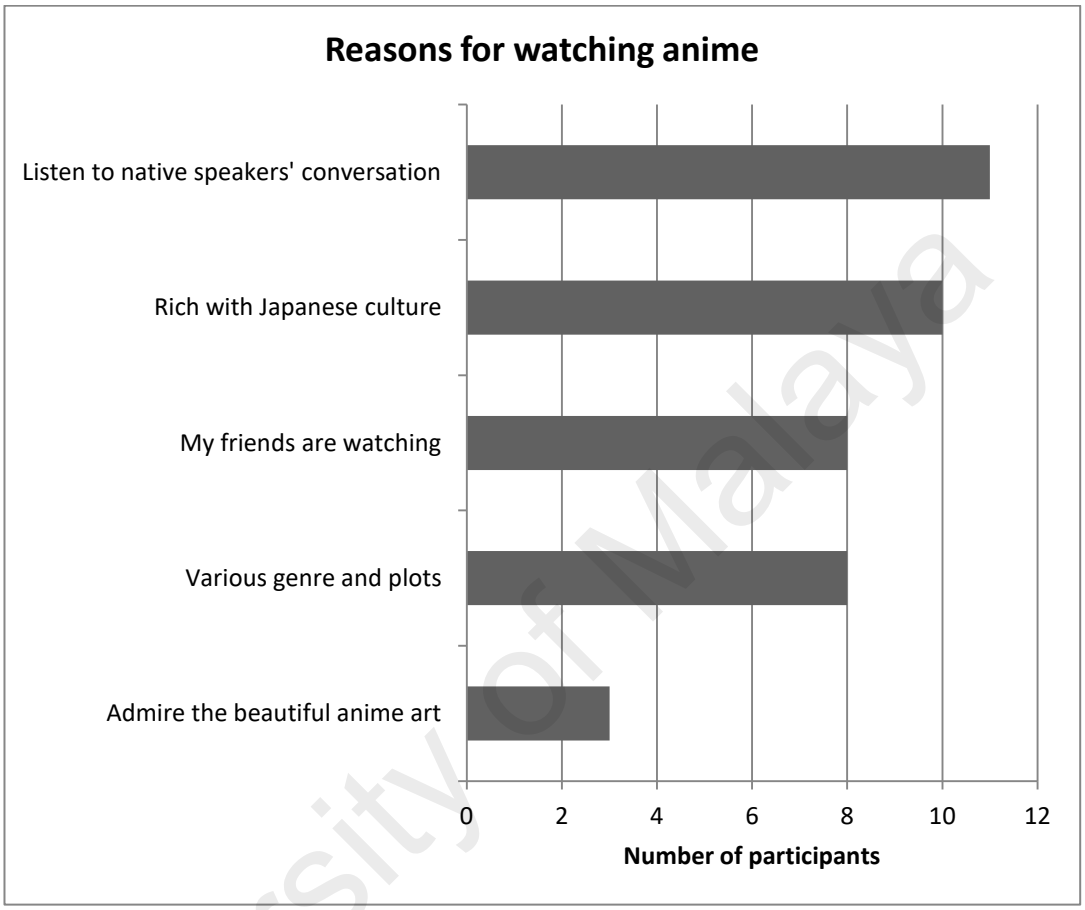


Figure 3.4: Reasons for watching anime

All 11 participants like watching anime because they want to listen to the native speakers' conversation (see Figure 3.4). Ten participants perceived anime as a good resource for them to know more about Japanese culture. Eight participants like to watch anime because of the variety of genres and plots that are made available in anime. Influence from friends is also one of the factors contributing to the reason for watching anime. Eight participants like to watch anime because their friends like to watch anime too. Three of the participants like to watch anime because they think the art of anime is beautiful.

The result indicated that knowing more about the Japanese language and culture are the top two reasons why the participants like to watch anime. This suggests that the participants are aware that anime has the potential to become a language and culture learning tool. In fact, they might have been consciously or unconsciously learning the Japanese language and culture through anime "outside" the classroom. Therefore, it will be interesting to find out what are the participants' responses and perceptions of learning the Japanese language and culture through anime "inside" the classroom because in this way, the comparison can be made.

3.4.1.3 Question 3: What anime genre(s) do you like?

The third question was an open-ended question set to find out what anime genre(s) do the participants like.

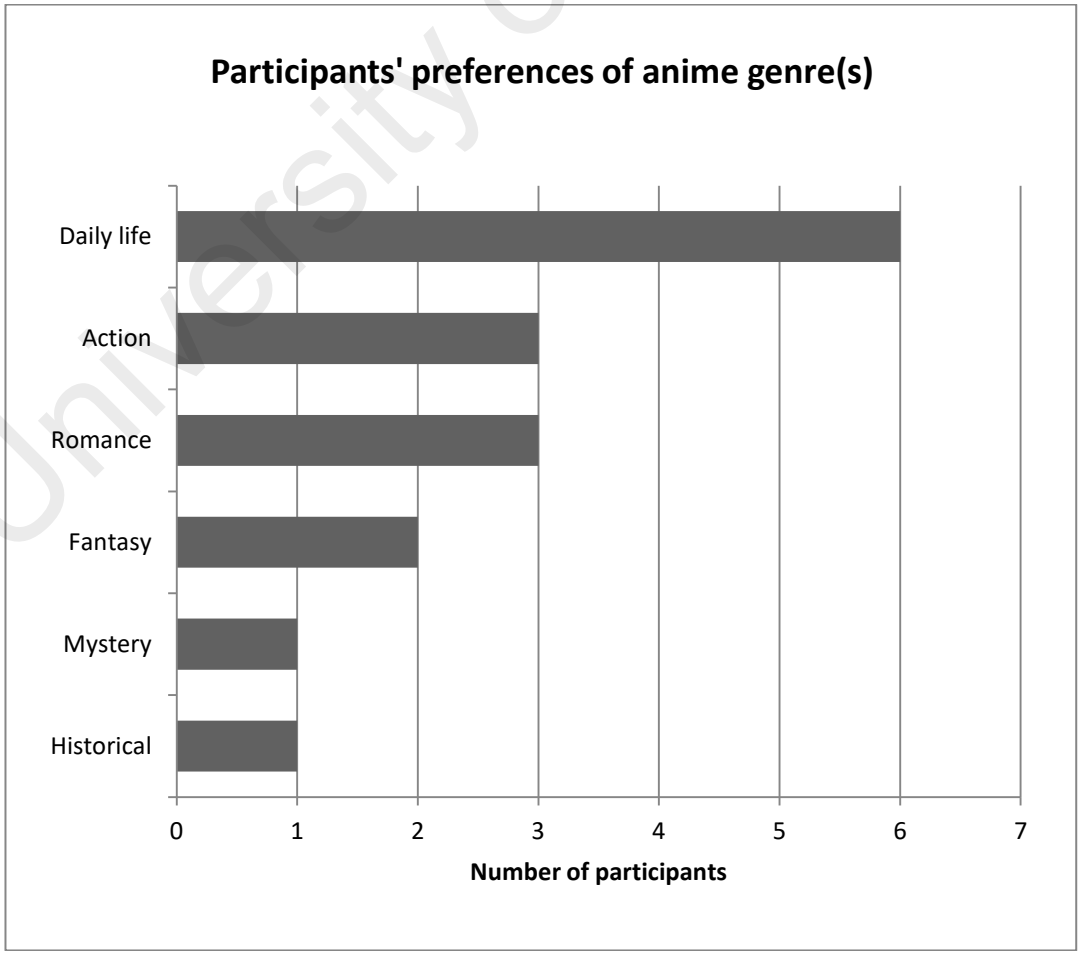


Figure 3.5: Participants' preferences of anime genres

The participants most preferred anime genre is daily life (slice of life) (six participants), followed by action and romance (three participants) (see Figure 3.5). Less popular genre is fantasy (two participants) and the least popular genres are mystery and historical anime (one participant respectively).

The result indicated that the participants favour slice of life anime. This type of anime can be accepted by anyone because it revolves around daily life themes in reference to current social issues which the audiences can relate to.

3.4.1.4 Question 4: How often do you watch anime?

The forth question was a close-ended question meant to find out time spent by the participants in watching anime.

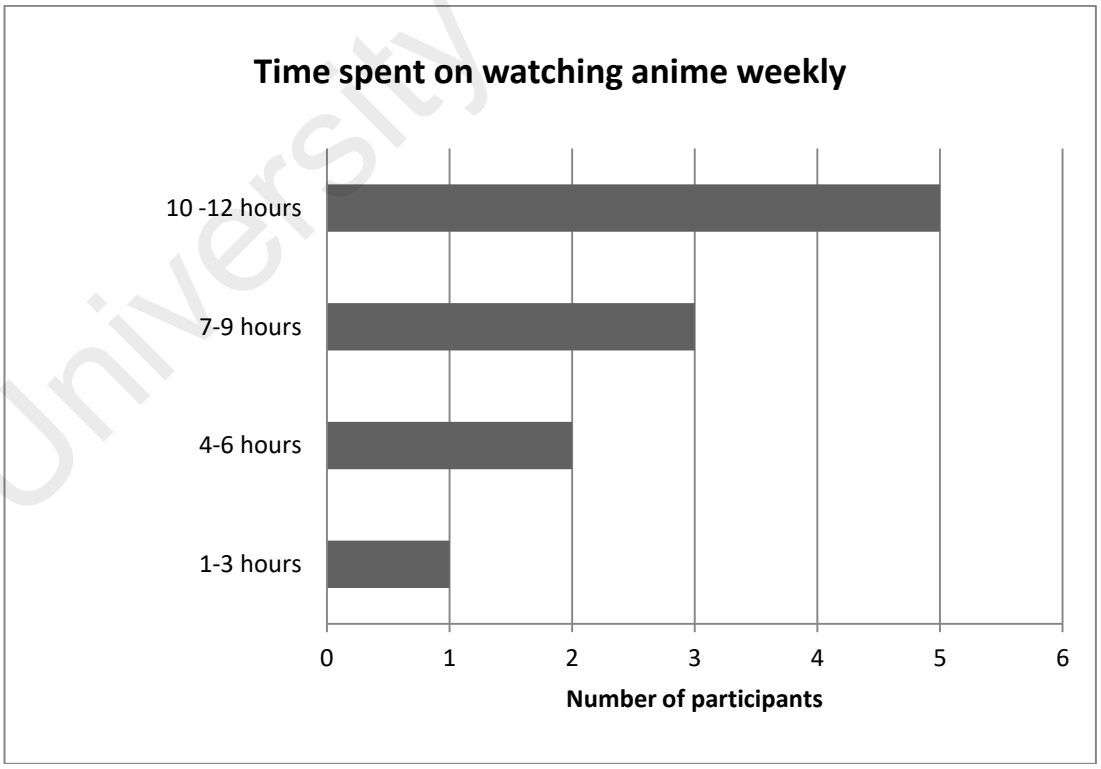


Figure 3.6: Time spent on watching anime weekly

Almost half of the participants (five out of eleven participants) spend 10 to 12 hours weekly watching anime (see Figure 3.6). Three participants spend about seven to nine hours weekly; two participants spend about four to six hours weekly, and one participant spends about one to three hours weekly watching anime.

According to Bouillin-Dartevelle (2011), people who spend 20 hours or more weekly in front of the television screen are "heavy viewers", 10-19 hours weekly are "medium viewers", and less than 10 hours weekly are "light viewers". In reference to these categories, the majority of participants in the present study are medium viewers of anime (watching 10 to 12 hours of anime weekly).

3.4.1.5 Question 5: What are the three anime that you like the most?

The fifth question was an open-ended question intended to find out the participants favourite anime. There are 21 TV animated series and three animated films nominated by the participants (see Table 3.2).

Table 3.2: Favourite anime nominated by the participants

Participant	Favourite anime		
	1	2	3
Alice	*Detective Conan*	*Inuyasha*	*Naruto Shippuuden*
Betty	*Bleach*	*Fairy Tail*	*Sen to Chihiro no Kamikakushi*
Evelyn	*Doraemon*	*Tonari no Totoro*	*Clannad*
Frank	*Clannad*	*Beelzebub*	*Doraemon*
Kevin	*Kara no Kyoukai*	*Mawaru Penguindrum*	*Fullmetal Alchemist*
Mandy	*Great Teacher Onizuka*	*One Piece*	*Bleach*
Nancy	*Clannad*	*Hachimitsu to Clover*	*Yakitate!! Japan*

Table 3.2, continued

Natalie	*One Piece*	*Sword Art Online*	*Fairy Tail*
Olivia	*Natsume Yujinchou*	*Kuroshitsuji*	*Yumeiro Patisserie*
Sharon	*Kuroshitsuji*	*School Rumble*	*Fullmetal Alchemist*
Susan	*Naruto Shippuuden*	*Ano Hi Mita Hana no Namae wo Bokutachi wa mada Shiranai*	*Toradora!*

The result indicated that TV animated series are more popular among the participants as compared to animated film. The most favoured anime is *Clannad* nominated by three participants, followed by *Naruto Shippuuden*, *Bleach*, *Fairy Tail*, *Kuroshitsuji* (Black Butler), *Fullmetal Alchemist*, *One Piece*, and *Doraemon*, which are nominated by two participants respectively. Apart from TV animated series, three animated films nominated are *Kara no Kyoukai* (The Garden of Sinners), *Sen to Chihiro no Kamikakushi* (Spirited Away), and *Tonari no Totoro* (My Neighbour *Totoro*).

3.4.2 Discussion

The most important points to consider when selecting a video to be used in classroom include class objectives, learners' needs, and cultural appropriateness. Other technical aspects such as length of the video, availability of hardware, visual quality, and compatibility should be considered as well (Mokhamad Syaifudin, 2010). The participants' anime preferences and watching habits can serve as a good reference to determine what type of anime is suitable to be used as a language and culture teaching tool in the present study.

From the questionnaire results, since all the participants are self-studying the Japanese language through watching anime and majority of the participants are medium

viewers of anime, the use of anime as a teaching tool would likely to be accepted and welcomed by the participants. The anime selected should suit the participants' need of listening to more native speakers' conversation. Also, the anime selected should portray themes related to "daily life" in a workplace, family, or school setting which the participants can relate to. Anime which are similar to *Clannad* in terms of themes and genres can be considered as the choice of selection criteria. This is because this type of anime will likely to attract the participants' attention and interest.

It is probably easier to just select and show feature animated films such as the famous work from Hayao Miyazaki (Studio Ghibli) and Makoto Shinkai for teaching purpose. However, Shamoon (2010) stated that, "Studio Ghibli is not representative of anime as a whole […] any course including indepth study of anime should include TV anime, although it can be difficult to show a very long and convoluted story arc in a limited time" (p. 14). There are several reasons why educator should consider the use of TV animated series instead of animated films in classroom. Firstly, TV animated series have taken up the largest proportion of anime production and provided vast variety of genres for educator to choose from. In addition, TV animated series are separated into episodes. Therefore, it is easier for educator to select a particular episode with theme related to the course objective.

It is nearly impossible to analyse all available anime considering the massive number of TV animation programmes produced each year. To simplify the process of selecting suitable anime, the researcher made used of the website, *MyAnimeList*, "the world's largest anime and manga database and community" (MyAnimeList, n.d.). This website provides anime search results by using attributes such as genres (e.g., action, comedy, horror, romance, school, slice of life, etc.), studios (e.g., Studio Ghibli, Toei Animation,

A-1 Pictures, etc.), rankings (e.g., top series, top OVAs, most popular, etc.), and anime seasons (e.g., Spring 2006, Summer 2008, Fall 2013, Winter 2014, etc.).

Firstly, the participants' most favoured TV anime, *Clannad* was searched in *MyAnimeList* database to gather information about its genres. *Clannad* is categorised into the genres of comedy, romance, and slice of life. Then, the function of "advanced search" was used to filter the anime using a combination of attributes such as anime type (TV series) and genre filters (comedy and slice of life) (see Figure 3.7).

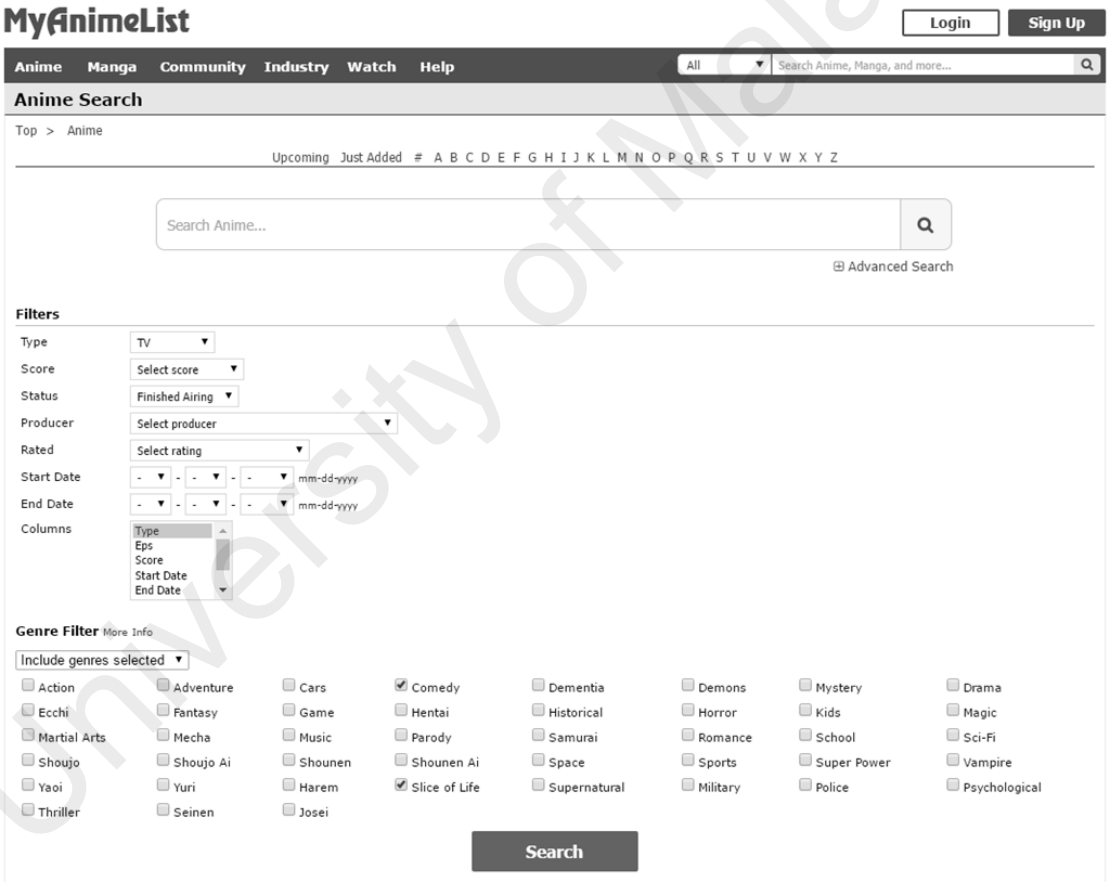


Figure 3.7: Advanced search with genre filters (*MyAnimeList*)

The search results showed a list of 62 anime entries (see Appendix C) complied with these attributes. In order to use an anime as a teaching tool, the researcher should be familiar with the anime selected. Out of the 62 anime entries, the researcher has

watched 30 of them. The information about these 30 anime was reviewed one by one to evaluate the suitability of the anime to serve the course objectives and outlines.

The selection criteria for anime in the present study are as follows:

- Class objectives: To teach the Japanese language and culture simultaneously and to expose the participants with authentic spoken language input
- Anime length: Approximately 20-minute long episode from a TV anime
- Themes: Daily life (workplace, family, and school settings)
- Language: Equivalent with the participants' proficiency (lower intermediate)
- Content appropriateness: Free of violence, nudity, and excessive profanity
- Availability: Legally purchased DVD and used for non-profit educational purpose

Finally, based on the researcher's understanding of the anime choices in terms of the episodes, the content, and the availability of the DVD in Malaysia, three TV anime were selected. The selected TV anime were *Working!!*, *Hanasaku Iroha* (The Blooming Colours), and *Kimi to Boku S2* (You and Me). Table 3.3 describes the synopsis of the anime selected.

Table 3.3: Synopsis of the anime selected (adapted from *MyAnimeList*)

Anime title	Synopsis
Working!!	*Working!!* is a unique workplace comedy that follows the never-dull happenings within the walls of *Wagnaria*, a family restaurant as the main protagonist and his co-workers' quirky personalities combine to create non-stop antics, shenanigans, and hilarity. Life goes on at the *Wagnaria* as its peculiar employees try to provide a good service despite their individual eccentricities.

Table 3.3, continued

Hanasaku Iroha	Ohana is an energetic teenager residing in Tokyo with her single mother. Abruptly, her mother decides to run away from debt collectors, forcing the young girl to fend for herself in rural Japan, where her cold grandmother runs a small inn. Driven to adapt to the tranquil lifestyle of the countryside, Ohana experiences and deals with the challenges of working as a maid, as well as meeting and making friends with enthralling people at her new school and the inn.
Kimi to Boku S2	Four high school boys, who have known each other since childhood, hang out together in school every day. A repetitive journey through classes, arguments, and orientations for future careers that seem way too distant. Although they have become used to a lack of excitement in their lives, the addition of a new transfer student, who is half German and half Japanese, may add a little more adventure to their routine. With his energetic personality and stories from a distant country, Chizuru may be able to light up the dull atmosphere of the group.

Five individual episodes were chosen from these three TV animated series:

(1) *Working!!* (Episode 1) for Lesson 1

This lesson aims to expose the language use in the workplace to the students. The workplace setting in the anime *Working!!* (Episode 1) is the family restaurant (*famiresu*). In Japan, *famiresu* is a type of restaurant that can be found easily throughout the country. Through this anime, the participants will be exposed to some honorific language (*keigo*) used by the *famiresu* staff when talking to the customer. The issue of incorrect use of '*baito keigo*' (*keigo* used in part time jobs) in real life situations in Japan will be highlighted in the class. The cultural theme to be discussed in this lesson is the Japanese surnames in terms of pronunciation and meaning.

(2) *Hanasaku Iroha* (Episode 1) for Lesson 2

This lesson aims to expose the language use in the workplace to the students. The workplace setting in the anime *Hanasaku Iroha* (Episode 1) is the traditional Japanese inn (*ryokan*). The participants will be able to compare the differences in language use by the staff in a *ryokan* and staff in a *famiresu* when they are talking to the customer. Additionally, this anime will expose the participants to the spoken speech styles of an old lady and conversation between close friends (females). The cultural themes to be discussed in this lesson are *ryokan* and the traditional Japanese room (*washitsu*).

(3) *Kimi to Boku S2* (Episode 13) for Lesson 3

This lesson aims to expose the language use in school to the students. The school settings in the anime *Kimi to Boku S2* (Episode 13) are the classroom and the Japanese tea ceremony room (*chashitsu*). Through this anime, the participants will be exposed to the conversation between students and teacher, the conversation among close friends (males), and the expressions used in the Japanese tea ceremony (*sadou*). The cultural themes to be discussed in this lesson are *sadou* and future plans (*shinro kibou*).

(4) *Hanasaku Iroha* (Episode 19) for Lesson 4

This lesson aims to expose the language use in school to the students. The school settings in the anime *Hanasaku Iroha* (Episode 19) are homeroom and class meeting. In this lesson, the participants will be exposed to the interaction among classmates in a classroom meeting (discussion and argument) and conversation among close friends (females). The cultural

themes to be discussed in this lesson are homeroom system and cultural festival (*bunkasai*) in the Japanese schools.

(5) *Kimi to Boku S2* (Episode 1) for Lesson 5

This lesson aims to expose the language used at home to the students. The home setting in the anime *Kimi to Boku S2* (Episode 1) is staying overnight at a friend's house. In this lesson, the participants will be exposed to the conversation between a parent and a child and conversation among close friends (males). The participants will also learn about the expressions of gratitude. The cultural themes to be discussed in this lesson are the manners of staying overnight at a friend's house and the manners of taking bath (*ofuro*) in Japan.

3.4.3 Summary

The questionnaire survey has provided valuable data regarding the participants' background and anime watching habits. It is vital for the educator to understand the learners' anime watching habits because this information is important for the educator to select an anime which will likely to attract the learners' attention and interest.

3.5 Theoretical Framework for Course Design

The theoretical framework to conduct the "Learning Japanese Language and Culture through Anime" course is illustrated in Figure 3.8.

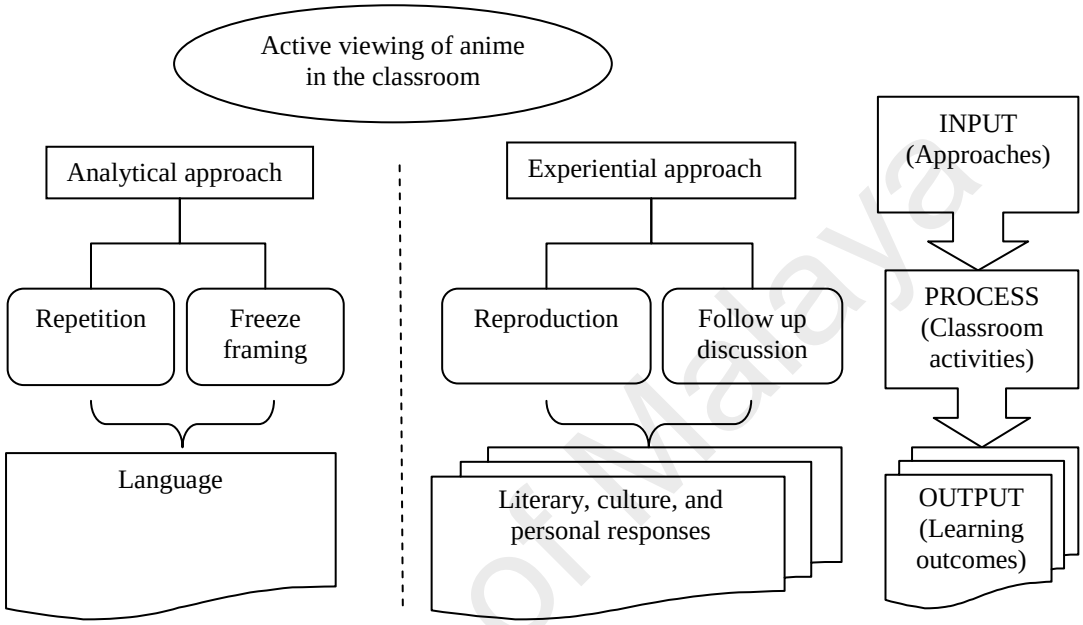


Figure 3.8: Theoretical framework for course design

According to Richards (2013), "input" in language teaching refers to teachable and learnable units of linguistic content. Richards (2013) stated that different approaches to course design "reflect different understanding of the nature of language" such as grammar, functions, and vocabulary (p. 6). After "input" has been determined, the domain of "process" concerning the issues of teaching methods, instructional materials, and classroom activities can be addressed. Finally, "output" refers to the learning outcomes. The "output" concerning what learners are able to do as the outcome of a period of instruction.

3.5.1 Input (Approaches)

For language teaching approaches, Nunan (1988) suggested that a language teaching course should be started with mainly the analytical/formal approach. The analytical approach should focus on the language form explanations and language form learning activities to meet the learners' conditions and expectations. Then, the communicative learning approach should gradually replace the formal approach to facilitate the learners' communicative skills (Tarnopolsky, 2016). In general, under the ideal conditions, core activities, for instance conscious grammar exercises such as audio-lingual drills and cognitive learning exercises would be adequate for second language acquisition, but in the real world, they are usually not (Krashen, 1989). Therefore, sometimes supplementary instruments or activities can be useful in providing the "comprehensible input" for the students (p. 27). Krashen (1989) proposed that "tapes and other aural media can be an excellent supplementary source of comprehensible input" (p. 20).

For the use of audiovisual media such as drama for language teaching purpose, Robinson (2007) suggested two approaches to the teaching of drama/theatre texts: (1) The 'a' type analytical approach to drama/theatre texts and (2) The 'b' type experiential approach to drama/theatre texts. The 'a' type analytical approach treats drama as the object of instruction. Using this approach, the educator or the course designer places emphasis on language analysis such as the phonological and lexical components of language to help the learners become aware of these components and be able to practice them. In the 'b' type experiential approach, emphasis is put on the inductive method of learning through the students' experience. The language is regarded as a tool to encourage comments, responses, and expressions from the students based on the text itself or its theme and topic. Both 'a' type analytical approach and 'b' type experiential approach were used in the present study.

To integrate the analytical and experiential approaches into practical instructional methodology in the classroom and to get a successful outcome in language and culture learning, there are some classroom techniques or activities that should benefit both educator and learners.

3.5.2 Process (Classroom Activities)

Jiang (1997) outlined some practical techniques or classroom activities for using video in classroom (see Table 3.4).

Table 3.4: Practical techniques for using video in classroom (Jiang, 1997)

Technique	Classroom implication
Active viewing	It is necessary for students to take an active part in watching video presentations because active viewing can not only focus students' attention on the main idea of the video presentation but also increase their enjoyment and satisfaction. In order to help students get an overview of the content of the video presentation, write key questions on the blackboard about the presentation and ask students to keep the questions in mind as they watch. After viewing the video, have students answer the questions orally. For more detailed comprehension, provide students a cue sheet or viewing guides and let them watch the video presentation again, section by section, asking them to watch and listen for specific details or specific features of language.
Freeze framing and prediction	Freeze framing means stopping the picture on the screen by pressing the still or pause button. Video gives us an additional dimension of information about the characters' body language, facial expressions, emotions, reactions, and responses. Freeze the picture when you want to teach words and expressions regarding mood and emotions, to ask questions about a particular scene, or to call students' attention to some point. This technique is also useful if you want students to repeat something or to identify body language, and if you want to explore background detail. Freeze framing is excellent for speculation. It may be a good idea to pause at a certain point of the video presentation during the first viewing and get students to predict what will happen next, or to deduce further information about the characters based on what they have picked up from the video units.

Table 3.4, continued

Silent viewing	As video is an audiovisual medium, the sound and the vision are separate components. Silent viewing arouses student interests, stimulates thought, and develops skills of anticipation. In silent viewing, the video segment is played with the sound off using only the picture. This activity can also be a prediction technique when students are watching video for the first time. One way of doing this is to play the video segment without the sound and tell students to observe the behaviour of the characters and to use their power of deduction. Then press the pause button at intervals to stop the picture on the screen and get students to guess what is happening and what the characters might be saying or ask students what has happened up to that point. Finally, video segment is replayed with the sound on so that learners can compare their impressions with what actually happens in the video.
Sound on and vision off activity	It can sometimes be interesting and useful to play a section of a video unit and remove the visual element from the presentation by obscuring the picture so that students can hear only the dialogue but are unable to see the action. Have students predict or reconstruct what has happened visually depending only on what they heard.
Repetition	If there are some difficult language points in the video unit, closely repetition can be a necessary step to communicative production exercises. A scene on video is replayed with certain pauses for repetition either individually or in chorus. When students have a clear understanding of the presentation, they are asked to act out the scene using as much of the original version as they can remember. When students become confident with role playing and are sure of vocabulary and language structures, more creative activities can be introduced in which they are asked to improvise the scene to fit their views of the situation and the characters they are playing.
Role play	Role-play involves students as active participants. As each student plays the assigned role, she or he becomes more and more involved. This activity also helps students to better understand their own behaviour and to be more able to respond in a positive way to various human relationships. In other words, role playing is a good communicative activity and true preparation for real life situations. It gives a chance to students to apply what they are learning.

Table 3.4, continued

Reproduction activity	After students have seen a section, students are asked to reproduce either what is being said, to describe what is happening, or to write or retell what has happened. This activity encourages students to try out their knowledge. Students will benefit from experimenting in English, even though it is challenging and mistakes are made. As it seems a bit difficult to perform, guidance, help and reassurance may be needed.
Dubbing activity	This activity can be done when students have the necessary language competence. In this activity, students are asked to fill in the missing dialogues after watching a sound-off video episode. It is interesting and enjoyable for the students to complete a scene from the video by dubbing.
Follow-up activity	It is important that a video presentation should lead to follow-up discussion as the basis for further extended oral practice. Discussion stimulates communication among students, and it helps to achieve communicative practice. With this activity students have an opportunity to develop sharing and co-operative skills.

Note: Adapted from "Teaching with video in an English class" by Jiang, H. M., 1997. Copyright 1997 by English Teaching Forum.

Although all these classroom activities suggested are useful to facilitate effective language and culture learning in the classroom, having too many classroom activities can be distracting and negatively impact learning. Therefore, the classroom activities incorporated into the present study only include:

(1) Active viewing

Unlike passive viewing where the viewer is only exposed to the video content but does not engage with the video content at any critical level, active viewing requires the viewer to identify and analyse the viewing experience. Before the active viewing of the anime, the participants were guided with a pre-viewing briefing. The pre-viewing briefing was important to inform the participants about the general background of the anime. The trailer of the respective anime was shown to the participants by using YouTube website.

During the active viewing activity, the participants' were asked to begin analysing the anime from the aspects of literary, culture, language, and personal responses simultaneously. The participants were encouraged to jot down keywords of what they noticed from the anime on the analysis worksheet given.

(2) Reproduction

After each active viewing session, the participants were given time to discuss in pairs about the anime. Then, they were asked to verbally summarise the story in their own words. The participants took turn to present the summary of the story, describe the main characters' personalities, and address the social or cultural issues portrayed in the anime they watched.

(3) Repetition

Prior to each lesson, five to six scenes of the anime with teachable language features such as the use of honorific language (*keigo*), casual speech styles, and vocabulary were identified. The dialogues in these 1 to 3 minutes short scenes were then transcribed and the transcripts were distributed to the participants during each session of repetition activity. The participants were given time to read through the dialogue lines and the scenes were replayed one by one for further discussion. Then, the participants were divided into groups of three to discuss and analyse the transcripts given in terms of the language features they notice. They were encouraged to extract examples from the transcript and compare with their own language use in real life situations.

(4) Freeze framing

Several still images (freeze-frame) were shown in the class to raise the participants' consciousness about the cultural objects and details in the particular scenes selected.

(5) Follow-up discussion

The follow-up discussion activity was used to stimulate communication among the participants, as well as to develop sharing and co-operative skills. This activity was important to let the participants express their personal responses about the anime, justify any misunderstanding of cultural issues portrayed, and to relate the learning from anime to real life situations.

Table 3.5 illustrates the course timeline and classroom activities for each lesson in the present study.

Table 3.5: Course timeline and classroom activities

Timeline	**30 minutes**	**30 minutes**	**30 minutes**	**30 minutes**
Week 1 Introduction	Introduction to the course			
Week 2 Lesson 1 (L1)	Active viewing 1*	Reproduction	Repetition	
Week 3 Lesson 2 (L2)	Active viewing 2*	Reproduction	Repetition	
Week 4 Revision Lesson 1 (R1)	L1 & L2 Revision	Freeze framing	Follow-up discussion	
Week 5 Lesson 3 (L3)	Active viewing 3*	Reproduction	Repetition	
Week 6 Lesson 4 (L4)	Active viewing 4*	Reproduction	Repetition	
Week 7 Lesson 5 (L5)	Active viewing 5*	Reproduction	Repetition	
Week 8 Revision Lesson 2 (R2)	L3, L4 & L5 Revision	Freeze framing	Follow-up discussion	
Week 9 Coursework	Assignment discussion			Quiz
Week 10 Conclusion	Participants' presentation (Title: My Favourite Anime)			
Note: *1: *Working!!* (Episode1) *2: *Hanasaku Iroha* (Episode 1) *3: *Kimi to Boku S2* (Episode 13) *4: *Hanasaku Iroha* (Episode 19) *5: *Kimi to Boku S2* (Episode 1)				

3.5.3 Output (Learning Outcomes)

Frey and Fisher (2008) suggested numerous valuable resources that may help educators develop film selection criteria for classroom viewing and instructional activities, for example, "Reel conversations: Reading films with young adults" by Alan Teasley and Anne Wilder (1997), "Reading in the dark: Using film as a tool in the English classroom" by John Golden (2001), and "Great films and how to teach them"

by William Costanzo (2004). However, “none of these books devotes more than a few paragraphs to anime” (Frey & Fisher, 2008: 74).

Unable to find a specific analysis framework for anime, the participants were guided to analyse the anime they watched in the classroom based on the film analysis framework (Teasley & Wilder, 1997; Eken, 2003; Tanriverdi, 2007). The film analysis framework was chosen because it provides a rich source for examining different aspects of a film, which could be utilised for anime. The aspects proposed in the framework by Teasley and Wilder (1997) include “literary” aspect (narrative, characters, setting, theme, sign, and genre), “dramatic” aspect (acting, costumes, and make-up), and “cinematic” aspect (camera angles, music, sound and vision, and lighting). Eken (2003) refined the framework by adding the “language work” aspect to analyse the vocabulary and language skills that could be learned from the film. Tanriverdi (2007) added “cultural” aspect to the framework to analyse the culture background and ideology of the film.

Table 3.6 presents the development of the film analysis framework for anime analysis.

Table 3.6: Development of the film analysis framework

Study	Aspect of analysis					
	Literary	**Dramatic**	**Cinematic**	**Language**	**Cultural**	**Personal responses**
Teasley & Wilder (1997)	✓	✓	✓	-	-	-
Ekens (2003)	✓	✓	✓	✓	-	-
Tanriverdi (2007)	✓	✓	-	✓	✓	-
Present study	✓	-	-	✓	✓	✓

The researcher compared the film analysis framework proposed by Teasley and Wilder (1997), Eken (2003), and Tanriverdi (2007) and decided to focus only on the "literary", "language", and "cultural" aspects of anime by leaving out other aspects such as "dramatic" and "cinematic", which were too technical or irrelevant to apply to the analysis of anime for language and culture learning purposes. In addition, the present study added "personal response" into the framework to examine the participants' impression of the anime. The "personal response" component will deal with the participants' overall opinions about the anime, comparison with real life situation, and the good or bad points of the anime.

3.6 Data Collection Procedures

The data collection took place over a period of four months. The procedures of data collection are illustrated as follow (see Figure 3.9).

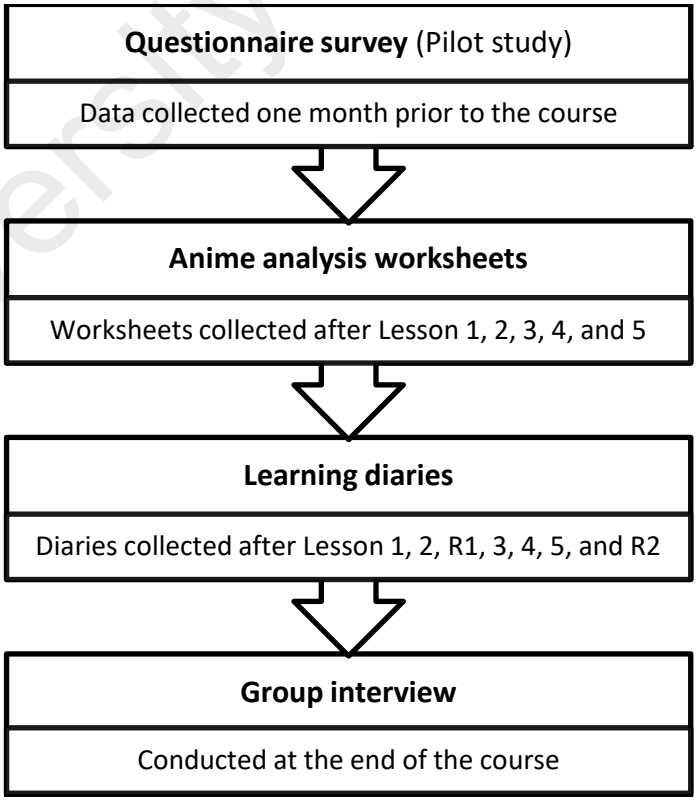


Figure 3.9: Data collection timing in the present study

3.7 Research Instruments

The present study employed the method of classroom research but "the tightly controlled experimental designs of traditional research are rarely possible in a natural classroom setting" (Mettetal, 2001: 9). This is because of the fact that students are usually not randomly assigned to classrooms in natural school setting. To provide validity to the classroom research, Mettetal (2001) recommended triangulation of data by collecting at least three types of data. The present study triangulated the data by collecting data using the following instruments:

(1) Anime analysis worksheets,

(2) Learning diaries, and

(3) Group interview.

The findings from anime analysis worksheets and learning diaries were used to answer "RQ1: How do anime-related classroom activities facilitate the Japanese language and culture learning?", and the findings from learning diaries and the group interview were used to answer "RQ2: What are the participants' responses and perceptions of using anime to learn the Japanese language and culture in the classroom?"

3.7.1 Anime Analysis Worksheets

For each active viewing lesson, the participants were given an "anime analysis worksheet" (see Appendix D) to record their analysis of the anime from the aspects of literary, language, culture, and personal responses. The worksheets were completed in the Japanese language. The participants' worksheets were collected after each active viewing lessons (Lesson 1, Lesson 2, Lesson 3, Lesson 4, and Lesson 5) (see Table 3.5) and a total of 55 (n=11) completed worksheets were collected in the present study. The

functions of these worksheets were to: (1) monitor the participants' understanding of anime from the literary, culture, language, and personal responses aspects, and (2) provide examples of language and culture observed by the participants.

3.7.2 Learning Diaries

Apart from recording the students' own learning and skill development during the classroom learning process, learning diaries contain the students' record of their own experiences, thoughts, feelings and reflections. Allwright and Bailey (1991) highlighted that "a learner's journal may reveal aspects of the classroom experience that observation could never have captured, and that no one would have thought of including as questions on a questionnaire" (p. 4). As mentioned in Section 3.1, the present study was constructed as phenomenological study that focused on "lived experience and personal consciousness" with "reflective practice" (Finlay, 2008: 5). Therefore, Gibb's reflective cycle (see Figure 3.10) was adapted as a framework to outline some questions to guide the participants to form focus for their diaries writing (see Appendix E).

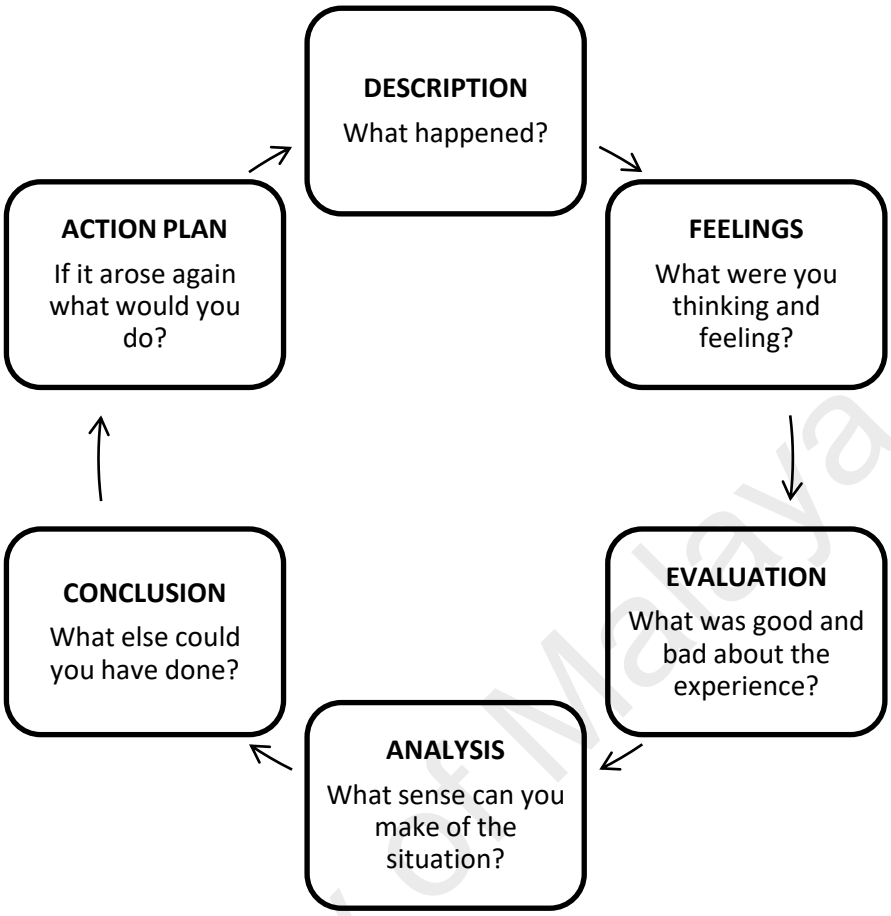


Figure 3.10: Gibbs' reflective cycle, 1988 (Adapted from Bishop & Blake, 2007)

The participants were given option to write their diaries in whichever language they felt most comfortable with when recording their thoughts. All the participants chose to write their diaries in English. The participants' diaries were collected after each anime viewing lessons and revision lessons (Lesson 1, Lesson 2, Revision Lesson 1, Lesson 3, Lesson 4, Lesson 5, and Revision Lesson 2) and a total of 77 (n=11) diaries were collected in the present study. The functions of these learning diaries were to: (1) provide examples on understanding of the knowledge gained in the classroom, and (2) record the participants' feelings, impressions, and experiences in the classroom.

3.7.3 Group Interview

Different from learning diaries which revealed only the participants' individual opinion and feelings, the group interview was able to gather multiple points of view at one time. For example, for each question, the participants were asked to give opinions voluntarily. After gathering responses from the participants who have responded voluntarily, the participants who stayed quiet were asked to give their opinions one by one. This step ensured that all the participants' responses were recorded (even if they responded "no comment"). The participants were able to response to each other's answers and to some extent, reduce the anxiety the participants might feel in an individual interview. In addition, the group interview data could also be used to triangulate findings from participants' personal learning diaries on a broader scope.

The semi-structured group interview consisted of all 11 participants who had attended the anime course and was conducted over a 2-hour period. The group interview was carried out in the same classroom where the lessons were conducted. This familiar environment helped in reducing the participants' anxiety during the interview. The participants were given option to give their opinion in whichever language they felt most comfortable with when expressing their thoughts and all the participants chose to speak in English. The interview questions were adapted and modified from William (2006) and Furo (2008).

The group interview was recorded using sound recorder and memo. The sound recorder was used to record the group interview electronic MP3 format, while the memo was used to capture the participants' facial expressions and gestures. These nonverbal behaviours were transcribed into the interview transcription in order to give a more precise interpretation of the data. The group interview was centred on 10 questions (see Appendix F) probing the participants' experience and opinion about the benefits they

gained from the anime course, the problems they encountered during the anime course, as well as their future suggestions.

Upon completion of the group interview, the data recorded was verbatim transcribed into textual transcription. The researcher transcribed the group interview using the transcription conventions informed by Humble (2008), described in Table 3.7.

Table 3.7: Transcription conventions

Symbol	**Meaning**	**Example**
…	Pause; silence interval	He never did finish that up… I think he got tired.
[ ]	Nonverbal communication	[laughing]
( )	Researcher's comment or explanation	(inaudible)
Italic	Words that are emphasised	I really, really, *really* loved my wedding.

3.8 Data Analysis Process

The learning diaries collected were analysed through ongoing and "continual reflection" analysis methods (Cresswell, 2003: 190). The data were reduced, typed and organised accordingly. Then, the researcher immersed in the data through repeatedly reading the data in order to achieve a sense of the whole. To look for categories and emergent themes, the coding system was used (Saldana, 2009). The data collected from the group interview was analysed using the same coding system utilised in the learning diaries (see Figure 3.11).

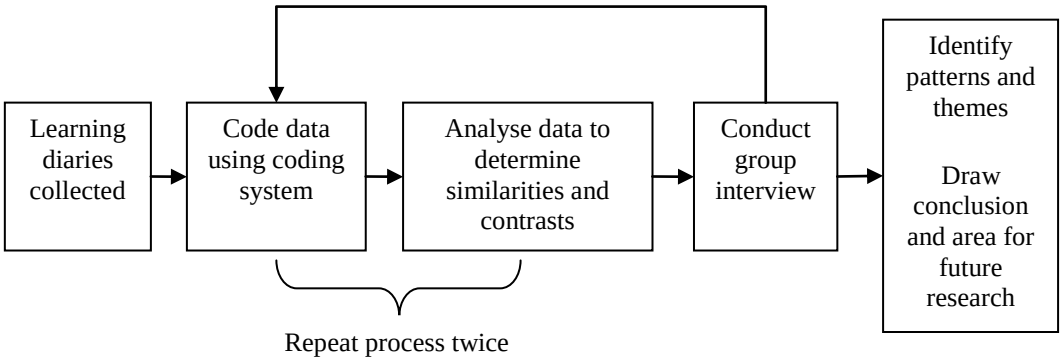


Figure 3.11: Data analysis process

The coding process started with a First Cycle Coding (Saldana, 2009: 45) using the Emotion Coding, Descriptive Coding, and Evaluation Coding. Each sentence was analysed to determine keywords and phrases that were common amongst the participants (see Table 3.8).

Table 3.8: Coding examples

Coding methods	**Description**	**Examples**
Emotion Coding	Emotion experienced by the participants	"positive feelings", "negative feelings"
Descriptive Coding	Summarizing in one word or short phrases of the basic topic or theme	"preference", "peer influence"
Evaluation Coding	Judging the merits of a program or policy	"gain new knowledge", "awareness"

Keywords and phrases were then assigned with a suitable category label. Memos were used to take note of themes emerging in the data for later reference. After the codes were categorized, they were compared to one another. Next, in the Second Cycle Coding, the Pattern Coding method was used to reduce the initial codes developed by grouping the similarly coded data. Finally, the Axial Coding method was used to further

analyze the categories coded from the first two stages. The Axial Coding method is appropriate for studies with a wide variety of data form such as interview transcripts, field notes, diaries, etc. (Saldana, 2009) to reduce the number of codes by sorting and relabeling them into conceptual categories, as well as to discover how the categories interrelated or contrasted with one another to form themes. A table of themes was constructed and sub-themes were nested with supporting quotes from the participants. The present study adheres to Smith (2011)'s guidelines concerning scientific rigour and trustworthiness by using sufficient quotations from the data to illustrate each theme and to demonstrate the density of evidence. For example, Smith (2011) suggested that for sample size of one to three participants (n=1-3), quotations are needed from every participant per theme and for sample size of four to eight participants (n=4-8), quotations are needed for at least three participants per theme.

3.9 Validity and Reliability Issues

"Particularly in qualitative research, the role of the researcher as the primary data collection instrument necessitates the identification of personal values, assumptions and biases at the outset of the study" (Creswell, 2003: 200). With these concerns in mind, the researcher found it necessary to address the strategies of validity and reliability used in the study.

Creswell (2003) suggested several strategies to ensure validity in a study, such as triangulation of data, member checking, long terms and repeated observations at the research site, peer examination, participatory modes of research and clarification of researcher bias.

For triangulation of data, the researcher used methodological triangulation. By using the multiple data collection methods such as anime analysis worksheets, learning diaries, and group interview, the findings of the present study could be triangulated.

In the present study, the researcher carried both the roles of teacher and researcher. To eliminate the possible unintentional bias or assumptions due to any personal values, the researcher employed the strategies of peer examination by carrying out the classroom research under the supervision of an experienced JFL educator in the institution. The roles of the experienced JFL educator were to attend all the lessons conducted and provide an external check to the process of teaching in the classroom, as well as to question and advise the researcher regarding the interpretation of data.

To address the strategy of "long terms and repeated observations at the research site" (Cresswell, 2003: 204), the "Learning Japanese Language and Culture through Anime" course was conducted for 10 weeks where the participants' worksheets were collected at five intervals and learning diaries were collected at seven intervals to help in monitoring the students' performances, needs and feelings constantly.

The group interview was immediately verbatim transcribed after the group interview. The nonverbal features such as body movement (hand gestures, nodding or shaking the head) and facial expression (smiling or frowning) noted down by the researcher during the group interview were also transcribed into the interview transcription in order to give a more precise interpretation of data. To confirm a precise transcription of the group interview, the researcher employed the strategy of member checking by sending out the transcription to all the participants' to ask them for verification on the truth value of data. All the participants were satisfied with the transcription.

In terms of "clarification of researcher bias", Seidman (1998) recommended including "an autobiographical section explaining the researchers' connections to their proposed research" (p. 28). The researcher's disclosure of biases and connections to the present study will be explained in Section 3.10.

Reliability "refers to the extent to which the findings can be replicated" (Merriam, 1998). In social sciences studies, this is difficult to control "simply because human behaviour is never static" (Merriam, 1998: 205). William (2006) stressed that methods of increasing reliability are similar to the methods of increasing validity. She suggested that the disclosure of the researcher bias, triangulation in data collection, and consistency in data analysis are important in increasing the reliability of a research. As a result, to increase the reliability of the present study, the data were collected consistently using the same format for each participant. For example, the same set of worksheet layout and diary format were reuse for different lessons throughout the course. The researcher also used the same coding method and consistent analysis method for each diary collected. The disclosure of the researcher bias will be further discussed in the following section.

3.10 The Role of the Researcher

The researcher has been watching anime since she was a child in elementary school (1990s). At that time, anime was not as accessible as it is today. The researcher could only watch anime such as *Doraemon* and *Chibi Maruko-chan* through local television programmes. The anime showed on local television station were mostly dubbed into the Malay language. Upon entering secondary school, the researcher started to watch anime in original Japanese audio on *YouTube* or by buying anime VCDs and DVDs.

Watching anime has become one of the researcher's hobbies. Out of the researcher's personal interest, she has been watching and researching various kinds of anime ranging from TV animated series, to original video animation (OVA), to studio production animation for over 15 years. To avoid bias caused by the researcher's affection towards anime, the researcher tried to be conscious of the bias over the entire course of the study by analysing the anime selected critically and cross checking with peers and participants' opinion. Yet, to some extent, the researcher's personal connection with anime may make it easier for the researcher to forge a good rapport with the participants who share the same interest as well.

The reason for choosing this research topic was heavily influenced by the researcher's personal experience as a JFL student at a university in Malaysia from 2005 to 2009. She found that many JFL students were apparently motivated to study the Japanese language out of their interest in Japanese popular culture, especially manga and anime. The researcher became curious to find out whether this was a bias impression based on a few JFL students in her faculty or was actually a new trend among other JFL students.

In the present study, the researcher carried both the roles of teacher and researcher. As a former JFL student, the researcher was familiar with JFL courses outline and structure. In addition, in terms of teaching experience, the researcher had been working as a part time secondary school teacher in a government school for one year. These backgrounds were essential for the researcher to design and execute the lesson plans using suitable anime as a teaching tool in a classroom context.

3.11 Ethical Concerns

Consent forms for participation were distributed to all the participants prior to the study and they were given time to read and sign the consent form.

To protect the confidentiality of the participant, all participants' names appearing in the present study are pseudonyms. According to Lee and Hume-Pratuch (2013), strategies for the ethical use of data from research participants include "referring to participants by identifiers other than their names, such as their roles (e.g., participant, doctor, patient), pseudonyms or nicknames, initials, descriptive phrases, case numbers, or letters of the alphabet" (para. 5). The researcher referred to the participants by using pseudonyms instead of numbering (for example, participant 1, participant 2, etc.) in order to portray the participants' viewpoint effectively without losing the human element and "it allowed participants to feel like real people" (Burnett, 2013: para. 3).

The anime episodes shown in the classroom (in whole or in part) were played originally from the licensed DVDs, which were legally purchased by the researcher for non-profit and educational purposes.

3.12Summary

This chapter started by explaining the research design, the sample of the study, the procedure of the study, the pilot study, the theoretical framework for the course design, the data collection procedures, the research instruments, and the data analysis process. This chapter has also addressed the strategies used to ensure validity and reliability of the study, explained the role of the researcher, and clarified the ethical concerns. The next chapter will discuss the data analysis and findings.

CHAPTER 4 DATA ANALYSIS AND DISCUSSION

This chapter comprises two main sections. The first section presents the findings and discussion answering research question 1 while the second section presents findings and discussion answering research question 2.

4.1 RQ1: How do anime-related classroom activities facilitate the Japanese language and culture learning?

To answer RQ1, the focus should be given to the classroom activities derived from using anime as a teaching tool and what the participants learnt from these activities. The responses written in the participants' worksheets and learning diaries about the language and culture they learned were varied. Some participants gave simple description whereas some included more details and examples. The findings and discussion were presented and narrated according to the effects of each classroom activity.

4.1.1 Active Viewing

Before the active viewing of the anime, the participants were guided with a pre-viewing briefing. The pre-viewing briefing was important to inform the participants about the general background of the anime. The trailer of the respective anime was shown to the participants by using *YouTube* website. During the active viewing activity, the participants' were asked to begin analysing the anime from the aspects of literary, culture, language, and personal responses simultaneously. The participants were encouraged to jot down keywords of what they noticed from the anime on the analysis worksheet given.

4.1.1.1 The Importance of Subtitles

Generally, subtitles serve the purpose of translating the spoken dialogues from film or movie into text. Subtitles are usually given when the viewers' first language is not the

same as the language in the spoken dialogues so that they can understand the action and storyline in particular film or movie. In order to find out the participants' needs and reactions in the present study, the subtitles were intentionally turned off in Lesson 1. In Lesson 1, the viewing of *Working!!* (Episode 1) was conducted without English subtitles. Some of the participants could not understand the story well because they could not adapt to the speaking speed of the native speakers. Alice and Mandy commented,

> "I could not keep up with the story because the characters spoke **too fast**. I usually watch anime with subtitles at home" (Alice, diary 1).

> "I could not understand the story without subtitles because the speaking speed was **too fast** and there were many difficult words" (Mandy, diary 1).

Then, in Lesson 2, the viewing of *Hanasaku Iroha* (Episode 1) was conducted with English subtitles. All the participants agreed that Lesson 2 was better than Lesson 1 because they were less anxious watching anime with English subtitles. They also managed to understand the story better and pay more attention to the language use in the anime. Evelyn and Nancy commented,

> "I like today's lesson because I felt **at ease** to watch the anime with the presence of subtitles. The subtitles really helped me to understand the story better" (Evelyn, diary 2).

> "I was very anxious during the first lesson because I could not understand the conversations without subtitles. This lesson was better and I was **less anxious** with the aid of subtitles. Although some of the speeches were difficult to

analyse, I did not have problem understanding the story as a whole" (Nancy, diary 2).

When viewing audiovisual materials in the classroom for language teaching-learning purpose, there is always dilemma on whether to view them with or without subtitles or captions. In general, the foreign language learners' level of proficiency plays an important role for the educator to decide whether subtitles should or should not be used. Still, one common prejudice associated with the use of subtitles as part of foreign language education is the traditional belief that subtitles are distracting and "a source of laziness" (Zanon, 2006: 42). It has been a great concern that the foreign language learners' dependence on subtitles will slow down their listening comprehension skill. However, the present study showed that subtitles are indeed needed for the lower intermediate learners in order to promote comprehension of the story and to reduce the participants' anxiety in the classroom, as well as to provide a more comfortable and motivating learning environment for the participants.

4.1.1.2 Keeping the Students' Attention

Pre-viewing of the anime trailer was found to be able to attract the attention of the participants and provide genre information of the anime. Evelyn and Betty commented,

> "The anime shown in the class today was 'pending' in my anime watchlist (a list to keep track of what you want to watch). The trailer has definitely **attracted my attention** and I was excited and happy that I could actually watch it in the class" (Evelyn, diary 2)

> "I found the trailer very **attractive and hilarious**. I like this type of comedy anime" (Kevin, diary 1).

The active viewing activity was found helpful in keeping the participants' attention and focus to the lesson. In his diary, Frank wrote,

> "While watching the anime, *sensei* (teacher) asked the class to analyse the anime and fill in the worksheet. I think this was a good exercise because I could **keep my focus** without distraction in order to complete the task. As a result, I managed to identify the key characters and understand the story well" (Frank, diary 3).

According to Cakir (2006), supplementary materials such as worksheets can be used to encourage learners to watch film actively. The findings supported Cakir's statement because the participants think that by filling in the anime analysis worksheet while viewing anime in the classroom kept their attention on the task given and reduce distraction.

4.1.2 Reproduction Activity

After each active viewing session, the participants were given time to discuss in pairs about the anime. Then, they were asked to verbally summarise the story in their own words. The participants took turn to present the summary of the story, describe the main characters' personalities, and address the social or cultural issues portrayed in the anime they watched.

4.1.2.1 Provide Opportunity to Practice Speaking Skill

This activity required the participants to utilise their speaking skills. While the participants were initially nervous during the activity, they still found this practice useful because their grammar mistakes were identified and corrected. Olivia wrote,

> "I was a bit nervous when I was instructed to summarise the story in front of the class, but it gave me an opportunity to practice my public speaking skill. I **made some grammar mistakes**, but it was corrected by my course mates and *sensei* (teacher) after the presentation" (Olivia, diary 2).

Another participant, Betty believed that the reproduction activity helped her to improve her story telling ability. Betty wrote,

> "To summarise a thirty minutes long story into a five minutes presentation was not an easy task. I think this activity really challenged my ability to **reorganise and retell** the story in my own words. I used simple sentences in order to make my version of story easier to understand and to avoid grammatical errors" (Betty, diary 4).

Summarising the story can promote the learners' story telling ability and foster creative thinking. Unlike the traditional way of teaching speaking such as memorisation and repetition of dialogues, storytelling can train the language learners to express their ideas in an organised format such as the beginning, development, and ending of the story.

4.1.2.2 Facilitate Better Understanding of the Content

Apart from practicing speaking skill, this activity also allowed the participants to gain better understanding of the story, as well as to avoid misinterpretation of certain issue portrayed in the anime. For example, one of the participants pointed out that the reproduction activity helped her to clear up confusion. Alice mentioned that,

> "In one particular scene, I was **confused** when Chizuru (a character in *Kimi to Boku*) mentioned about 'Noguchi Hideyo' and 'Fukuzawa Yukichi'" (Alice, diary 3).

Table 4.1 presents the dialogues transcript from the particular scene mentioned by Alice.

Table 4.1: Dialogues transcript from one particular scene in *Kimi to Boku S2* (Episode 13)

Japanese transcript	English translation
悠太：濃い茶に使うお茶碗は高価なものが多いから、絶対傷つけたり割ったりするなってこと。 [Yuuta*: Koucha ni tsukau chawan wa koukana mono ga ooi kara, zettai kizutsuke tari wattari suruna tte koto.*]	Yuuta: The bowl used for serving thick tea is usually expensive, so make sure you don't damage or break it.
千鶴：おいおい、絶対割るななんてふりされたら、割るしかないぞ、俺は。でもいくらするのかな、高いって。**野口英世**が三人？ [Chizuru*: Oioi, zettai waruna nante furisaketara, waru shika nai zo, ore wa. Demo ikura suru no kana, takaitte.* ***Noguchi Hideyo*** *ga sannin?*]	Chizuru: Hey, if you tell me not to break something, I'm bound to break it. I wonder how much it is… You said it's expensive. So… three **Noguchi Hideyo**?

Table 4.1, continued

悠太：**福沢諭吉**が三人。 [Yuuta*: **Fukuzawa Yukichi** ga sannin.*]	Yuuta: It's three **Fukuzawa Yukichi**.
千鶴：バカ！そんな高価なもの俺に持たせるな！ [Chizuru*: Baka! Sonna koukana mono ore ni motaseruna!*]	Chizuru: Idiot! Don't let me hold something so expensive!

In this particular scene, Chizuru used the term "Noguchi Hideyo" to symbolise the 1,000 yen Japanese banknote and Yuuta used the term "Fukuzawa Yukichi" to symbolise the 10,000 yen Japanese banknote. Figure 4.1 shows the 1000 yen and 10,000 yen Japanese banknotes.

	
1,000 yen Japanese banknote printed with Noguchi Hideyo's portrait	10,000 yen Japanese banknote printed with Fukuzawa Yukichi's portrait

Figure 4.1: 1,000 yen and 10,000 yen Japanese banknotes

Note: Adapted from Bank of Japan website.
Retrieved from https://www.boj.or.jp/en/note_tfjgs/note/valid/issue.htm/

Initially, Alice did not understand the meaning of Noguchi Hideyo and Fukuzawa Yukichi mentioned by the characters, but she managed to understand the scene after the reproduction activity. Alice wrote in her diary,

> "When we summarised the story in the class, we raised the question about Noguchi Hideyo and Fukuzawa Yukichi. Then *sensei* (teacher) gave **explanation** that Noguchi and Fukuzawa were the famous people in Japan history and their portraits have been printed on Japanese banknotes, so what Chizuru meant was actually the value of the banknotes" (Alice, diary 3).

The learners should be given maximum opportunity to speak the target language by providing "a rich environment that contains collaborative work, authentic materials and tasks, and shared knowledge" (Kayi, 2006: para. 18). Through listening to each other's interpretation of the story, the participants can avoid misunderstanding and obtain a more precise comprehension of the story.

4.1.3 Repetition Activity

Prior to each lesson, five to six scenes of the anime with teachable language features such as the use of honorific language (*keigo*), casual speech styles, and vocabulary were identified. The dialogues in these 1 to 3 minutes short scenes were then transcribed and the transcripts (see Appendix G) were distributed to the participants during each session of repetition activity. The participants were given time to read through the dialogue lines and the scenes were replayed one by one for further discussion. Then, the participants were divided into groups of three to discuss and analyse the transcripts given in terms of the language features they notice. They were encouraged to extract examples from the transcript and compare with their own language use in real life situations.

The participants were found to be able to notice and learn the language features such as:

- Different levels of politeness 文体 (*buntai*)
- Casual forms くだけた (*kudaketa*)
- Sentence-final particles 終助詞 (*shuujyoshi*)
- Pronouns 代名詞 (*daimeishi*)
- Honorific suffix 接尾辞 (*setsubiji*)
- Proverbs ことわざ (*kotowaza*)
- Loan words 外来語 (*gairaigo*)
- Swear words 汚い言葉 (*kitanaikotoba*)

It should be noted that the examples presented here were based on the participants' worksheets and learning diaries. Hence, the language features listed and presented were neither an exhaustive list nor do they address the precise contextual factors. It was the list of notions generated from the participants in the present study and there may be items missing to what has been explored by linguists.

The details of each language feature learned will be explained in the following section.

4.1.3.1 Learning Different Levels of Politeness

In Japan, the Japanese people use different forms of language in different domains; for example when they speak to an elderly people or customers in business, they use the honorific form; to colleagues or friends they use the polite form; to close friends and family members, they use the plain form naturally (Wong, 2010). Through analysis on the language use under different situations (e.g., workplace, school, and family) in the anime selected, the participants were found to be able to identify proper and improper

use (or unexpected styles) of politeness levels by looking at the human relationships such as “customer and waitress”, “teacher and student”, and “close friends”.

(a) In the repetition activity in Lesson 1 (scene 1), the participants were exposed to the conversation between customer and waiter/waitress/manager.

Table 4.2: Conversation between customer and waiter/waitress/manager

Human relationship	**Dialogue transcript**
R1 Customer and waitress	Waitress: いらっしゃいませ。二名様、喫煙席と禁煙席どちらに**なさいますか**？ ***Irasshaimase***. *Nimei-sama, kitsuenseki to kinenseki dochira ni* ***nasaimasu*** *ka?* **(honorific form)** [Welcome. A table for two. Would you like the smoking or non-smoking section?] Customer: 喫煙席で**お願いします**。 *Kitsuenseki de* ***onegai shi masu***. **(polite form)** [The smoking section, please.] Waitress: はい、**かしこまりました**。では、こちらにどうぞ。 *Hai* ***kashikomarimashita***. *Dewa kochira ni douzo.* **(honorific form)** [Certainly. Right this way, please.] (Lesson 1, scene 4)
R2 Customer and female manager	Customer：ねえ、ちょっと。このお店暖房**効きすぎ**よ。何とかして**ちょうだい**。 *Nee, chotto. Kono o-mise danbou* ***kikisugi*** *yo. Nantoka shite* ***choudai***. **(plain form)** [Excuse me. This restaurant’s heat is turned up too high. Do something about it.] Manager: なら外に出てその醜い脂肪を燃やして**こい**。 *Nara soto ni dete sono minikui shibou wo moyashite* ***koi***. **(imperative in plain form)** [Then go outside and burn off some of that ugly fat.] (Lesson 1, scene 4)

Table 4.2, continued

R3 Customer and waiter	Waiter: 先ほどは**失礼しました**。お詫びのドリンクと、後、暖房は少し弱めておきましたのでしばらくしてもご不快のようでしたら一声を**かけ下さい**。 *Sakihodo wa **shitsurei shimasu**. Owabi no dorinku, to, ato danbou wa sukoshi yowamete okimashita node shibaraku shite mo go-fukai no you de shitara hitokoe wo **kakekudasai**.* **(polite form)** [I apologize for the earlier incident. As an apology, this drink is on the house and we have turned the heat down. If you still feel any discomfort, please don't hesitate to tell us.] Customer: あら、そんなつもりじゃ**なかった**のに。いいのかしら？ えーと…**そう**ね。さっきよりは涼しくなった**気がする**わ。**ありがと**。 *Ara, sonna tsumori jya **nakatta** noni. Ii no kashira? Eeto… **sou** ne. sakki yori wa suzushiku natta **ki ga suru** wa. **Arigatou**.* **(plain form)** [Oh my, I didn't mean to have you go and do all that. Is it all right? Well, it does feel a bit cooler than before. Thank you.] Customer: いいえ。またなにかありましたら**申し付けて下さい**。 *Iie. Mata nanika arimashitara **moushitsukete kudasai**.* **(honorific form)** [No problem. If there's anything else, please let us know.] (Lesson 1, scene 4)

The waitress and waiter were using polite and honorific forms when talking to the customer (see R1 and R3 in Table 4.2), but the female manager was using imperative in plain form (see R2 in Table 4.2). The female manager's speech style was considered as an unexpected style because in a normal context, she should be using honorific or polite form when talking to the customer. The participants were able to identify the proper use of politeness level in the conversations between customer and waiter/waitress, as well as

the improper use of politeness level in the speech style used by the female manager because they think that the manager was “rude”.

According to Sharon and Natalie,

> “Today I learned about the conversation between customer and waiter in a *famiresu* (family restaurant). The waiter spoke very politely to the customer because customer has **higher status** than the waiter. However, the manager was very rude. She talked to the customer in *meirei-kei* (imperative). I think this is not right under normal situations” (Sharon, diary 1).

> “Kyouko (the female manager) was very fierce. She treated the customer in a very **rude manner**” (Natalie, diary 1).

(b) In the repetition activity in Lesson 3 (scene 1), the participants were exposed to the conversation between teacher and student.

Table 4.3: Conversation between teacher and student

Human relationship	Dialogue transcript
Teacher and student	Teacher:何か質問でも**あった**？ *Nanika shitsumon demo **atta**?* **(plain form)** [Did you have something to ask?] Student: 東先生はいつ先生になろうと**思ったんです**か？ *Azuma-sensei wa itsu sensei ni narou to **omotta n desu** ka?* **(polite form)** [Azuma-sensei, when did you decide to become a teacher?] Teacher:それは、やっぱり大学に進学するとき**だった**かな…どの学部にするか決めるときに、どんな仕事につきたいかを自然に**考えた**しね。 *Sore wa, yappari daigaku ni shingaku suru toki **datta** kana. Dono gakubu ni suru ka kimeru toki ni donna shigoto ni tsukitai ka wo shizen ni **kangaeta**shi ne.* **(plain form)** [That was probably when I entered college. When I was deciding on my major, I naturally thought about what sort of job I'd like to do.] Student: じゃ、ちょうど僕らと同じころには将来なにをしたいか**決めてたんです**ね。 *Jya choudo bokura to onaji koro ni wa shourai nani wo shitai ka **kimeteta n desu** ne.* **(polite form)** [So, you'd already decided what you wanted to do by the time you were our age.] Teacher:そう言うことに**なる**のかな。 *Sou iu koto ni **naru** no kana.* **(plain form)** [Well, I guess so.] Student: **そうです**か。**ありがとうございました**。**失礼します**。 ***Sou desu** ka. **Arigatou gozaimashita**. **Shitsureishimasu**.* **(polite form)** [I see. Thank you. Please excuse me.] (Lesson 3, scene 1)

In Table 4.3, the student used polite form when he was talking to the teacher and the teacher replied in plain form. The participants noticed that this is different from the real life situations they experienced. For example, Alice expressed that,

> "When I'm talking to *sensei* (teacher), I always speak in *–masu* form (polite form) to show my **respect** to *sensei*. However, in this anime, Asuma-*sensei* (the male teacher in *Kimi to Boku*) used plain form when he is talking to the students. My *sensei* talks to me in *–masu form*" (Alice, diary 3).

(c) In the repetition activity in Lesson 5 (scene 6), the participants were exposed to the conversation among close friends (all males).

Table 4.4: Conversation among close friends

Human relationship	Dialogue transcript
Close friends	Yuuki: お腹すいた。もう俺、がっつり**食べよう**かな。 *Onaka suita. Mou ore, gattsuri **tabeyou** kana.* **(plain form)** [I'm hungry. I'm going to eat plentifully.] Shun: 俺も俺も、**超**がっつり**いく**。 *Oremo oremo, **chou** gattsuri **iku**.* **(slang and plain forms)** [Me too, me too. I'm going to eat super-plentifully.] Yuuta: おでん**食べたい**、うどんとか。 *Oden **tabetai**, udon toka.* **(plain form)** [I want to eat oden or udon.] Shun: 暖かいものは**いいです**ね。 *Atatakai mono wa **ii desu** ne.* **(polite form)** [Warm food would be great.] Chizuru: 春ちゃんが持ってきたみかんも**食べる**？ *Shun-chan ga motte kita mikan mo **taberu**?* **(plain form)** [Do you guys want to eat those tangerines Shun-chan brought?] Kaname:**やめとけって**、もう**遅いんだ**から。 ***Yametokette**, mou **osoin da** kara.* **(casual and plain forms)** [You really shouldn't. It's late.] Chizuru:いいの、今日はまだまだ**寝ない**から。 *Ii no, kyou wa mada mada **nenai** kara.* **(plain form)** [It's fine. We're going to stay up all night.] (Lesson 5, scene 6)

The conversation between close friends was observed to be more casual. They talked to each other using plain style or casual style, except for Shun (see Table 4.4). Shun used polite style when talking to his friends. The participants explained that this

unexpected use of speech style might be influenced by the character's personality. Susan mentioned that,

> "I notice that Shun (a male character in *Kimi to Boku*) is using polite form no matter who he is talking to. He also talks to his close friends in polite form. I think this is because Shun is a very **shy** and **polite** boy" (Susan, diary 5).

In contrast to the native speakers of the Japanese language, the learners of JFL often learn the polite form before the plain form. One of the common problems faced by the learners of JFL is lack of exposure to informal settings in real life situations. Hence, they lack exposure to the usage of plain form. Frank related his own situation with the character in the anime by mentioned that,

> "In the anime, close friends are talking to each other using plain form or casual form, but Shun (a male character in *Kimi to Boku*) talks to his friends using polite form. This is **similar to my situation** because actually I still talk to my friends in polite form" (Frank, diary 5).

The majority of anime use a high school as the story background or setting because education is one of the fundamental systems in Japanese society (Napier, 2005) and most of the conversations that take place in these anime involves the use of plain or casual speech styles between friends, family members, people who are of similar age, and similar social status. Although the learners can be exposed to some polite speech styles depending on the anime selected, they are in fact listening to more casual speech styles (plain form and casual form) in anime. Therefore, to solve the problem of lack of

exposure to different level of politeness in real life situation, JFL educators can consider the use of anime as a source of different speech styles input for the learners.

4.1.3.2 Learning Casual Forms

"Informal colloquial styles are hard to acquire even for learners living in Japan because those styles are used only among people whose relationships are close" (Yoshida, 2010: 3). The informal colloquial styles are closely related to the casual form (*kudaketa*), which is usually only used among close friends and family members. The casual form "uses plain verb endings and allows abundant contractions, colloquialisms" (Politeness and formality in Japanese, n.d.: para. 15). Casual form is also influenced by local dialects. Anime with a school and family setting could be used to introduce the casual speech styles. Table 4.5 summarises the examples of casual forms noticed by the participants.

Table 4.5: Casual forms

No.	Casual form	Standard form
C1	決めて**ない**。 *Kimete **nai**.* [I've not decided]	決めて**いない**。 *Kimete **inai**.* (Lesson 2, Scene 1)
C2	お前の親は**すげえ**。 *Omae no oya wa **sugee**.* [Your parents are awesome]	お前の親は**すごい**。 *Omae no oya wa **sugoi**.* (Lesson 2, scene 1)
C3	それだけ稼げ**りゃ**十分**じゃん**。 *Sore dake kasege**rya** jyuubun **jyan**.* [If you can afford it, you should be fine.]	それだけ稼げ**れば**十分**じゃない**。 *Sore dake kasege**reba** jyuubun **jyanai**.* (Lesson 2, scene 1)

Table 4.5, continued

C4	ずっとそばにい**りゃ**、お前が俺に気付いてくれる**って**。 *Zutto soba ni i**rya**, omae ga ore ni kiduite kureru **tte**.* [I thought if we were always together, you'd figure out how I feel about you.]	ずっとそばにい**れば**、お前が俺に気付いてくれる**と（思う）**。 *Zutto soba ni i**reba**, omae ga ore ni kiduite kureru **to (omou)**.* (Lesson 2, scene 2)
C5	高校を出たらその後は好きにし**な**。 *Koukou wo detara sono ato wa suki ni shi**na**.* [You can do whatever you want after you graduate from high school.]	高校を出たらその後は好きにし**なさい**。 *Koukou wo detara sono ato wa suki ni shi**nasai**.* (Lesson 2, scene 3)
C6	積年の恨み晴らし**ちゃう**かもしれない。 *Sekinen no urami harashi**chau** kamo shirenai.* [Maybe I should dispel my long-standing grudge.]	積年の恨み晴らし**てしまう**かもしれない。 *Sekinen no urami harashi**te shimau** kamo shirenai.* (Lesson 2, scene 3)
C7	先生に聞こえ**ちゃい**ますよ。 *Sensei ni kikoe**chai** masu yo.* [The teacher will hear you.]	先生に聞こえ**てしまい**ますよ。 *Sensei ni kikoe**te shimai**masu yo.* (Lesson 3, scene 4)
C8	ここの文化祭って、ずいぶん盛り上がるんだね。 *Koko no bunkasai **tte**, zuibun moriagaru n da ne.* [The cultural festival is pretty lively here.]	ここの文化祭**ということ**、ずいぶん盛り上がるんだね。 *Koko no bunkasai **to iu koto**, zuibun moriagaru n da ne.* (Lesson 4, scene 2)
C9	心配し**ちゃった**。 *Shinpai shi**chatta**.* [I was worried.]	心配し**てしまった**。 *Shinpai shi**te shimatta**.* (Lesson 4, scene 2)

Table 4.5, continued

C10	土曜に二人も休みに**なっちゃう**のは、ちょっと痛いかな。 *Douyoubi ni futari mo yasumi ni **nacchau** no wa, chotto itai kana.* [It'll be pretty tough to have both of you off on Saturday.]	土曜日に二人も休みに**なってしまう**のは、ちょっと痛いかな。 *Douyoubi ni futari mo yasumi ni **natte shimau** no wa, chotto itai kana.* (Lesson 4, scene 3)
C11	学校の行事はちゃんと参加し**な**。 *Gakkou no gyouji wa chanto sanka shi**na**.* [You need to participate in school event.]	学校の行事はちゃんと参加し**なさい**。 *Gakkou no gyouji wa chanto sanka shi**nasai**.* (Lesson 4, scene 3)
C12	民ちにも知らせてあげ**なくちゃ**。 *Min-chi ni mo shirasete age**nakucha**.* [We must inform Min-chi too.]	民ちにも知らせあげ**なければ（なりません）**。 *Min-chi ni mo shirasete age**nakereba (narimasen)**.* (Lesson 4, scene 3)
C13	カフェ**って**いうより、料亭ね。 *Kafe **tte** iu yori, ryoutei ne.* [This looked like a restaurant rather than café]	カフェ**と**いうより、料亭ね。 *Kafe **to** iu yori, ryoutei ne.* (Lesson 4, scene 6)
C14	あたしが決める**って**、昨日言ったでしょう。 *Atashi ga kimeru **tte**, kinou itta deshou.* [I told you yesterday, I'll be the one who decide.]	あたしが決める**と**、昨日言ったでしょう。 *Atashi ga kimeru **to**, kinou itta deshou.* (Lesson 4, scene 7)

Although some of the participants found the casual forms difficult to learn, the participants were interested to know more about the conjugation patterns of the casual forms. Some of the participants' commented that,

"Today, s*ensei* (teacher) explained the conjugation rules to some of the *kudaketa* (casual) forms. I heard a lot of *–chau* or *–chatta* in anime before, but **I didn't know the meaning**. Now I learned that they are the *kudaketa* forms of *–teshimau* and *–teshimatta*" (Nancy, diary 2).

"The *kudaketa* forms are very hard to learn, but I think **it is fun to know more** about them because they appear quite often in anime" (Betty, diary 4).

"At first I thought *kudaketa* form is not important because I don't use it often in the real life situations. However, now I think I should know more about it if I want to become a **full fledge Japanese language speaker** because it seems to be quite important in natural spoken Japanese" (Evelyn, diary 4).

According to Eaton (2012), language register refers to the level of formality with which you speak. Generally, when you speak under different situations or speak with different people will call for different registers (Eaton, 2012). For example, formal register for academic writing and business meeting and casual register for conversation among friends and family members. When learning a foreign language in a classroom, it is a common practice that the beginner learners will start to learn the formal register in the target language. For most people, the goal of foreign language learning is to achieve near-native speaker competence. To achieve this goal, the language learners of intermediate and advance level will need to familiarise themselves with informal and casual registers in order for them to sound more natural and achieve near-native speaker competence. Knowing how to differentiate between formal and informal speech styles and when to use them will definitely help the foreign language learners to fit in with the target language society better.

4.1.3.3 Learning Sentence-Final Particles

According to Hasegawa (2005), "Japanese is well known for its 'gendered' speech styles" (p. 1). Japanese women's speech (*joseigo* or *onna no kotoba*) is typically described as more "polite, gentle, soft spoken, non-assertive, and empathetic" (Okamoto, 1995: 298) as compared to Japanese men's speech (*danseigo* or *otoko no kotoba*). One of the features that can be observed in the Japanese gendered speech styles is the sentence-final particles (SFPs). Table 4.6 summarises the examples of sentence-final particles noticed by the participants.

Table 4.6: Sentence-final particles

No.	SFPs used by female characters.
S1	これを持って行く時に確認してくる**わ**。 *Kore wo motte iku toki ni kakunin shite kuru **wa**.* [I'll check on them when I take this out.] (Lesson 1, scene 3)
S2	杏子さんが、新しいバイトを入れるって言ってた**わ**。 *Kyouko-san ga, atarashii baito wo irerutte itte ta **wa**.* [Kyoko-san said that she'll hire a new part-timer.] (Lesson 1, scene 3)
S3	このお店暖房効きすぎ**よ**。 *Kono o-mise danbou kiki sugi **yo**.* [The heating in this restaurant is too intensive.] (Lesson 1, scene 4)
S4	いいの**かしら**？ *Ii no **kashira**?* [Is it okay?] (Lesson 1, scene 4)
S5	さっきよりは、涼しくなった気がする**わ**。 *Sakki yori wa, suzushiku natta ki ga suru **wa**.* [Well, it does feel a bit cooler than before.] (Lesson 1, scene 4)

Table 4.6, continued

S6	私一人でお婆ちゃん家、高校もそっち行く**の**。 *Watashi hitori de oba-chan uchi, koukou mo socchi iku **no**.* [I'm going to my grandma's house alone. I'll be going to school there too.] (Lesson 2, scene 2)
S7	あの制服、可愛いよ**ね**！ *Ano seifuku, kawaii yo **ne**!* [That uniform is really cute!] (Lesson 2, scene 4)
S8	まだご機嫌斜めな**の**？ *Mada go-kigen naname na **no**?* [Are you still in a bad mood?] (Lesson 4, scene 2)
S9	みんないっぱい食べてくれるから、作りがいがある**わ**。 *Minna ippai tabete kureru kara, tsukuri gai ga aru **wa**.* [Having someone to cook for makes it worth cooking.] (Lesson 5, scene 1)
S10	みんなにそう言ってもらえるとうれしい**わ**。 *Minna ni sou itte moraeru to ureshii **wa**.* [I'm so happy to hear that.] (Lesson 5, scene 1)
No.	**SFPs used by male characters**
S11	このままじゃ、身を滅ぼす**ぞ**。 *Kono mama jya, mi wo horobosu **zo**.* [If you continue on like this, you'll ruin yourself.] (Lesson 2, scene 1)
S12	ないなら別にいいん**だ**。 *Nai nara betsu ni iin **da**.* [That's fine if you don't.] (Lesson 3, scene 1)

Table 4.6, continued

S13	お前ら傍から見てると相当ばかだ**ぞ**。 *Omae ra hata kara miteru to soutou baka da **zo**.* [You guys look like idiots from over here.] (Lesson 5, scene 2)

The common feminine SFPs used by the female characters (S1-S10) include わ (*wa*), よ (*yo*), の (*no*), ね (*ne*), and かしら (*kashira*). The common masculine SFPs used by the male characters (S11-S13) include だ (*da*), and ぞ (*zo*).

Apart from the regular use of female and male SFPs, the participants also noticed some unexpected use of masculine SFPs such as だ (*da*) and ぞ (*zo*) by certain female characters (see Table 4.7).

Table 4.7: Unexpected use of sentence-final particles by female characters

No.	Unexpected use of SFPs
S14	私が店長の白藤杏子**だ**。 *Watashi ga tenchou no Shirafuji Kyouko **da**.* [I'm the restaurant manager, Shirafuji Kyouko.] (Lesson 1, scene 5)
S15	私はあんま仕事しないから知らないん**だ**。 *Watashi wa anma shigoto shinai kara shiranain **da**.* [I just don't actually work much, so I can't help you.] (Lesson 1, scene 5)
S16	種島、後は任せた**ぞ**。 *Taneshima, ato wa makase ta **zo**.* [Taneshima, I'll leave the rest to you.] (Lesson 1, scene 5)

Table 4.7, continued

S17	あんたは今からうちの従業員**だ**。 *Anta wa ima kara uchi no juugyouin **da**.* [As of today, you are an employee here.] (Lesson 2, scene 3)
S18	あんたはそれをしたん**だ**。 *Anta wa sore wo shitan **da**.* [You did just that.] (Lesson 2, scene 6)
S19	私はしっかり空気読むむ人なん**だ**。 *Watashi wa shikkari kuuki yomu hito nan **da**.* [I'm definitely someone who can read between the lines.] (Lesson 4, scene 2)

The participants gave explanation to the unexpected use of masculine SFPs by certain female characters by looking at the female characters' personalities. For example, Frank stated that,

> "I noticed that Todoroki (a female character in *Working!!*) uses a lot of '*wa*' at the end of her speech. I think this goes well with her **soft and gentle personalities**. On the other hand, Kyouko (a female character in *Working!!*) is a manager with **strong personality**, so she tends to talk in a more masculine way. So it is not surprising at all when she uses '*zo*', which usually used by men, to end her speech" (Frank, diary 1).

"Recently it has been observed that Japanese women's use of language is changing and women are taking on using more neutral and even masculine forms" (Ogawa 2006; Okamoto & Sato 1992; Okamoto 1995; Okamoto 1996; Mizumoto 2006; cited in Hollis,

2013: 21). This phenomenon reflected in the participants' analysis of language use by certain female characters in the anime too. Interestingly, although the use of language in anime is often associated with the concept of virtual language (Kinsui, 2003) (see Chapter 2, Section 2.7.1), this finding showed that use of language portrayed in anime also reflects the real life situations to a certain extent.

4.1.3.4 Learning Pronouns

Findings also revealed that the participants were able to differentiate the differences of the use of pronouns between different gender, seniority, and situation (formal and informal) from the anime selected. For example, the female characters used 私 (*watashi*) or あたし (*atashi*) to refer to "I" and あなた (*anata*) to refer to "you"; the male characters used 僕 (*boku*) or 俺 (*ore*) to refer to "I" and 君 (*kimi*) or お前 (*omae*) to refer to "you" consistently.

However, some of the participants also questioned about the unexpected use of pronouns by one female character in *Hanasaku Iroha*. In a particular scene, the female character, an old lady, used お前 (*omae*) to refer to "you" and こいつ (*koitsu*) to refer to "this fellow" (see Table 4.8). Generally お前 (*omae*) is men's language (*otoko kotoba*) and こいつ (*koitsu*) is considered rude.

Table 4.8: Unexpected use of pronouns by old lady character

No.	Unexpected use of pronouns
P1	**お前**が緒花だね。 ***Omae*** *ga Ohana da ne.* [You must be Ohana.] (Lesson 2, scene 3)
P2	**こいつ**はお客様に失礼したんだとさ。 ***Koitsu*** *wa o-kyaku sama ni shitsurei shi tanda to sa.* [This fellow caused inconvenience to the customer.] (Lesson 2, scene 6)

One participant, Sharon related this situation to the aspects of seniority and social status. In her diary, Sharon commented,

> "Today we discussed about pronouns. I think the language use of *obaasan* (grandmother) is quite interesting because she uses some *otoko kotoba* (men's language) and sounds quite rude. I think this is because she is an **elderly person** and the owner of *ryokan* (traditional Japanese inn). So she basically has **the highest status** next to the customers in *ryokan*" (Sharon, diary 2).

Apart from being able to learn and differentiate pronouns from the anime selected, a male participant, Kevin compared his own language use with the male characters in the anime. Kevin thinks that he should change the way he uses the first person pronoun by mentioning that,

> "I always use '*watashi*' to refer to myself in **real life situations**. I have get used to this, but I think I should try to use '*boku*' (casual male first-person pronoun)

and '*ore*' (casual male first-person pronoun) when I'm talking to my close friends from now on because it will definitely **sound more natural** to the native speaker" (Kevin, diary 5).

Unlike the English language, pronouns in the Japanese language are usually omitted from sentences when they can be inferred from context. Through observing and analysing the use of language under different contexts in anime, the learners of can learn how to use pronouns correctly, as well as to understand when not to use them in order to speak the Japanese language naturally.

4.1.3.5 Learning Honorific Suffixes

In the Japanese language, there is a broad array of honorific suffixes for addressing people. For instance, "-*san*", as in "Suzuki-*san*". The common ones include "-*sama*" and "-*san*" which are gender-neutral; "-*kun*" which is mainly used for young males and "-*chan*", which is mainly used for young females. Honorific suffixes are generally essential when referring to someone. Dropping the honorific suffix (*yobisute*) implies a high degree of intimacy and is usually reserved for very close friends, younger family members, or spouse. Table 4.9 summarises the unexpected use of honorific suffixes noticed by the participants.

Table 4.9: Unexpected use of honorific suffixes

No.	Unexpected use of honorific suffixes (refer to female characters)
H1	民**ち**、まだご機嫌斜めなの？ *Min-**chi**, mada go-kigen naname na no?* [Min-chi, are you still in bad mood?] (Lesson 4, scene 2)
H2	よかったね、菜子**ち**。 *Yokatta ne, Nako-**chi**.* [It's great, Nako-chi.] (Lesson 4, scene 3)
No.	**Unexpected use of honorific suffixes (refer to male characters)**
H3	春**ちゃん**っていい子だよな。 *Shun-**chan** tte ii ko da yo na.* [Shun-chan is such a good kid.] (Lesson 5, scene 2)

In H1 and H2, a special suffix "*-chi*" was used to refer to some female characters whereas in H3, the suffix "*-chan*" which is usually used to refer to female was used to refer to a male character.

According to the participants, the uncommon honorific suffixes were used to show "cuteness" and "solidarity". Kevin and Nancy wrote that,

> "Usually in anime, there are a lot of *yobikata* (ways of addressing people) like '*-san*', '*-chan*', '*-kun*'. Today I saw another new *yobikata* '*-chi*' in the anime class. Actually I have come across other *yobikata* such as '*-pyon*' and '*-chama*' from other anime. I think this kind of *yobikata* is very **cute**" (Kevin, diary 4).

> "Today we discussed about *yobikata* and *yobisute* (dropping the honorific suffix) in the class. I noticed that boys will usually *yobisute* when calling their

friend's name, but Chizuru (a male character in *Kimi to Boku*) called Shun (a male character in *Kimi to Boku*) "Shun-*chan*". I think this is because Shun is quite girlish in personality or maybe Chizuru wanted to tease him or to show **solidarity** because they are best friends" (Nancy, diary 5).

Honorific suffixes in anime appear to be more complicated than in real life situations. Apart from using the proper suffixes such as "-*san*", "-*kun*", and "-*chan*", sometimes special suffixes are used in place of proper suffixes. Different from proper suffixes, these special suffixes are invented based on the effect the speaker is trying to achieve (e.g., to show cuteness or affection). For example,

- "-*tan*": derived from "-*chan*" to show cuteness
- "-*pyon*": indicating that the speaker is being very cutesy or affectionate with the person he or she is addressing
- "-*chama*": the baby-talk version of "-*sama*"

The learners should be alerted about these special honorific suffixes which are known to be used more in anime than in real life situations in order to avoid misuse of these special honorific suffixes in real life communication.

4.1.3.6 Learning Proverbs and Sayings

Japanese proverbs or sayings (*kotowaza*) may take the form of:

- 言い習わし (*iinarawashi*): a short saying
- 慣用句 (*kanyouku*): an idiomatic phrase
- 四字熟語 (*yojijukugo*): a four-character idiom

The participants were able to identify and learn some *kotowaza* from the anime selected (see Table 4.10).

Table 4.10: Japanese proverbs

No.	Proverbs	Meaning
V1	善は急げ *Zen wa isoge*	Make hay while the sun shine / Strike while the iron is hot (Lesson 2, scene 1)
V2	行き当たりばったり *Ikiatari battari*	Happy-go-lucky (Lesson 2, scene 1)
V3	身を滅ぼす *Mi wo horobosu*	Ruin oneself (Lesson 2, scene 1)
V4	反面教師 *Hanmen kyoushi*	Bad example (Lesson 2, scene 1)
V5	空気読む *Kuuki yomu*	Read between the lines (Lesson 4, scene 2)

The participants found it interesting to learn Japanese proverbs from the anime as Natalie mentioned that,

> "I am surprised to know that we can actually learn *kotowaza* (proverbs and sayings) from anime. It is **interesting** because some *kotowaza* have same meaning with English proverbs, like '*zen wa isoge*' has same meaning with 'strike while the iron is hot'. This type of *kotowaza* is easier to remember. I think I can memorise them and use them in my essay writing next time" (Natalie, diary 2).

In the present study, the anime *Hanasaku Iroha* featured some *kotowaza* for the participants to learn. Depending on the selection of anime, some anime can be used to specifically teach Japanese *kotowaza*, for example, the anime *Kotowaza House* produced by Eiken Studio.

4.1.3.7 Learning Loanwords

Table 4.11 presents the loanwords noticed by the participants in the present study.

Table 4.11: Loanwords

No.	Loanwords	Meaning	
L1	ドラマチック *Doramachikku*	Dramatic	(Lesson 2, scene 1)
L2	オリジナリティ *Orijinariti*	Originality	(Lesson 2, scene 2)
L3	フォロー *Foroo*	Follow	(Lesson 2, scene 4)
L4	ルール *Ruuru*	Rule	(Lesson 2, scene 5)
L5	ストレス *Sutoresu*	Stress	(Lesson 3, scene 4)
L6	チームのリーダー *Chiimu no riidaa*	Team leader	(Lesson 4, scene 1)
L7	クラス *Kurasu*	Class	(Lesson 4, scene 2)

Table 4.11, continued

L8	アグレッシブ *Agureshibu*	Aggressive	(Lesson 4, scene 4)
L9	ウエートレス *Weetoresu*	Waitress	(Lesson 4, scene 5)
L10	メニュー *Menyuu*	Menu	(Lesson 4, scene 6)
L11	カフェ *Kafe*	Café	(Lesson 4, scene 6)
L12	オムライス *Omuraisu*	Omelette rice	(Lesson 4, scene 6)
L13	スーパー *Suupaa*	Supermarket	(Lesson 4, scene 6)
L14	コンビニ *Konbini*	Convenience store	(Lesson 5, scene 6)

According to Rebuck (2002), English loanwords in the Japanese language perform three main functions such as to “fill a lexical gap”, “substitute for native equivalents to achieve some kind of special effect”, and “employed as euphemisms in certain cases” (p. 54). In the present study, the participants detected that loanwords appeared mostly in the conversations between youngsters. Apart from raising the issue of loanwords usage in youngsters’ conversation, one participant, Olivia perceived that learning loanwords benefited her in practicing *katakana* (one of the Japanese writing systems). Olive mentioned that,

> "There are quite a number of loanwords appeared in *Hanasaku Iroha* during the conversations of youngsters like Ohana (a female character in *Hanasaku Iroha*) and her friends. Maybe loanwords are more **commonly used among youngsters**? I wonder if this is a new trend in Japan. Anyway, I think learning loanwords is good for me to **practice *katakana*** as I seldom use *katakana* in writing" (Olivia, diary 4).

On the other hand, another participant, Susan commented that loanwords can help her understand the meaning of some utterances in anime due to the similar pronunciation of the loanword and its English counterpart. Susan commented that,

> "Loanwords convey the meaning in a more straightforward way for us who know English language because of the **similar pronunciations** like 'フォロー' (*foroo*) equals to 'follow' and 'ドラマチック' (*doramachikku*) equals to 'dramatic'" (Susan, diary 2).

However, according to Hara (2011), "even if learners know the equivalent word in their first language because of cognates, careful and special attention is required when learning new vocabulary because their meanings could have changed during the borrowing process" (p. 21). This showed that the learning of loanwords in a second language and a foreign language is important. There are three types of semantic changes identified in the Japanese loanwords (Hara, 2011):

(1) Semantic narrowing: The meaning of the loanword has been narrowed down from the original word.

Example: アクセサリー (*akusesarii*)

Japanese meaning: Jewellery

Original word: Accessory (English)

(2) Semantic widening: The loanword has a wider meaning or additional meanings.

Example: フロント (*furonto*)

Japanese meaning: Front desk

Original word: Front (English)

(3) Semantic transfer: Meaning of the loanword has completely changed from its original word.

Example: スーパー (*suupaa*)

Japanese meaning: Supermarket

Original word: Super (English)

Therefore, when loanwords appear in the anime, the meaning of loanwords should be discussed in details to make sure that the learners can understand the exact meaning in the Japanese language.

4.1.3.8 Identifying Swear Words

A language classroom is probably not the place to learn swear words. However, to some extent, swear words, curse words, and insults do appear in authentic materials such as film, movie, drama, as well as anime. Table 4.12 presents some swear words identified by the participants.

Table 4.12: Swear words

No.	Swear words	Meaning	
W1	ふざけるな！ *Fuzakeruna!*	Stop being stupid!	(Lesson 2, scene 5)
W2	頭使え、アホ！ *Atama tsukae, aho!*	Use your brain, moron!	(Lesson 2, scene 5)
W3	バカ野郎！ *Baka yarou!*	Idiot!	(Lesson 3, scene 5)

The participants were amused when identifying swear words in the anime. They also revealed that they actually already knew about these words from other anime, especially the *shounen* anime. Kevin and Nancy revealed that,

> "It was **amusing** when we discussed the word '*aho*' (moron) in the class. I came across this word in another anime before. I have a hunch that it is a bad word, but I did not know the exact meaning. In the class discussion, Nancy (one of the participants) said '*aho*' means '*baka*' (stupid) in Kansai (Western Japan) dialect" (Kevin, diary 2).

> "I like to watch *shounen* anime. In most of the *shounen* anime, there are a lot of dirty words such as '*kisama*' (rude way of saying 'you'), '*temee*' (rude way of saying 'you'), '*kusogaki*' (brat), and so on. Actually we use word like '*baka*' to **joke** with each other in class occasionally. I think this is one way to show solidarity if you didn't mean it seriously. Also, I guess it is just a common nature for students to pick up dirty words naturally from media" (Nancy, diary 3).

The main purpose of swearing is to express the speaker's emotional state, especially anger or frustration and communicating that information to the listener (Jay & Janschewitz, 2008). Although swearing is accepted as a social phenomenon in English speaking countries, American Indians, Japanese, Malayans and most Polynesians do not have swear words in their languages (Montagu, 1967: 55). Some researchers recognised Japanese as a "swearless" language. According to Kosugi (2010),

> "As a matter of fact, there are some swearwords in Japanese like '*chikusho*' (animal, beast) or '*kuso*' (shit), however there are hardly anywhere near as many as the English ones, so that Japanese has been deemed an officially 'swearless' language" (p. 31).

Nonetheless, Jackson and Kennett (2012) challenged the myth that Japanese is a "swearless" language by looking at popular publications that educate the Japanese language learners in swearing. As a result, Jackson and Kennett (2012) raised the issue of whether swearing should be formally introduced through the curriculum.

The findings of the present study showed that swear words can be identified in anime. In fact, many anime, especially *shounen* anime, are known to have a lot of combat scenes where the characters are angry with each other and yelling swear words to show their anger. Therefore, common swear words used in anime or other type of media should be pointed out to the learners in order to warn them about the inappropriate uses of swear words in real life situations.

4.1.4 Freeze Framing

The freeze framing activity was used in Revision Lesson 1 (R1) and Revision Lesson 2 (R2). In the freeze framing activity, several still images were shown in the class to raise the participants' consciousness about the cultural objects and details in the particular scenes selected. The still images selected could be a place like "*washitsu*" (traditional Japanese room), a school event like "homeroom" session, or the procedures in a particular ceremony like "*sadou*" (Japanese tea ceremony). For example,

(a) Revision Lesson 1: *Washitsu* (traditional Japanese room) from *Hanasaku Iroha* (Episode 1) (see Figure 4.2)

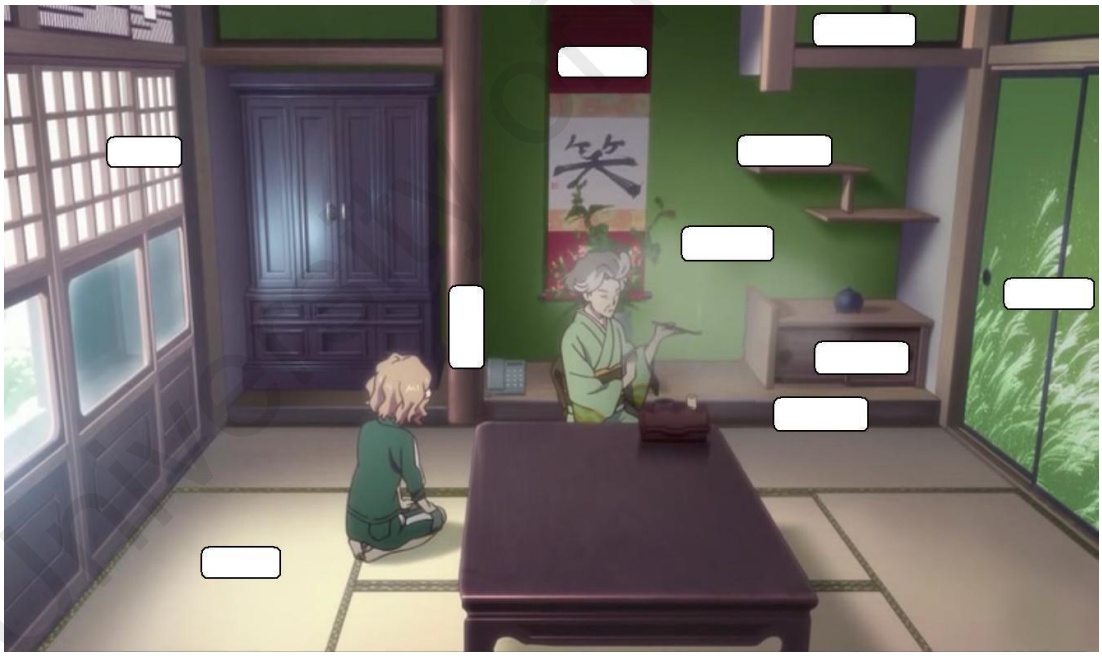


Figure 4.2: *Washitsu* portrayed in *Hanasaku Iroha* (Episode 1)

Note: Adapted from *Hanasaku Iroha* (Episode 1) from *Hanasaku Iroha* [DVD] by M. Ando. Copyright 2011 by P.A. Works.

The image in Figure 4.2 takes place in a *ryokan* (traditional Japanese inn) in *Hanasaku Iroha* (Episode 1). By using this image, the participants were introduced to

washitsu (traditional Japanese room). The participants were asked to identify the different parts of *washitsu* portrayed in the freeze frame. As a result, the participants learned about the vocabulary related to *washitsu* such as 畳 (*tatami*), 襖 (*fusuma*), 障子 (*shouji*), 床の間 (*tokonoma*), 掛け軸 (*kakejiku*), 床柱 (*tokobashira*), 床框 (*tokogamachi*), 違い棚 (*chigaidana*), 天袋 (*tenbukuro*), 地袋 (*jibukuro*) from this activitiy. Table 4.13 explains the meaning of each vocabulary related to *washitsu*.

Table 4.13: Vocabulary related to *washitsu*

Vocabulary	**Meaning**
和室 (*washitsu*)	Traditional Japanese room
畳 (*tatami*)	Thick and woven straw mats
襖 (*fusuma*)	Sliding doors made up of wooden frames covered in thick and opaque paper
障子 (*shouji*)	Another type of sliding door which are made up of wooden lattices covered in translucent paper to allow light to filter in
床の間 (*tokonoma*)	Recessed alcoves which typically decorated by a hanging scroll in addition to a vase or flower arrangement
掛け軸 (*kakejiku*)	Hanging scroll
床柱 (*tokobashira*)	Supporting pillar
床框 (*tokogamachi*)	Wood set perpendicular to the tatami surface to mark off the raised tokonoma area
違い棚 (*chigaidana*)	Built-in, staggered wall shelving
天袋 (*tenbukuro*)	A small cabinet with sliding doors above *chigaidana*
地袋 (*jibukuro*)	A small cabinet with sliding doors below *chigaidana*

Note: Adapted from Japanese style rooms (n.d.). Retrieved from http://www.japan-guide.com/e/e2007.html

(b) Revision Lesson 2: *Washitsu* from *Kimi to Boku S2* (Episode13) (see Figure 4.3)

Figure 4.3: *Washitsu* portrayed in *Kimi to Boku S2* (Episode 13)

Note: Adapted from *Kimi to Boku S2* (Episode 13) from *Kimi to Boku 2* [DVD] by M. Kanbe. Copyright 2012 by J.C. Staff.

The image in Figure 4.3 takes place during *sadou* (Japanese tea ceremony) in *Kimi to Boku S2* (Episode 13). The participants revised the vocabulary related to *washitsu* and compared the *washitsu* portrayed in this image with the *washitsu* portrayed in *Hanasaku Iroha* (Episode 1) such as 畳 (*tatami*), 襖 (*fusuma*), 障子 (*shouji*), 床の間 (*tokonoma*), 掛け軸 (*kakejiku*), 床柱 (*tokobashira*), 床框 (*tokogamachi*), 違い棚 (*chigaidana*), 天袋 (*tenbukuro*), 地袋 (*jibukuro*). The participants also learned how to differentiate the seating of 亭主 (*teishu* – host of tea ceremony) and 客 (*kyaku* – guests).

(c) Revision Lesson 2: Homeroom from *Hanasaku Iroha* (Episode 19) (see Figure 4.4)

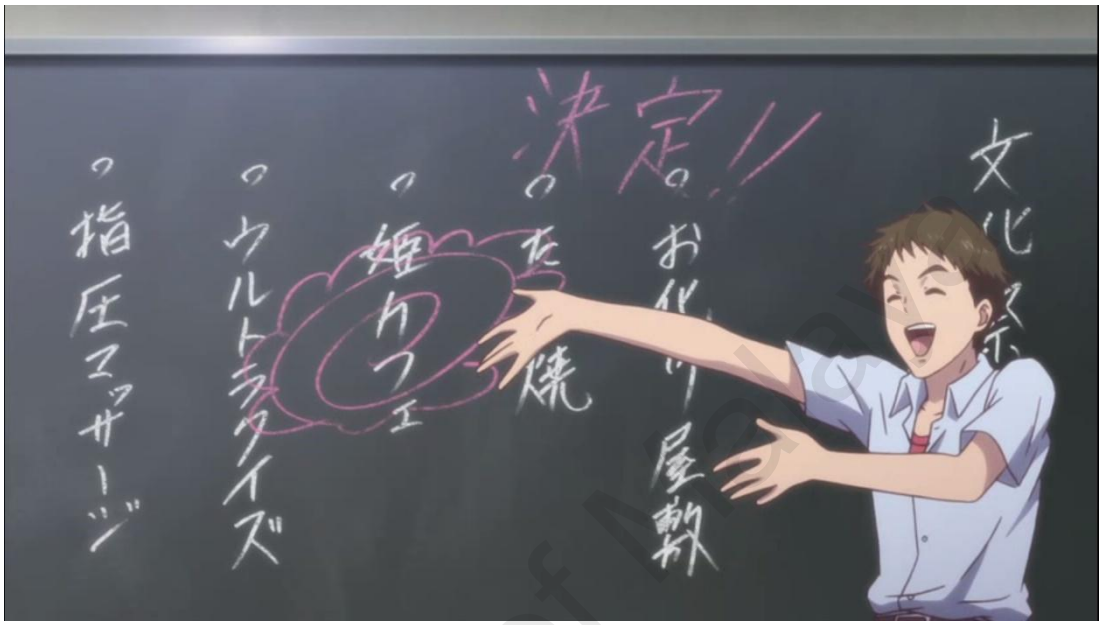


Figure 4.4: Homeroom discussion about *bunkasai* portrayed in *Hanasaku Iroha* (Episode 19)

Note: Adapted from *Hanasaku Iroha* (Episode 19) from *Hanasaku Iroha* [DVD] by M. Ando. Copyright 2011 by P.A. Works.

The image in Figure 4.4 takes place during a homeroom discussion about *bunkasai* (cultural festival) in *Hanasaku Iroha* (Episode 19). The participants learned about the performances related to *bunkasai* such as 指圧マッサージ (*shiatsu massaaji* – acupressure massage), ウルトラクイズ (*urutora kuizu* – ultra quiz), 姫カフェ (*hime kafe* – princess café), たこ焼 (*takoyaki* – octopus balls), お化け屋敷 (*obake yashiki* – ghost house).

4.1.4.1 Learning Cultural Vocabulary

The participants believed that they could memorise vocabulary better with the presence of colourful images in the freeze framing activity. Alice, Betty, and Mandy wrote that,

> "The *washitsu* parts shown in the class today leave a strong image in my mind. I think I remember words better in this way because of the **colourful** image" (Alice, diary R1).

> "I like the class activity where we learn words from the **colourful** images extracted from anime. This is **different** from what we did in other language class like reading essay and check the dictionary for difficult words" (Betty, diary R1).

According to Mariam Dzulkifli and Muhammad Mustafar (2013), colour has significant effect on memory abilities. "Colour has the potential to increase chances of environmental stimuli to be encoded, stored, and retrieved successfully" (Mariam Dzulkifli, & Muhammad Mustafar, 2013: 8). Therefore, unlike traditional methods like vocabulary flashcards which only give the participants a definition, the colourful image showed in the freeze framing activity may stick in the participants' mind in a way incomparable by words. This will certainly help them to memorise the vocabulary better. Moreover, the use of freeze framing activity also in accordance to the edutainment (entertainment that is designed to be educational) approach which emphasises on the effort "to attract and hold the attention of the learners by engaging their emotions through a computer monitor full of vividly coloured animations" (Okan, 2003: 255). The participants were able to immerse themselves in the activity mainly because they

found that this learning technique was fun and entertaining as compared to the traditional way of memorising vocabulary from an essay or a textbook.

The freeze framing activity also inspired the participants to think outside the box by learning vocabulary not only from what they listen "explicitly" from the dialogues, but also learning the "hidden" vocabulary which is shown visually in the anime. For example, in the Revision Lesson 1, the participants were shown the image of *washitsu* (traditional Japanese room) (see Figure 4.2). The vocabulary related to parts of *washitsu* was not mentioned in the dialogues, but the participants were able to learn the vocabulary through the freeze framing activity. One participant, Mandy wrote in her diary,

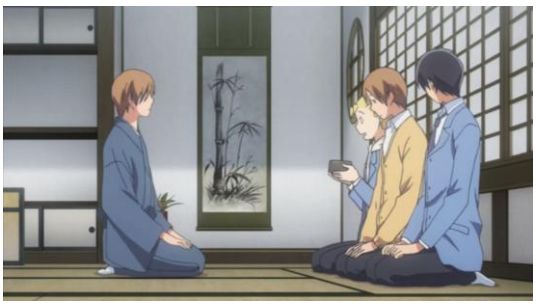
> "The class activity was fun. *Sensei* (teacher) highlighted some images from the anime with introduction to some cultural terms. This activity helps me to carefully look at the image and **pick up little things that I have overlooked** when watching the anime. I think this is a very good 'post-mortem' activity" (Mandy, diary R1).

4.1.4.2 Learning Cultural Manners

Freeze framing activity was also helpful in describing a particular scene with procedures. For example, in Revision Lesson 2 (R2), the participants were introduced to the basic procedures of the Japanese tea ceremony (*sadou*) (see Figure 4.5). They learned the basic procedures of drinking *koicha* (thick tea) such as receiving and eating *wagashi* (traditional Japanese confections), picking up the *chawan* (bowl used for preparing and drinking tea), apologies and bows, and sipping the tea.

Receive *wagashi*

Pick up the *chawan*



Apologies and bows

Sip the tea

Figure 4.5: Basic procedures in *sadou*.

Note: Adapted from *Kimi to Boku S2* (Episode 13) from *Kimi to Boku 2* [DVD] by M. Kanbe. Copyright 2012 by J.C. Staff.

According to Susan and Olivia,

> "I have always wanted to know more about *sadou*. The anime shown in the class today tells us about *sadou* to a **certain extent**. I also learned about the proper way of sitting, 正座 (*seiza* – traditional formal way of sitting) and the four important principles of *sadou*, 和敬清寂 (*wakeiseijyaku* – harmony, respect, purity and tranquillity)" (Susan, diary R2).

> "The lesson was very good. It contained rich information about *sadou*. *Sadou* is a very formal ceremony and there are a lot of difficult **expressions used in the ceremony**. I noticed that the quantifier used is different when referring to one

cup of tea, they use 服 (*fuku* – portion) instead of 杯 (*hai* – cup)" (Olivia, diary R2).

It should be noted that the participants showed deep interest in this kind of cultural scenes because they were able to notice and point out detailed information related to the scene such as the quantifier "*fuku*", the four principles of *sadou* "*wakeiseijyaku*", and the expressions used in *sadou* such as:

- お服加減はいかがですか？(*o-fuku kagen wa ikaga desu ka?*)

  How is the tea?
- 結構なお点前でございます。(*kekkou na o temae de gozai masu.*)

  That was delicious.

Apart from calling students' attention to certain scene in anime, freeze framing activity is also practical to be used to introduce cultural details with procedures. Sometimes, the cultural themes portrayed in anime may not depict the whole reality but it is adequate to provide the learners a basic understanding of the particular cultural theme under the educator's guidance in the classroom.

4.1.5 Follow-Up Discussion

The follow-up discussion activity was used to stimulate communication among the participants, as well as to develop sharing and co-operative skills. This activity was important to let the participants express their personal thoughts about the anime, justify any misunderstanding of cultural issues portrayed, and to relate the learning from anime to real life situations.

4.1.5.1 Developing a More Learner-Centred Classroom Environment

The participants believed that the follow-up discussion created a more learner-centred environment and helped them in developing confidence in speaking skill. Susan and Mandy commented,

> "I like the discussion activity. I think this is a more **learner-centred** activity because we have to do a lot of talking and *sensei* (teacher) only interrupts when we have difficulties in phrasing our sentence" (Susan, diary R1).

> "I was quite surprise to see that everyone has participated actively in the discussion activity. I think we were motivated to talk more in this class because the topic is about anime, so the class environment is more relax. I think I have gained some **confidence** in my speaking skill" (Mandy, diary R2).

The follow-up discussion also played an important role in clearing doubts or enquiries that the participants might have. Betty wrote in her diary,

> "Revision lesson like this is very important because we get the opportunity to **ask question, discuss, and digest** what we have learned in the last two anime we watched in the class" (Betty, diary R1).

Giving the participants plenty of time to think, organise and share their ideas with reducing interruption from the educator helps in lowering the participants' speaking nervousness. The follow-up discussion activity has made the classroom more learner-centred. In a learner-centred classroom, the learners get more "talking time" (Jones, 2007). The findings showed that follow-up discussion activity was stimulating and

enjoyable. The participants could express their feelings, brainstorm ideas, explain things, and react to each other's point of view.

4.1.5.2 Making a Real Life Connection

In Revision Lesson 1, the class discussed issues in the anime *Working!!* (Episode 1) (Lesson 1) and *Hanasaku Iroha* (Episode 1) (Lesson 2). Both anime episodes were related to the issue of part time jobs among Japanese high school students. The participants discussed this issue by relating it to the real life situations. The next discussion topic was on interesting Japanese surnames highlighted in the anime *Working !!* (Episode 1). In their diaries, Evelyn and Sharon wrote that,

> "I'm now working part-time as a sales assistant in one boutique, so I can **feel the reality constructed** in *Working!!* because customer is always the big boss. We have to respect them even if they are rude" (Evelyn, diary R1).

> "I think it was very funny when Taneshima (a female character in *Working!!*) made a mistake by calling Takanashi (a male character in *Working!!*) as 'Katanashi'. We laughed at this particular scene because Taneshima was so cute. However, I think this is not funny if this incident happens in **real life**. It will be very *shitsurei* (impolite) to misread people's surname" (Sharon, diary 1).

In Revision Lesson 2, the class discussed issues in the anime *Kimi to Boku* (Episode 13) (Lesson 3), *Hanasaku Iroha* (Episode 19) (Lesson 4), and *Kimi to Boku* (Episode 1) (Lesson 5). These anime episodes were related to the issue of school events and relationships among friends. The participants discussed the Japanese school's homeroom session, cultural festival (*bunkasai*), co-curriculum activity (*bukatsu*), and Japanese tea ceremony (*sadou*). The participants were interested in these issues and they

related them to the real life situations in Malaysia. In their diaries, Mandy and Frank mentioned that,

> "The homeroom session in Japanese school looked so fun and useful. My primary and secondary school did not have homeroom session. I think **Malaysian secondary school** can consider including the homeroom session in the curriculum. This is a good practice to develop students' leadership and cooperative skills" (Mandy, diary R2).

> "*Bunkasai* looked so interesting. I think in **Malaysian school**, we have some school events similar to *bunkasai* like choir performance and stage show, but they are not as wonderful as *bunkasai*" (Frank, diary R2).

Classroom lessons should have relevance to the learners' life. If the learners do not see the importance in learning a topic or are totally uninterested in it, they will not pay attention to the lesson. For this reason, it is fundamental to relate what they have learned in the classroom to real life situations. However, how do we find the real-world connections in anime?

"Finding real-world connections to student projects is largely a matter of perception. To an adult, the 'real world' is work and economics. To a kid, the 'real world' is the playground when the supervisor is looking the other way" (Simkins, Cole, Tavalin, & Means, 2002). Therefore, the content or story in anime selected should be thought out deliberately. The story should be related to the learners' life. For example, anime selected in the present study featured workplace and school settings to suit the participants' age group between 20 to 21 years old.

According to Simkins et al. (2002), one of the easiest ways to create a real life connection to the classroom is connecting through the learners' interests. The present study showed that by using anime to gain the learners' interest, it will be much easier to encourage them to discuss issues portrayed in the anime and relate the issues to real life situations.

4.1.6 Summary

The findings showed that a JFL classroom can be dynamic and effective with the use of anime as a language and culture teaching tool. Through several classroom activities such as active viewing, reproduction, repetition, freeze framing, and follow-up discussion, a fruitful lesson can be produced. Active viewing of anime in the classroom could attract and keep the participants' attention to the lesson. The reproduction activity could provide opportunities to the participants to practice their speaking skill and promote better comprehension of the story. The repetition activity which involved analysis on dialogue transcripts was important in raising the participants' consciousness about language features such as different levels of politeness, casual forms, sentence-final particles, pronouns, honorific suffixes, proverbs, loan words, and swear words. The freeze framing activity was important to pull the participants' concentration to the cultural elements and details portrayed in anime. The follow-up discussion activity created a more learner-centred learning environment and helped the participants to make real life connections.

4.2 RQ2: What are the participants' responses and perceptions of using anime to learn the Japanese language and culture in the classroom?

To answer RQ2, the data collected from the group interview was analysed for emergent themes. The data collected from the group interview were triangulated with the participants' learning diaries. Both of these data sources will be discussed in the analysis result. Throughout the data analysis process, several themes began to emerge (see Appendix H). These themes were consistently repeated and identified in the majority of the learning diaries and group interview transcripts. The emergent themes from the data analysis are as follows:

- Increasing motivation
- Appreciating the uniqueness of anime
- Strengthening classroom engagement
- Raising language and cultural awareness
- Promoting critical thinking
- Stimulating extra effort
- Noticing the bias towards anime
- Dispelling stereotypes

4.2.1 Increasing Motivation

Interest in watching anime was found to be one of the factors influencing the participants' decision to learn the Japanese language. The participants expressed this in several ways. Some of them asserted that they developed an interest to learn the Japanese language due to their anime "fandom". Some of them claimed that it would be "cool" to be able to watch anime without looking at the subtitles.

According to one of the participants, Kevin,

> "I started to watch anime when I was in Year 3 (9 years old). At the beginning I watched the anime dubbed in Cantonese and Mandarin. As I grew older, I started to **develop interest** in learning the Japanese language and culture. Then I began to self-study the Japanese language since I entered secondary school by watching anime and searching the Internet. I think anime has motivated me to study the Japanese language earnestly" (Kevin, interview).

In Kevin's case, he started to learn Japanese language earlier than the other participants, who only started to learn Japanese language in university. He claimed that his interest in watching anime has motivated him to learn the Japanese language "earnestly". Other participants, Betty and Natalie mentioned that being able to understand the dialogues in anime without looking at the subtitles is one of the reasons why they study the Japanese language in university. Betty and Natalie both expressed,

> "I'm a big anime fan. My goal of learning Japanese is to be able to understand anime without looking at the subtitles [laugh]. I think this is very **cool**" (Alice, interview).

> "To be honest, one of the reasons I'm learning Japanese is because I'm too **lazy to look at the subtitles** when watching Japanese movie, drama, and anime. I wanted to enjoy the artwork and story without distraction of having to look at the subtitles" (Sharon, interview).

All the participants in this interview also affirmed that they prefer to watch anime in its original Japanese language version rather than anime dubbed into their first language such as Mandarin, Cantonese, Malay, or English. The participants believed that they could improve their Japanese listening skill through watching anime in the Japanese language. According to one participant, Betty,

> "I prefer to watch anime in Japanese because of the authenticity of language and culture. I believed I can improve my **listening skill** this way (Betty, interview).

One of the participants, Susan revealed that her fandom in Japanese voice actors has motivated her to watch anime in Japanese audio rather than the dubbed version. Susan commented,

> "I like to identify voice actor when I watch anime. The voice actors I like are Fukuyama Jun, Miyano Mamoru, Ono Daisuke… and many *many* more [laugh]. I love listening to their voices. So I'm **motivated** to watch anime in the Japanese language" (Susan, interview).

All the participants affirmed that they were excited about the course "Learning Japanese Language and Culture through Anime". They felt motivated to attend the lessons because they think the course was "fun", "entertaining", "relaxing", "exciting" and "motivating". Frank, Sharon, and Evelyn expressed,

> "I love the idea of learning Japanese language and culture through watching anime because it enables us to learn Japanese language and culture in a more **fun and entertaining** way" (Frank, diary 1).

> "The class atmosphere is very good. Most of the time, I feel **relaxed, excited and motivated**. I'm anticipated to see what anime *sensei* (teacher) will show us next week" (Susan, diary, R1).

> "My *kouhai* (junior) was envied when I told them our *sensei* (teacher) is using anime to teach us Japanese language and culture. I feel **motivated** and I think this is quite an innovative way of teaching" (Evelyn, diary 3).

However, another participant, Olivia voiced concern regarding the implementation of an anime-related course in the curriculum. She was concerned that the enjoyment and excitement would decrease over time if watching anime in classroom becomes a task. According to Olivia,

> "The reason why I like to watch anime is because I want to relax myself during free time. Well, at the beginning I enjoyed watching anime in the class too, but somehow… somehow… [long pause]. I felt like **it has become a task** to complete… I couldn't fully enjoy anime like I did at home, for example, I have to fully focus when watching the anime shown in the class in order for me to fill in the worksheet" (Olivia, interview).

Some participants disagreed with Olivia's comment, Nancy and Sharon explained,

> "Well, I actually **enjoyed** filling in the worksheet [laugh]. As compared to other type of assignment, I think I'm more willing to complete this one" (Nancy, interview).

> "I have the same stand with Nancy. I think this is **way more motivating** than doing other homework like textbook exercises. Of course, we can't expect watching anime in classroom will be as enjoyable as watching anime at home, but still, I think this is a very interesting way of learning" (Sharon, interview).

According to Brophy (2004), intrinsic motivation "emphasizes curriculum content and learning activities that connect with students' interests". "It is hard to just enjoy an activity and 'go with the flow' when the activity is compulsory and your performance will be evaluated" (Brophy, 2004: 14). Although the participants enjoy watching anime, it does not mean that they enjoy all the classroom activities. Therefore, this is an important point that will help the educator to plan the lessons effectively so that it does not affect the students' passion and interest in learning language and culture through watching anime in the classroom.

4.2.2 Appreciating the Uniqueness of Anime

When asked to describe their experience of learning the Japanese language and culture through anime in the classroom, the majority of the participants responded that this was a "unique" and "inspiring" experience for them. Mandy explained,

> "I think watching anime is a very **unique way of learning** the Japanese language and culture. Actually we have tried watching Japanese movie in the class before but it only happened once in a while. I don't think it's enough. It should be implemented in regular basis. I know watching movie is very time consuming, but… but… Well, since anime is shorter than movie, I think it's possible and practical to watch anime in the class once a week" (Mandy, interview).

Natalie made a similar point, she said,

> "Learning Japanese language and culture though watching anime is no doubt very **interesting and inspiring**. I get excited just to hear about the idea. Movie and drama are good too, but movie is too long and… drama… drama sometimes can be boring if I don't like the actors [laugh]" (Natalie, interview).

In response to Natalie's opinion, Alice gave an example of a live action drama adapted from the anime *Ouran High School Host Club*. *Ouran High School Host Club* is originally a manga series by Hatori Bisco, serialized in *Lala Magazine*, which published by Hakusensha (a Japanese publishing company) from 2002 to 2010. The manga was later adapted into an anime series in 2006 and a live action drama in 2011. This romance comedy depicts the high school life of a girl, who wears male's school uniform caused her to be mistaken by others for a male student.

Alice felt that the live action "spoiled" her image of the story because she could know right away that the character is a female as the role is played by an actress, whereas in the anime, the character's gender could be well hidden by the artwork and voice acting. In anime, it is quite common to have a female voice actor take on the role of a young boy's character. Therefore, the participant felt that this has made the anime more interesting than the live action "because it provides more rooms for imagination". Alice pointed out,

> "In live-action, sometimes the actors do not depict the characters' appearance very well. For example, the actor is not handsome… [laugh] and sometimes the poor acting performances are quite annoying and spoiled my imagination

> [laugh]. To some extent, anime is more interesting because **it provides more rooms for imagination and discussion**" (Alice, interview).

Another participant, Kevin, expressed his perception about *mecha* and supernatural live-action adapted from anime. He mentioned that due to the "limited visual arts technology" in regenerating the scenes in live action, he preferred to watch anime because of its capability to envision the sci-fi story. Kevin commented,

> "Actually I don't like the idea of making the sci-fi or robotic anime into live action movie or drama. It's probably because due to the limited technology in presenting visual arts, sometimes when you watch live action… it's just **not as attractive as anime**" (Kevin, interview).

The findings indicated that anime is more popular among the participants as compared to Japanese dramas and movies. In the effort of finding the reasons why anime is so popular worldwide, Kinsella (1995) researched on the "*kawaii*" (cute) element in Japanese popular culture that reflects the strong desire among the younger generation in Japan to escape from reality, for instance, the booming of "fancy goods" inspired by cute drawings in manga and anime (p. 225). On the other hand, Napier (2005) claimed that anime is popular because anime is a fusion of art and technology which captures the latest social issues. These studies indicated that the difference between reality and the imaginary world in anime offers the anime fans the "temporal freedom and illusion from reality, which seems to be the primary reasons for attractions of the anime fans" (Furo, 2008: 142).

Besides, the present study found that the wide variety of anime genres also makes anime more popular as compared to other type of media such as movies and dramas. Kevin commented,

> "I never get bored with anime series because of **the vast varieties of genres available** as compared to movies and dramas" (Kevin, interview).

Moreover, some TV anime series consist of episodes with a more independent and stand-alone plot, especially the *shoujo* and daily life anime. One of the participants, Olivia mentioned that,

> "Usually, the *shoujo* or daily life anime focuses on **one particular theme for each episode**. So I can pick some episodes which are interesting to me and skip those episodes which I'm not interested in. I think this is different with drama series because dramas usually consist of connected episodes with continuous plot" (Olivia, interview).

This stand-alone episode of anime series provides a wider choice for the educator to make selection of anime to be used as teaching tool because the educator can choose the anime based on the central theme in one particular episode. For example, in the present study, *Kimi to Boku S2* (Episode 13) was used to specifically highlight *sadou* (Japanese tea ceremony), *Hanasaku Iroha* (Episode 19) was used to specifically highlight *bunkasai* (cultural festival) to the participants.

It has to be noted that all the participants in the present study showed particular interest in watching anime. Therefore, anime seemed to be a unique presence in the

participants' minds. "By using materials in which students are already interested, language teachers can expect that students will enhance and improve their language competencies" (Furuhata-Turner, 2013: 73). Therefore, it can be asserted that educators could make use of this anime boom to aid in their teaching to achieve a positive language learning outcome.

4.2.3 Strengthening Cassroom Engagement

"The foundation of academic engagement rests on ideas related to student on-task behaviours and active participation in the learning environment" (Manigault, 2014: 2). In the present study, the participants found themselves participating more in the classroom activities because the activities were related to their "hobby of watching anime". Nancy said that,

> "I was always reluctant to speak Japanese when we were having discussion in the class. I didn't have much confidence in my speaking skill, but somehow I felt encouraged to talk more in this class. I think this was because the topic we discussed was very much about anime, which was something that **related to my hobby**" (Nancy, diary 5).

Student engagement refers to the extent to which the students are committed and motivated to learning by demonstrating positive attitudes and behaviours (Daggett, 2005). When asked about their engagement with the class, some participants commented that they felt nervous and anxious at the beginning, but became accustomed to the classroom atmosphere and started to enjoy the class. Evelyn and Natalie mentioned that,

> "I felt a little nervous and anxious at the beginning of the course because I thought the course would be very difficult to understand. After three or four weeks, I started to enjoy the course. I became more open and **participated more** in the classroom activities. I think we needed time to familiar with the course structure because it wasn't similar to the traditional course where we refer to textbooks and do exercise" (Evelyn, interview).

> "At first, I was too nervous to talk in front of the class… but after seeing how my course mates were enjoying the discussion activity, I was influenced by the **relaxing and motivating atmosphere**. I tried to relax myself and be brave in sharing my own opinion" (Natalie, interview).

Why is it important for the students to engage in their classroom activities? According to Hancock and Betts (2002, as cited in Manigault, 2014), "when students are authentically engaged in meaningful, quality work, the likelihood for them to learn something new and to remember what was learned increases" (p. 5). Therefore, in order to produce meaningful learning in the classroom, the students need to pay attention and engage in the classroom. The findings suggested that anime-related classroom activities helped in enhancing the participants' classroom engagement and produce active learning environment.

4.2.4 Raising Language and Cultural Awareness

Another benefit of using anime as a teaching tool in the classroom was to build up language awareness. It also provides active viewing training to the participants so that they can use the technique of active viewing when they watch anime at home too. The participants revealed that they usually watched anime passively at home without paying

much attention to the language features in anime. However, after the anime course, they were trained to become more active when watching the anime not only inside the classroom, but also outside the classroom. Frank mentioned that,

> "Before this (course), when I was watching anime at home, I just focussed on understanding the story. I skipped through the dialogues which I didn't understand. Now that I have adapted to the way we watch anime in class, I have **become more aware and attentive** when I'm watching anime at home. For example, I would press the pause button whenever I came across language pattern or vocabulary which I didn't understand and tried to figure it out" (Frank, interview).

All the participants agreed that they could learn more about the Japanese language features such as men and women's languages, plain and polite forms, common phrases, vocabulary, and intonation by paying more attention to the anime dialogues. Another participant, Betty said that,

> "Although it is common to use plain form when talking to our friends, my friends and I are still using polite form such as "-*desu*" and "-*masu*" when we are talking to each other. We have already got used to the polite form and it's hard for us to switch to plain form. After watching the anime shown in the class, we **became more aware** of this awkwardness and tried to speak to each other using plain form. I think this course provides a very good exposure and exercise to us regarding the use of plain form in speech because politeness levels and gender differences can be clearly observed from the anime we watched in the class" (Betty, diary 1).

Some people perceive anime as merely entertaining television shows for children, but Poitras (2010) claimed that "paying attention when watching anime can be a productive way of noticing many cultural details" (para. 9). He gave some examples of some obvious cultural aspect which could be observed from anime such as "furniture, school customs, clothing, folklore, religion, food, etiquette, geography, landmarks, sounds, seasonal clues" and also, the more subtle aspects such as "feelings, perseverance, cinematic effects and social problems" (Poitras, 2010: para. 10). For example, in the interview, Nancy commented that,

> "I love to watch anime, but most of the time I just watch it without really paying attention to the details. It is different when we are watching anime inside the classroom because we are more engaged to it and we will have discussion about things that we don't understand. Then *sensei* (teacher) will give explanation to our questions. So I think watching and discussing about anime in the classroom are very useful to **raise our awareness** of the cultural information portrayed in the anime. I think it is important for us to learn how to watch anime critically" (Nancy, interview).

These findings showed that the use of anime as a teaching material in the classroom could train the student to transform their interest in watching anime into language and culture learning opportunities not just inside the classroom, but also outside the classroom when they watch anime for leisure.

4.2.5 Promoting Critical Thinking

Apart from an analysis of anime from the literary, culture, and language aspects using the film analysis framework (Teasely & Wilder, 1997; Eken, 2003; Tanriverdi; 2007), the present study added the "personal responses" aspect to guide the participants in analysing the anime. This "personal responses" aspect will deal with the participants' personal impression of the anime and encourage them to relate the issues portrayed in anime to real life situations.

From the findings, it showed that the participants were able to spark their critical thinking skill when they were writing down their "personal responses" in the analysis worksheet. Different people might have different views about certain social or cultural themes. Watching anime and having discussions about it in the class helped to provide the students' a medium to express their point of view and improve the students' critical thinking skill. Susan said that,

> "For some people, watching anime is just for fun, so sometimes they don't think too deeply about the **message that the anime intends to convey**. For example, in one of the lessons, after we watch the anime *Kimi to Boku*, we discussed about the theme *shinro kibou* (future plan or career pathway after school). After listened to my classmates' opinion, it really opened my eyes and made me think of my own future plan more seriously" (Susan, interview).

When asked to give more examples in regards to "personal responses", Sharon mentioned that,

> "I still remember during the first revision lesson, we learned about the interesting surnames in Japan. From this theme, we expanded our discussion

into the use of '*hanko*' (name stamp or seal) in the Japanese society. Then our discussion also expanded further into the issue of how Japanese switch their surnames when they get married or their parents get divorced. I think this is good because we are not only learning about what is inside the anime, but actually thinking critically about the **issues in real life situations**" (Sharon, interview).

This findings support Napier's statement which sounds, "in some ways the content of anime– its particular themes, issues and icons– is inevitably culturally specific. For example, many anime comedies are set at school, since education is one of the major pivots around which Japanese society revolves. […] anime does not simply reflect society, it problematizes aspects of the dominant social culture" (p. 23). In the present study, the participants were able to envision cultural issues beyond what they have seen in the anime and relate it to the real life cultural and social issues. This will certainly help to develop their critical thinking and critical viewing skills.

4.2.6 Stimulating Extra Effort

The learning diaries revealed that some of the participants were putting in extra effort outside the classroom. For instance, some of them re-watch the anime viewed in the classroom without subtitles. Alice mentioned,

> "Today, I re-watch the anime *Kimi to Boku* at home. I watched it **without the subtitles**. I found this effective in training my listening skill" (Alice, diary 5).

Some of them also searched the Internet for cultural issues portrayed in the anime which attracted their interest. For example, in Lesson 1, the participants watched the

anime *Working!!* (Episode 1) and the male protagonist's surname is 小鳥遊 (literally means "little birds at play" and pronounced as "Takanashi"). When the participants were asked to guess the pronunciation of this surname, some of them read it as "*shouchouyuu*", based on the *onyomi* (Chinese reading of kanji) or "*kotoriasobu*", based on the *kunyomi* (Japanese reading of kanji), but the correct reading for this surname is "Takanashi" (see Figure 4.6), which implies that the predator of the little birds, the hawk (*taka*) is not around (*nashi*), so the little birds (*kotori*) are playing (*asobu*).

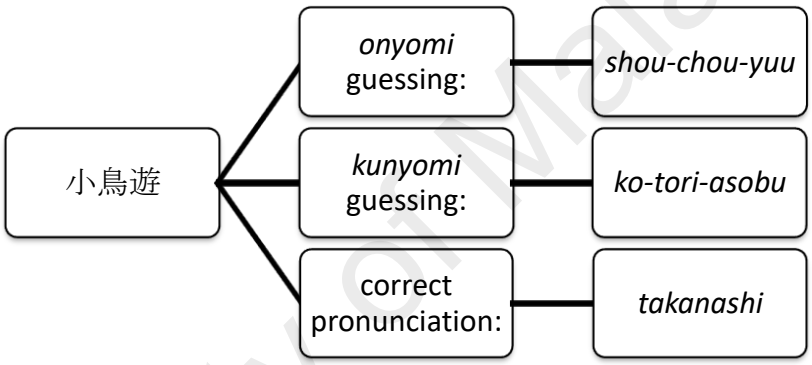


Figure 4.6: Japanese surname "Takanashi"

Out of interest, some of them searched the Internet after the lesson for more surnames in a similar vein and shared their findings during the revision lesson. One of the participants, Frank wrote in his diary,

> "Today I learned about the Japanese surname, Takanashi. This surname is very interesting because it cannot be pronounced based on *onyomi* (Chinese reading of *kanji*) and *kunyomi* (Japanese reading of *kanji*) because it has to be interpreted using the *kanji* (Chinese character) meaning. I think this is very interesting, so I **searched the Iternet** for more surnames like this, for example, 御手洗 (Mitarai) and 月見里 (Yamanashi)" (Frank, diary 1).

Some of them looked up in the dictionary for new vocabularies they learned from the anime watched, for instance, Natalie expressed that,

> "I came across a lot of difficult words in today's anime. I **looked into the dictionary** to find out the meanings and wrote them down in my notebook. I hope these words will come in handy in my essay writing" (Natalie, diary 4).

In this case, anime was found to be able to stimulate the participants to put in extra efforts in their studies. The participants were motivated when anime was used in the classroom, as they could learn easier from things they were familiar with. According to Cheung (2001),

> "Many students can recite the lyrics of popular songs without difficulty, but find it hard to memorize a poem or a mathematical formula. They do not make particular efforts to memorize things like the TV schedule, the current number one song, or the faces of different movie stars, but these trivial facts seem to become imprinted on their minds without effort" (p. 59).

As a result, when learning content and classroom activities centered on examples from popular culture, students will be more motivated to learn and put in extra effort.

4.2.7 Noticing the Bias towards Anime

Some of the participants also noticed a sense of prejudice towards anime from their parents. Evelyn said that,

> "Actually when I was a child, my mother only allowed me to watch Disney princess cartoons [laugh]. I used to watch anime in secret because my mother

worried that anime would **teach me bad things**… you know, with all the harsh yelling and fighting scenes in *shounen* anime" (Evelyn, interview).

Another participant, Olivia said that,

"There was a time when I was watching an anime about '*onsen*' (hot spring) with my sister. There was a scene where all the female characters were soaking in *onsen* naked. My mother was shocked. She thought we were watching something bad [laugh]. I ended up showing her some information about Japanese *onsen* culture from the Internet. I think there are a lot of people, especially the older generation, have **negative bias towards anime** because they don't understand Japanese culture" (Olivia, interview).

In response to Evelyn and Olivia's comments, one of the participants, Kevin admitted that there are some anime which contain sex and violence elements such as anime targeting the adult audiences. For example, anime genres such as "*hentai*" and "*ecchi*", which are characterised by overtly sexualised characters, as well as sexually explicit images and plots. However, Kevin also argued that other types of media such as movies and dramas also contain negative elements and it is unfair to regard all anime negatively. He said,

"If you look at other kinds of media or entertainment like movies, dramas, and… novels… even some famous movies that won the Academy Awards such as Brokeback Mountain also contained sex and violence elements to a certain extent. So it is **unfair** to conclude that all anime contain sex and violence elements" (Kevin, interview).

As far as anime is concerned, it is undeniable that not all the anime produced is suitable to be used as teaching tool. Anime can be divided into various genres and there are anime which contain excessive violence, nudity, overused profanity, or sensitive religious issues. Therefore, careful selection needs to be done by analysing the academic qualities of the particular anime which is going to be used in classroom teaching.

4.2.8 Dispelling Stereotypes

"A stereotype is a simplified concept or image and/or standard that is common to people on another group. Stereotypes can be positive or negative and usually occur when we have minimal knowledge about a group of people" (Ion & Cojocaru, 2015: 278). Cultural stereotypes are always assumed as common-sense, thus the visual media viewers might not be conscious of the ways in which they shape their opinions (Ramasubramaniam, 2010).

As an authentic material, anime does play important roles in shaping the viewers' perception towards the cultural elements portrayed in it and also reflecting the present society's image too. One of the participants, Natalie was concerned that anime might mislead people's perception about Japanese people and culture. She said,

> "If the cultural information shown in anime is inappropriate, it may influence our perception about the real Japanese people. For example, in *harem* anime (see Chapter 2, Section 2.6.2), usually the male character is a pervert [laugh]. This may give the viewers a **general impression** of all the Japanese men are pervert. Therefore, I think it is important to highlight this issue in class so that anime fans can understand the real situations and don't simply judge people based on what they see from anime" (Natalie, interview).

Stereotypes are also reflected in language use in anime too. In terms of speaking tone, anime voice actors usually use high-pitched and squeaky sounding voices to represent children characters or the young innocent characters they played. According to one participant, Nancy,

> "I think overall it's good to learn Japanese language through anime, but sometimes it's quite annoying when the voice actor tries to imitate a child's voice in order to act cute [laugh]. People don't talk like that in **reality**. For people who watch a lot of anime, probably he or she will pick up this unnatural speaking tone" (Nancy, interview).

Another participant, Sharon also mentioned about language stereotype in anime in her diary,

> "I noticed that *shounen* anime contains a lot of rude and vulgar expressions. Some of my friends who like to watch anime tend to scold others with the vulgar words such as '*kusogaki*' (brat), '*chikushou*' (beast), etc. without knowing the meaning. I think this is a **common stereotype** in most of the *shounen* anime, especially the *Yakuza* (gangster) anime. Apart from learning the proper use of language, I think we should be informed about the improper use of vulgar language as well. This is important to avoid embarrassment when communicating with others" (Sharon, diary 3).

Sharon's comment regarding vulgar language in *shounen* anime such as *Yakuza* (gangster) anime is very much related to the *yakuwarigo* (role language) (Kinsui, 2003). The language used in anime is known as heavily influenced by *yakuwarigo*. However, it should be noted that not all anime follow the 'rules' of *yakuwarigo* such as a young girl will talk in a princes-like tone, an old man will talk in dialect, etc. (see Chapter 2, Section 2.7.1).

In contrast to *yakuwarigo*, there are also exceptional uses of language by the characters in anime which reflect the present society. For example, the present study found that in anime, some female characters speak in a more masculine tone by adapting male's sentence-final particles. "Recent studies have shown that young women have stopped using feminine speech in favour of more neutral or even masculine language. […] Additionally, some teenage girls have been appropriating traditionally male first person pronouns such as *boku* and *ore*" (Wagner, 2015: para. 1). Therefore, it is inaccurate to say that the language use in anime is typical and stereotyped. To some extent, it does reflect the current trend in the society.

It is a fact that educators cannot control what the students learn and see outside the classroom. One of the main concerns about the learners' interest in anime is that they may make broad judgments or assumptions about the Japanese language and culture based solely on the anime they watched. Since many studies have shown that anime has become a significant presence in most of the Japanese language learners, it has become part of the Japanese language educators' responsibility to dispel stereotypes in anime. For example, students should be reminded not to expect the Japanese to talk exactly as in anime and not to use the words or phrases learned from the anime until they are certain of the meanings. This explains why anime should be introduced in the JFL

classroom not just because it can serve as good teaching material, but also to warn the learners about the stereotypes in anime.

4.2.9 Summary

The participants in the present study embraced the use of anime as a teaching material. Their dedication and energy to openly try out this innovative way of teaching is noted as earnest and genuine. Motivation plays a crucial role in a language course. The researcher was initially hesitant to integrate anime into the classroom teaching, fearing that the choice of anime would not be of interest to the participants. However, the present study has successfully shown that anime played an important role in influencing and motivating the participants to learn the Japanese language. The participants' affection towards anime has made the use of anime as a teaching material a unique way of learning and encouraged their classroom engagement.

Watching the anime actively in the classroom was found to be useful in raising the participants' language and cultural awareness. The participants were found to be more attentive to the language use and cultural details portrayed in the anime. In addition, the discussion about anime in the class also triggered the participants' critical thinking skill by relating and comparing the content in the anime to real life situations. Besides, out of the participants' interest in certain issues portrayed in the anime, they were willing to put in extra effort to study about the issue on their own initiative.

Although numerous benefits were described through the participants' experiences, some of the participants sensed prejudice from their parents regarding their hobby of watching anime. In addition, the participants believed that stereotypes in anime should be highlighted and taught in the class so that they can gain a better understanding of the "real" Japanese people.

4.3 Summary

This chapter has presented the findings and discussion intended to answer research question 1 and research question 2. The next chapter will state the contribution and conclusion of the present study.

CHAPTER 5 CONCLUSION

This chapter will present a summary of the findings and discussion in the present study. This chapter will also explain the implications of the present study in terms of theory and pedagogy. Pedagogical suggestions will be given. This chapter will be concluded by highlighting the contribution of the study and the limitations and recommendations for future research.

5.1 Introduction

Prior studies have shown that there is a significant connection between interest in anime and interest in learning the Japanese language, especially among younger learners (Manion, 2005; Fukunaga, 2006; William, 2006). William (2006) and Spindler (2010) both have urged that classroom research of using anime as a teaching tool needs to be done in future studies. Yet, very little has been written about the practical use of anime in teaching JFL. Therefore, the present study has attempted to fill the gap between the theory and practice of using anime to teach JFL in a classroom context.

The present study advances theory on the practical use of anime as a teaching tool in the JFL classroom by demonstrating that anime has the ability to transform the JFL classroom into a more dynamic, creative, and motivating learning environment. The present study contributes to the field of teaching JFL by providing ideas to JFL educators on why and how to use anime as a teaching tool in a JFL classroom.

5.2 Summary of the Findings

The objectives of the present study are to integrate the anime-related classroom activities into the JFL classroom and look closely at the JFL students' learning experience through anime.

The findings showed that active viewing of anime in the classroom helped in keeping the participants' attention and classroom engagement. The reproduction activity encouraged the participants' to practice their speaking skills and promote their story telling ability. In addition, through listening to each other's interpretation of the story, the participants can avoid misunderstanding and obtain a more precise comprehension of the story. The repetition activity was useful to raise the participants' consciousness of language features in anime dialogues such as different levels of politeness, casual forms, sentence-final particles, pronouns, honorific suffixes, proverbs and sayings, loanwords, and swear words. The freeze framing activity was important to facilitate the learning of cultural vocabulary and cultural manners. The follow-up discussion helped in developing a more learner-centred classroom environment and making a real life connection.

The present study also showed that watching anime alone and watching anime with others has a different impact on the participants' Japanese language and culture learning. The participants believed that by watching anime and participating in the anime-related classroom activities helped them to discover more about the Japanese language and culture. When they discovered something new, they would put in extra effort by researching it after class through other resources such as the Internet and dictionary. Then they would share the new knowledge with the class when they came back for the revision lesson (see Figure 5.1).

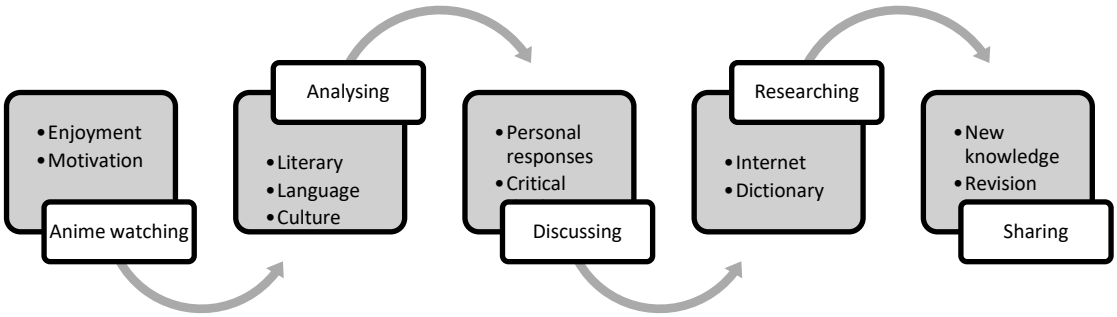


Figure 5.1: The use of anime as a teaching tool in a Japanese as a Foreign Language classroom

5.3 Implications of the Study

Many benefits of using anime as a teaching tool in a JFL classroom have been discussed throughout the thesis. The significant implications will be summarised and further discussed below.

5.3.1 Implications for Theory

Teasley and Wilder's film analysis framework (1997) demonstrated the important role of film as a key dimension of language study in the language classroom. Over the years, this framework has been applied, tested, and modified by educators who regularly use film in classroom such as Eken (2003) and Tanriverdi (2007).

Technically, film and animation are different in nature in terms of real people versus virtual characters, actors versus voice actors, cinematography versus drawings, etc. The present study adapted the film analysis framework by tailoring it to be applied in anime analysis. For example, the present study excluded the aspects such as "dramatic" and "cinematic", which were too technical or irrelevant to apply to the analysis of anime for language and culture learning purposes. In addition, the present study has added the aspect of "personal responses" into the framework to promote active learning by letting the students to construct their own meaning and make judgements on the anime through

connecting the anime viewed to issues in their lives and describing what they experienced as they watched the anime.

It is hoped that this anime analysis framework proposed in the present study will aid the Japanese language educators who intend to use anime as a teaching tool in their classroom.

5.3.2 Implications for Pedagogy

The use of anime in teaching JFL is a **unique and novel way of learning**. The participants found it very interesting and inspiring because it was different from the traditional way of teaching by using textbooks. It also helped to create a motivating and engaging learning environment.

Anime can serve as an **authentic input** to the participants to listen to authentic Japanese spoken language. Through listening and analysing the dialogues in the anime, the participants realised the appropriate and inappropriate use of language features in real life. For example, male participants realised that in an informal context, they should use casual pronoun to refer to themselves.

Various interactive activities derived from the use of anime as a teaching tool could make the classroom more dynamic, creative, and fun. Interactive activities such as active viewing and follow-up discussion created a more learner-centred learning environment to encourage the participants to practice their Japanese language speaking skill, as well as stimulating their critical thinking skill.

Anime can provide **teachable moments** that go beyond the classroom lesson and allow the educator and learners to highlight other important topics. From a certain topic or theme discussed inside the anime, the participants were found to be able to

brainstorm and generate related topics in discussion. For example, from the discussion about Japanese surnames, they generated a new topic related to the use of *hanko* (name stamp or seal) in Japanese society.

The use of anime in the classroom provides a medium for the participants to **develop cross-cultural understanding**. Authentic audiovisual texts, including anime often contain stereotypes, whether positive or negative. Rather than ignore the negative stereotypes portrayed in the anime, it may be better to address it critically under the educator's guidance. In this way, the learners can develop cross-cultural understanding by comparing the native and target culture.

Active viewing of anime in the classroom helped the participants to **practice media literacy and critical viewing skills**. By training the participants how to analyse anime they watch using the analysis framework, the participants gained the ability to analyse, evaluate and make meaning out of the anime they watched. Watching anime in the classroom encouraged the participants to watch the anime actively instead of passively. After they are accustomed to viewing anime actively, they will practice this critical viewing skill even when they are watching anime at home.

The **vast variety of genres and lengths** of anime give the educators plenty of options when selecting an anime for teaching purposes. As mentioned in Chapter 2, anime comprised of different genres targeting audiences from different demographic groups and the lengths of TV anime series range from approximately 3 to 25 minutes for each episode. These characteristics of anime make it easier for the educators to incorporate the use of anime in a classroom context because anime provides wider choices of topic as compared to drama and anime does not take up as much viewing time as compared to film.

5.4 Pedagogical Suggestions

The following discussion will highlight the pedagogical suggestions generated from the findings of the present study.

5.4.1 The Use of Anime to Teach Other Japanese Subjects

As mentioned earlier in Chapter 2, anime can be classified into different genres. The present study aimed to examine the phenomenon of using anime as a teaching tool in teaching the Japanese language and culture. Thus, the anime selected as a teaching tool comprise of anime rich with teachable language features and cultural details. For the educators of JFL, *shoujo* anime which is driven by human relations and slice of life anime which is driven by seasonality and ordinary details are more suitable to be used as a teaching tool as compared to *shounen* anime which focuses heavily on action, fighting, and competition. However, *shounen* anime can provide a wide variety of language patterns used by different characters such as *yakuza* (gangster) and *samurai* (Japanese warrior) for lessons aim to introduce *yakuwarigo* (role language).

Besides using anime to teach courses related to the Japanese language and culture, the vast varieties of anime genres in TV animated series, from futuristic, historical to reality could also be used as a tool to teach other subjects such as Japanese history and Japanese literature. For example, the anime *Hakuouki* (Demon of the fleeting blossom) which revolves around the story of the *shinsengumi* (special police force) during the Japan *bakumatsu* (late *Shogun*) period or the anime *Hetalia* which narrates the diplomatic relationships of Japan and other countries during World War I and World War II. The information in the anime might not accurately portray the historical facts entirely, but a picture is worth a thousand words. These anime could serve as an interesting introductory medium for the students to get a glimpse of that period of history.

There are also numerous anime that can be used to introduce the students to different kinds of Japanese traditional culture. For instance, *Chihayafuru* which portrays the story of a group of high school students' journey through the world of *Hyakunin Isshu Karuta* (Japanese poetry card game) and *Folktales from Japan* which adapts various traditional stories from Japan.

5.4.2 Useful Websites

Although the findings showed that anime is indeed a useful teaching tool in teaching Japanese language and culture, it should be made clear that using anime as a teaching tool in a classroom required substantial effort on the educator's part. The educator has to select the anime, plan the lessons, and prepare the teaching materials because there is still a lack of teaching manuals and guidelines about using anime as a teaching tool to teach language and culture (Furo, 2008; Kawashima & Kumano, 2011).

It is true that every class is different, as is every educator and every student. The most important aspect to consider when choosing an anime as a teaching tool is the class objective. As a matter of fact, it is not difficult even if the educator does not know much about anime. A bit of research on the Internet will overcome this barrier. As a starter, the website *Japanese in Anime and Manga* could be used to discover the new experience of learning the Japanese language through anime and manga. Sites such as *MyAnimeList* and *Anime News Network* can be used to explore different genres of anime. Both these websites report on the latest news and status of anime and manga. Synopses and reviews written on these websites will give a clearer understanding of what the anime may offer. Moreover, video-sharing sites such as *YouTube* can be used to explore the trailers, short clips, and reviews of anime. Table 5.1 summarises the details of some of the useful websites mentioned above.

Table 5.1: Useful websites

Website	Website address and description
Japanese in Anime and Manga	http://anime-manga.jp/index.html This e-learning website was created by the Japan Foundation, Kansai, Japan. This website aims to give Japanese learners and anime/manga fans from all over the world an opportunity to learn Japanese in an enjoyable way by using anime/manga as a gateway to their studies.
MyAnimeList	http://myanimelist.net/ *MyAnimeList* is the world's largest anime and manga database and community. This website introduces visitors to anime and manga, as well as helps them organise their own manga and anime collections by creating a personal watchlist. Functionality includes site search, anime and manga listing, and a forum.
Anime News Network	http://www.animenewsnetwork.com/ *Anime News Network* is an anime industry news website that reports on the status of anime, manga, video games, Japanese popular music and other related culture. The website offers reviews and other editorial content, forums where readers can discuss current issues and events, and an encyclopaedia that contains a large number of anime and manga with information on Japanese and English staff, theme songs, plot summaries, and user ratings.
YouTube	http://www.youtube.com/ *YouTube* is a free video sharing website that makes it easy to watch online videos. You can even create and upload your own videos to share with others. Originally created in 2005, *YouTube* is now one of the most popular sites on the web.

5.4.3 Copyright Issues

As far as using audiovisual material as a teaching tool is concerned, the educator has to be very careful not to infringe copyright law. To avoid this, the educator should not rip, copy, or alter the audiovisual material in any way. Also, the educator has to take copyright concerns very seriously to avoid uploading or placing the audiovisual material in an online repository for students' use outside the classroom (McLelland, 2013). The educator also needs to be reminded that "the playing of a *YouTube* clip live in a lecture, for instance, is apparently within the copyright guidelines but the recording of that clip as part of the lecture for redistribution to students is an infringement" (McLelland, 2013: 7). In addition, students need to be educated and reminded not to download or stream anime from illegal and unknown sources from the Internet because this is a copyright infringement.

5.4.4 Class Size

In addition, when there are a large number of students, it is sometimes difficult to address individual concerns. Therefore, the use of anime as a language and culture teaching tool seemed to be more practical for smaller class sizes of 10 to 15 students.

5.5 Contribution of the Study

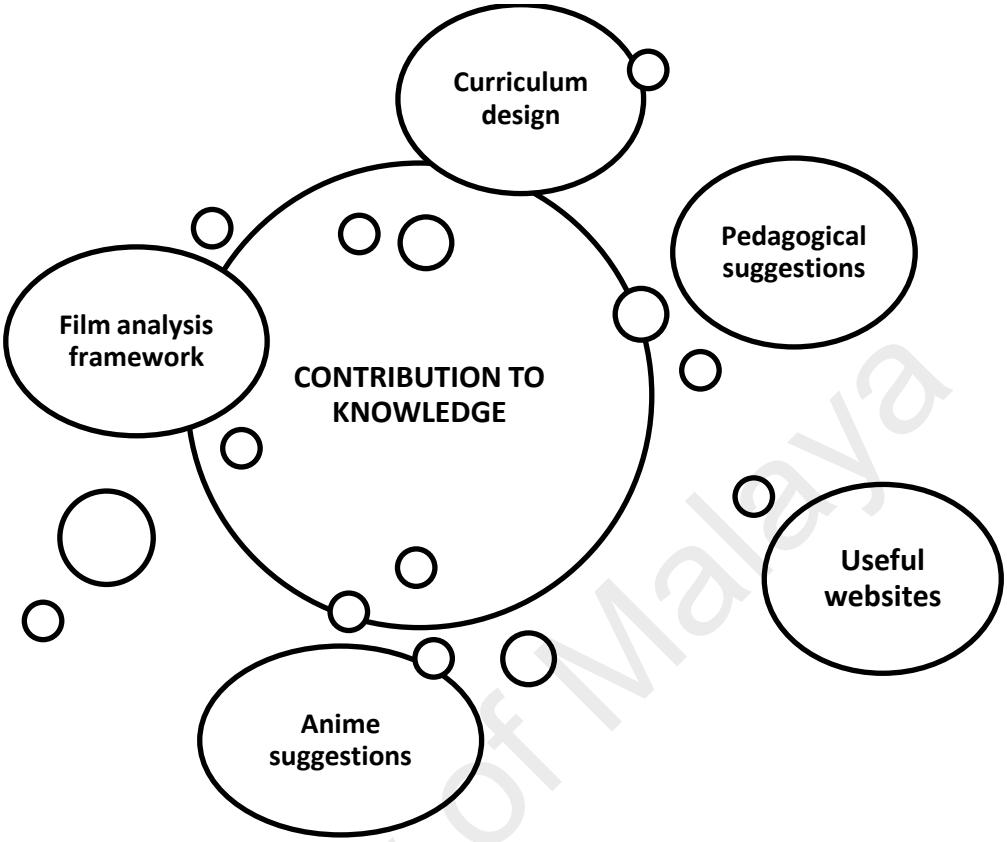


Figure 5.2: Contribution of the study

The present study has made contributions to the field of foreign language teaching by (see Figure 5.2):

- Enhancing the film analysis framework.
- Proposing the curriculum design of using anime as a teaching tool,
- Giving pedagogical suggestions,
- Identifying some useful websites, and
- Providing some anime suggestions to the JFL educators.

5.6 Limitations and Recommendations for Future Research

The present study addressed specific research questions posed and raises further research questions. There are several areas of potential research that the present study brings to light.

One of the problems faced by the researcher at the beginning of the present study was the difficulty in collecting classroom observation data because very few JFL educators use anime as a teaching tool in Malaysia. As a result, instead of collecting data via classroom observation, the present study collected data via the participants' learning diaries and group interview. The first idea for future research relates to the use of the classroom observation method to observe and investigate the instructional practices of different JFL educators who use anime as a teaching tool in their classroom. This may suggest more creative ways and options of teaching JFL by using anime. Interview with JFL educators can also be conducted to find out educators' viewpoints on the use of anime as a language and culture teaching tool.

It is important to acknowledge the fact that the present study was conducted with a small sample size (n=11) from only one higher institution. It cannot be assumed that this would be the case with all the Japanese language learners. The second idea for future research may focus on different groups of participants with different level of Japanese language proficiency (e.g., beginner level or advanced level). This may suggest more anime titles which are suitable to be used as a teaching tool targeting JFL learners from different levels of Japanese language proficiency.

Finally, another area of potential future research relates to the use of experimental or quasi-experimental design to produce empirical evidence on the evaluation of the learners' performance. The data collected in the present study was based on self-

reporting (learning diaries and group interview). Hence, there were potential weaknesses such as the risk of distortion due to the participants' poor memory or the participants' hesitation to disclose their true feelings. Also, all the participants involved in the present study have particular interest in watching anime. Therefore, in future research it would be valuable to evaluate and provide empirical data regarding the differences in motivation and performance between JFL learners who are anime fans and non-fans.

5.7 Conclusion

"Popular culture is like the elephant in the classroom: it is there, the learners know it, the teachers know it, but many teachers choose to pretend it is not there" (Chik, 2015). Although using popular culture in the classroom is no longer a new idea, many educators still find it hard to implement it in the classroom. From her own teaching experience, Fukunaga (2006) sensed a strong bias against popular culture from some of the educators.

> "I once heard the following comment from a teacher educator who was my classmate in a graduate course: 'Oh, Pokémon. It contains too much fighting and violence for me.' I responded, 'Really? I thought that show was more about the importance of friendship and fairness. Have you watched the show?' She said, 'No. I never watch that kind of stuff.' I am not a big Pokémon fan, but I sensed a strong bias from this particular teacher against something about which she knew little" (Fukunaga, 2006: 220).

Nowadays, students spend much of their time networking with popular culture. Therefore, the use of popular culture as an educational tool allows the educators to

make that time more fruitful. In addition, in order to make the classroom teaching more relevant to the students, the educators should learn more about the students' learning habits outside the classroom. Exploring the students' fandom of popular cultural texts "maybe a way to get students interested in school literacy practices" and provide educators "with insight into students' out-of-school lives" (Alvermann & Hagood, 2000: 445).

Although it is probably impossible to rely solely on using anime as a teaching tool to teach each and every aspect of the Japanese language and culture, the findings from the present study showed that giving a place for anime in the JFL classroom is like opening a new door for the JFL educators to connect with the students, improve engagement, and deepen understanding about the students' learning experiences of using anime as a language and culture learning tool.

By introducing the teaching methods of using anime in the JFL classroom with examples of classroom activities, the present study is hoped to be able to encourage more educators to seriously consider the use of Japanese popular culture as a teaching tool and make use of anime as a language and culture teaching tool in a classroom. By combining our efforts together, hopefully a more solid theoretical framework of using anime as a teaching tool in the Japanese language classroom can be developed in future.

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