



From Anime Visual Culture to Learning Distraction: Exploring the Formation of Visual Habitus among Elementary School Students

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Abstract: This study aims to explore the formation of students' visual habitus and the emergence of learning distraction in relation to popular anime visual culture among fourth-grade students in an Indonesian Islamic elementary school context. This research employed a qualitative approach using a mini ethnographic design. Data were collected through classroom observations, in-depth interviews, and documentation involving students, teachers, and parents. Data were analyzed simultaneously using Spradley's ethnographic analysis, including domain, taxonomic, componential, and cultural theme analyses, interpreted through both emic and etic perspectives. Data trustworthiness was ensured through source, technique, and time triangulation, as well as member checking. The findings reveal that repeated exposure to anime through digital media and peer interaction develops students' visual habitus, encouraging them to draw anime spontaneously during classroom learning. Although this practice diverts students' attention from instructional activities and contributes to learning distraction, it also functions as a form of emotional regulation by providing comfort and reducing learning boredom. These findings suggest that learning distraction among anime enthusiast students is the result of the interaction between popular visual culture, habitus, and students' learning experiences. As an implication, Arts-Based Learning Integration and Visual Culture Pedagogy can be applied through structured drawing activities and visual literacy to accommodate students' visual interests while maintaining their active engagement in learning.

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Introduction

Learning in elementary schools is fundamentally designed to create interactive, inspiring, and enjoyable learning experiences that actively engage students throughout the instructional process. Teachers are expected not only to deliver instructional content but also to establish a learning environment that sustains students' attention and participation. One of the essential principles of effective instruction is the creation of varied learning experiences that make classroom activities engaging and prevent students from becoming bored (Sihite & Situmorong, 2024). However, in the digital era, learning distraction has evolved beyond conventional classroom boredom. The increasing exposure of children to diverse digital and visual stimuli has blurred the boundaries between classroom activities and the cultural spaces they encounter beyond school. As children routinely engage with digital media, popular culture, and visually rich content, these experiences may enter the classroom and compete with instructional activities for their attention. Consequently, classroom learning is increasingly challenged not only by monotonous instruction but also by the intersection between students' digital visual landscapes and formal learning environments.



Learning distraction refers to a condition in which students' attention shifts from learning activities to other stimuli perceived as more attractive, thereby reducing their engagement in the learning process (Padmasari & Safitri, 2025). These distractions may arise from various sources, including the classroom environment, instructional strategies, and visual stimuli unrelated to the learning materials. Such distractions make it difficult for students to sustain their attention, thereby hindering their comprehension and mastery of the subject matter. Consequently, learning quality and students' academic achievement may decline. When classroom activities are perceived as uninteresting, insufficiently action-oriented, and monotonous, students are more likely to experience learning distractions (Sigdel, 2020). Furthermore, Martin et al., (2025) argued that digital and visual distractions have become significant factors that reduce the quality of students' learning processes because visual stimuli outside instructional activities tend to attract greater attention than classroom learning itself.

One form of visual stimulus that is closely embedded in students' daily lives is popular culture. Popular culture has become a pervasive social phenomenon in contemporary society. It is regarded as a product of industrial society in which systems of meaning and cultural expressions are produced and disseminated on a massive scale through technology and mass media, enabling them to be easily accessed and consumed by people across different social groups regardless of time and place (Kencana, 2023). Popular culture encompasses a wide range of everyday practices, including fashion, culinary habits, sports, and entertainment (Nugroho & Hendrastomo, 2016). In the context of elementary school children, popular culture is manifested through various forms, such as online games, social media, animated films, and short-form videos.

One of the most widely consumed forms of popular visual culture among elementary school students is anime. Anime was first introduced in Indonesia during the 1990s, when numerous Japanese animated series were broadcast on Indonesian private television channels (Fadhilah et al., 2022). As a form of Japanese popular culture, anime has gradually been accepted and integrated into Indonesian society (Nugroho & Hendrastomo, 2016). Today, anime has experienced rapid growth in Indonesia and can be easily accessed through digital platforms such as YouTube, online games, and social media. Continuous exposure to anime shapes students' visual interests and preferences toward particular characters, drawing styles, facial expressions, and storylines, encouraging them to reproduce these visual experiences through drawing activities. Over time, this practice develops into part of students' everyday routines and may emerge not only during leisure time but also during classroom learning activities.

The incorporation of anime into children's visual habits has been further reinforced by increasing access to digital technology and online media. UNICEF, (2025) reported that Indonesian children access the internet daily for entertainment, social media, and online learning, although only 37.5% receive adequate education regarding appropriate internet use. Meanwhile, Sindonews, (2024) reported that online game downloads in Indonesia reached 3.45 billion, while Statistics Indonesia (BPS) 2023 indicated that children aged 0–18 years constitute the largest segment of online game users, accounting for 46.2% of the market. Continuous exposure to visual content through digital media gradually shapes children's visual preferences, making them accustomed to observing, remembering, and reproducing anime characters through drawing activities. Under particular classroom conditions, these drawing activities may become a source of learning distraction when students devote greater attention to visual activities than to instructional tasks.

From Pierre Bourdieu's perspective, such repetitive practices can be understood through the concept of habitus, namely a system of dispositions, tendencies, and practices formed through repeated experiences that subsequently emerge spontaneously in everyday life (Kurniawan, 2021). Continuous exposure to anime through family, peer interactions, and digital media gradually constructs students' visual preferences. These preferences later reappear during classroom learning, particularly when students experience boredom, encounter learning difficulties, or seek opportunities for self-expression by drawing anime characters. In addition, Stuart Hall's theory of popular culture conceptualizes anime as a cultural product that is produced, circulated, and consumed extensively, thereby possessing the capacity to shape meanings, identities, and everyday social practices.

This phenomenon was also identified during a preliminary study conducted in a fourth-grade classroom an Islamic elementary school in Yogyakarta, Indonesia, in January 2026. Classroom observations revealed that several students repeatedly drew anime characters while teachers were explaining instructional materials, particularly when lessons became lengthy, difficult to understand, or were delivered through less varied instructional methods. Students reported that drawing anime provided feelings of enjoyment, comfort, and personal accomplishment, making the activity more appealing than following classroom instruction. These findings suggest that anime has become embedded in students' everyday classroom practices and may contribute to the emergence of learning distraction.

Previous studies have investigated learning distraction and popular culture from various perspectives. Fadila et al., (2025) reported that excessive gadget use reduces students' classroom attention. Sigdel, (2020) found that classroom distractions arise from uncondusive learning environments, student behavior, and ineffective instructional strategies. Fadhilah et al., (2022) demonstrated that anime possesses strong visual appeal capable of diverting students' attention and encouraging academic procrastination. Likewise, Amaruddin et al., (2024) argued that popular culture disseminated through social media and online games has become a new space for children's self-expression. Nevertheless, these studies have not specifically examined how learning distraction emerges in the everyday classroom practices of elementary school students who are enthusiastic about anime.

Furthermore, none of these previous studies employed Pierre Bourdieu's theory of habitus to explain how visual preferences associated with anime are gradually formed through repeated exposure and subsequently develop into spontaneous classroom practices. Within this perspective, the concept of habitus provides a useful analytical framework for understanding that students' anime drawing behavior is not merely a temporary action but rather the outcome of a long-term internalization process shaped by repeated visual experiences within families, peer groups, and digital environments.

From a methodological perspective, previous research has predominantly adopted quantitative approaches or general descriptive qualitative methods, which provide limited opportunities to examine students' everyday classroom practices in depth. In contrast, the present study employs a qualitative mini-ethnographic approach that enables an in-depth examination of students' experiences, habits, interactions, and meanings associated with their visual practices during classroom learning. Through close observation and emic accounts, this approach allows the study to uncover how visual habitus is embodied in students' everyday practices and how these practices intersect with learning distraction. Consequently, this study offers a contribution by providing new insights into learning distraction among anime-enthusiast students within an authentic classroom context.

Based on these considerations, this study aims to explore the formation of students' visual habitus and the emergence of learning distraction in relation to popular anime visual



culture among fourth-grade students in an Indonesian Islamic elementary school context. The findings are expected to contribute to the development of research on learning distraction from the perspective of visual popular culture while extending the application of Pierre Bourdieu's theory of habitus and Stuart Hall's theory of popular culture in understanding the everyday learning practices of elementary school students.

Research Method

This study employed a qualitative approach using a mini-ethnographic design to obtain an in-depth understanding of learning distraction among anime-loving students within the context of classroom learning. This approach was adopted to explore social phenomena based on the experiences, behaviors, and meanings constructed by research participants in their everyday lives (Yanor & Bashori, 2024). This design was selected because the study focused on classroom culture within a bounded setting, particularly the everyday practices of students who habitually draw anime characters during classroom instruction. The research site was purposively selected because the preliminary study identified recurring anime-drawing practices among fourth-grade students during classroom learning, making the setting suitable for examining students' visual practices and learning distraction through close, micro-level observation. The research was conducted in a fourth-grade classroom at Elementary School NU Sleman.

The participants consisted of three fourth-grade students with a strong interest in anime as the primary informants, one fourth-grade classroom teacher, and three parents as supporting informants. These participants were selected using purposive sampling, a technique that identifies participants based on specific criteria and their relevance to the research objectives (Yanor & Bashori, 2024). The selection was based on preliminary classroom observations and recommendations from the classroom teacher to ensure that the participants could provide rich and relevant information regarding the phenomenon under investigation. Data were collected through participant observation, in-depth interviews, and document analysis (Creswell, 2015; Hennink et al., 2020). Participant observation was conducted to directly examine classroom learning activities, learning distraction behaviors, teacher-student interactions, and students' anime drawing practices during lessons. In-depth interviews with students, the teacher, and parents were carried out to explore their experiences, perceptions, and interpretations regarding anime visual culture and its relationship with learning distraction. Documentary data, including students' drawings, photographs of classroom activities, field notes, and school documents, were used to complement and strengthen the observation and interview findings.

Data analysis was conducted concurrently with the data collection process using Spradley's ethnographic analysis, which consists of domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis (Spradley, 2006). These stages were employed to identify cultural domains, classify emerging categories, examine relationships among categories, and formulate cultural themes explaining the relationship between popular anime visual culture, students' habitus, and the emergence of learning distraction in the classroom. Data interpretation followed a dialectical approach by integrating both emic and etic perspectives. The emic perspective represented the participants' lived experiences and meanings, whereas the etic perspective reflected the researcher's interpretation based on the theories of learning distraction, Stuart Hall's theory of popular culture, and Pierre Bourdieu's theory of habitus.

The trustworthiness of the data was ensured through source triangulation, technique triangulation, and time triangulation (Arianto, 2024). Source triangulation was achieved by

comparing information obtained from students, the classroom teacher, and parents, while technique triangulation involved cross-checking findings from participant observation, in-depth interviews, and documentary evidence. In addition, member checking was conducted to verify that the researcher's interpretations accurately reflected the participants' experiences, thereby enhancing the credibility of the findings.

Results and Discussion

The findings of this study are presented using an inductive–interactive approach, integrating interview excerpts, observational evidence, documentary data, and interpretative narratives to explain the meanings constructed by the participants. The findings are organized into four major themes based on recurring patterns identified across the participants' responses. The interview quotations presented represent responses that were considered representative of similar views expressed by other participants.

1) Exposure to Popular Anime Visual Culture

The findings showed that fourth-grade students at Elementary School NU Sleman encountered anime visual culture through peers and digital media, particularly YouTube and TikTok. Students reported accessing anime-related videos, animated films, character images, and drawing tutorials through smartphones at home. These sources introduced students to anime characters, drawing styles, facial expressions, and techniques.

One student explained: *"I first knew about anime from my friends. They told me, 'You should watch Demon Slayer because it's really fun.' Then I became curious and watched it. I also watched anime on YouTube and TikTok. It kept appearing on my homepage, so eventually I started liking it. Since I liked it, I tried drawing the characters."* (Student 1). Students reported that anime was generally accessed after school or during weekends. One student explained: *"I usually watch anime after school, but not every day. I watch it more often on Saturdays."* (Student 2).

A parent similarly reported: *"He doesn't watch anime regularly, but mostly on Saturdays and Sundays. He often searches YouTube or Google for drawing tutorials or anime characters he likes. Then he imitates them and develops them into his own drawings. He prefers making comics, although the storyline is still quite simple."* (Parent 1). The interview data therefore showed that students' exposure to anime occurred primarily outside school through peer interaction and digital media. Students also reported using anime-related visual content as references for their own drawing activities.

2) Formation of Students' Anime Visual Habitus

Continuous exposure to anime visual culture gradually formed students' visual habitus. This habitus was reflected in students' preferences for particular visual characteristics, especially anime-style facial features, eyes, hairstyles, and character expressions. One student stated: *"I like drawing the eyes the most because they look more alive."* (Student 3). Another student commented: *"I like Miku because she's cute and her hair looks beautiful. My favorite anime is Demon Slayer because the drawings are really cool."* (Student 1). Analysis of students' drawings identified recurring visual features, particularly large eyes, distinctive hairstyles, and expressive facial features. These features appeared repeatedly across students' drawings. Students also reported drawing anime characters during their free time without being instructed to do so.

The classroom teacher reported that anime drawing had become a recurring practice among students: *"It appears in almost every lesson. It seems to have become their habit or visual need during every class session."* (Fourth-grade Teacher). Parents also reported that drawing was part of students' routines outside school. One parent stated: *"He usually spends*

his free time drawing. Besides that, he also practices Taekwondo. Even after training, when he's tired, he still draws whenever he has spare time. Drawing has become his daily hobby." (Parent 1). These findings show that students' anime drawing was not limited to classroom activities but also occurred regularly during their free time at home.

3) Anime Drawing Practices during Classroom Learning

Classroom observations showed that students engaged in anime drawing during several learning situations. The activity occurred when students were waiting for teacher instructions, had completed assignments before their classmates, or perceived the lesson as lengthy. Students also reported drawing when they experienced boredom or difficulty understanding the lesson. One student explained: *"When the lesson is too long or I don't understand it, it makes my head hurt."* (Student 1). Another student stated: *"When the lesson involves too much writing, I get bored, so sometimes I secretly draw."* (Student 2).

Students generally used notebooks or sketchbooks to draw. During observations, some students continued drawing while the teacher was explaining the lesson. Although students reported that they could still hear the teacher while drawing, they also acknowledged that their attention was divided between the lesson and the drawing activity. The classroom teacher described the recurring nature of this behaviour: *"When I remind them, 'Please stop drawing for now,' they stop for a while. But it doesn't last long. Once I continue explaining the lesson, their hands automatically start drawing again. It's almost like a reflex or an unconscious urge to keep visualizing something."* (Fourth-grade Teacher). Observation records also showed anime drawings appearing in students' notebooks while classroom instruction was still underway. The practice occurred across more than one subject and was observed repeatedly during the research period.

4) Anime Drawing Habitus as a Dual-Function Practice: Instructional Distraction and Emotional Regulation

The findings revealed two functions of anime drawing during classroom learning: instructional distraction and emotional regulation. First, drawing was associated with shifts in students' attention away from classroom instruction. Students reported that they sometimes became absorbed in drawing and consequently paid less attention to the teacher. One student admitted: *"Sometimes I still listen, but sometimes I get so absorbed in drawing that I don't even know what the teacher is talking about anymore."* (Student 2). The classroom teacher also reported that students sometimes required direct reminders to return their attention to the lesson: *"Sometimes they only realize it after I call their names. They stop for a moment, but not long afterward they start drawing again."* (Fourth-grade Teacher).

Classroom observations similarly showed instances in which students continued drawing while the teacher was explaining or giving instructions. Some students stopped drawing after their names were called or after receiving a direct reminder. These observations indicate that anime drawing was accompanied by a temporary reduction in students' engagement with instructional activities.

Second, the findings showed that anime drawing was also associated with students' emotional experiences during learning. Students described drawing as providing feelings of comfort, enjoyment, and calmness, particularly when they experienced boredom or difficulty during lessons. One student stated: *"After drawing, I feel happy, comfortable, and proud when the drawing turns out well."* (Student 1). A parent similarly reported: *"He told me that drawing makes him feel less mentally tired. It makes him feel happy and calm."* (Parent 2).

Table 1. Summary of Research Findings

No.	Aspect	Key Findings	Data Sources
1)	Exposure to Popular Anime Visual Culture	Students encountered anime primarily through peers and digital media, particularly YouTube and TikTok, and used anime-related visual content as references for drawing.	Participant observation, in-depth interviews, and document analysis
2)	Formation of Students' Anime Visual Habitus	Repeated exposure to anime visual culture gradually shaped students' visual habitus, reflected in their preference for anime characters and their spontaneous, repetitive drawing practices.	Participant observation, in-depth interviews, and document analysis
3)	Anime Drawing Practices during Classroom Learning	Anime drawing occurred repeatedly during classroom learning, particularly when students were waiting for instructions, had completed tasks, or experienced boredom or difficulty with lessons.	Participant observation, in-depth interviews, and document analysis
4)	Anime Drawing Habitus as a Dual-Function Practice: Instructional Distraction and Emotional Regulation	Anime drawing diverted students' attention from instructional activities while simultaneously functioning as a form of emotional regulation by reducing boredom and providing psychological comfort.	Participant observation, in-depth interviews, and document analysis

Discussion

Exposure to Popular Anime Visual Culture

Previous studies have demonstrated that anime has evolved into a prominent form of popular visual culture whose dissemination is no longer confined to its country of origin but has become an integral part of global media consumption, including among children in Indonesia (Ayyub & Yuliani, 2024; Hatami, 2018). The rapid development of digital media platforms, such as TikTok and YouTube, has accelerated the distribution of visual culture, enabling children to access a wide range of anime characters, illustration styles, and drawing techniques. Continuous exposure to such content has gradually developed into a form of participatory culture, allowing media users to learn, share, and create visual works based on their media experiences (Jenkins, 2006). From the perspective of visual culture, visual experience extends beyond merely viewing images; it shapes how individuals perceive, interpret, and reproduce the visual objects they encounter (Mirzoeff, 2009).

The present findings confirm and extend this perspective by showing that digital exposure does not end with media consumption but may become incorporated into students' everyday visual practices. This interpretation is consistent with Laksana et al., (2024) who reported that visual experiences acquired through digital environments constitute an important source of children's imagination and artistic creativity. Similarly, Nugraha & Sugiarto (2025) who argue that the distinctive aesthetic characteristics of anime possess a strong visual appeal that facilitates children's internalisation and subsequent reproduction through drawing activities. Thus, anime functions not merely as entertainment but as a cultural resource through which children acquire visual references and develop creative practices.

Theoretically, these findings suggest that digital exposure constitutes an important antecedent to the formation of visual habitus. From Pierre Bourdieu's perspective, repeated visual experiences acquired through digital media gradually develop into dispositions that



influence individuals' ways of thinking, perceiving, and acting in everyday life (Kurniawan, 2021). The significance of this finding lies in demonstrating that popular visual culture can enter the educational field indirectly through students' everyday cultural experiences. Therefore, the formation of visual habitus provides a conceptual link between students' out-of-school media experiences and their subsequent practices within the classroom.

The Formation of Students' Anime Visual Habitus

From the perspective of habitus, repeated experiences gradually develop dispositions that unconsciously shape how individuals think, perceive, and act in their everyday lives (Bourdieu, 2018). Habitus is not merely formed through deliberate and intentional practices but becomes embodied in spontaneous and automatic actions. Practices arising from habitus are often performed unconsciously because they have become deeply internalised through repeated experiences (Amaruddin et al., 2024). This process becomes even more pronounced when visual experiences are acquired through digital media that continuously expose children to particular aesthetic preferences. In this regard, Nugraha & Sugiarto, (2025) argue that the distinctive visual characteristics of anime, including eye shapes, hairstyles, body proportions, and facial expressions, possess strong aesthetic appeal, making them readily internalised by individuals who are frequently exposed to them.

The present findings extend Bourdieu's concept of habitus into the domain of children's visual culture by demonstrating how repeated engagement with anime can develop into a relatively stable set of visual preferences and practices. Habitus is not merely a matter of destiny or fate; rather, it is the result of a long process. The interaction between habitus, capital, and field makes each individual's social practice neither singular nor deterministic but inherently dynamic (Bourdieu, 2018). In this study, the family, peer groups, and digital media constitute interconnected social environments through which anime-related visual experiences are accumulated, while the classroom provides a field in which these dispositions are enacted.

This interpretation is further supported by Laksana et al., (2024) who identify children's visual experiences as an important source of imagination and drawing creativity. The present study therefore suggests that anime visual habitus should not be understood simply as a preference for a particular drawing style. Rather, it represents an embodied disposition that connects previous cultural experiences with subsequent action. Once established, this disposition can be activated spontaneously in situations that provide an opportunity or need for drawing. This conceptualisation becomes particularly important for understanding why anime drawing can emerge during classroom learning even when it is not part of the instructional task.

Anime Drawing Practices during Classroom Learning

Previous studies have shown that visual culture internalised through everyday experiences tends to be reproduced across various social settings, including the school environment. According to Bourdieu (1990) habitus generates spontaneous practices when individuals encounter situations that enable such practices to be enacted. Within the educational context, visual experiences that have become part of children's everyday lives are carried into learning activities, meaning that the classroom can no longer be understood as a space entirely separated from the popular cultural experiences students acquire outside school. Toku & Dollase (2020) also explain that popular visual culture, including manga and anime, frequently serves as a medium of students' visual expression because it is perceived as being closer to their lived experiences than conventional drawing objects.

This interpretation is supported by the findings of the present study, which indicate that anime drawing activities emerged across various subjects, particularly when students

were waiting for the teacher's instructions, had completed their assignments early, or were engaged in lessons that they perceived as lasting too long. These drawing practices occurred spontaneously and repeatedly without any instruction from the teacher. This condition suggests that drawing was not a planned behaviour but had become part of the students' visual habit. This finding is consistent with the study by Laksana et al., (2024) which explains that children's visual experiences are reproduced through drawing activities as a form of creative expression that develops naturally.

The findings of this study indicate that anime drawing practices in the classroom represent a reproduction of a previously established visual habitus. These activities were not necessarily intended as a form of resistance to the learning process but rather functioned as visual practices that had become part of students' everyday routines in responding to classroom learning situations. From the perspective of visual culture, the classroom should not be understood as a space entirely detached from students' social lives but rather as a field in which various visual experiences acquired through media, popular culture, and everyday environments interact with formal learning processes. Such interactions enable the emergence of new learning practices that often develop beyond the formal curriculum while continuing to influence how students construct meaning and express their visual experiences (Cartwright & Sturken, 2020). Therefore, the presence of popular visual culture in the learning process should be understood as part of the dynamic nature of students' learning experiences in the digital era.

Anime Drawing Habitus as a Dual-Function Practice: Instructional Distraction and Emotional Regulation

Previous studies have shown that popular visual culture not only shapes visual creativity but can also influence students' attention and learning behaviour when such visual experiences have become deeply ingrained habits. From the perspective of habitus, practices performed repeatedly tend to emerge automatically as responses to particular situations (Bourdieu, 1990). In the learning context, students often experience distractions in the classroom because their attention is diverted by various thoughts or mental images that arise unexpectedly. During these moments of distraction, students find it difficult to maintain concentration on the learning activities or instructional content they were previously engaged with (Sigdel, 2020). These perspectives help explain why an established visual habitus may become activated when students encounter classroom situations perceived as monotonous or cognitively demanding.

However, the present study extends this interpretation by identifying anime drawing as a dual-function practice rather than merely a form of distraction. The findings indicate that the same drawing practice may simultaneously produce two contrasting outcomes. First, it may function as instructional distraction because students' attention shifts from the teacher's explanations toward completing their drawings. This interpretation is consistent with previous research showing that excessive engagement with anime may reduce study time, increase tendencies toward academic procrastination, and lower academic motivation (Fadhilah et al., 2022; Pratama & Putra, 2023). Similarly, visually engaging materials may operate as *seductive details* when they appear outside the instructional context and consequently divert attention from relevant learning information (Mahler & Mayer, 2024). Second, the findings indicate that anime drawing may function as an emotional coping mechanism. Students described drawing as providing comfort, reducing boredom, and relieving feelings of mental fatigue. This suggests that drawing is not necessarily motivated by an intention to disengage from learning. Instead, it may represent an attempt to manage an uncomfortable emotional state generated by boredom or perceived learning difficulty.

Conclusion

This study demonstrates that popular anime visual culture has become an integral part of elementary school students' cultural experiences through exposure to digital media and interactions with peers. Such exposure shapes a visual habitus that is manifested in students' habitual practice of drawing anime during classroom learning activities. The findings indicate that this habit not only has the potential to generate learning distraction by diverting students' attention away from instructional activities but also functions as a form of emotional regulation that helps students reduce boredom and achieve a sense of comfort during learning. Therefore, anime visual culture should be understood as a cultural practice that has implications for both the learning process and the development of students' creativity.

Recommendation

For Educational Practice and Pedagogy, teachers and curriculum developers should recognize anime drawing not solely as disruptive classroom behaviour but as a dual-function practice that may simultaneously distract students from instructional activities and help them cope with boredom, mental fatigue, or perceived learning difficulties. Accordingly, teachers are encouraged to develop adaptive pedagogical strategies that acknowledge students' visual interests while establishing appropriate boundaries for drawing during instruction, for example by incorporating relevant visual activities into learning and providing structured opportunities for creative expression without compromising students' engagement with instructional tasks. For Future Research, further studies should examine how this dual-function practice operates across different school contexts, age groups, subjects, and forms of popular visual culture, as well as investigate the conditions under which visual habits shift from instructional distraction to constructive emotional coping. Comparative and longitudinal research involving more diverse participants and school settings is also recommended to strengthen understanding of the relationship between digital exposure, visual habitus, classroom triggers, and students' academic and emotional responses.

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