



Representation of teacher communication in the live-action film Assassination Classroom

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ARTICLE INFO	ABSTRACT
<p>Keywords:</p> <p>Denotation; Education movie; Mythology; Representation theory; Semiotics.</p> <hr/> <p>Article history:</p> <p>Received 2025-05-19 Revised 2025-07-06 Accepted 2025-07-08</p>	<p>This study aims to analyze the representation of teacher-student communication in the <i>live-action</i> film <i>Assassination Classroom</i> (2015) using Roland Barthes' semiotic theory. The research focuses on identifying the denotative, connotative, and mythological meanings constructed through the character of Koro-sensei, who embodies the figure of an ideal teacher. Employing a qualitative method under the constructivist paradigm, the study collects and interprets data from ten key scenes in the film. The findings reveal that Koro-sensei is denotatively portrayed as a non-conventional teacher who engages and empowers marginalized students; connotatively, he represents sacrifice, transformation, and critical engagement with the educational system; mythologically, he reinforces and simultaneously challenges the dominant cultural belief of the teacher as a "hero without reward." The study concludes that the film blends fantasy and social critique to deliver moral and pedagogical commentary on modern education. The theoretical contribution of this research lies in its advancement of semiotic analysis as a tool for understanding media representations of educators, while its practical relevance highlights the role of film in shaping public perceptions of teaching and educational values. The study encourages further cross-media exploration of teacher myths in global cultural and educational discourse.</p> <p>Contribution: The study bridges theoretical analysis with practical implications, offering a robust model for understanding and critiquing the representation of teachers in contemporary media.</p>

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1. INTRODUCTION

Globally, media representations of teachers and classroom dynamics significantly influence public perceptions of education and the teaching profession (Aksar, 2024). Films, television series, and other visual media often construct powerful narratives that either reinforce or challenge societal expectations of teachers, shaping discourses on authority, pedagogy, and the moral responsibilities of educators (García, 2015; Kirby, 2016). These portrayals can have tangible effects on educational policy, teacher identity, and student attitudes. Internationally, the depiction of teacher-student relationships in film has been a recurring theme,

reflecting diverse cultural values and educational philosophies. Notable examples include "Dead Poets Society" (USA), "To Sir, with Love" (UK), and "Les Choristes" (France), each offering unique perspectives on mentorship, discipline, and the transformative potential of education. These films, like "Assassination Classroom," often use the teacher figure to critique or uphold cultural myths about education, authority, and social mobility (Bautista, 2022).

Assassination Classroom (*Ansatsu Kyōshi*), by Yusei Matsui, is a work of fiction that has transcended the boundaries of its original medium of manga and anime to become an internationally recognized pop culture phenomenon. The 2015 live-action film adaptation, directed by Eiichiro Hasumi, was not only a commercial success in Japan but also received recognition at prestigious film festivals such as the Fantasia Film Festival in Canada and the Bucheon International Fantastic Film Festival in South Korea. This success demonstrated that the film's narrative was able to reach a cross-cultural audience, while also emphasizing the universal appeal of its educational themes (Desai et al., 2018). The film tells a unique story about Koro-sensei, a teacher in the form of an alien who has a dual mission: to teach a group of marginalized students while challenging them to kill him before the time runs out. Although the premise is fantastic, the character of Koro-sensei is actually an ideal representation of an educator who not only masters the subject matter but also acts as a mentor, motivator, and even a friend to his students. In the context of Japanese culture, this is in line with the educational philosophy that places teachers (*sensei*) as a respected figure, not only because of their knowledge but also because of their role in shaping students' character (Sya'Bani, 2018).

However, a fundamental question arises: does this ideal image reflect the real reality of education, or is it a romantic myth that is far from everyday practice? This issue is not only relevant in Japan but also in a global context. For example, in Finland, the teaching profession is highly valued and requires rigorous training, while in many developing countries, teachers often face challenges such as excessive workload and lack of systemic support (Niemi & Lavonen, 2020). In Indonesia, there is a dichotomy between the myths that "*teachers are unsung heroes*" with the reality on the ground, where the commercialization of education and administrative demands often obscure the fundamental role of teachers as educators (Huang & Fillaili, 2022).

This study aims to analyze teacher representation in *Assassination Classroom* through Roland Barthes' semiotic approach, to reveal how the film constructs meaning behind the character of Koro-sensei and its relevance to contemporary educational discourse. By comparing these representations with the realities of education in various countries, this study not only provides an in-depth understanding of the dynamics of teacher-student relationships in Japanese popular culture but also highlights the challenges and expectations inherent in the teaching profession in the modern era (Assalihee et al., 2024).

Through this analysis, it is hoped that it can be revealed whether this film merely presents an escapist fantasy or actually contains an implicit critique of the rigid education system. The findings of this study are expected to provide valuable contributions to academic discussions on the role of teachers, not only in the Japanese context but also in global conversations about a more humanistic and inclusive future of education (Bosio, 2023).

John R. Bittner stated that mass communication is a message that can be communicated through mass media to a large number of people at once (Malisi et al., 2023). This definition explains that mass communication is communication that uses mass media as a tool to convey its message to many people. Thus, mass communication is communication that is conveyed through mass media to many people. The media is a tool or means used to convey messages from a communicator to the audience, and the mass media itself conveys information from a source to the audience using communication tools such as newspapers, radio, television, and films (Cangara, 2007). It is said that it is a tool used to convey messages (Kaddi et al., 2020). Media can be said to be mass media if it has certain characteristics.

Film is one of the means of mass communication or part of the mass media. It is undeniable that film and society have a long history in the study of communication professionals. Film is a display of emotional images and scenes arranged to present a story to the audience (Goodall & Montgomery, 2014). Film can provide an exciting experience for the audience. Film is the second mass communication tool in the world. Cinema reached its development in the late 19th century (Turow, 2019). this time, the factors that hindered the development of newspapers had been eliminated. This means that since the beginning of film history, it has not been affected by technological, political, economic, social and demographic factors, making it easy to become a real communication tool (Paxson, 2018).

Semiotics is a science or theory that studies and examines symbols (Ibrahim & Sulaiman, 2020). These symbols are tools used to find one's way in the world, between humans, and with humans. Signs here are the basis of communication used by humans to communicate with other humans (Aiello, 2020). Basically, semiotics studies how humanity gives meaning to something (*things*). In this case, it means (*to signify*), which has the meaning that an object to be communicated not only carries information, but also constitutes a structured system of a sign (Barthes, 1972). Semiotics has a wide reach in various disciplines, one of which is communication science, which is an attraction in research studies (O'Halloran, 2023). In the study of communication science, semiotics is applied at various levels, and also a form of communication, such as in mass communication, which studies semiotics on television, advertising films, journalistic photos, and so on. From the various forms of communication, semiotics becomes a unique and interesting science (Xia, 2023).

Semiotics as a study of mass media is not limited to a theoretical framework, but can also be a method of analysis (Mahmood et al., 2022). This study uses Roland Barthes' semiotic analysis developed from Saussure's perspective. In the study of semiotics, Barthes developed semiotics into three levels of meaning: denotation, connotation, and myth (Putri & Inayah, 2022). Expansion is a description of the meaning that actually refers to social reality. While connotation is a form of expression of meaning contained in a symbol, which is composed of broader cultural aspects such as beliefs, attitudes, frameworks, and ideologies of social structures (Tektigul et al., 2023). Mythology is a second language that discusses a first-level language. Mythology is the way a culture explains or understands some aspects of reality or natural phenomena (Norris, 2023). According to Barthes, myth is a communication system and a semiological system, namely a system of signs that can be interpreted by humans (Barthes, 2014). Barthes wanted to study how humanity gives meaning to things (Sinuraya et al., 2022). Meaning means that objects do not merely carry information, but also that objects want to communicate, and also constitute a structural system of signs. Thus, Barthes sees signification as a total process with a structured arrangement. Barthes considers social life as a signification which, in any form, is a sign system itself.

Figure 1. Roland Barthes' map of signs image

1. Signifier (sign)	2. Signified (marker)
1. Denotative Sign (denotative sign)	
2. Connotative Signifier (connotative signifier)	3. Connotative Signifier (connotative signifier)
4. Connotative sign (connotative sign)	

Source: (Nuessel, 2012).

Based on Roland Barthes' Figure 1 above, it shows that the denotative sign (3) consists of the signifier (1) and the signified (2). However, at the same time, the denotative sign is also a connotative signifier (4). So, in Roland Barthes' concept, the connotative sign not only has additional meaning, but also contains both denotative signs that underlie its own existence (Barthes, 1967). In Barthes' framework, connotation is identical to the manipulation of ideology called myth, which functions to express and transmit dominant values that apply in a certain era. Mythology has a three-dimensional pattern of signifiers, signs, and symbols. However, as a unique system, myth is built from a series of pre-existing meanings, or is a secondary meaning system. Myth is also a symbol with many signifiers (Malpas, 2014). Barthes argues that myth is language, so myth is a communication system and myth is also a message. Barthes says that myth, in a special sense, is a development of connotation. The connotation that has been formed for a long time in society is a myth (Barthes, 1967).

2. METHOD

The paradigm used in this study is the constructivism paradigm. This constructivist paradigm is a paradigm that is practically on the view that places perception and objectivity in finding science and reality. This view sees sociology as an efficient study of social activity through direct and detailed perception of

social actors who shape and follow the social universe (Rahman, 2021). Constructivism is made because of the existence of a reality that can be studied (Fosnot, 2013). This study includes a focus on problems that represent the role of teachers in increasing the enthusiasm of their students. By using the Constructivism Paradigm in this study because researchers want to raise a social reality that is relative and understand social life based on individual subjectivity in interpreting their social world related to the meaning of the representation of the role of teachers in increasing the enthusiasm of their students in the film "Assassination Classroom" 2015, and researchers also look for messages in the film "Assassination Classroom" 2015 using Roland Barthes' semiotic theory to become a finding.

In this study, the researcher uses a semiotic approach. The semiotic approach allows researchers to understand visualization in a comprehensive and fact-based problem topic. Thus, the researcher uses a qualitative research method as a research method. Qualitative methods are suitable for research because of their descriptive nature, and do not conduct a test using statistical methods, and can also utilize theory as a perspective (Moleong, 2007). This study also uses a semiotic analysis method, with researchers trying to analyze and explain with the arrangement of words related to the scenes contained in the film, namely the film "Assassination Classroom". In this study, the researcher used Roland Barthes' semiotic theory research approach. Roland Barthes stated the concept of connotation and denotation as the key to his analysis. Through this model, Barthes explains that the meaning contained in the first stage in the relationship between signs and reality is the meaning possessed in relation to the expression that represents reality itself. Barthes said the name is considered the true meaning of the sign itself. The second stage is used to explain the interactions that occur every time a character faces emotional emotions. That way, the extension of the true meaning of a character on an object is not the extension meaning, but how it is expressed. By using Roland Barthes' semiotic approach, the researcher wants to understand the depiction of the importance of the role of teachers in increasing the enthusiasm of their students in the film *Assassination Classroom* (Aditya & Deni, 2024).

3. RESULTS AND DISCUSSION

Denotative Meaning of Teacher Communication Representation in Live Action Films

In the maze of meanings hidden behind the silver screen of "Assassination Classroom," we find the first layer of understanding through the lens of denotation. Denotative meaning, like the foundation of a building, is the literal and explicit meaning that forms the basis of our interpretation of the film. It is a universal language that can be understood by anyone, without being burdened by prejudice or subjective interpretation. In the context of teacher communication representation, denotative meaning opens a window into a basic understanding of the characters, environments, and interactions that shape the film's narrative (Zheltukhina et al., 2023).

Koro-sensei, the superpowered alien teacher, is the inevitable starting point for this exploration of denotative meaning. His strange form, a cross between an octopus and a human, immediately challenges the conventions of what a teacher should look like. His bright yellow color, the small toga he wears, and his ever-present smile create a contradictory impression: a creature that is both terrifying and lovable. Denotatively, Koro-sensei's appearance communicates unusualness, power, and celebration. He is no ordinary teacher; he has extraordinary abilities, and he approaches his role with a unique spirit. Even his name, "Killer Teacher," is a striking irony, a paradox that hints at the complexity of the relationship between teacher and student in the film (Corrigan, 2024).

On the other hand, the Class 3-E students, the "outcasts" who are marginalized by the school system, also have an important denotative meaning. Their diverse backgrounds, personalities, and abilities reflect the heterogeneous reality of the class. However, what is more important is the sense of powerlessness they feel. They have been labeled as "failures," have lost hope for the future, and feel worthless (Ronnie & Philip, 2021). Denotatively, the representation of Class 3-E students criticizes an education system that often fails to meet the individual needs of students, tends to categorize and label, and leaves behind those who do not fit the norm. However, behind the label of "failure," there is hidden potential that has not been revealed, talents and interests that are waiting to be nurtured.

The school environment, with its grand architecture and strict hierarchy, also has significant denotative meaning. The large, structured school building reflects the hierarchy of power in the education system, with the principal and teachers ruling at the top, and the students of Class 3-E at the bottom. The isolated location of Class 3-E, separated from the main building, communicates alienation and neglect. The strict, regimented

structure of the school reflects the limitations of the education system, which leaves no room for creativity, innovation, or individuality. Denotatively, the school environment in "Assassination Classroom" is a symbol of an oppressive system, which can be an unwelcoming place for students who do not conform to the norm (Wolf, 2019).

However, hope emerges in the unique teaching and learning process between Koro-sensei and the students of Class 3-E. Initially, the students did not care about the lesson and were not motivated to learn. However, Koro-sensei, with his unconventional teaching methods, managed to arouse their interest. He personalizes learning, adjusting his approach to the individual needs and interests of each student. He motivates them by giving praise, giving challenges, and making learning fun. He empowers them by giving them confidence and helping them develop their potential. Denotatively, the teaching and learning process in this film communicates that an effective teacher is one who can go beyond the limitations of the conventional education system and create an inclusive, supportive, and empowering learning environment for all students (Ezeh et al., 2021).

The denotative meaning of "Assassination Classroom" provides a basic picture of an unconventional teacher, marginalized students, an oppressive school environment, and a transformative teaching and learning process. The film literally depicts how a teacher can transcend the limitations of the educational system and inspire students to reach their full potential. However, the denotative meaning is only the beginning. To understand the deeper and more complex message of the film, we need to dive into the connotative layer, where hidden implicit and associative meanings are waiting to be revealed (Zemmal & Zoghbi, 2024).

Furthermore, the denotative representation in the film also touches on broader social issues. For example, the depiction of Class 3-E as a throwaway class reflects the reality of educational inequality that exists in many countries. Students from poor or minority families are often placed in schools that lack resources and qualified teachers, exacerbating educational inequality. The film denotatively highlights this injustice and calls for change in the education system (McGregor, 2020).

In addition, the representation of Koro-sensei as an alien teacher can also be interpreted as a metaphor for "different" or "unconventional" teachers. Teachers who are not afraid to break the rules, who use creative and innovative teaching methods, and who truly care about their students are often considered "outsiders" by the education system. The film denotatively celebrates such teachers and encourages them to continue fighting for better education (Noviana & Simanjuntak, 2022).

However, it is important to note that denotative meaning is not always neutral or objective. Denotative meaning can be influenced by ideology, culture, and social context (Dickins, 2019). For example, the representation of Koro-sensei as an alien teacher may have different meanings for different viewers, depending on their cultural background and personal experiences. Therefore, it is important to consider the social and cultural context when analyzing denotative meaning in films.

For example, in Japanese culture, teachers are highly respected. The title "Sensei" is not just a title, but a reflection of respect and recognition of the teacher's dedication to guiding his students (Cynarski, 2020). In this context, the representation of Koro-sensei as a "Killer Teacher" may be more surprising and contradictory than it would be to viewers from other cultures. On the other hand, in a more individualistic culture, the representation of Koro-sensei as an unconventional teacher may be more accepted and even celebrated. In such cultures, innovation and creativity are valued, and teachers who dare to break the rules are often seen as heroes.

Therefore, denotative analysis must always be conducted with the relevant social and cultural context in mind. Denotative meaning is not something fixed or universal, but rather something that can change and be negotiated depending on who is interpreting it and in what context. A denotative analysis of "Assassination Classroom" provides a solid foundation for understanding the basic messages contained in the film. However, to truly understand the complexity and depth of the film, we need to go beyond the denotative meaning and explore the connotative layer, where hidden, implicit and associative meanings are waiting to be revealed. By combining denotative and connotative analysis, we can gain a more comprehensive understanding of how the film reflects and shapes our perceptions of teachers, students, and the education system (McLaren, 2023).

Connotative meaning of teacher communication representation in the film

Having explored the denotative meaning underlying the representation of teacher communication in "Assassination Classroom," we now enter the realm of connotation, where hidden meanings, emotions, cultural values, and subjective perspectives combine to create a more complex layer of interpretation. Connotative meaning, unlike universal denotative meaning, is contextual and personal (Salimzanova et al., 2021). It is influenced by the experiences, beliefs, and cultural backgrounds of the individuals interpreting the film. In this context, connotative analysis will reveal how the film "Assassination Classroom" not only represents teachers literally but also evokes emotions, conveys values, and reflects a particular worldview about education and the role of teachers.

In this film, Koro-sensei is not only an alien teacher, but also a symbol of an ideal teacher, who is willing to sacrifice for the good of his students. The analogies he uses, which often involve the profession of assassins, are not only teaching tools but also a way to challenge his students to think outside the box, to see the world from different perspectives, and to develop their hidden potential (Milner, 2021). The diverse learning environment, which is not limited to the classroom, but extends to the school field, the hill near the school, and even the road to the school, suggests that learning can happen anywhere, anytime, and in any form (Barbour et al., 2020). Connotatively, the film "Assassination Classroom" conveys a strong message about sacrifice, growth, and happiness. A true teacher, according to this film, is willing to sacrifice anything, even his own life, for the good and growth of his students. There is no greater happiness for teachers than seeing their students grow and develop into successful and happy individuals (Care et al., 2020).

However, the connotative meaning in "Assassination Classroom" is not always positive or idealistic. The film also touches on darker and more complex issues about the education system, societal expectations, and the pressures faced by teachers and students (Oyelade, 2020). The representation of Koro-sensei as an alien teacher, for example, can be interpreted as a critique of the rigid and inflexible education system, which often fails to meet the individual needs of students. In addition, the task of the Class 3-E students to kill Koro-sensei also has a deep connotative meaning. This task is not only an exercise to develop killing skills, but also a metaphor for the process of growth and transformation (Nikookar et al., 2024). In order to kill Koro-sensei, the Class 3-E students must learn to work together, develop their strengths, and overcome their weaknesses. This process helps them to become stronger, more confident, and more prepared individuals to face the challenges of the world.

Furthermore, the representation of Koro-sensei as an alien teacher can also be interpreted as a symbol of "different" or "unconventional" teachers. Teachers who are not afraid to break the rules, who use creative and innovative teaching methods, and who genuinely care about their students are often considered "outsiders" by the education system. The film connotatively celebrates such teachers and encourages them to continue striving for better education (Masson & Van Geel, 2024). However, it is important to note that connotative meaning can be highly subjective and influenced by the viewer's cultural background and personal experiences (Alhazmi & Kaufmann, 2022). For example, a viewer from a culture that highly respects teachers might interpret Koro-sensei's sacrifice as a noble and heroic act. On the other hand, a viewer from a more individualistic culture might interpret Koro-sensei's sacrifice as unnecessary and even foolish.

In addition, the representation of Koro-sensei as an alien teacher can also have different meanings for different audiences. For some viewers, Koro-sensei may be a symbol of the ideal teacher, who can inspire and empower students to reach their full potential. For other viewers, Koro-sensei may be a symbol of an unrealistic teacher, who is too perfect and unattainable. Therefore, connotative analysis should always be carried out taking into account the relevant social and cultural context (Cornut, 2022). Connotative meaning is not something fixed or universal, but rather something that can change and be negotiated depending on who is interpreting and in what context (Rosten & Smette, 2023). For example, in Japanese culture, the concept of "sensei" (teacher) has a very deep and complex meaning. A sensei is not only considered a teacher, but also a mentor, guide, and role model. In this context, Koro-sensei's sacrifice may be more meaningful and relevant to Japanese viewers than it is to viewers from other cultures. On the other hand, in more individualistic cultures, the concept of "teacher" may not have the same meaning. In such cultures, teachers may be considered more as providers of information than as mentors or guides (Ghamrawi et al., 2024). In this context, Koro-sensei's sacrifice may seem less relevant and even unreasonable. Therefore, it is important to consider the cultural background and personal

experiences of viewers when analyzing connotative meaning in films (Nicoli et al., 2022). Connotative meaning is not something that can be determined objectively, but rather something that must be interpreted and negotiated.

A connotative analysis of "Assassination Classroom" reveals deeper and more complex layers of meaning hidden behind the literal representation. The film not only depicts an alien teacher teaching marginalized students, but also evokes emotions, conveys values, and reflects a certain worldview about education and the role of teachers. By combining denotative and connotative analysis, a more comprehensive understanding of how the film reflects and shapes our perceptions of teachers, students, and the education system can be obtained (Floridi, 2025). However, connotative analysis also highlights the importance of considering the relevant social and cultural context when interpreting films. Connotative meaning is not something fixed or universal, but rather something that can change and be negotiated depending on who is interpreting and in what context (Rosten & Smette, 2023). Therefore, semiotic analysis must always be carried out with the relevant cultural complexities and nuances in mind. Thus, "Assassination Classroom" is not just an entertaining film, but also a complex and meaningful work of art that can inspire us to think more deeply about education, the role of teachers, and the potential of students. This film challenges us to go beyond the boundaries of the conventional education system and to create a more inclusive, supportive, and empowering learning environment for all students.

The myth of "Teachers are unsung heroes"

After analyzing the denotative and connotative meanings of the representation of teacher communication in "Assassination Classroom," the crucial question that arises is: Does this film reinforce or criticize the myth that is widely circulating in Indonesia, namely "Teachers are unsung heroes"? This myth, which has taken root in the collective consciousness of Indonesian society, depicts teachers as figures who are willing to make selfless sacrifices, dedicating their lives to educating the nation without expecting material rewards (Her, 2024). However, how relevant is this myth to the reality of modern education, and how does the film "Assassination Classroom" reflect or challenge this myth? Based on an in-depth analysis of key scenes in the film, it can be concluded that "Assassination Classroom" largely reinforces the assumption of the myth "Teachers are unsung heroes." Koro-sensei, with all his uniqueness and strengths, is the ideal embodiment of a teacher who is willing to sacrifice for his students (Rohim & Khumaidi, 2023). He not only teaches them academic knowledge, but also guides them to develop their potential, overcome their weaknesses, and become better individuals. He is even willing to risk his own life to protect his students from danger. However, the film also presents several aspects that make the myth of "Teachers are unsung heroes" have weaknesses. One of them is the character of Koro-sensei, who is too perfect. His extraordinary abilities, extensive knowledge, and charismatic personality make him seem unrealistic. In the real world, there are no perfect teachers. Every teacher has strengths and weaknesses, and they also face challenges and difficulties in carrying out their duties (Opara et al., 2023).

In addition, the film also highlights the importance of emotional bonds between teachers and students (Hilda, 2023). Koro-sensei successfully inspires and motivates the students of Class 3-E because he builds a strong relationship with them. He understands their needs and interests, and he treats them with respect and compassion. This emotional bond allows Koro-sensei to penetrate his students' defenses and help them reach their full potential.

In this context, the myth of "Teachers are unsung heroes" can be interpreted as a call for teachers to build strong relationships with their students. Teachers who care about their students, who understand their needs, and who treat them with respect and compassion, will be better able to inspire and motivate them to learn (Shofiyyah et al., 2023). However, it is important to note that building strong relationships with students is not always easy. Teachers often face tremendous pressure from the education system, from parents, and from society. They also often lack the resources and support they need to carry out their duties effectively. In this context, the myth of "Teachers are unsung heroes" can be a heavy burden for teachers. This myth can create unrealistic expectations and can make teachers feel guilty if they cannot meet these expectations (Vomund & Miller, 2022).

Therefore, it is important to balance the idealism of the myth of "Teachers are unsung heroes" with the reality of modern education. Teachers do need to be dedicated and self-sacrificing, but they also need to get the support and appreciation they deserve from society (Sanchez et al., 2022). Furthermore, the

movie "Assassination Classroom" also highlights the importance of innovation and creativity in education. Koro-sensei uses unconventional teaching methods to arouse the interest of his students. He is not afraid to break the rules and to try new things. In this context, the myth of "Teachers are unsung heroes" can be interpreted as a call for teachers to be more innovative and creative in their teaching. Teachers who dare to try new things, who use technology and social media to enhance learning, and who create fun and engaging learning environments, will be better able to inspire and motivate their students (Collins & Halverson, 2018).

However, innovation and creativity also require support and resources. Teachers need to receive adequate training and professional development, and they need to have access to the technology and resources they need to carry out their duties effectively. In this context, the myth of "Teachers are unsung heroes" can be interpreted as a call for governments and communities to invest in education and to provide adequate support to teachers. For example, governments can increase teachers' salaries, provide allowances and incentives, and provide quality training and professional development (Xuehui, 2018). Communities can provide moral and financial support to teachers, and they can participate in school activities. By providing adequate support to teachers, we can help them become true unsung heroes. Helping them to inspire and motivate their students, to develop their potential, and to become responsible citizens. In conclusion, the film "Assassination Classroom" reinforces the myth of "Teachers are unsung heroes," but also highlights some of the weaknesses and challenges associated with this myth (Greatbatch & Tate, 2018). The film reminds us of the importance of dedication, sacrifice, and emotional attachment in education, but it also reminds us of the importance of support, appreciation, and innovation.

By balancing the idealism of the myth of "Teachers are unsung heroes" with the realities of modern education, we can create a better education system for all students. Then we can help teachers to become true unsung heroes, and we can help students to reach their full potential (Aguerrebere, 2003). However, it is important to remember that the myth of "Teachers are unsung heroes" is only one way of understanding the role of teachers in society. There are many other ways of understanding the role of teachers, and each has its strengths and weaknesses. Therefore, it is important to consider multiple perspectives when we think about education and the role of teachers (Sørensen & Ligestad, 2024). We need to listen to the voices of teachers, students, parents, and society. We need to discuss and debate education issues. And we need to work together to create a better education system for all. By doing so, we can honor and value our teachers, and we can ensure that they have the resources and support they need to do their jobs effectively. We can help them become the unsung heroes they truly are, and we can help our students reach their full potential. Ultimately, education is the best investment we can make in our future. By investing in education, we are investing in the future of our children, the future of our communities, and the future of Indonesia.

4. CONCLUSION

This research critically managed to reveal how teacher communication is represented in films. *Assassination Classroom* not only reflects the literal meaning of the teacher's role as an educator, but also builds complex connotative and mythological meanings about sacrifice, empowerment, and hope in the world of education. The character of Koro-sensei is represented as a symbol of an ideal teacher who transcends the limitations of the conventional education system, bridging the emotional and structural inequalities faced by students. Through Roland Barthes' semiotic approach, this study dissects the hidden meanings in the film's visual and symbolic narrative, and reveals the layers of the myth of "teachers as unsung heroes" that are not only reproduced but also challenged by the complexity of the characters and stories. This study provides theoretical contributions to the study of representation in media communication and education, while also contributing a critical perspective on how film as a mass media helps shape society's understanding of the role of teachers. Its practical contribution lies in providing a reflective framework for educators, policy makers, and media industry players to be more aware of the social construction in their work, encouraging a more humanistic, inclusive, and value-based approach to the teaching profession.

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