

“THE SPIDERMAN PHENOMENON”  
YOUNG CHILDREN’S UNDERSTANDING OF CARTOON  
SUPERHEROES

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ASLI ÜNLÜSOY

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Prof. Dr. Sencer AYATA  
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science.

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Prof. Dr. Hamide ERTEPINAR  
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

---

Assist. Prof. Dr. Feyza TANTEKİN ERDEN  
Supervisor

**Examining Committee Members**

Assist. Prof. Dr. Özcan DOĞAN  
(Hacettepe University, Department)

Assist. Prof. Dr. Feyza TANTEKİN ERDEN  
(METU, ECE)

Dr. Deniz PEKER (METU, ELE)

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Last name: Aslı Ünlüsoy

Signature :

## **ABSTRACT**

### **“THE SPIDERMAN PHENOMENON” YOUNG CHILDREN’S UNDERSTANDING OF CARTOON SUPERHEROES**

Ünlüsoy, Aslı

M.S., Department of Early Childhood Education

Supervisor : Assist. Prof. Dr. Feyza Erden

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The purpose of the present study is to explore six-year-old children’s understanding of the superhero phenomenon, through cartoon superhero figures. Particularly Spiderman was chosen as a typical symbol of the superhero genre, furthermore Spiderman is found to be the favorite cartoon character in Turkey.

The study was conducted in the preschool of Middle East Technical University in Spring 2007. Ten children; five girls and five boys, attending to the preschool program participated in the study.

The main emphasis in the present study is given to children's own expressions via drawings, play and interviews, to understand their ways to make sense of the superhero scenarios. Therefore

selecting qualitative methods and a phenomenological approach in particular was considered to be a valid form of inquiry.

At the end of the analysis procedure the total number of meaning units (MUs) was 40. In order to verify the results of the study, randomly selected 30 MUs were presented to completely independent and separate reviewers. The feedback from the reviewers indicated a high rate concordance of established at 86.6 %. After the results of this auditing process, confirmability of the present study is maintained.

The results indicated that superhero theme was enjoyable for participant children, as it provided a sense of well-being. Aggressive behavior, which is generally linked to superhero issue, was hardly ever observed. However, gender is found to be a central factor on children's understanding of superheroes, and stereotypical thinking was perpetuated via superhero animations.

Keywords: Spiderman, television, superhero animation, young children, gender-roles, stereotyped thinking

## ÖZ

### “ÖRÜMCEK ADAM FENOMENİ” ÇOCUKLARIN SÜPER KAHRAMANLARI ANLAMLANDIRMA BİÇİMLERİ

Ünlüsoy, Aslı

Master, Okulöncesi Öğretmenliği Bölümü

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Bu çalışmada, altı yaş grubu çocuklarının süper kahraman çizgi filmlerini nasıl anlamlandırdığının bulunması hedeflenmiştir. Örümcek adam karakteri, süper kahraman karakterlerinin tipik bir örneği ve Türkiye’de en çok sevilen çizgi film karakteri olması nedeni ile tercih edilmiştir.

Bu çalışma Orta Doğu Teknik Üniversitesi Yuva ve Anaokulu’nda, 2007 Bahar döneminde gerçekleştirilmiştir. Çalışmaya yuva ve anaokulunun altı yaş grubu öğrencilerinden on çocuk katılmıştır.

Çalışmada, çocukların süper kahramanları anlamlandırmalarını keşfetmek üzere, kendilerini özgürce ifade etmelerine olanak sağlayacak resim yapma, oyun oynama ve mülakat gibi teknikler kullanılmıştır. Araştırma konusuna bütünsel bir yaklaşım sunması açısından çalışmada fenomenolojik yaklaşım tercih edilmiştir.

Veri analizi sonucunda, kendi içinde bir anlam bütünlüğü oluşturan ve sıkça tekrar edilmiş olan toplam 40 anlam ünitesi bulunmuştur, bu üniteler çalışmanın kodlarını ve kategorilerini oluşturmak amacıyla kullanılmıştır. Kodlama prosedürünün uygunluğunu denetlemek amacıyla rastlantısal olarak 30 anlam ünitesi seçilmiş ve çalışmanın amacını bilmeyen, bağımsız iki kişiden anlam ünitelerini uygun buldukları kod ve kategorilere yerleştirmeleri istenmiştir. Gelen geribildirim araştırmacı ve denetçiler arasında % 86,6 oranında yüksek bir paralellik arz etmiştir. Denetim sonuçlarında yakalanan yüksek oran çalışmanın geçerliliğinin sağlandığını göstermiştir.

Sonuçlar, süper kahraman konusunun katılımcı çocuklar üzerinde olumlu etkilerine işaret etmektedir. Katılımcılar özetle süper kahramanların kendilerini güvende hissettirdiklerini ve bu konuya katılımın onlar için keyifli bir deneyim olduğunu belirtmişlerdir. Genellikle süper kahraman konusuyla ilişkilendirilen, şiddet içeren davranışlar bu çalışma sırasında çok nadir olarak görülmüştür. Ancak katılımcıların cinsiyetinin, onların süper kahramanları anlamlandırmasında önemli bir faktör olduğu ortaya çıkmıştır. Bunun yanı sıra süper kahraman çizgi filmlerinin çocuklarda basmakalıp cinsiyet rollerini desteklediği bulunmuştur.

Anahtar Sözcükler: Örümcek adam, televizyon, süper kahraman çizgi filmleri, çocuk, cinsiyet rolleri, kalıplaşmış düşünme biçimi

To a true superheroine, my mother; you are the muse that inspires  
me and brighten my days.



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## **CHAPTER 1**

### **INTRODUCTION**

We are living in an era, where media create and shape a great part of our cultural environment. Among many instruments of media, television remains the most common and easily accessible, thus powerful one for the audience. At least one television set, is to find in every household. Furthermore that TV set is on for hours in a typical day. This, 'almost universal' daily routine justifies the debate over television and its effects on the audience. This powerful "window onto the world" (Neuman, 1991, p.1) has integrated itself into the family successfully that it started to dominate families' entertainment choices, even influence their living room furniture arrangements. The main interest of the present study, the child audience, creates a central point of the discussions as they are considered highly vulnerable to the effects of television (MacBeth, 1996; Livingstone, & Bovill, 2001; Lemish, 2006).

Television is one of the most influential sources during the socialization process, which provides a wide variety of information through representations of real-life and opportunities for imagination through worlds of fantasy. However it is believed that children should be considered as a special audience for television, as their comprehension of television content is fundamentally different than adults for several reasons. First of all, children's understanding of both real-life events and television content is limited by their cognitive development. Second, they may not have the sufficient background information to discriminate fantasy from

reality. As a result, children might accept the representations on television as precise information (MacBeth, 1996). Therefore, programs designed to reach young children deserve a special attention.

The time children spent in front of television is another critical point of the issue. There are remarkable examples on how much time children spend watching television. Chen (1994 as cited in Kalin, 1997, p.1) points out that, American children spend “an average of four hours a day, 28 hours a week, 2,400 hours a year, nearly 18,000 hours by the time they graduate from high school”. Other studies indicate that children spend approximately 3 to 5 hours watching television everyday (Wartella, Rideout, & Vanderwater, 2003; Radyo Televizyon Üst Kurulu [RTÜK], 2006). Considering the time children spent in front of television, what they see on screen deserves to be investigated.

Animated cartoons are holding the main share among all other program types designed for children. Barcus (1983) investigates a 38 hours / 235 segments sample from children’s television and states that almost 75 percent of the segments (25 hours / 175 segments) were animated images. The largest study about school-aged (7-14) children’s television watching habits in Turkey conducted by Radio and Television Supreme Council (RTÜK) also reveal that among all types of television programs animated cartoons are children’s primary choice with 72.1 percentages (RTÜK, 2006). Within the wide-ranging world of animation, the focus of the present study is limited to the superhero cartoons.

The Media Awareness Network (2004) puts a special emphasis on superhero animations for the reason that children remarkably

show interest to superheroes and enjoy acting out their stories. The appeal of superhero theme for children is mainly related to the qualities a superhero exhibits. Prestige and superhuman powers are the first qualities stressed by Bandura and Walters (1963). Sousa and Schneiderman (1986, as cited in French & Pena, 1991) contribute that children are attracted to superheroes because they are in control of all dangerous situations and regardless of what happens a superhero always wins.

However the pleasurable experience of acting as a superhero for a child, appears to be not so pleasurable for parents, teachers and professionals since adults tend to perceive superheroes as “violent crime fighters” (Parsons, 2003, p.10). Boyd (1997, p.1) states that “children's involvement in superhero play is of growing concern to early childhood educators”, she puts the continuously increasing number of studies on this issue as the evidence of the concerned adults. A survey conducted by Leo J. Shapiro and Associates (2003, as cited in Johnson, Wardle, & Christie, 2005, p.323-324) points out those respondents (non-parents, parents, and grandparents) complain about; “all forms of media exposure...glamorization of violence, violent action figure toys”. The subject of superheroes is heavily criticized for its violent offerings. Critics about the superhero issue also includes the use of stereotypes, as they typically represent the male dominance and depict traditional, stereotypical portraits of male and female characters.

Among the wide range of superhero cartoons broadcasted in Turkey such as; Batman, Yu-Gi-Oh', Winx, Shaman King, Sonic etc., Spiderman turns out to be the favorite superhero in Turkey

among elementary school aged children (RTÜK, 2006). Since the first publishing of Spiderman, in 1962 by Marvel Comics™ the “web crawler” maintains his popularity; through animations, Spiderman merchandise, and the support of movie sector (Gross, 2002). Spiderman represents all typical features of a superhero, but also the character has some unique features, such as his witty, one-liner, humorous monologues and his abhorrence of fire arms, thus composing a rightful superhero instead of a common thug.

In light of the information stated above this study will explore six year old children’s understanding of cartoon superhero image, particularly Spiderman and how they make use of the knowledge. Studies, investigating issues related to children generally reflect the adult’s point of view on the topic (see Barcus, 1983; Bauer, & Dettore, 1997; Boyd, 1997; Parsons, 2003; Baker, 2004; Änggård, 2005). However, children considered as experts of their own experiences, can provide a more accurate data about their own experiences. The main emphasis in the present study is given to children's own expressions via drawings, play and interviews.

Additionally the lack of research on superhero cartoons in Turkey establishes the motive for this study. It is believed that through providing children an opportunity to express themselves; a more complete picture of children’s understanding could be obtained.



## **CHAPTER 2**

### **LITERATURE REVIEW**

It is a fact that television is an agent of socialization, also a widespread and vivid learning environment (Signorielli, 1990). Although children construct their understanding actively and learn from their environment; agents, like significant people in children's lives and media, or factors such as gender, ethnicity, socio-economical status, etc. are building frameworks, setting limits and providing children a set of values, during the socialization process (Barcus, 1983; Bandura, 1977; Roopnarine & Johnson, 2000).

People generally make observations in order to gain information from the environment, which serve as a base to form thinking patterns (Nielsen, 2004). As Mischel (1966) states, all human behavior is mostly learned through observation. Even though observing continues throughout life-span, childhood is the era when the mind is especially busy to construct patterns about how the world operates (Essa, 2003). Since numerous situations and examples to observe are provided on screen, television content designed for children turns into a critical issue.

As it is stated on the first chapter, among the wide-ranging content of children's television programs, the focus here is on the superhero cartoons, particularly on Spiderman. Superheroes, besides being a genre on children's television, are as well symbols reflecting broader socio-economical relationships; as they establish a significant part of toy industry, side-line products, and movie sector. Therefore, the subject of superheroes is tied up to bigger issues such as child consumerism, children's media

consumption, stereotypical content of television, children's understanding of media and transforming their knowledge into practice.

It is important to figure out children's media environment, which greatly influences the childhood practices today. Thus before getting at the bottom of the issue the literature review highlights these concerns.

## **2.1 Childhood: Surrounded by Media**

The interest in the nature and needs of children increased especially in the late 19<sup>th</sup> century. They became valued members of both family and society (Brody, 2002). However the value was not put in “*being* a child, but *becoming* an adult” (Oakley, 1994 as cited in Waldron, 2006, p 86). The idea of children back in that era is summarized as “adults-in-the-making...from immaturity to adulthood, from dependence to independence, from incompetence to competence...” by Waldron (2006, p. 86). Childhood was considered as an apprentice time for children away from complexities of adulthood (Postman, 1983; Strickland, 1984). However the idea of traditional childhood shifts to the idea of “invented child”; social scientists redefined the child as; “a social object not as the product of developmental, biological forces alone but as a fiction constructed just as much by social and historical forces located in time and space” (Cahan, Mechling, Sutton-Smith, & White, 1993, p. 192).

Yet these shifting views of children and childhood are criticized because of the very social forces and there are claims that the childhood is disappearing (see Postman, 1983; Tan, 1993; Winn,

2002). On macro level the most powerful socio-economic trend is globalization (Livingstone, & Bovill, 2001). As a result of the spread of capitalist economies that are “characterized as ‘Mc-Donaldization’, many aspects of life including children’s lives are affected” (Johnson et al., 2005, p.324). A striking example to see the impact of capitalism, also a leading cause for the changing association of children and media might be the deregulation of children’s media in 1984. After the deregulation, toy manufacturers were able to produce television programming aimed to children, certainly with commercial worries (Parsons, 2003; Johnson et.al, 2005). Replicas of cartoon characters, promoted in ‘Kid’s Menu’ in several fast food restaurants, logos of popular television characters on almost all goods; from socks to pencils (Parsons, 2003) are the evidence of the commercial worries.

Media, particularly television takes the main share when it comes to the critics about the loss of childhood (MacBeth, 2005). As Katz (1996, p.1) puts it, these critics are based on the fears for children “...ranging from real danger (assault, molestation, kidnapping) to such perceived-but often unprovable-perils as the alleged damage caused by violent or pornographic imagery, the addictive nature of some new technology,...”. The fear for children shows itself through the “protectionist practices” (Livingstone, & Bovill, 2001, p.9); keeping children away from public places and reinforce their domestic activities or allow the commercial leisure centers for safety reasons (Lemish, 2006). This tendency leads the childhood practices of our times to *privatization*. The social force affecting individuals on micro level is defined as “the retreat from publicly accessible spaces where people are conceptualized as citizens (e.g., Meyerowitz, 1985) and to the parallel shift toward domestic

spaces where people are conceptualized as consumers or audience” (Livingstone & Bovill, 2001, p.9). So the home environment of children increasingly gains importance, as children spent most of their time at home and a great part of it in front of television (Cahan, et al., 1993). This fact raises the question of what television offers to children and how children make use of it.

## **2.2 Children's Media Consumption**

The description of early researches about children's television viewing is mainly negative and the focus of these studies were primarily on “cause and effect relationships” (Huckelba, & Corsaro, 2004). Television viewing in the cause and effect context is often described as a passive activity (MacBeth, 1996). The effect of television is considered so strong, so that children, in front of a television were mostly described as “zombie, couch potato, blind out in front of TV” etc. (MacBeth, 1996, p.9).

However the recent researches demonstrate a different approach, instead focusing on cause and effect, they concentrate on the “readings” of the audience, in other words the viewers were regarded as the “providers of the meaning, not just consumers of the media content” (MacBeth, 1996, p.8). These studies indicate that children spent most of their time trying to interpret and make sense of the world; this statement is also valid for the time spent on television watching (Huston & Wright, 1996). Children are indeed cognitively active while they watch television; they do interpret, modify, or transform the texts or media information (Huston & Wright, 1996; Huckelba & Corsaro, 2004). Thus, during watching children are actively involved in learning. On the other

hand, children's active cognitive state during watching does not indicate that they are not affected of the depictions on television.

### **2.2.1 Stereotyped Content of Children's Television**

The depiction of gender roles on children's television is particularly essential for some reasons. A major question, as Barcus (1983, p. *xiv*) states is; "what children's television is teaching children about their own sex-role identities, sex-role expectations of others and behaviors to imitate". Children tend to identify with same sex role models and learn gender appropriate behaviors (Bandura, & Bussey, 1984). However males and females are portrayed in stereotypical ways, rather than individualistic ways (Barcus, 1983).

Stereotypes, are "rigid, oversimplified, often exaggerated beliefs that is applied both to an entire social category of people and to each individual within it" (Johnson, 2000, p. 312). Due to the heavily stereotyped representations of men and women on screen, viewers possibly internalize those stereotypes (Baker, 2004). Consequently the risk of missing important experiences for whole development occurs for both boys and girls as they act in the 'appropriate' way. Stereotypes are important as they "form the basis for prejudice" (Johnson, 2000, p. 312); limiting, when they are perceived as realities of life; finally "they can cause negative self-images in viewers" (Harrison, 2000 as cited in Baker, 2004, p.2).

A number of researches, investigating the frequency of sex-role stereotypes in children's animated programming using content analyses method (Levinson, 1975; Sternglanz & Serbin, 1974; Streicher, 1974; Thompson & Zerbino, 1995); or field studies

(Boyd, 1997; Huckelba, & Corsaro, 2004; Götz, Lemish, Aidman, & Moon, 2005), all indicate that both male and female animated characters are presented in sex-role stereotypic ways. Studies reveal that male characters outnumber female characters on screen and males are portrayed in a more powerful status compared to females (Barcus, 1983). A study conducted by Thompson and Zerbinos (1997) indicate that; 78% of participant children, age 4 to 9, realized that male characters in cartoons were emphasized more in terms of appearance and speaking roles than female characters. So the message transmitted through the screen is generally imposing that males are more significant than females (Barcus, 1983; MacBeth, 2005; Lemish, 2006).

A noteworthy factor might as well be the attitude of producers towards the children's television, as the portrayals of male and female characters are depicted stereotypically. Producers tend to think that; "boys will not attend to 'girls' television; however, girls will attend to programs directed at boys" (Baker, 2004, p. 11). As a result of this belief the majority of programming becomes directed at boys. The stereotypical content provided by television leads to the question of how children make use of this information.

As stated before, children tend to identify themselves with characters, which are significant for them. Superheroes are effective social role models, for two major reasons as noted by Bandura and Walters (1963) power and prestige. Superheroes also show features such as; "compelling, attractive, and evidently above reproach, making their actions highly visible and favorable for generalized imitation" (Liss, Reinhardt, & Fredriksen, 1983, as cited in Baker, 2004, p.14). Bandura's social cognitive theory,

supported by a number of studies investigating modeling (Bandura, Ross, & Ross, 1963; Gottfried, & Katz, 1977; Albert, & Porter, 1988; Boden, 2006), provides the theoretical framework of the present study.

### **2.2.2 Learning from TV: Social Cognitive Theory**

Television specifically is a medium that allows for observations of phenomena, not interactions with them; as a result, individuals, specifically children, learn observationally when watching television, not through direct experience (Baker, 2004, p.3).

Children, having limited access and knowledge about how the world operates, use television as a “early window” that opens up to the unfamiliar world (Liebert & Sprafkin, 1988, as cited in MacBeth, 1996, p. 4). However “the more people's images of reality depend upon the media's symbolic environment, the greater is its social impact” (Bandura, 1989, p. 22).

Social cognitive theory emphasizes modeling as a principal of learning. The aspects of culture; values, appropriate behaviors, etc. are transmitted, intentionally or unconsciously, through exposure to models. Bandura (1977) indicates that people acquire behaviors through the observation of others then imitate what they have observed. Actually all types of social behaviors are learned in a similar way, mainly through observation (Albert, & Porter, 1988). Although Bandura does not ignore the importance of first-hand experiences, he stresses that learning only through response consequences would hinder the development (Bandura, 1977). Therefore the vicarious learning capability of human is strongly emphasized.

Through vicarious capability, Bandura (1977) indicates that people borrow others experiences to use as a guideline and base for their behaviors. People can acquire a lot of information only by observing other people around them, instead of constantly experimenting trial and error process (Bandura, 1989). In fact Bandura indicates that “all learning phenomena resulting from direct experience can occur vicariously by observing people's behavior and its consequences for them” (Bandura, 1986; Rosenthal & Zimmerman, 1978 as cited in Bandura 1989, p. 21).

Symbols are the primary tools of thought, according to social cognitive theory. As the mutual relationship between people and their environment continues, the experiences are transformed via verbal, and/or imaginable symbols into cognitive representations (Bandura, 1989). Since understanding occurs via symbols according to social cognitive theory, one symbol every human being owns even in the prenatal period is their gender. “From birth children are labeled within society on the basis of their gender” (Anning & Ring, 2004, p. 8). The relationship between behavior and environmental circumstances are affecting each other mutually according to Bandura (1989). Therefore it should not be surprising that; “one of the most important identities that children learn to define themselves and others by is gender” (Aydt & Corsaro, 2003, p.1306)

There are a number of studies, which indicate that people's attitude differs depending on one's gender (Snow, Maccoby, & Jacklin, 1983; Fagot, & Hagan, 1991). Also in peer groups being a boy or a girl has a strong influence on children's attitudes to each other (Katz, & Gottfried, 1977). Accordingly the different handling



of boys and girls influences how they perceive the world and themselves (Bandura, 1969; Mischel, & Mischel, 1983).

Of particular interest for this study are the issues of gender role stereotypes and aggressive behavior, which are tagged to the superhero cartoons. Gunter and McAleer (1990, as cited in Baker, 2004, p. 6) stated that; “although children may not directly emulate the characters seen on television, it is highly probable they may acquire certain values, attitudes or rules from them”. The literature about how children make sense of superheroes is presented in the following part.

### **2.3 What Do Superheroes Have to Offer to Children?**

Children's perceptions of the world around them tend to be in 'binary oppositions' such as; male and female, good and evil, right and wrong (Marsh, 2000, p. 211). Among all other content offered in television, superhero theme provides a unique opportunity to experience these opposite conditions. Dyson (1996) states that:

In making use of popular and traditional cultural symbols (like Superman or Cinderella), children may position themselves within stories that reveal dominant ideological assumptions about categories of individuals and the relations between them (as cited in Marsh, 2000, p. 211).

A superhero is defined as “a hero with superhuman powers or at least with human abilities that have been developed to a superhuman level” by Loeb, and Morris (2005, p.14). Gross (2002) states, the foremost role of all superhero characters remained unchanged throughout decades, despite the large scale of the superhero figures and images. The features usually attached to a superhero are; being courageous, strong, and possessing super

human powers. Besides the physical characteristics, virtues such as honor, truth, self-sacrifice, patriotism and unselfish behavior are also related to a hero (French, & Pena, 1991). Another feature of superheroes is that they are generally depicted in dual identities; as in the case of Spiderman (and many other action heroes). Peter Parker is a typical teen-age character, who has to deal with difficulties of the daily life; on the other hand he has the super identity as Spiderman who saves the day by helping the helpless. As mentioned in Baker (2004, p. 14) “Bongco (1999) posits this “one-of- us” identity combined with the variety of powers the superhero or superheroine embrace, makes identifying with the hero character easy for readers and viewers”.

Looking at the qualities referred to the hero, it is not surprising that the superhero theme is appealing for the children. From a Freudian point of view the underlying principle of our imagination is unsatisfied wishes, as children try to be like superheroes, they fulfill a wish or adjust an unsatisfying reality (Götz, et. al, 2005, p.7). According to Erikson (1977) the influence of heroes on individuals and even entire civilizations is great, what is more according to him is, as children perform the superhero roles, they develop an understanding about the values of society. Marsh (2000) suggests that superheroes substitute options, that imply humans are capable of controlling the events, and resist the evil forces. Furthermore she says that “children readily appropriate the struggles of superheroes as their own, using them as a cathartic force in the exploration of control in their own environment” (Marsh, 2000, p.211). The dangers presented in superhero stories are eventually defeated; a superhero portrays self-confidence and never gives up (Waid, 2005). Loeb and Morris (2005, p. 15)

underline the importance of self-discipline as a characteristic of superheroes; “power without self-discipline is either just wasted, or it’s dangerous. Self-discipline is a form of focus that helps make the greatest goods possible”.

Singh and Lu (2003, p.1) state that children's enjoyment of superhero stories tend to be universal. They say that “stories with rich descriptions of the lives and personalities of inspiring individuals (mythical or real, contemporary or historical) entertain as well as serve as role models for children”. Besides the universal charm of superheroes, heroic themes also have always been appealing for children, although the modern superhero image is perceived as prompted by the popular culture and generally as depicted on television (French, & Pena, 1991; Marsh, 2000).

Superhero play, as a type of pretend play, existed before television as well, but the dramatization themes were; cops and robbers and cowboys and Indians for boys, nurse, and mother or store clerk for girls (Lehman and Witty, 1927; Sutton-Smith and Rosenberg, 1961 as mentioned in French, & Pena, 1991, p. 80). However studies, which are conducted after television became a popular part of the daily life, indicate some changes in the qualities of superhero play.

First of all there was a shift in terms of the popular role enactments; Singer and Singer (1981) found that children mostly act out characters and adventures stem from television, mainly cartoons and fantasy-action shows. Secondly, girls started to engage in superhero play too, however the content of girls superhero play does not necessarily contain action; rather girls tend to conduct their play also about emotions and relationships (Marsh, 2000;

Änggård, 2005, p. 541). Finally studies reveal that, the frequency of superhero play has risen significantly, after television, for children between the ages of 4 and 6 years (Boyd, 1997; French & Pena, 1991; Barcus, 1983).

As the qualities and practices of superhero play changed, superhero cartoons are showing some differences, too. The recent study conducted by Baker (2004) points out to changes in female action characters portrayals: “females are more often a part of a team, rather than a leader or individual heroine, compared to males”; “females are losing some of their traditional feminine stereotypes; it is only because they are gaining traditional masculine ones” (p.30).

Up to here the characteristics of superheroes were summarized. Superheroes theoretically offer a wide variety of qualities, on the other hand, practically they arise many concerns of whether they are appropriate for children.

### **2.3.1 Superhero Play**

Superhero play is one of the observable imaginary activities of children. The development of imagination is strongly related to pretend play and during imagining “the child’s attention is directed inward, into his or her thoughts and images stored in memory” (Singer, 1975 as mentioned in Götz et al., 2005, p. 9). Superhero play is generally classified as a special type of pretend play (Johnson, et al., 2005; Essa, 2003).

The ability to make symbolic representations is a prerequisite of pretend play according to Garvey (1977). During pretend play children act “as if” they are someone else, objects can represent

something else and they might pretend that they are in another place and/or time (Parsons, 2003; Shin, 2004, Götz et al., 2005). Pretend play is beneficial to develop abstract thinking, to deal with confusing and complex situations, to emphasize with other people, and to enhance imagination (Singer and Singer, 1990). Finally children's play does not intent to represent reality, but to play or tell a story, without any obligations, so children feel free to act out, and relax (Änggård, 2005, p. 541).

Role enactment is an important feature of pretend play, that enables the child to experience a role identity other than his/her own identity (Parsons, 2003). This transformation proves that "the child is aware and is conscious of others and comprehends role attributes, as well as role appropriate actions" (Parsons, 2003, p. 10). According to Garvey and Berndt (1975) there are four types of roles children engage during pretend play;

(a) functional roles that tend to be organized by an object or situation; relational roles such as mother-child, husband-wife; (b) character roles that involve the use of stereotypes such as (fireman, doctor) or (c) fictional characters (Superman, Spiderman, Power Puff Girls); and (d) peripheral roles, which are discussed but not enacted (imaginary friends) (as stated in Parsons, 2003, p.10).

The superhero theme, among the other types of roles, is the most controversial issue. As Boyd (1997) points out there has been an increase in the number of articles about superhero play comparing the publications in 1985-1990 period with 1990-1995, as a reflection of academic concerns. According to Ritchie and Johnson (1982) superhero play only shows some characteristics of dramatic play, however it does not necessarily enhance social

or verbal skills; provides only limited opportunities for solving conflicts.

Boyd defines superhero play (1997, p.23) as “the active physical play of children pretending to be media characters imbued with extraordinary abilities, including superhuman strength or the ability to transform themselves into superhuman entities”. The definition does not mention aggressive behaviors as a feature of superhero play, however Boyd (1997) suggests evidence that the active physical mode of children as they act out a superhero are generally misinterpreted by teachers. Furthermore teachers’ knowledge on children's media, thus superhero characters might be limited compared to children's knowledge on the field and this difference might cause teachers misinterpretations when it comes to the superhero play (Seiter, 1999).

Boyd (1997) suggests that superhero play should be considered as a special type of rough and tumble (R&T) play. Berk (1994, as cited in Parsons, 2003, p.16) defines R&T play as “friendly chasing and play fighting. There is running, chasing and fleeing; wrestling, jumping up and down with both feet together...,beating each other with an object but not hitting, laughing”.

Superhero play as a special type of R&T play contributes to children's development in some ways. According to Smith and Boulton (1990, as cited in Boyd, 1997, p.4) these are as follows; “affiliation, dominance and social skill facilitation”. As children engage in R&T play they enjoy playing together, thus improve their friendships. Dominance maintenance hypothesis suggests that children realize the power relationships within the group and maintain or improve their place in the group. Finally, superhero

play as a special type of R&T play helps to improve social skill facilitation. It is suggested that; “children rejected by their peers were less successful than popular children at discriminating between serious fighting and R&T” (Pellegrini, 1988, as mentioned in Boyd, 1997, p.4).

Superhero play is generally linked to television programs, different than R&T play. As aggressive behavior is often related to superhero play, research in the field suggests that R&T play is far from being aggressive behavior and superhero play should be considered as a special type of R&T plays (see Garvey, 1977; Boyd, 1997; Parsons, 2003).

It is a fact that children's world increasingly becomes media saturated. Superheroes nevertheless create a significant part of children's cultural and physical environment, while its effects are still discussed among professionals and parents.

The literature review described the current media environment for children in terms of the content of television, superheroes in particular and how it is affecting children's every day life and childhood practices. What is missing in the literature, are children's own voices as experts of their own experiences, specifically on the cartoon superheroes' issue. This absence is partly because of the difficulties of working with young children and partly because of the dominant research paradigm that sees individuals as objects of the research rather than subjects.

However it is important to bring children's own opinions into the field of research, in order to expand the knowledge about the childhood practices of our times, to be able to make comparisons with other age groups' understandings, to provide practical information to educators, and to advise parents on issues of media habits of children.



## CHAPTER 3

### METHODOLOGY

The purpose of the present study is to explore six-year-old children's understanding of the superhero phenomenon, through cartoon superhero figures, particularly "Spiderman" and how they make use of the information in practice. As mentioned in literature review there are an amount of studies conducted in order to discover the essentials of superhero play, but from the perspective of adults, generally with limited reflections of children's reasoning, thoughts, and feelings.

Children are often ignored when it comes to providing scientific data. "There is plenty of adult discourse *about* the child, but the child often is too silent..." (Cahan, et. al, 1993, p. 194). Studies conducted in traditional research framework view children as objects of research and researchers as "experts" that interprets the child's experience and speaks in behalf of the child, thus actually disempowering the child (Waldron, 2006, p.91). However as mentioned in Waldron (2006, p.88) since United Nations Convention on the Rights of the Child (UNCROC; 1989) included some autonomy to the pervious extend of children's rights, a shift occurred from;

...the idea of the child as simply in need of protection toward a recognition of the child as a social agent with the right to hold and express an opinion (Article 12), the right to freedom of expression (Article 13), freedom of thought, conscience, and religion (Article 14), and freedom of association, and peaceful assembly (Article 15).

The main emphasis in the present study is given to children's own expressions via drawings, play and interviews, to understand their ways to make sense of the superhero scenarios. Therefore selecting qualitative methods, and a phenomenological approach in particular, which can reveal such information, was considered to be a valid form of inquiry.

Qualitative inquiry has original characteristics. First of all, the researcher, conducting the qualitative study, is the main instrument of the research (Marshall, & Rossman, 1989; Ezzy, 2002; Fraenkel, & Wallen, 2006; Simon, & Hittleman, 2006). Creswell (1998, p.18) defines the role of the researcher as “an active learner who can tell the story from the participants’ view rather than as an ‘expert’ who passes judgment on participants”. Qualitative researchers indicate that; “personal descriptions of life experiences, can serve to issue knowledge about neglected, but significant areas, of the human realm” (Polkinghorne, 2007, p.473). Qualitative research relies “on the views of participants, asks broad general questions, collects data consisting largely of words from participants, describes and analyzes these words for themes, and conducts the inquiry in a subjective manner” (Creswell, 2005, p. 39). Secondly the circumstances and context has a critical importance. Simon and Hittleman (2006, p.65) indicate that, “...because people’s behavior and actions occur in specific social contexts or situations, these behaviors and actions must be studied in natural settings”.

Primary methods used within the qualitative inquiry are observations, participation, in-depth interviews, documents and audio-visual materials (Marshall and Rossman, 1995; Fraenkel

and Wallen, 2006). The characteristic of qualitative data is that it is verbal, rather than numerical, since the analysis is going to be rational, not statistical (Simon and Hittleman, 2006). As a final point the qualitative study tends to come out with a “complex, holistic picture” of the phenomena studied, so the focus is on the general process of research rather than the results of it (Creswell, 1998, p.15; Fraenkel & Wallen, 2006).

Sampling strategy is also different in qualitative studies. Ezzy (2002, p. 74) indicates that; “the most important point about sampling, as it relates to qualitative data analysis, is that the sample is purposeful”. As the term ‘purposeful sampling’ indicates, the researcher selects the individuals or sites depending on the assumption that they are “information rich” (Patton 1990, as cited in Creswell, 2005, p. 204). Finally generalizing from sample to population is usually not a concern of a qualitative researcher, since making claims about, or testing theories on population is the aim of quantitative studies (Creswell, 2005).

Grover (2004 as cited in Waldron, 2006) suggests that phenomenological approach is particularly useful while working with children, as children are free to express their experience, and the researchers’ responsibility is to reflect these expressions without transforming or manipulating their meaning. Furthermore Grover (2004 as cited in Waldron, 2006, p. 94) stresses the importance to maintain the “authentic voice of the child” and to start to perceive children as the experts of their own experiences, rather than adults’ conceptions about what children might be experiencing.

A phenomenological study describes “the meaning for several individuals of the lived experiences surrounding a concept or a phenomenon” (Creswell, & Maietta, 2002, p.151). Furthermore phenomenologist approach is posited in constructivism, thus support the ideas that people actively construct and interpret the knowledge about their life-worlds (Creswell, 1998/2005; Denscombe, 2003; Ezzy, 2002).

The characteristic of phenomenological studies is that they arise from *life-world* as Husserl explains, (*Lebenswelt*) that is to say, “The world we experience in everyday living” (Echrich, 2003, p.51). As Denscombe (2003) defines the life-world it refers to the “special importance being attached to the routine and ordinary features of social life, and to questions about how people manage to ‘do’ the everyday things on which social life depends” (p.98).

As the core of the phenomenological study is to explore the daily events people experience, the responsibility of the phenomenologist is to present these experience as close as possible to the original (Denscombe, 2003, p. 98). The contribution of this approach to social research as Denscombe (2003) states; is that it is practical, stemming from people themselves, rather than high level abstract concepts; and it is humanitarian because of the value given to the thoughts, and feelings of the individuals’ who participated in the study. A critical issue regarding the participants of phenomenological studies is that “they must be individuals who have experienced the phenomenon being explored and can articulate their conscious experiences” (Creswell, 1998, p.111).

The approach of Utrecht School to phenomenology is specifically remarkable for this study, for its close ties with pedagogy. Martinus Langeveld, the founder of this approach, put emphasis on children's experiences and understandings of events (Echrich, 2003). His adherent Max van Manen, contributed to phenomenology by relating it with teaching practice and emphasizing a tactful and thoughtful teaching as; "being open to... a child's experience, as attuned to subjectivity, and tact is governed by insight while relying on feeling" (van Manen, 1991, as cited in Echrich, 2003, p. 55).

Use personal experience as a starting point; trace etymological sources; search for idiomatic phrases; obtain experiential descriptions from others; conduct interviews; observe; use experiential descriptions in literature; use art as a source of lived experience; consult the phenomenological literature (Echrich, 2003, p. 56-57).

A more practical attitude for qualitative data analysis is suggested by Denscombe (2003). The first step is to make a "thick description" of the setting and situation being studied. The detailed descriptions allow "the reader to enter an imagined experience of the described culture and social world...participants along with the author and the reader, to participate in the collaborative construction of the texts meaning" (Atkinson, 1990, as cited in Ezzy, 2002, p. 147). Second process is coding and categorizing the data, as data analysis in qualitative inquiry is an ongoing process the researcher should continually turn back to data so as not to miss any emerging explanations; finally developing some generalizations and relating them with already existing theories in order to make a contribution to the literature are essential steps according to Denscombe (2003, p.271-273).

The present study aimed to reveal children's understanding on the superhero phenomenon. The results should be considered by Palm's (1998) definition of a phenomenological study;

Through a two-sided concept, 'arte(f)act': that both encompasses the text as 'artefact' (as actual existing text as derived by the author[s]) and the text as 'act-of-art' ('arteakt') (whereby the act of reading as a confluence between text and reader renders a new meaning) (as cited in Pramling, et. al, 2003, p.380).

## **The Present Study**

### *Participants*

The study was conducted in the preschool of Middle East Technical University (METU). A purposive and homogenous sampling strategy, in terms of the age group of children, is applied. Ten children; five girls and five boys, attending to the preschool program on a full time daily basis, participated. Eight of the participants were the first born children of the family; two male participants had older sisters. All children were born on the first half of 2001; they were members of a six-year-olds' classroom with sixteen children "the flute group". All parents of "the flute group" received a letter (Appendix A), informing them about the research procedure and purpose; and a consent form was used to collect information with regards to each child's familiarity to Spiderman, television viewing habits, home environment, and ownership of objects with Spiderman logo or toys (Appendix B). Among sixteen letters eleven have returned; five of them were from girls' parents and six from boys' parents. In order to equalize the number of each gender group one of the boys was eliminated

from the study, due to his date of birth; he was the youngest in the classroom.

The rationale of conducting the research with six year old children is based on several characteristics of this age group. At the age of six, children experience some key changes, both internal and external. Around this period, in all cultures children start to receive “systematic instruction” (Erikson, 1963, p. 259) as they increasingly become capable of forming relationships and handling tools. According to Erikson (1963) this is the period, when the child develops a sense of industry or sense inferiority, based on the responses from others about themselves and their behaviors and work. Thus the feedback gathered from the significant adults and peers around the child becomes essential.

The six-year-old child is eager to learn and tends to try out different behaviors, and observe the reactions, imitate adults, friends and various characters from their surrounding; especially characters appear in media (Essa, 2003). Also as stated in Gross and Hayne (2000, p. 487) “by the age of six, children understand the symbolic potential of drawing and their graphic skills allow them to produce drawings that resemble the items they set out to depict”. With successful experiences the child develops a positive sense of self and in order to gather others views children are willing to talk about themselves, to discuss situations and to explain their art work (DeBord, 2004).

A specific commonality of this age group for this study in particular, is their exposure to Spiderman. Children, who participated, were born in the first half of 2001. Considering the time they were born and the time the Hollywood version Spiderman movies started to

be shown in 2002, 2004 and 2007 all over the world, it should not be wrong to say that, if there is any superhero figure in children's lives born in this era, the figure is Spiderman. Because of the strong marketing strategies of the movie sector, the "Spiderman" figure and logos are to be seen everywhere. This timing link might also be a rationale to explain the results of RTÜK study (2006), which revealed that the favorite action hero in Turkey is Spiderman among 7 to 14 year old children. Furthermore the animated series of Spiderman is broadcasted on Jetix on weekdays and weekends.

### **Data Collection Methods**

Various methods including; drawings, interviews, story-telling, after watching a four minutes segment from an episode of Spiderman and play sessions with a Spiderman replica were used while working with children. In order to learn about and participate in the daily routine of the preschool the research procedure started at the end of January 2007, the researcher visited the preschool regularly on a daily basis until the data gathering started.

The researcher's role is especially critical while conducting research with children. "In the case of children, one enters a complex matrix of power relationships; that between adult and child, between researcher and researched, and depending on the context, between the child and the school community or family" (Waldron, 2006, p. 91). Throughout the study it is tried to maintain a stance of "empathetic neutrality" as Patton (1990, p.58) defines;

Empathy ... is a stance toward the people one encounters, while neutrality is a stance towards the findings. Neutrality can actually facilitate rapport and help build a relationship



that supports empathy by disciplining the researcher to be non-judgmental and open. Empathy communicates interest in and caring about people, while neutrality means being non-judgmental about what people say and do during data collection.

To integrate myself into the daily routine of the classroom, I played games, involve in drawing sessions with children and read stories to them. However I was also aware that my role as a researcher should not leave an impression as an authority figure on the children. Bryant and Anderson (1983, as cited in LeBlanc, 2003) suggest that amongst the roles a researcher chooses during data gathering a friendly approach provides the most richness, especially while working with children, because of the lack in authoritative role. At those moments, when children asked permission to do something or intended to test my authority, I passed the responsibility to the main teacher of the classroom. Soon after I met the children in the flute group, I felt that I was welcomed in the classroom.

Establishing a trustful personal relationship was crucial, as all data gathering occurred individually with participating children and their sense of feeling comfortable in my company was very important. None of the participant children showed signs of discomfort during any stage of the study. Indeed, as they went back to classroom, they shared what happened during data gathering with their classmates. Therefore all children, including those whose parents did not turn back the consent form, were eager to participate in the study. Another motive to explain children's eagerness might be the superhero issue being studied for two reasons. First, this is an enjoyable issue for children; second children lacked the

opportunity to play television related games in the school and to some degree also at home.

During the sessions of drawing, watching cartoon, interviews and playing; participant children placed themselves in their fantasy worlds; participants depicted themselves in positions of strength, and beauty expressing their wishes and unique identities. A positive and sincere attitude towards children seemed valuable for children as they were willing to share their inner worlds and discuss their thoughts with me.

Data gathering procedure started on February 14<sup>th</sup> 2007 and continued until 4<sup>th</sup> of May, the researcher was present in the classroom regularly three days a week, due to the appropriateness of these days according to the preschool's schedule. Considering that the data triangulation strategy might be overburdening for the participant children, the procedure was expanded into long time periods. Besides consent forms that declare parents acceptance and administrative permissions, participant children were constantly remained to affirm their willingness to continue or withdraw in each step of the research procedure.

During data collection in method one and two, two digital voice recorders (one with an external microphone) and in method three a video camera were used. All participant children were allowed to play with them for a while and the researcher explained them how the devices work. Also all children were able to listen and see themselves right after the sessions' end.

### **Method One: Drawings & Interview**

The aim was to reveal children's mental pictures about what the “superhero” is. Independent from Spiderman, the focused superhero of the study, children were asked spontaneously imagine themselves as a superhero and subsequently draw the picture and talk about it. All interviews took place in a separate room in the school “the observation room”. Data gathering occurred between February 14<sup>th</sup> and March 8<sup>th</sup> 2007. The questions designed for this session are as follows;

Do you know any superheroes? What kind of abilities does superheroes posses, so that we call them “super”? Would you imagine yourself as a superhero? If you were a superhero what would you do? What are your superhero abilities? How would you use such abilities? Could you draw a picture for me of yourself as a superhero? Would you tell me about your picture? What is happening in your picture? (if there is a scene of action)

At the end of first session the researcher had 155.02 minutes of voice recordings of children (Appendix C). Each interview session was transcribed within the few hours afterwards. Each interview was done individually.

### **Method Two: Watching Spiderman & Making up a Story**

Each participant child watched a 4 minutes segment of a Spiderman episode (Appendix D), recorded from Jetix channel. The segment was chosen due to the typical scenes of an action hero cartoon. The appropriateness of that episode among other ones was decided together with the main teacher of the classroom

and an administrator. Data gathering occurred between 12 March and 20 April 2007.

The episode was stopped just before Spiderman performed an act of rescue of innocent people from two villain robots. Children were asked; "what do you think, is going to happen to the people now?" After children finished telling about how the scene is going to end, the episode was resumed from that scene again. Each child watched the rescuing scene, which lasted few seconds. However right after Spiderman rescued the people, he found himself in the same dangerous situation. The episode was stopped again and children were asked; "what do you think, is going to happen to Spiderman now?" After that each child finished the story as his/her will. Following questions were asked;

Do you know all the characters in the episode, were there any villains? What do you think about the villain character? What would you do, if you were Spiderman? Was there any scene that you dislike? What scene did you like the most? (Regarding the moral issues and the sense of fear)

What kind of places did you see? Have you seen buildings, streets like that in Ankara? Could Spiderman be living in Ankara? Do you know anyone among your friends and family that could be a superhero? (Regarding reality-fantasy discrimination)

Who likes Spiderman the most boys or girls? (This question emerged as the first interviewed child (a boy) was very confused, when he learned that girls are going to watch the same thing too) Why do you think it is so?

After the interview session ended the participant girl or boy was asked to draw the picture of the story (the favorite scene or his/her own scenario). Later the picture was discussed with the child.

At the end of the second session the researcher had 254.06 minutes of voice recordings of children (Appendix E). Each interview session was transcribed within the few hours afterwards. Each interview was done individually, in the computer room, where children also watched the episode and draw pictures.

### **Method Three: Playing with Spiderman**

A Spiderman replica, 25 cm tall, with hands and feet from plastic, the rest from fabric and filled with soft materials was brought to the classroom. The play session was conducted in the playroom with each child individually. Playroom was chosen because it is the largest room in the school with ample space to allow children to move freely and other materials were also available to use if needed. The play session of children with the spiderman toy was videotaped. Children were aware of the recording. This session is inspired by the work of George Forman about using video as a “tool of mind” (1999). As he states (2002, p.7) “Video can serve as a reviewable mirror that improves the children's reflection on their experience and supports high-level thinking”. So his technique was used, to involve children into the research procedure. Each child was already eager to watch him/herself afterwards playing. Children were allowed to watch themselves right after the play is finished and discuss the video with the researcher. Children were asked following questions;

Can you tell me about the game? Did you ever played with this type of toys? How do you feel, while you are playing with these toys?

After children conducted a game freely, they were asked to imagine Spiderman in a different context. Since method one and two provided ample evidence that children relate superheroes with masculinity, this time a context, which is dominantly attached with femininity, namely kitchen was chosen. The children were asked to imagine a usual day of Spiderman, however asked to think of him in the kitchen cooking or going shopping.

Data gathering occurred between 20 April and 4 May 2007. At the end of session the researcher had 144.06 minutes of audio-visual recordings of children.

### **Analysis of the Data**

Qualitative data analysis consists of typically seven stages. As mentioned in Marshall and Rossman (2006, p. 156) these are; “(a) organizing the data; (b) immersion in the data; (c) generating categories and themes; (d) coding the data; (e) offering interpretations through analytic memos; (f) searching for alternative understandings; and (g) writing the report...”

Following these seven steps in the present study, organizing the data started actually even during the data gathering procedure. Observation notes, during interviews or regular classroom activities, were taken on already prepared notebooks with the separated parts of date, setting, child’s name, what is happening, and comments. Being able and accustomed to take notes and

knowing where and what to write made organizing and categorizing steps easier.

As expected in the phenomenological inquiry the data was read over and over again. As Seidel (1998, p.1) describes the qualitative data analysis is “a symphony based on three notes: Noticing, Collecting, and Thinking about interesting things”. The constantly continuing data reading allows one’s self to “play” these three notes in various combinations and “listen” to the outcome. The already existing literature about superheroes, was helpful to assure that some codes such as; supernatural powers, willingness to help, hiding the true identity, etc. emerged in this study were parallel with others. However it was the noticing, collecting and thinking process that eventually enabled me to read between the lines.

While working on the data the focus was on relevant expressions of children, which in the end formed the units of meaning. As defined in Creswell and Maietta (2002, p.153) “units of meaning” (MUs) are the outcomes of significant statements, which is repeatedly seen throughout the data. Eventually MUs are used to form the codes and codes are placed under related categories. For example “flying”, “throwing web”, “talking to animals”, “turning dreams into reality”, “using eye ray” became “Supernatural Powers”; while “wearing costumes”, “using masks”, “having a cloak”, “walking amongst people unnoticed”, became “Secret Identity”. Later both “Supernatural Powers” and “Secret Identity” became subcategories of “The Spiderman Phenomenon”.

However in some cases meaning units were directly attached to the subcategory as they were significantly less mentioned by

participants, however considered valuable for the study. For example “Inventing a machine” was mentioned only by two participants, was related with the subcategory “Protecting and Being Protected”, which is placed under the theme “The Spiderman Phenomenon”.

Heuristic codes were used in the present study because they “help to reorganize the data and give different views of the data, facilitate the discovery of things,...open up the data to further intensive analysis and inspection” (Seidel, 1998, p.14). Coding according to heuristic approach is only the beginning, and requires a work deeper and deeper into the data. Codes do not necessarily assure that coded things are always the same sort of thing (Seidel, 1998, p. 14).

The aim of coding and categorizing is to convert the ‘situated structure’ into a ‘general structure’. Pramling, et al. (2003, p. 384) stresses the importance of keeping the meaningfulness while describing the ‘general structure’, and suggests to explain and exemplify the different themes occurred at the end with reference to citations derived from the empirical material.

At the end of the analysis procedure the total number of meaning units was 40. Four of the MUs were derived only from participant girls’ expressions. The other 36 were to notice in all participant children to some degree. The number of codes and subcategories (10) derived from MUs are represented under three qualitatively distinct themes. The number of respondents and distribution according to respondents’ gender were shown in tables 1, 2 and 3.



### **Validity and Reliability Issue**

The use of drawings, Spiderman animation as a means of storytelling, children's play with the Spiderman toy, and interviews-conducted during all stages of data gathering- provided multiple forms of evidence that helps to increase the validity of research findings. The various strategies applied during the data gathering provided the triangulation of data, so multiple perspectives of children's explanations could be obtained.

In order to verify the results of the study, randomly selected 30 MUs were presented to completely independent and separate reviewers. The reviewers were instructed to distribute the MUs into specified codes. The feedback from the reviewers indicated a high rate concordance. One of the reviewers distributed 27 out of 30 MUs under the exact categories, thus provided a 90 % concordance. The other reviewer gave a concordance rate of 83.3 %. Thus the intercoder agreement was established at 86.6 %. After the results of this auditing process, confirmability of the present study is maintained.

It is believed that throughout the study both the researcher's and the participants' ideas about the superhero phenomenon is refined, the research was valuable as it helped all the members (including the researcher) to appreciate the viewpoints of people other than themselves. Thus the "educative authenticity" as mentioned in Lincoln and Guba (1989, 1994 as cited in Saele, 1999, p. 469) is also acknowledged. In view of information about the verification of

results stated above this research is “intersubjectively communicable and testable” (Pramling, et al., 2003, p. 384).

### **Ethical Considerations**

Throughout the study participant children’s names were kept anonymous. Each child’s name has been changed by a pseudonym. Also any information, relevant to children or parents, not pertinent to the study has and will remain confidential.

A brief feedback to parents, regarding their child’s participation in the study, was given at the end of the day, on which the child has participated. Furthermore each parent will receive a summary of the research findings upon completion of the study. Parents are as well informed that after completion of the thesis, it will be available through the Middle East Technical University library.

## CHAPTER IV

### RESULTS

Results are represented under three themes, and ten categories, which cover a total number of 28 subcategories. The following themes refer not only to the 'Spiderman' itself but also to the connections and contexts innate to the children's narratives, which provide meaning through their representations. Each theme includes the related categories, which cover the subcategories and codes. In tables 1, 2, and 3 the number of respondents and the gender distribution of responses are displayed. In some categories the number of respondents is not necessarily significant, however it is believed that highlighting the themes is more important rather than mapping the frequencies.

1. The Spiderman Phenomenon
  - Supernatural Powers
  - Protecting and Being Protected
  - Secret Identity
  - An Element of Fantasy
2. Gendered Nature of Children's Understanding of Superheroes
  - Girls: Seeking for Beauty and Harmony
  - Boys: Ready for Action
  - Preconceptions about Superhero Cartoons
3. Superheroes Connected to Children's Lives
  - Connections to Friends and Relatives, Environment and Media
  - Concerns regarding Adult Censorship on Superheroes Issue
  - Children's Concerns regarding the Representativeness of Their Own Drawings

Each time an utterance or a part of dialog with participant children is represented, the gender (m / f); and the method during which the dialog occurred (M 1-2-3), is also mentioned next to the child's name. To recall method 1 refers to the drawing session about children's image of themselves as superheroes; method 2 refers to the Spiderman cartoon watching and storytelling; finally method 3 refers to the children's playing session with the Spiderman replica. Since the study is conducted with Turkish children, the interviews were all in Turkish. Children's statements were translated by the researcher under supervision.

The consent forms sent to the parents also included some questions regarding the home environment and familiarity to Spiderman of the children. According to the information provided by parents; all participants have an individual room; six of the ten participant children (four boys and two girls) have a television set in their room; seven of the participant children watched either Spiderman cartoon or movie at least one time; one of the participant boys and two girls have never seen a Spiderman cartoon or movie before. One participant male and none of the participant girls have any materials or toys related to Spiderman, four participant boys have materials such as; clothing, pencils, and books, also Spiderman replicas.

## **1. The Spiderman Phenomenon**

All participant children used primarily their television experience to answer who the superhero is. Spiderman was to see in all responses, including those participants who have not seen a Spiderman cartoon or movie before. Next to Spiderman the majority of participants named Batman and Superman.

Superheroines, that are broadcasted in Turkey such as; Kim Possible, Witch, or Winx were not included to children's definitions of superheroes, however some of them were referred as “cartoons designed for girls” by several male participants.

Table 1. Codes, Subcategories and Number of Respondents

1. The Spiderman Phenomenon		
Categories	Subcategories and Associated Codes	No. of respondents and gender (f/m) distribution
1.1 Super-natural Powers	Supernatural Physical Acts (flying, strength, eye-rays, being invisible, web throwing, fire power)	10
	Supernatural Mental Acts (using magic, talking to animals, turning dreams into reality)	3 (f, 2; m,1)
1.2 Protecting and Being Protected	Fighting against villain	5 (f,1; m, 4)
	Getting a call for aid	2 (f, 0; m, 2)
	Inventing a Machine	2 (f, 1; m, 1)
	Catching falling people and things	4 (f, 0; m, 4)
	Feeling comfortable in the state of Superheroes	6 (f, 3; m, 3)
1.3 Secret Identity	Wearing Costumes, Mask, and Cloak	10
	Being amongst people unnoticed	2 (f, 1; m, 1)
	Having a Human state	3 (f, 2; m, 1)
1.4 An Element of Fantasy	Non-existence in the reality	10

During method one superhero abilities were questioned regardless of Spiderman, however here Spiderman dominated most of the answers again. Primary features children attached with superheroes were supernatural physical powers; strength, web throwing, having eye rays, being invisible and fire power. Also

some children mentioned supernatural mental powers such as; turning dream into reality, talking to animals, and using magic.

Secondly the importance of helping people and being able to fight against the bad and winning the fight was mentioned. Finally all participant children pointed out that the identity of a superhero is hidden, so they are wearing special costumes and masks, and that Spiderman's true identity is Peter Parker.

### **Super-natural Powers**

While children defined the state of being "super", their answers were quite similar to each other. For superiority one should possess supernatural powers, be willing to help the helpless by fighting against bad people and wearing costumes is an indispensable part of being a superhero.

Bora (m; M-1): Superheroes can fly, and save everyone because they are very strong. But they are all different, for example Spiderman can throw a spider web and so he can fly.

Mete (m; M-1): Hmmm If there is a bad man, trying to harm Spiderman, Spiderman throws his web, he (the bad man) can never catch him, because Spiderman is so strong.

The stress on the ability of web throwing was very significant throughout the study.

Erk (m;M-1): They throw a web from themselves. Fight against bad people. They build all the tools they are using with their hands. And they can fly...Princess Aurora can make magic and talk to animals.

Sarp (m; M-1): They can fly. Batman has a cloak and Spiderman has web.

Female participants were as well knowledgeable like their male classmates, as they were talking about the supernatural powers.

Sinem(f; M-1): Spiderman can throw web, Batman has a plane and a car,Shaman King has a sword and friends. Yu-gi-oh has cards and enemies, Cindy has dolls and cats.

Begüm (f; M-1): They throw web. But there's only spiderman, who can throw webs. Other than that they wear masks. Costumes and ... There is is a Batman when his mask is taken off it's a robot.

Güneş (f; M-1): Fight against bad people. Throw web, thus they save us from enemies. They might be so powerful, because they eat well.

Sevgi (f; M-1): Spiderman throws a web, he always fly on top of the buildings or climbs up the buildings. I know because I have watched the movie.

### **Protecting and Being Protected**

Under this category participant children expressed three diverse positioning; first children as audience whilst watching Spiderman cartoon, secondly children themselves as superheroes with the aim to protect people; and finally children in their natural state as children and being protected by superheroes.

Children's trust to superheroes was obvious. After they have watched the Spiderman cartoon with me, all participant children were certain that Spiderman would manage to save the people, and eventually save himself too, from the bad robot spiders. Some examples of participants as audience are as follows;

Researcher: What do you think is going to happen to the girls now?

Erk (m; M-2): She will run away. Spiderman will tie up the robots, so she can run.

Sarp (m; M-2): Spiderman will save the girls; he will throw his web and catch the woman. Something bad will happen to Spiderman, they will catch him and put him into some place, but than he will run.

Tutku (f; M-2): Spiderman will save her, first he'll throw his web to her and put her to a safe place. He will fight the robot spider slayer. At the end Spiderman will win the fight.

Sinem (f; M-2): Spiderman will throw his web into the eye of the robot; he will grasp the girls and bring them back to their home.

As children talked about the scenarios in their pictures a majority of them mentioned that they want to keep people, but especially children safe.

Begüm (f; M-1): (She is talking about the machine on her picture). After pushing the buttons the machine will start to work...Go to the world and keeps the super bunnies (her superhero character) safe, also children.

Mete (m; M-1): Here a child's ball is rolling under a car; I am throwing my web and take it out. Also a child's bucket is falling down from the balcony I am catching it as well.

Some of the participant children uttered that the presence of superheroes help them to deal with their fears, and that they feel comfortable and safe in the company of superheroes.

Burak (m; M-1): Sometimes (in the night) when I am scared, I see some blackspots on the mirror. I see Spiderman, Batman, they tell me that...||...

Researcher : What do they tell you?

Burak: They say, don't be afraid.

Researcher: Is that so?

Burak: They protect me.

Researcher: When they tell you you shouldn't be afraid, does your fear dissappear?

Burak: Yes



Güneş (f; M-3): If I had a Spiderman toy like this one, I would sleep with it and I would not be afraid of anything. I would hug Spiderman and kiss him.

Sinem (f; M-3): (as she was talking to a doll, she put on the villain role) Spiderman is as strong as can be, you should be scared of him, because he protects all people.

Only one participant girl (Sevgi) as soon as I asked her, whether she knows any superheroes, said;

Sevgi (f; M-1): I have a Spiderman movie at home, but I am scared... Because it is terrible. There is one man, who tries to kill Spiderman. Spiderman helps children and saves them, but the man still tries to trap Spiderman. Finally he caught him and it was so bad.

In Sevgi's case she actually was affected from the realistic scenes on the movie. She stated that she enjoyed watching the cartoon version with me, during the method two.

Sevgi: Spiderman is actually a human in the animation, I know because I have watched the movie at home.

Researcher: did you like the animation?

Sevgi: I like it, it is better

After watching the Spiderman episode, Mete was concerned about Spiderman, as I stopped the cartoon. Also his relief when he learned that nothing bad is going to happen to Spiderman was showing that a superheroes state of power is significantly comforting for him.

Mete (m; M-2): Is Spiderman going to die?

Researcher: Why would you think that?

Mete: Spiderman put a bomb (actually it is a tracking device) on it (the robots) it will blast in one second.

A: No it is not for explosion.

Mete: Then fire will burn or water will come or ice?

Researcher: No Spiderman will be safe.

Mete: Ohh (a sign of relief and than he smiled. He kept drawing for a while)

Mete: Eee if there are rocket bombs or spiderman dies, girls would not watch it.

Researcher: Hmm girls does not like that stuff?

Mete: Yes, because it ends badly, even I would not like it.

Researcher: What wouldn't you like?

Mete: Anything bad that could happen to Spiderman

### **The Secret Identity**

As mentioned in the literature review before, the duality of a superhero's character is a must. It is this dualistic situation that makes identification process easier and also enjoyable, after all the regular person turns into a life-saver. Masks, constumes, and cloaks are signs of the transformation and materials that hide the person behind it. Children's statements are as follows;

Researcher: Why do you think a superhero wears costume and mask?

Sarp(m; M-1): Because it's him (Spiderman), he doesn't want to tell that it's him. He is going to school, because he is a child. And he has a girlfriend and he is always saving her.

Bora (m; M-1): When I was a superhero, I was wearing a mask, so that nobody would notice it's me.

Burak (m; M-1): When they wear them (costumes) they can fly. Batman has wings on his costume. And they frighten bad people.

Mete (m; M-1): Because good people think him, everybody think that, if someone bad does something, he (Spiderman) wears his costume and he can fight against him. Actually he can fight without his costume too. But he wears costumes so that other people think that he is very stornng

Female participants while talking about themselves, generally mentioned costumes and masks with regard to beauty as a part of their appearance, rather than its functions. However they were aware that the function of costumes is hiding the true person inside of it.

Researcher: Do you know anyone who takes pictures of Spiderman?

Sinem (f; M-2): I do

Researcher: who?

Sinem: himself

Researcher: Could this (her picture) be one of those photos?

Sinem: Yees. Think about it he shoots photos of himself.

Researcher: Does spiderman have another name as he shoots these pictures?

Sinem: Peter Parker.

Researcher: Why is he using another name?

Sinem: Because his real name is actually Peter Parker, his nick name Spiderman, I mean his saving name.

Tutku (f; M-2): I am going to draw Spiderman looking from the window. And I will draw him in his human state.

Researcher: good idea, do you know what he is doing in human state?

Tutku: hihi. Photographer, he sets his camera to digital, puts it somewhere safe and shoots his pictures as Spiderman.

### **An Element of Fantasy**

Reality-fantasy discrimination is an important issue, highly related to possible effects of television on the audience with regard to violent content. Programming, which can be perceived as reality has stronger effects on the audience, whereas programs that are perceived as unrealistic has less influence (Winn, 2002). Spiderman, as he is a significant icon in children's television both as an animated and a filmed (human) character, provides an important example about the reality fantasy issue.

Majority of participant children were able to distinguish between the real world we live in and the televised reality, very cut and dried. This was more explicit in Tutku and Sarp's expressions.

Tutku (f; M-2): If Spiderman was real; he would turn the window (of the computer room) into white with his web. If the cartoon was real and the villains there were real, right now this school and many houses would be ruined...

Sarp (m; M-2): There is nothing in reality, but only on cartoons...No. If he was real, we would see him.

Researcher: We see him on TV

Sarp: Yes, but only inside the TV, not here.

Some children gave clear-cut responses, as the reality of superheroes was discussed.

Begüm (f; M-2): No. They are only in cartoons.

Bora (m; M-2): No, because they made him up.

Sinem (f; M-2): They aren't real they are drawn from some pictures.

Güneş (f; M-1): But are Superman, Batman in the real world?  
Noo

Some participants related the issue with their experiences.

Mete (m; M-2): No, eee no. A thousand years needs to pass for Spiderman to be real, because a thousand years ago Atatürk was here to save (us) from the enemy.

Researcher: So, is Atatürk a superhero?

Mete: He is similar, but not.

Burak (m; M-2): No (transforming into superheroes) it is a joke. They are only just pictures.

In only one case, the participant had difficulties expressing his ideas about the issue. He mentioned that Spiderman was real; as he exists in the cartoon, but also he was aware that Spiderman does not exist as a real friend, in the real world.

Erk (m; M-2): (Spiderman) real, he lives inside the cartoon.

Researcher: If he is real would you be friends with him?

Erk: Yes, I would be like him.

Researcher: What would you do together?

Erk: We would destroy the monsters, the robots

Researcher: Would he be a friend like Bora?

Erk: (smiles) no, only on television.

Sevgi's reasoning about reality-fantasy issue was reflecting the information, provided by her father. She still has difficulties to find an explanation about the televised reality. As it is mentioned in the "protecting and being protected" category, her expression reflects that realistic visual effects could be hard to comprehend, therefore scary.

Sevgi (f; M-2): No it's only a cartoon, it happens only in the movies. They are doing it from sponge.

Researcher: Cartoons?

Sevgi: Every movie, cartoon, commercials on TV, everything in D Çocuk (a Channel for children) is made of sponge, but not the same sort of sponge they are all different.

Researcher: how do you know that they are sponge?

Sevgi: My father said that it is so.

## **2. Gendered Nature of Children's Understanding of Superheroes**

Gender as a central factor on children's perceptions of the world and superhero theme as well, became immediately evident during the immersion of the data. Although having similar ideas about superhero qualities, while children imagined themselves as superheroes there were qualitative differences between girls and

boys choices; boys tend to identify with Spiderman or Batman; whereas girls tend to imagine themselves as girl characters, like Sindy, Bella, Supergirl bunny, and Superman princess. Participant girls' pictures and expressions stressed harmony and concerns of appearance; whereas participant boys emphasized scenes of action, conflicts and fighting.

There is also evidence that the term "superhero" raises a masculine mental image in participant children's minds. This was most observable in method 3, while girl participants played with the Spiderman replica three of the participant girls posit themselves as the girl friend of Spiderman and conducted their games in this way.

Table 2. Codes, Subcategories and Number of Respondents

2. Gendered Nature of Children's Understanding of Superheroes		
Categories	Subcategories and Associated Codes	No. of respondents and gender (f/m) distribution
2.1 Girls: Seeking for Beauty and Harmony	Concerns Regarding Appearance (dress, hair, ornaments)	3 (f, 3; m,0)
	Indirect Ways for Conflict Solution	5 (f, 4; m, 1)
	Getting married	2 (f, 2; m, 0)
	Being / Seeing a Princess	3 (f, 3; m, 0)
2.2 Boys: Ready for Action	Direct Ways for Conflict Solution	5 (f, 4; m, 1)
	Physical Activity (flying, jumping, throwing things, hitting, kicking)	5 (f, 1; m, 4)
	Amusement	7 (f, 3; m, 4)
2.3 Preconceptions About Superhero Cartoons	Boys Like Superhero Cartoons More	7 (f, 4; m, 3)
	Girls Like Superhero Cartoons More	1 (f, 0; m, 1)
	Both Like Them	2 (f, 1; m, 1)

### **Girls: Seeking for Beauty and Harmony**

Participant girls depicted situations of harmony, putting emphasis on relationships. They chose to solve the possible problems through indirect ways, from far away, without putting themselves into a fighting state.

Tutku (f; M-1): Princess Bella goes to the country side, picks up flowers, she comes back to the palace and puts the flowers into a vase... But actually, she has a power. She has the ability to turn her dreams into reality. When she dreams, her dreams are coming true... Bella does favor to butterflies. For example if a wolf comes to butterfly island Bella finds a piece of meat and gives it to the wolf. Wolf eats the meat and butterflies are safe... I would wish that Princess Bella brings back all the princesses back from history and turns me into the most beautiful one, namely Queen Isabella. She was the Queen of Italy, she was the most beautiful among others.

Sinem (f; M-1) : I'd like to be like Sindy...But I will put wings so I can fly... She (Sindy) has glitters on her dress and face... I would like to fly to Disneyland and see all the Disney Princesses ...Sindy has a friend, the mermaid. She goes to visit her. They give dinner party. Sindy does good things for people. Mermaid asks for legs from the witch, witch gives them to her...later this one (Sindy) marries the prince, this one (mermaid) also marries the prince

Whereas Tutku and Sinem modified already existing mediated characters; Begüm and Güneş, as two participants who have not seen a Spiderman cartoon or movie before, made up characters (Supergirl bunny, and Superman princess), instead of choosing among a variety of possible cartoon characters.

Begüm (f; M-1): I would wear a costume. I'd be a supergirl bunny. Eat carrots and cabbage and be strong. Later I'll build a machine to save the world. But I will draw Burak first... First they (superhero bunnies) are going to be very powerful. They are going to eat carrot and cabbage. Later they will go

to save the people. (She is talking about the machine on her picture).

Researcher: What are they going to do to save people?

Begüm: They will build a machine first... It's like radio, it has buttons, when you push them they put on light so that bunnies can see the world. Now I am going to draw it. After pushing the buttons the machine will start to work... Go to the world and keeps the super bunnies safe, also children. If it gets broken than bunnies will build it again.

Güneş (f; M-1): I want to be a Superman princess... She can dress like a clown for those she likes. She can fight karate, sometimes, but she generally wears very pretty costumes, but she is married... First she'll have a curly dress. I don't want to draw her face, because she is wearing a mask.

Furthermore female participants stressed that their favored superhero character has different qualitative characteristics than those of male participants. The priority was given to appearance. An interesting point was that two female participants reflected themselves as blond girls although they did not have blond hair.

Tutku (f; M-1): I know their powers. They fight and protect us. Spiderman can throw his web, Superman can fly. But Bella (Tutku's favorite hero) isn't like them, she can only turn dreams into reality... My favorite point about the princess is her beauty. And that she has a lot of flowers, stars, and hearts on her dress.

Güneş (f; M-1): She has blond hair ... this is her princess costume. She wears it to look beautiful for her prince... You know the superheroes I told you. This girl (her superman princess) marries Batman, the one I told you, who has ears like a bunny.

However Sevgi depict a situation, where her superhero was fighting against the bad gypsy one on one. Her conflict situation was the one with most detailed description amongst all children.



Sevgi (f; M-1): (talking about the gypsy) He kidnaps everyone, he is such a man. If I don't save the child the gypsy will kidnap her closes her mouth and make her faint.

Researcher: What are you going to do against the gypsy?

Sevgi: I am going to use my fire power and save the child, then I will fight the gypsy. No first I will fight than I will use my fire power. I am not going to draw the gypsy. He looks back and he becomes invisible.

Researcher: Can you see the invisible gypsy?

Sevgi: I become invisible too. Gypsy kidnaps the mother. He covers her mouth with a wet towel, makes her sit in the backseat. But than I save the mother, I save them both.

### **Boys: Ready for Action**

As participant children created scenes of superhero pictures, or while playing with the Spiderman toy, participant boys mostly mentioned scenarios of conflict and their role (as a superhero) as the active problem solver.

Mete (m; M-1) : I would be like Spiderman, catch everything with my web. When I throw a web. There is a good man falling down, bad people tied up his mouth, there is something long, I throw my web there and open his mouth and free him and than I fly back.

Sarp (m; M-1): Hmmm. I'd like to fly. And save people. Like Spiderman If the robbers were to steal peoples things, I would help them... there is a girl falling down from a high building, so Spiderman throws his web from his shoulders and cathces the girl (on his picture)

Bora (m; M-3): (hitting the doll, he put on the villain role) He was trying to rob a bank Spiderman caught him, now he is kicking him while he is flying.

Whereas some male participants only referred to Spiderman, one participant mixed all the supernatural powers of other cartoon characters in order to help people in his story.

Burak (m; M-1): (I imagined my self as a superhero) I am going to save people. I am gonna have a cloak like Batman, than I will be able to throw web like Spiderman, and I'll be able to run very fast like Superman. For example if a child walks on the railway and a train is coming, about to hit the child, than Spiderman, Batman or Superman saves the child by trowing web or flying or they stop the train.

In one case only a male participant chose to draw a female heroine, though he mentioned he would like to win like Batman.

Erk (m; M-1): I have an imagination but not as a boy as girl. Princess Aurora. She can do magic and fly. I'd like to be Batman too...I'd like to win all the time like Batman.

Furthermore Erk depicted a situation, where his superhero (Princess Aurora) was fighting against the bad people in an indirect way. Also he used help from others as it is seen in his narrative.

Erk (m; M-1): There is a witch, who wants to trap Princess Aurora. Than some talking animals came. Talking to Princess Aurora they warn her.

Researcher: what happens to the bad people, what doe princess do to them?

Erk: She makes magic. Bad people fall into a hole.

As a final point, some male participants think that it is funny when a hero is unable to do something that he usually performs spontaneously or something happens to them; however they know that the superhero eventually will manage the act:

Burak (m; M-1): I am going to draw Batman very funny. As if he bumped his head and suffers from a swelled head. In one episode as he tried to save a child he fell, it was so funny.

(in M-2) Researcher: What if Spiderman gets scared and runs after this scene?

Burak: Than it would not be a Spiderman movie, I mean it would not be fun.

Researcher: Is it funny, when he catches the others (robots)

Burak: Yes

Sarp (m; M-1): Once I watched an episode, which was very funny. Look, Spiderman says fly and throws, but it does not work. Again he says fly and throws, but it does not work. But than he throws his web and he's gone.

### **Preconceptions About Superhero Cartoons**

The majority of data was derived from the second method of watching the Spiderman cartoon. Data gathering started with Mete. The dialog between us, afterwards he watched the cartoon, regarding what the girls are going to watch with me, was quite influential.

Mete (m; M-2): What are girls going to watch here?

Researcher: They are going to watch Spiderman too.

Mete: Anaa (an expression of wonder) But girls are girls

Researcher: Don't you think girls watch Spiderman?

Mete: They could but there was only one girl in the cartoon...Girls watch Blum\*, Little Red Riding Hood, and...III...Snow white, sleeping beauty, that's it.

Researcher: So, girls watch these cartoons.

Mete: yes

Researcher: What do boys watch?

Mete: Spiderman,...ee and Batman's second book and first cartoon, I don't know, I forgot others.

As it is seen in Mete's expression he is making a generalization regarding what all boys' watch, from what he possesses and watches at home.

During the later interviews, two participant girls (Tutku and Güneş) also asked spontaneously, whether other girls also watched the same cartoon. I have included the questions; "who do you think

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\* Blum is a female character from Winx cartoon.

mostly watches Spiderman / or likes Spiderman; why do you think it is so?" to the interviews for the rest of the participant children.

The answers are as follows;

One girl (Sinem; f, M-2) and one boy (Sarp; m; M-2) participant stated that both gender groups like to watch Spiderman cartoon.

Seven participants said that boys like Spiderman more because;

Sevgi (f; M-2): Boys, because they like to throw fire, girls do magic like Selena.

Bora (m; M-2): Girls don't watch it. Everyone in my class likes cars, only girls like Barbies...If only I transfer myself into Spiderman Sinem would jump on me.

Researcher : So Sinem likes Spiderman than?

Bora : yes, she likes him...but if I transfer myself into Spiderman Sinem would jump on me

Burak (m; M-2): Girls don't know it, I mean, they know, but they don't play with us...they play Blum and Selena\*.

Begüm (f; M-2): Boys, I don't know why. (In M-1): I have never seen a girl superhero.

Güneş (f; M-2): Boys, because boys like it more.

Only one participant boy Erk (m; M-2) stated that girls like Spiderman more. His rationale was; "because Spiderman always saves the girls".

During method three, after children were introduced to the Spiderman toy, they conducted a game, as their will. Later children were asked to imagine Spiderman in a different context, outside the typical superhero scenarios. As children strongly related the superheroes with masculinity the suggestion about the new

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\* Selena is the name of the heroine of a popular television serial, broadcasted in Turkey. She has magical powers.

context was chosen from a space, namely kitchen, which is traditionally dominated by women. For some of the participants, thinking Spiderman in a different context, other than usual, was fun.

Researcher: I wonder what you think, if Spiderman for example goes shopping or cooks in the kitchen.

Burak (m; M-3): If I were Spiderman, in the kitchen I would never stand up to take anything I need. I would just throw web and take it. I would enjoy it so much.

Female participants assumed that Spiderman character would need instructions for cooking. This assumption might be based on the cartoon itself, as it does not contain any scenes of Spiderman in the kitchen.

Tutku (f; M-3): (laughing) If Spiderman could cook, it would be very funny. In the morning he saves the world and in the evening he goes shopping and cooks potatoes. Now I will teach him how to cook. (She demonstrated a cooking scene and step by step showed Spiderman, that was sitting next to her on the table, how to cook macaroni.) Later they sit together on opposite sides of the table and ate their dinner. She told him, that she did not like it that Spiderman fights so much.

Sinem (f; M-3): Ooo (with amusement, and smiling) he would make a mess in the kitchen. If there were such a scene in Spiderman movie, it would be hilarious.

However for some participants, especially boys, this idea was not easily acceptable, furthermore it was not a necessity of Spiderman to cook for himself.

Bora (m; M-3): He can't waste time in the kitchen, because he needs to be after bad guys. Besides he doesn't need to cook, his Aunt May cooks for him.

Sadık (m;M-3): I don't know, I haven't seen Spiderman in the kitchen before. He doesn't know how to cook.

Mete (m; M-3): Is he going to cook? (he laughs). He would not waste his time with cooking. Because he has a girl friend, she cooks for him.

Güneş (f; M-3): I would cook for Spiderman and when he comes back tired to home, after fighting the bad people, I would feed him.

### 3. Superheroes Connected to Children's Lives

Participant children often mentioned biographical references from their life-worlds, during interviews and in their pictures. Table 3 shows the distribution of responses, and sub categories.

Table 3. Codes, Subcategories and Number of Respondents

Superheroes Connected to Children's Lives		
Categories	Subcategories and Associated Codes	No. of respondents and gender (f/m) distribution (%)
Connections to Friends and Relatives, Environment and Media	Friends and Relatives	6 (f, 3; m, 3)
	Environment	5 (f, 4; m, 1)
	Media	3 (f, 2; m, 1)
Concerns regarding Adult Censorship on Superheroes Issue	Color preferences	2 (f, 2; m, 0)
	Banned games and toys	3 (f, 1; m, 2)
	Banned picture themes	1 (f, 0; m, 1)
Children's Concerns regarding the Representativeness of Their Own Drawings	Similarity to the original depictions	4 (f, 2; m, 2)

### Real-Life Experiences Connected to Make-Believe Worlds

Children mentioned people, places, and events they were familiar with during interviews, and sometimes added them to their pictures. Thus they have connected real-life issues with superheroes.

An example of integrating family and places;

Burak (m; M-1): I would like to save my sister, mother and father first (if I'd be a superhero)...(In M-2) I saw similar buildings around Armada (a shopping center).

Relationships in the classroom;

Begüm (f; M-1): I will draw Burak (next to her superhero bunny character), he is my good friend in the class.

Bora (m; M-2): If only I transfer myself into Spiderman, Sinem would jump on me.

Researcher : So Sinem likes Spiderman than?

Bora: yes, she likes him...but if I transfer myself into Spiderman she would jump on me. Because she is madly in love with me.

Personal history and knowledge from children's environments;

Güneş (f; M-1): You know, I can fight karate (after she finished her superman princess, who is also able to fight karate). Once, when I was four years old, then I was going to another school, there I took teak-wan-do courses.

Sinem (f; M-2): I would like to draw Spiderman's passport picture

Researcher: Interesting.

Sinem: But with his mask. I just have my first passport pictures taken ...Spiderman put his own picture on his wardrobe. And these (other things she draw) ... on my wardrobe I also have shiny stickers of Sindy.

Mete (m; M-2): A thousand years needs to pass for Spiderman to be real, because a thousand years ago Atatürk was here to save (us) from the enemy.

Sevgi (f; M-3): I will tell to my parents to go to Toy's r Us (toy store) in Armada and look for this (the Spiderman toy provided for play session)

By using specific colors children turned places and objects into familiar places and objects.

Sevgi (f; M-2): I am going to draw her dress in light red, that's my coats' color.

Tutku (f; M-2): I am going to paint this house in yellow, so I am going to put my house into the picture. Our house is also yellow.

Sarp (m; M-1): (On his drawing the costume of Spiderman is red and yellow) It's because I am a fan of galatasaray (a football team, with yellow and red colors)

Finally some children linked their pictures to television content, especially to advertisements.

Sevgi (f; M-1): I am so powerful.

Researcher: On this picture?

Sevgi: No right here and now. Because I am eating the chocolate, which is advertised on television. I am eating a lot at home.

Güneş (f; M-1): When I grow old, I want to be a painter, use aqua colors. Then I will be on television. If I was on the Dance on Ice (a popular television show) all the paparazzi writers would talk about me, wouldn't they?

Burak (m; M-3): Once I saw the advertisement of the same toy on television, I wanted it, but I have already a lot of toys (holding the Spiderman replika in his hands). My parents did not buy it.

### **Concerns regarding Adult Censorship on Superheroes Issue**

Adult control over the cultural materials that enter children's lives certainly constrains the array of ideas and identities they can use in their play; adult restrictions on play activities limit this process of ideological exploration; yet nothing can fully block oppositional meanings from entering children's lives (Jenkins, 1998, as cited in LeBlanc, 2003, p.76).



Parents', teachers', and caregivers' guidance had an obvious effect on children's preferences; from color choices, to the themes of pictures. Although providing the superhero materials, some families restricted their children's play or themes to picture.

Bora (m; M-1): I am not going to draw superheroes. But I will make a very different one. My mother doesn't want me to draw such pictures anymore.

Sarp (m; M-3): I have others (toys) of Spiderman and Batman, but my mother put them away, she doesn't want me to play with them.

Children were aware that play including aggressive behavior is not welcomed by adults. So some children asked permission, during play session.

Mete (m; M-3): Can I make Spiderman fight against the bad guy and beat him?

Güneş (f; M-1): Girls could do karate. But I thought games with karate might be forbidden.

Burak (m; M-3): I like when Spiderman kicks the bad men. Now I am going to (make Spiderman) kick them all. (After saying that he stoped and looked at my response, as I did not say anything he kept playing and hit other dolls with Spiderman)

Children's concerns regarding the color preferences is because of the school policy. Sometimes teachers restrict the use of black color and advise children to paint colorful pictures. Two participants asked permission to use black colors.

Güneş (f; M-1): Do you accept black colored pictures?

Begüm (f; M-1): Can I use black color?

## **Children's Concerns regarding the Representativeness of Their Own Drawings**

Some participant children struggled during the drawing sessions, as they were asked to draw a picture of themselves as superheroes in method one, or the picture of their favorite scene after watching the Spiderman episode, because they did not know how to draw it.

After children confirmed me that they want to try to draw but do not know how to draw specific figures in the picture a scaffolding strategy is used and children were given some clues regarding the figure they want to try to draw.

Bora (m; M-2): I can't because I don't know how to draw the spiderman and spider.

Researcher: actually you can learn it. Do you want to try?

Bora: yes but if I don't like it I will draw a forest and a lion or a cow ok?

Researcher: It's ok. Do you know how to draw a boy?

Bora: hihı (nodded approval)

Researcher: ok if the boy you draw wears a costume wouldn't he look like Spiderman?

Bora: (after finishing his picture) It looks great! This is my first Spiderman picture; I have to share it with my friends.

After Bora finished his picture he ran to the classroom, his classmates were sitting around the table, he held his picture high and his classmates' attention was on his picture for a while. He enjoyed the comments and was happy that his work was the center of attention for a while.

Another male participant on the other hand, had a more specific difficulty while drawing. He shared his lack of knowledge about

how to draw trousers with me. Eventually he also enjoyed the outcome.

Erk (m; M-2): I don't know how to draw Spiderman.

Researcher: Some of your friends also tried it for the first time. Would you like to try?

Erk: But it's not the same

Researcher: It should not look like the same. This is the Spiderman of yours.

Erk: I don't know how to draw trousers

Researcher: do you know how to draw a skirt

Erk: yes

Researcher: ok let's draw a skirt than I will give you a clue about the trousers

Erk: I did

Researcher: ok look right now I am wearing a trouser and you can see two legs. If you draw a line in the middle of the skirt than you'll have two legs on your picture, too,

Erk: Aha I did. You know I know how to draw a spider web very well. Look its finished. He looks good.

Not only male participants, but also female participants had difficulties, for the reason that it was the first time they tried to draw a superhero. The masculinity of Spiderman was another reason of the difficulties.

Begüm (f; M-2): I did not draw Spiderman before.

Researcher: Do you know how to draw a human?

Begüm: nods

Researcher: Spiderman like the rest of the people has a head, a body, arms and legs only he is wearing a costume

Güneş (f; M-2): I am going to draw Spiderman with a cloak, because I can draw boys like stick man, I don't like their look.

After completion of pictures children displayed an obvious joy and pleased about the out come. They wanted to show and share their pictures with their teacher and parents. Also children seem more confident to themselves as they learned how to draw their favorite cartoon superhero, or other details.

## **Summary**

In the present study, the main emphasis was put in trying to reconstruct six-year-old children's ways of giving meaning to the superhero stories, characters, and objects. In addition, the purpose was to discover children's ways of how they make use of this knowledge in their daily-routine. Particularly Spiderman was chosen as a typical symbol of the superhero genre. This choice was made, based on the RTÜK (2006) study's findings, which is the largest study conducted nation-wide about children's media using habits, and reveals that Spiderman is the favorite cartoon character amongst elementary school aged children in Turkey.

In order to explore children's ways of understanding superheroes, particularly Spiderman and how they make use this knowledge in practice, participant children attended to various data gathering steps. Data gathering process was stretched in a time period between February and May 2007. Through using a variety of methods such as; drawings and interviews in method one and two, watching a segment of Spiderman and storytelling in method two, and play session in method three, children are provided various ways to express themselves freely, also owing to the stretching of time, it is avoided to overburden children by the method triangulation.

There were no significant knowledge gap about the superhero issue, between boys and girls. Even those children who have never seen an episode of Spiderman cartoon before were able to give precise information about Spiderman and also superheroes in general.

The results revealed that Spiderman, within the large genre of superheroes, was an enjoyable issue for participant children. As children participated in three sessions of data gathering, they have imagined themselves and/or their favorite heroes in differing contexts, which were reflecting amusement, adventure, and harmony with nature, and animals.

Participants put emphasis on the sense of well-being, as they go through the process of identification, during which they shared the perspective of their favored superhero characters. Identifying with a mediated character allowed the participant children to involve themselves in the characters' experiences to some degree. For example, they portrayed themselves as integrated in the adventures of their heroes, dressed up their costumes and adopted the courage to stand against bad people, or help the helpless. The general characteristics, related to superheroes; such as strength, goodness, and courage was appreciated by all participants. These features also helped them to deal with their fears.

All participant children mentioned male superhero characters' names as they were asked whether they know the superheroes. However differences based on participants' gender started to occur as children defined the state of being super and imagined themselves as their favorite superheroes. Participant girls and boys had different concerns about themselves; therefore boys and girls put emphasis on different issues that were central to their lives.

Overall it can be stated that the dominant wish of the participant females was to project themselves into a world of harmony and

beauty. During the first drawing session, 4 of 5 (80%) girl participants highlighted the importance of appearance and beauty, 60% referred to having close relationships with cross-sex partners, only one of the girl participants depicted a situation, where she was fighting against a villain, finally all girl participants put various degrees of importance to be able to help people or animals in various ways. Furthermore girls invented their own characters as “Supergirl Bunny” and “Superman Princess” or modify already existing female characters and identified with them. During the second drawing session after watching Spiderman 60% of participant girls pictured Spiderman in a passive state, whereas 40% chose to draw scenes of action.

As for male participants, the prevailing wish was to experience thrill and action. During the first drawing session, 3 of 5 (60%) participant boys depicted themselves as their favorite cartoon superheroes, where they were protecting people from various situations. One of the boys depicted a vista. In one case the favored superhero was chosen from the cross-sex and emphasis was put on being in harmony with animals and nature. However after watching Spiderman, all male participants chose to draw scenes of action.

The general tendency of parents and school staff was leaning to ban the television originated games, according to participants statements, although materials such as; toys, CDs, books related to these games were provided to children by their parents (not by the school). However from time to time children were still engaging to acting out their favorite mediated characters, especially in free play time and outdoors. The observations made in those limited

times allowed me to see that boys and girls preferences of characters were different from each other, boys generally played out roles as dinosaur slayers, Spiderman, and Batman. Girls on the other hand played Selena, and Winx, where the main characters in both are females, who can use magic. However the way children conduct the play and the activity level during play was quite similar, without screening any gender differences. Also aggressive behavior, which interrupted the play, was hardly ever occurred. Those situations that children conflicted with each other grew out of disagreements about the theme of the game as different children wanted to play different themes; rather than they were engaging in a fight during the game.

However as a Spiderman replica was made available for children, during method three a change in participant boys' attitudes was observed. First of all the Spiderman toy on itself was not enough to construct a game, for participant boys. They have associated Spiderman always against an opposite; therefore they chose other dolls to employ the villain role. The themes that occurred during play session were catching, and attacking the villain and saving/helping people in all male participants' scenarios. Girls on the other hand posited themselves as a friend of Spiderman, they were compassionate towards the toy, as they kissed and hugged it. Furthermore all girl participants were more comfortable as they were suggested to imagine Spiderman in the kitchen context. Two girl participants instructed him how to cook, whereas other two pretend to eat together. Only one participant girl chose to play with the toy similar to the classical superhero scenario, including a villain character to the play.

To sum up, the results of the present study revealed that for participant children, superheroes were enjoyable characters to identify, or to build imaginative friendships with. After all superheroes are the characters, which can perform fantastic acts such as; flying, web throwing or turning dreams into reality.

Aggressive behavior, which is generally associated to superhero play, was to observe to some degree during toy play, whereas children's play behavior with their peers did not contain any aggressive act. This probably is related to the age group and thus the capability of participants to discriminate reality from fantasy, and their awareness that real-life aggression is not an appropriate behavior.

Another issue, regarding the fostering of gender stereotypes was also apparent in this study, which is related to whole media content including the superhero genre. The main difference in children's attitude towards the superhero issue was based on their gender. The adopting of traditional gender roles and acting accordingly was apparent in the majority of participants. However in both gender groups there were alternatively acting children.

In light of the information stated above by the participant children a general overview is presented in the next chapter.



## **CHAPTER V**

### **DISCUSSION**

The purpose of this study was to discover, six-year-old children's understanding of superheroes and their ways to connect this knowledge into practice through a phenomenological study. Superhero theme, amongst all other programs designed for children, is one of the mostly debated one, for providing models of aggression and fostering gender stereotyped thinking (Sternglanz & Serbin, 1974; Streicher, 1974; Thompson & Zerbinos, 1995, Parsons, 2003). On the other hand, there are studies appreciating the positive influence of superheroes on children's social, moral and physical development (Boyd, 1997; Marsh, 2000; Morris & Morris 2005; Änggård, 2005).

This research relied on children's own responses about the superhero issue, as children were considered as the experts of their own experiences, furthermore regarded more knowledgeable when it comes to media content designed for them. However, their potential lack of the ability to interpret the broader issues connected to superheroes such as; producers' and toy manufacturers' aim to profit through merchandizing was kept in mind throughout the study.

First of all, the research provided evidence that privatization, as mentioned before in literature review, is as well a fact of participant children's lives. As the information gathered from parents reveal; all participants have an individual room, furthermore the majority of

children (60%) own a television in their rooms. It is suggested that the participants of the study establish a contact to world via television. Therefore it is important to understand the ways by which children practically make use of media material both in their inner worlds and social relationships.

Seiter (1999 as cited in Huckelba & Corsaro, 2004) suggests that, preschool children use media for many different purposes such as; bonding with one another, dealing with fear, and gaining entry into social groups. Seiter's suggestions were evident in this research;

Children, who shared the same taste about television programs, were observed to be good friends. The feeling of well-being within the company of a superhero, more evident in female participants, or identifying with a superhero, predominantly in male participants, was articulated as a pleasant experience, and a way to overcome the fears. Furthermore it is clearly observed that media content serves as a shared, common ground for children.

During the daily classroom routine, even mentioning the name of a mediated character, or a program helped children to share experiences, discuss a variety of topics, and communicate effectively with each other. Also during the interviews children linked the superhero issue to a wide-range of real-life events from eating and being healthy to concerns about safety such as; theft or kidnapping, or to historical and cultural figures like Mustafa Kemal Atatürk. Thus it is suggested that media content, including superheroes, is mainly used by participant children as a departure point, to interpret their own experiences, and to represent their own perspectives about the world and reconstruct them in a subjectively meaningful way.

On the other hand participant children's perspectives seemed to be greatly affected depending on their gender. Research has shown that children develop the understanding that their sex will remain constant, around the age of six (Kohlberg, 1966; Slaby & Frey, 1975; Ruble, Balaban, & Cooper, 1982). Considering that the participants of this study are six-year-olds, it was not surprising to witness children's categorization of behaviors and attributes within gender-related lines.

Participant children's statements revealed that the term "superhero" is linked with masculinity. One explanation for this situation might be the lack of the word "heroine" in Turkish language. Furthermore the word "hero", in Turkish "*Kahraman*" is used as a male forename. Words are symbols and symbols function as the primary tools of thought according to social cognitive theory (Bandura, 1989). This linguistic reality might be a limiting factor for female participants, to consider superheroes in same-sex characters or just the opposite, same-sex characters as superheroes. Four of five female participants therefore might have stressed that their favorite characters were not alike the "superheroes", despite their knowledge about cartoons, which have female heroines such as; Winx, Selena, or Witch.

Besides the gendered differences in participants' statements, the pictures drawn by them were also reflecting different concerns. Beauty and love, helping others, protecting, and being protected and bounding relationships with other people were central themes for participant girls' pictures; whereas conflict situations created by villains, winning, independence, and action were central themes for participant boys' pictures.

Chodorow (1974, 1981), a pioneer in feminist theory, explains the different concerns in males and females lives with the different socialization process they go through;

With the current gendered distribution of work in most societies, where women are the dominant caregivers of babies and children, girls experience a strong bonding with their mothers and are relieved of the need to separate emotionally...Boys' personalities, on the other hand, are characterized by a need to separate from their mothers and to constantly establish themselves as different than the feminine (as mentioned in Götz et. al, 2005, p.121).

Parallel to the statement of Chodorow, in this study it was observed that girls, who exhibit masculine behaviors or reveals that she enjoys the same subjects as boys, she is appreciated. However the same situation for boys, results unlikely, boys having feminine preferences are generally sidelined by both girls and boys. Furthermore the most up-to-date study's findings about the content of superhero cartoons by Baker (2004, p.31) indicates that; "in order to be heroic, one has to be more masculine, regardless of sex".

However the adoption of masculine behaviors in participant females was rarely the case. Traditional female roles were dominating female participants' expressions, pictures and behaviors. Young girls go through the "beautification" process as they observe the importance being put on the appearance of females (Götz et al., 2005, p.147). Both traditional values and mediated socialization agents put emphasis on the necessity that females need to be concerned about their appearance. Götz et al., (2005, p.117) state that; "through this highly commodified and commercialized process, girls are led to believe that they can

achieve power, control, and their 'ultimate' goal of heterosexual romance”.

Superhero play, the most explicit way to observe the impact of superhero figures, was considered following Boyd's (1997) suggestion as a special type of rough and tumble play. Although this type of play is frequently associated with aggressive and violent behavior, the naturalistic observations, when children conducted the play spontaneously as a dramatic play format (without superhero replicas), in free play times, did not provide any proof of aggressive or violent behavior. Whereas the observations during play with Spiderman toy revealed that participants, specifically male participants conducted a game to attack the other dolls, to which they employed the villain role. Since superhero materials are highly structured toys, they are associated with particular roles and scenarios. Male participants, as well as one female participant, who showed interest in these scenarios, imitated the behaviors of Spiderman. They made Spiderman fly through the air and catch the villains, and accordingly to most superhero scenarios finally fight and win against the villain. This finding is parallel to Bandura's (1963) study about transmission of aggression by imitation, to some degree.

Another explanation might be rooted in the nature of males. Kantrowitz and Kalb (1998, p. 59) put forward the biological differences as a reason to explain boys tendency to aggressive behavior; “boys have higher levels of testosterone and lower levels of the neurotransmitter serotonin, which inhibits aggression and impulsivity”. However no aggressive behaviors were observed as children played with their classmates. Thus it can be stated that

participant children were able to discriminate real-life aggression from play behavior.

Amongst the large number of studies aimed to reveal the essentials of media-child relationship, with an emphasis to superhero subject, three studies were very influential. First the study conducted by Götz et. al (2005), investigating traces of media in children's -from four different countries- make-believe worlds. Although the scope of that study was clearly broader, findings regarding the gender differences and central themes for male and female participants were similar, except one issue. Götz, et. al (2005) stated that as a rule, both girls and boys avoid to include cross-gender people in their pictures. This rule is broken in some cases during this study as participant girls (40%) included male characters in their pictures.

Parson's (2003) study about superhero materials and boys physically active play was also inspirational, as she chose to discover only male participants to work with in her study. I believe that involving girls into the superheroes theme was an important experience for the girl participants, furthermore a more complete understanding about how children make sense and use of the knowledge related to superheroes was obtained.

Finally, the research conducted by LeBlanc (2003) about fantasy-reality discrimination of children aged four and five, was helpful for the present research. As she suggested that only drawings and watching cartoon together with the participants, might not be the best ways for children to communicate. Therefore following her suggestion the play session was integrated to the present study.

## **Limitations**

The major limitation of this study is its lack to make generalizations, due to the qualitative methodology chosen to gather data. The data collected throughout this study can not be considered as representative for the general population of six year old children. Such limitations as the purposeful sampling and the small size of sample make it impossible to generalize the findings to a broader population. On the other hand, it is believed that qualitative inquiry provides important insights of the investigated phenomena. Present study could be linked to the survey study conducted by RTÜK (2006). Although the ages of children, participated in both studies are different, the results about the popularity of Spiderman, are matching.

The setting of the study, METU Preschool, though it is much less restrictive than an experimental study setting, was still a constructed one. The most naturalistic place to observe children, namely their home environment, was considerably problematical to participate in. Therefore the second best place, the school, was chosen as the setting.

Although the data gathered is based on different sessions and different methods during these sessions, the need to investigate teachers and parents thoughts related to superhero play emerged as the study continued and some children revealed that the superhero game is banned at home.

Finally, the socio-economical status of children's families, differences in children's home environment, and children's personal experiences might be potential external factors that have

affected the research procedure throughout the study. After all whatever television offers in content children's perception is filtered by personal experiences. However it is believed that simply studying the program content alone would not provide me with the insight required to understand how children perceived and make sense of the content.

### **Implications for Further Research and Practice**

Based on the fact that this study was conducted with six-year-old children, in a university preschool, where the majority of children were from middle and upper-middle class families, the future research could focus on different age groups and socio-economic classes to find out whether the age group or socio-economical class effects children's understanding of superheroes. Furthermore a mixed method, using both quantitative and qualitative research strategies might be beneficial, in terms of enlarging the sample size and providing a more representative picture.

Spiderman was the specified superhero, chosen as an example among a variety of superhero cartoons. However, there is an observable increase in cartoons that include female superheroes. A comparative study by using two various cartoons; one including superheroines and other one including superheroes could be useful to understand whether any changes occur in stereotypical preconceptions of children regarding the gender roles.

As it was stated in this study, the tendency of parents, teachers and administrations, was to ban the media originated play. However if the concerned adults could be integrated into the



research procedure, with the aim to investigate the essentials of superhero play, it would be most beneficial. In this fashion, adults could find the opportunity to share their ideas about superheroes with their children, whereas children enjoy sharing their experiences with adults.

Instead of banning the superhero play, adults should look for ways to use the superhero theme more productively. Although superheroes are depicted in stereotypical ways, therefore imposing clichés about masculinity, femininity and aggressive behaviors, it is still an enjoyable play theme for children. While children have limited control in many areas of their lives, acting out the role of a superhero provides an opportunity to be strong, powerful, and able to control any situation. The benefits of allowing superhero play theme, under careful supervision and with appropriate suggestions from adults, could provide many opportunities for whole development, but first and more important of all by allowing superhero play theme children's choices regarding play themes would be respected.

For social-emotional development; by using superhero characters, adults could point out positive or negative words or behaviors. Since young children tend to perceive the world in oppositions like good and evil, it would be a good example. By providing examples from superheroes a variety of scaffolding strategies could be applied in classroom, in order to foster communication, motivate children to take part in activities or accomplish tasks.

For physical development as well superheroes could be used in several ways. As mentioned before, this type of play also could be categorized under R&T play. While enhancing gross motor

development, R&T play as well serves as an outlet for children to spend their energy. Furthermore by providing a chance to play superhero theme as R&T in the classroom, girls would be introduced to this type of play as they do not involve as much as their male classmates in R&T play. By doing so, girls could discover the fun of R&T play, whereas boys' preconceptions about what females can or cannot do could be reduced to some degree.

Finally for cognitive development superheroes have options to offer, too. Role playing requires a higher level thinking and creativity as children are the creators of the scenarios. Children negotiate, take turns, put themselves into various roles as they involve in pretend play.

In order to make use of the superhero theme productively, it is suggested that this issue should be integrated into the early education curriculum. For the very reason that superheroes are portrayed stereotypically, this issue should be discussed with children directly. Creative ways should be found to break the prejudices that could be originated from mediated characters. Since superheroes are a part of children's lives, teachers and parents should aim to keep up with their children and follow up what television is offering to them. Once adults manage to enter their children's worlds, making benefit of superhero theme would be much easier than to forbid it.

## **Conclusion**

Children use media to make sense of their world, it is therefore crucial that we assist them in developing their ability to use the media well, rather than using a strategy of simply telling children

what to think and what to believe. The content of children's media should be discussed with children themselves, through enjoyable ways such as; play sessions or drawings.

It is important to understand the effect that heroes and heroines have on their audiences, throughout history all heroic stories presented different kinds of conflicts and different kinds of resolutions. Children, as they engage in these often moral stories, learn important lessons about novel qualities of humans, the capability of people to change their situations, also rewards and consequences. By symbolizing this material, children connect their lives with the complexities of bigger life-events, and again by using the knowledge they make sense of their experiences.

It is believed that the large number of research, including this one, has implications for producers in terms of their responsibilities. They should keep in mind to provide programs aimed to children in more individualistic ways, and try to establish equal representations of both sexes.

The superhero theme is and has always been important and enjoyable for children. Their stories are providing a strong potential for social learning, and imagination. Then again the storyteller itself, namely television should be supervised carefully, as it has the potential to bring uninvited stories into our lives.

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## APPENDIX A Letter to Parents

Sayın Veli,

Adım Aslı Ünlüsoy, Orta Doğu Teknik Üniversitesi, Eğitim Fakültesi, Okulöncesi Öğretmenliği Bölümü'nde Yüksek Lisans öğrencisiyim. Yrd. Doç. Dr. Feyza Tantekin Erden gözetiminde gerçekleşen tez çalışmam kapsamında yürüteceğim araştırma hakkında sizi bilgilendirmek ve çocuklarınızın bu çalışmaya katılımı için izin almak amacıyla yazıyorum.

Araştırmanın amacı, özetle, süper-kahraman çizgi filmlerinin çocukların bilişsel gelişimine ve sosyalleşmelerine nasıl etki ettiğini bulmaktır. Özellikle çizgi filmlerdeki süper-kahraman figürünün çocuklar tarafından nasıl algılandığı, süper-kahramanları hayal dünyalarına ve oyunlarına nasıl yansıttıkları gibi konular bu araştırmanın kapsamına girmektedir. "Örümcek-Adam" süper-kahraman figürünün tipik özelliklerini taşıması (kötülere karşı savaşma, kostüm giyme, doğa-üstü güçlere sahip olma, vs.); çizgi film serisi ve filmleri sayesinde son derece popüler olması nedeniyle bu çalışmada incelenecek temel figür olacaktır. Okulöncesi eğitim döneminde kendini ifade etme becerisi 6 yaş gruplarında son derece gelişmiş olduğundan bu çalışma bir grup 6 yaş öğrencisinin katılımıyla gerçekleştirilecektir.

Araştırmanın veri toplama süreci üç aşamalı olarak gerçekleşecektir. Öncelikle çalışmaya katılacak olan çocuklar benim gözetimimde Örümcek-Adam çizgi filminden 5 dakikalık, yaş grubuna ve grubun gelişimsel özelliklerine uygunluğu Uzman Esin Barutçu ve Yard. Doç. Dr. Feyza Tantekin Erden tarafından onaylanmış bir bölüm izleyecekler ve izledikleri kısım ile ilgili çocuklara ne düşündükleri sorulacak. Katılımcı çocuklardan izledikleri 5 dakikalık öykünün, onlara göre nasıl tamamlanması gerektiğini anlatmaları istenecek.

Çocuklarla birlikte izlenecek olan çizgi film bittikten sonra çocukların örümcek adamın resmini yapmaları istenecek ve bu esnada izledikleri filmle ve örümcek adam hakkında ne düşündükleriyle ilgili çocuklara; "Bana resmin hakkında bilgi verir misin?", "Kimi çizdin?", "Çizdiğin karakter ne yapıyor?", "Kendini

resmine ekleyecek olsan nereye çizerdin?”, “Sen resimde ne yapıyor olurdun?”, “Neden resminde bu sahneyi tercih ettin?” gibi sorular sorulacak.

Son olarak serbest oyun saatinde çocuklara süper kahraman oyuncakları dağıtılacak ve çocukların bu oyuncaklarla nasıl oynadıkları gözlemlenecektir. Çocuklarla sürdürülecek çalışmanın aşamaları farklı günlerde ve zaman dilimlerinde gerçekleştirilecektir. Her bir aşamanın süresinin ortalama 30 dakika süreceği öngörülmektedir. Bu süre onların istekliliğine göre artabilir veya kısalmalıdır. Araştırma, herhangi bir şekilde çocukların okuldaki etkinlik ve/veya branş derslerine engel olmayacak zaman dilimlerine gerçekleştirilecektir.

Araştırmanın her aşaması ses ve görüntü kayıt cihazları ile analiz yapmak üzere kaydedilecektir. Özellikle serbest oyun saatinde gerçekleştirilen video kaydı sonrasında görüntüde yer alan tüm çocuklarla bire bir görüşmeler yapılacak ve izledikleri görüntülerde, oyun sırasında ne yapmakta olduklarına ilişkin sorular sorulacaktır. Çocukların çizdiği resimler gerektiğinde tez çalışmaya eklenmek üzere fotokopiyle çoğaltılacaktır. Daha sonra orijinal resimler, çocuğunuzla gerçekleştirdiğim sohbetin dökümü ile birlikte size iade edilecektir. Çocuğunuzla gerçekleştirdiğim sohbet ve gözlem aşamalarında gerçekleştirilen kayıtlar, konuşmalarının transkripti çıkarılıncaya ve gerekli analizler yapıncaya kadar saklandıktan sonra silinecektir. Çalışmanın yazılı ya da sözlü hiç bir raporunda çocuğun kendi adı ya da aileye ilişkin herhangi bir bilgi kullanılmayacaktır.

Tezim ve onun önemli bir parçası olan bu araştırma tamamlandıktan sonra kamuya açık olacak ve muhtemelen yayınlanacaktır.

Çocuklarınızın katılımıyla toplanacak olan veriler; resimlerin fotokopisi, çocuklarla gerçekleştirilen sohbetin dökümü ve gözlem notları tezde ve tezle ilgili çıkacak diğer yayınlarda yer alacaktır.

**APPENDIX B**  
**The Consent Form**

Lütfen çocuğunuzun katılımı için izin verdiğiniz takdirde bunun gönüllü bir çalışma olduğunu, çocuğunuzun veya sizin isteksiz olduğunuz herhangi bir zamanda, çalışma gerçekleştirilmiş bile olsa, hiçbir açıklama yapmadan, bu çalışmadan çıkabileceğinizi unutmayınız.

Lütfen çocuğunuzun bu çalışmaya katılımını onayladığınızı gösteren izin belgesini doldurunuz.

Kızım/Oğlum \_\_\_\_\_'nin bu çalışmaya katılımını onaylıyorum.

- Çocuğunuzun evde kendisine ait bir odası var mı?
- ( ) Evet ( ) Hayır
- Kızımın/ Oğlumun evde kendisine ait televizyonu \_\_\_\_\_  
radyosu \_\_\_\_\_  
bilgisayarı \_\_\_\_\_  
oyun konsolu (PlayStation,..) \_\_\_\_\_  
hiç biri \_\_\_\_\_

bulunmaktadır.

- Kızım/Oğlum, bilgim dahilinde, Örümcek-adam çizgi filmini daha önce;  
\_\_\_\_\_bir kez \_\_\_\_\_hiç izlememiştir.  
\_\_\_\_\_iki ve ya üç kez  
\_\_\_\_\_üçten fazla defa izlemiştir.

- “Örümcek-adam”ın kızıma-oğluma ait \_\_\_\_\_bir \_\_\_\_\_oyuncağı bulunmamaktadır  
\_\_\_\_\_iki  
\_\_\_\_\_ikiden fazla oyuncacağı bulunmaktadır.

- Evimizde “örümcek adam” logosunu taşıyan eşyalar ( ) mevcuttur. ( ) mevcut değildir.

Çocuğunuzun doğum tarihi \_\_\_\_\_(ay ve yıl olarak)  
Anne/Babanın imzası \_\_\_\_\_  
Tarih \_\_\_\_\_



**APPENDIX C**  
**Spiderman "The Return of the Spider Slayers"**  
**Episode summary**

The cartoon begins with the classic generic music, showing scenes of Spiderman fighting the villains, and the other side-characters (Mary Jane Watson, Aunt May, J. J. Jameson, etc.). The story actually begins in the former episode, when The Kingpin (the boss of villains) hires Alistair Smythe and his son Spencer Smythe to build Spider-Slayers to destroy Spiderman. However during a fight in the laboratory, where robot slayers are created, an explosion occurs and Alistair Smythe dies. Also because of the explosion Spiderman thinks that Spider-Slayers are destroyed. But Spencer Smythe re-builds them in order to take his fathers revenge.

In the opening scene of this continuing episode we see Spiderman on top of a high-rise building talking on the public-phone to his Aunt May about a blind-date with Mary Jane Watson. Just as he hangs up the phone, his spider-sense warns him a second (with the classical scene of dark sky filled with dark clouds)

Spiderman says: "Yine karadul, bunu aylar önce yok ettim sanıyordum. Biri bunu yeniden yapmış galiba. Spencer Smite hala yaşıyor mu?"	The Spider slayer again, I thought I destroyed it months ago. Someone must have re-build it again. Is Spencer Smythe still alive?
"Gel bakalım mikrodalga fırın. Bu senin devrelerinin işini bitirir. Kontrol etsem iyi olacak."	He climbs on an antenna pole and turns the dish antenna to the robot slayer while saying; "Come on microwave oven. This will finish you. I better check it out."
"Ah bir tane daha var, hem de daha büyük. İyi ki ağ kartuşumu değiştirmişim."	As Spiderman tends to go next to the slayer he sees another and bigger robot slayer approaching. "Ah. There is another one, and it's bigger. Fortunately I just have changed my web cartridge"
"Hızlı oğlum hızlı düşün biraz. Sadece birkaç saniye. evet bu kez kurtuldum galiba."	Just as Spiderman realizes the other slayer, it attacks Spiderman via laser and Spiderman starts to fall down from the building, He throws a
"Rezervasyonsuz gelmek istemezdim ama."	

<p>“Dikkat et.”  “Haydi kaçalım”  “Nereden geldiğini bilmiyorum ama örümcek duyularına teşekkür borçluyum. Nereye gittiğini mutlaka öğreneceğim.”</p>	<p>web to an antenna pole, it breaks, Spiderman keeps falling down, and the screen black-outs for a moment; “Think faster, just a few seconds, but this time I am safe”  Spiderman throws his web on the last minute to a building nearby and lands down in front of a restaurant. While people dining in the restaurant look confused, he says to them; “I would not want to come without a reservation.”  A man on the street warns Spiderman “Watch out”. People run around saying “Let’s run away”  Spiderman talking to himself; “I don’t know where you came from, but I am thankful to my spider-sense. I’m going to find out where you are going.”  We see a little tracking device in shape of a spider sticks on the slayer, as spiderman jumps over the robot.</p>
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The setting changes and we see The Kingpin and Smythe talking to each other in a laboratory and watching the struggle between Spiderman and two spider-slayers on a big screen.

<p>Kingpin; “Bu lanet olası yaratık hala yaşıyor mu?”Smythe; “Fazla uzun sürmez bu operasyonu mükemmel biçimde hazırladım ve tam planladığım gibi gidiyor. Başarısız olmayacağım.”  Kingpin “Umarım öyle olur adamlarımın başarısızlığına dayanmam.”  Smythe; “Bunu unutma benim</p>	<p>Kingpin says; “Is this damned thing still alive?”Smythe answers; “It wont take too long. I prepared this operation perfectly and it goes just as I have planned it. I am not going to fail”  Kingpin; “I hope so. I can’t stand the failure of my men”  And enters the elevator, to leave the laboratory.</p>
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<p>burda çalışmam sadece geçici bir anlaşmaya dayanıyor.”</p> <p>Kingpin “Sen de şunu unutma bu labaravuar sadece ve sadece Spidemani ortadan kaldırırsan senin olacak anladın mı?”</p> <p>Smythe, “Kingpin’in laboratuvarını ve parasını kullanıyor olabilirim ama babama olanların intikamını almak benim başarımlarım olacak.”</p>	<p>Behind kingpin’s back Smythe talks to himself ; “Don’t forget that my job here depends on a deal”</p> <p>Kingpin; “You don’t forget that this laboratory is going to be yours if only you manage to destroy Spiderman.” And he leaves</p> <p>Smythe; “I am using Kingpin’s laboratory and money, but the revenge of what happened to my father will be my success.</p>
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The setting changes again we see Spiderman throwing webs and flies away from the second and bigger spider-slayer robot. He talks to himself; “It was hard to stop the first slayer. I wonder how I am going to stop you.” (*Karadulu zorlukla durdurmuştum seni nasıl durduracağım acaba.*)

As Spiderman lands on a window ledge, the robot throws a missile that spreads a green smoke (without harming the building) but misses Spiderman. Spiderman; “Oh my God! Even I could be scared of spiders because of this.” (*Aman Tanrım! Bu beni bile örümceklerden korkutabilir.*)

As Spiderman holds on to his web, he sees the first one coming back. Spiderman “Oh the black widow is back. How am I going to deal with both slayers? I have to start from somewhere.” (*Aaa karadul geri döndü. Aynı anda iki örümcek avcısıyla nasıl baş edeceğim ben. Bir yerden başlamak gerekiyor.*) And he throws his web to the head of the second robot and just as he turns to the first (new coming) one and says “Now and this is for you” (*Ve şimdide senin için.*) Spiderman sees the entrance door of a nearby building is opening and a mother, daughter pair coming out with a little dog in their hands.

The girl; “Look mommy, there is a big bug. I want one, too!” (*Anne bak kocaman bi böcek var ben de istiyorum.*). And by the time she finishes her words the little dog (Trooper) runs away from the girls’ arms, barking and running towards the robot slayer. Mother shouts; “Trooper! No!” (*Hayır. Trooper*) (in a desperate tone) and immediately runs after the dog. She picks the dog up as it was

standing in front of the robot. We see the woman and dog as targeted from the robot slayer's eyes\*.

Spiderman throws his web to the opposite building and swings in the air to catch the woman and the dog. He holds them and takes both next to the little girl. Woman; "Thank you Spiderman" (Teşekkürler)

Spiderman; "Quick, you have to go!" (Acele edin. Gidin buradan)

Finally Spiderman returns back to the street lands between two Spider-Slayers\*\*.

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\* At this point the researcher stops the cartoon for a while and asks children; what they think, is going to happen next. After the children's comments were finished. They watch the rescuing scene.

\*\* Spiderman eventually defeats the robots. But the four minute part of the episode ended here.

## APPENDIX D

### Method One

#### Interview Transcripts of Children

**1. Child's name : Bora Date of Birth (m/y): 02/ 2001  
Date : 14.02.2007**

Researcher: Süper kahramanları biliyor musun?

Bora: Batman, Superman, Spiderman hepsini biliyorum aslında

Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?

Bora: Evet uçabiliyorlar, bi de herkesi kurtarıyorlar çok güçlü oldukları için. Ama

hepsi farklı, mesela spiderman ağ atabiliyo öyle uçuyo.

Researcher: Kendini süper kahraman olarak hayal ettin mi hiç?

Bora: Kahraman olduğumda herkesi kurtarıyodum. Herkes beni çağırıyordu tehlike olduğunda. Hemen geliyordum. Ama hiç kimse beni fark etmiyordu maske takıyodum. Hiç kimse fark etmiyordu.

Researcher: Nasıl bir maske takıyordun peki?

Bora: Böyle Spiderman'inkine benzer bir tane.

Researcher: Bana o halinin resmini yapmak ister misin?

Bora: Ben süper kahraman yapmayacağım. Ama çok değişik bi tane yapacağım. Annem öyle resimler yapmamı istemiyo artık.

Researcher: Peki nasıl istersen. Süperkahraman olunca senin nasıl bir gücün var?

Bora: Göz ışınım var çok güçlüyüm.

Researcher: Gözündeki ışınlar mı çok güçlü?

Bora: Hıhı

Researcher: O yüzden mi maske takıyorsun?

Bora: Hıhı, bi de tanımasın hiç kimse diye.

Bora: Bak bu resimdeki ağaç aynı anda hem muz hem elma ağacı. Köpek çizmeyi çok iyi biliyorum, Bak, burda kuyruğu yolda kalmış, araba gelicek ezicek ama kuş görüyo köpeğe "kuyruğunu çek diyo". Bu benim eski resimlerim gibi, bunları yapıyorum işte.

**2. Child's name : Mete Date of Birth(m/y): 03/ 2001  
Date : 15.02.2007**

Researcher: Süper kahramanları tanıyor musun?

Mete: Evet. Batman, Örümcek adam.e ee Süperman bu kadar.

Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?

Mete: Çünkü, ee kötü birileriyle ıı şey. Naapıyolardı ya? Kötü bi adam vardı uzayı patlatmaya çalışıyordu. Batman de geliyordu. Ondan sonra Batman ordaki kötü adamın ateş attığı şeye gitmek istiyordu. Ondan sonra da vurdu geri gitti, bi daha vurdu geri gitti. Sora bi tane elektrikli şeye dokundu. Sonra bi tane iyi bi kız geldi. Sonra elektriği kesti. Sonra elektriği kesince. İkinci bölüme geçti.

Researcher: Ben senden bir hayal kurmanı istesem ve Mete süper kahraman olsa, nasıl olurdu?

Mete: Örümcek adam

Researcher: Sen örümcek adama istediğin gibi özellikler koyabilirsin.

Süperkahraman Mete'ın resmi olur. Neler yapabilmek istersin mesela?

Mete: Ağ atmak isterim. Ağ atınca orada aşağı düşen iyi bir adam var kötü insanlar onun ağzını bağlamış sonra orda uzun bi şey var ona ağ atar, gerinir sonra da onu açar (adamın ağzı), onu (adamı) yakalarım, sonra geri giderim.

Researcher: Peki sen nasıl görünmek istiyorsun resminde?

Mete: Örümcek adamın şurasında bi tane örümcek resmi var.

Researcher: Sen öyle bir kostüm mü istiyorsun kendin için?

Mete: Evet

Researcher: Sen bana resimdeki hikayeyi de anlatır mısın bitince?

Mete: Örümcek adamı kırmızı yapıcım. Şu değişik bi şey. Bu da örümcek adam birazcık uzun olabilir ama. Bu ağı değil giysisinin bi tane şeyi. Öğretmenim görünmeyebilir ama bu örümcek adamın şeyi. Çünkü örümcek adamın gözü şu renk (he shows the white paper). Çünkü giysisini takınca gözü beyaz görünüyor.

Researcher: Peki sence neden maske takıyor örümcek adam?

Mete: Çünkü, iyi insanlar onu yani, herkes onu,ııı, kötü biri bi şey yaptığında giysisini giyer onunla dövüşebilir. Bi de giysisi olmadığı zaman da dövüşebiliyor ama. Bazı insanlar onu çok güçlü sansın diye giyiyor.

Mete: Şurdan ağ atıyor.

Researcher: Nereye doğru?

Mete: Bi tane kova havadaymış. Bir çocuğun yere düşmesini diye ağ atmış onu yakalamış. Şurda da bi çocuğun topu arabanın altına kaçacakken onu şey yapmış.

Researcher: Örümcek adam çocuklara yardım etmeyi seviyor mu?

Mete: Evet.

Researcher: Başka kimlere yardım ediyor?

Mete: Kötülerle dövüşmek istiyorum, yeniyor. Bi de insanlar onu, III o bi süperkahraman olduğu için kötü insanlardan iyi insanları kurtarabiliyor. Çünkü o iyi olduğu için iyileri seviyor, kötülerini de hiç sevmiyor.

Mete: Şimdi şu kötü kahramanmış. Kötü kahraman öyle görüncek çünkü kötü

kahramanlar ... Örümcek adam şakacıktan bi tane bombayı almış böyle kötü adama fırlatmış sonra kötü adam bayılmış.

Researcher: Hmm

Mete: Bi de ağzından bi tane şey çıkmış ama adını bilmiyorum.

Researcher: Nasıl bir şey çıkmış?

Mete: Hani domates yediğimiz zaman şuralarımızda (points his cheeks) kan çıkıyo ya işte o.

Researcher: Yüzü kırmızı mı olmuş?

Mete: Hah evet.

Researcher: bayılınca mı?

Mete: Çünkü bomba onun ayağına değmiş. Kötü adam örümcek adama bomba atmış.

Researcher: Önce kötü adam mı atmış bombayı?

Mete: Kötü adam örümcek adama atmış. Örümcek adam da bombayı almış bakıp

geri atmış. Sonra kötü ölmüş ama sonra hastaneye gitmiş sonra da iyilikler kazanmış. Ben şimdi bunları yapayım. Fiuuuuv Boom (He makes the voice effect of the explosion)

Mete: Şimdi duman çıkıyor.

Researcher: Heyecanlı bir hikaye oldu. Örümcek adamın başına bir şey geldi mi?

Mete: Hayır, onun başına bir şey gelmez. Adımı yazayım ben şunun içine.

**3. Child's name : Burak Date of Birth(m/y): 01/ 2001  
Date : 19.02.2007**

Researcher: Süper kahramanları biliyor musun?

Burak: Hıhı. Batman, Spiderman, başka bi de Superman

Researcher: Peki bu kahramanlar ne yapıyorlar? Nasıl süper oluyorlar?

Burak: Birilerini kurtarıyorlar. Mesela bi tane çocuk tren yoluna çıksa ve tren onu

ezecek gibi olsa Batman yada Superman yada Spiderman onu kurtarıyor. Ağ atıyor, uçuyor yada treni durduruyor.

Researcher: Senden kendini süperkahraman gibi hayal ettin mi?

Burak: Ettim birilerini kurtarıcam. Batman gibi şeyim olacak pelerin, sonra spiderman gibi ağ atacağım, bi de superman gibi çok hızlı koşabileceğim.

Researcher: Bana hayalindeki süper kahraman Burak' u çizer misin?

Burak: hıhı çizgifilmi var ama sadece Batman'in var. Öğretmenim, Batman'i yapıyorum. Çok komik yapıcam. Başını çarpmış ve kafası şişmiş. Mesela bi bölümde batman çocuğu kurtarayım derken bi düştü.

Researcher: Sen kimi kurtarmak iserdin?

Burak: Ablamı, annemi bi de babamı.

Researcher: Peki resimdeki kahraman neler yapabiliyor?

Burak: Ağ da atabiliyor, attı. Arkasına da resim yapabilir miyim?

Researcher: Tabii. Ne resmi yapmak istersin?

Burak: Spiderman'le Superman. Unutmuşum önüne şöyle bi şey yapmayı.

Yarasa var önünde böyle kanatlarını açmış.

Researcher: Sence neden özel giysiler giyiyor peki süper kahramanlar?

Burak: İıı şey çünkü onları giyince uçabiliyorlar. Batman'in kanatları var giysisinde.

Bi de kötü adamları korkutuyorlar.

Researcher: Sen bu süper kahramanların en çok hangi özelliğini seviyorsun?

Burak: en çok uçmasını seviyorum.

Researcher: Süper kahraman oyunu oynuyor musun?

Burak: Yok, evde çizgifilmi var, ama unutuyorum oynamayı.

Researcher: Biraz değişik bir bölümmüş. Sen ne hissediyorsun? Korktuğun sahneler var mı?

Burak: Korkmuyorum. Bazen yatarken korkuyorum. Sonra çok geceyken açıyorum gözlerimi bakıyorum bi şey yok, bakıyorum bi şey yok. Annemlere gidiyorum orda yatıyorum. Sonra baktığımda bazen aynada siyah bi şey görüyorum. Spiderman, Batman'i görüyorum onlar bana sanki diyorlar ki...

Researcher: Ne diyorlar sana?

Burak: Diyolar ki korkma diyorlar.

Researcher: Öyle mi?

Burak: Beni koruyorlar.

Researcher: Sana böyle dediklerinde korkun geçiyor mu peki?

Burak: Evet.

Researcher: Resmin için teşekkürler.



4. **Child's name : Erk** **Date of Birth(m/y): 02/ 2001**  
**Date : 19.02.2007**

Researcher: Süperkahramanları tanıyor musun?

Erk: Batman'i tanıyorum. Televizyonda izledim. Spiderman var bi de neydi, ııı Süperman.

Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?

Erk: Kendilerinden bi tane ağ atıyorlar. Kötülerle savaşıyorlar. Kendi kullandıkları bütün şeyleri ellerinden yapıyorlar kendileri. Bi de uçabiliyorlar.

Researcher: Ben senden bir hayal kurmanı istesem ve Alp Erk süper kahraman olsa, nasıl olurdu?

Erk: Ben bi tane süper kahraman tanıyorum ama aslında iki tanıyorum. Bi tanesi de şey Prenses Aurora.

Researcher: Prenses kahraman mı? Onun nasıl bir özelliği var?

Erk: Onun da sihir özelliği var bi de uçabiliyo.

Researcher: Peki kendini hayal edebiliyor musun süper kahraman olarak?

Erk: Evet bi tane ettim ama erkek değil de kız ettim. Ama Batman de olmak isterdim.

Researcher: Batman'in çizgifilmi gibi mi?

Erk: hıhı. Öğretmenim kız süperkahraman yapabilir miyim?

Researcher:Yapabilirsin tabii. Eğer öyle içinden geliyorsa, ama bana resmini biraz anlatır mısın bitirince?

Erk: tamam. Orda bir cadı varmış ve Prenses Aurora'yı yakalamak istiyomuş. Sonra birden değişik, konuşan hayvanlar çıkmış.

Prenses Aurorayla konuşuyolarmış. Sonra da onu uyarmışlar.

Researcher: Prenses'in hayvanların dediği şeyleri anlama yeteneği mi var?

Erk: evet.

Researcher: Sen süperkahraman olduğunda kendin için Prenses Aurora'nın yeteneklerini ister miydin?

Erk: Evet.

Researcher: Batman'in hangi yeteneklerini isterdin?

Erk: Sürekli kazanmasını isterdim. Yani şey hep kazanmak isterdim.

Researcher: Prenses Aurora'yı nerden tanıyorsun?

Erk: Evde izledim. D Çocuk'ta. Nerde şu mavi, şu çok az koyu olan. Burnu görünmüyo da biraz.

Researcher: Önemli değil istediğin gibi değiştirebilirsin, bu senin resmin.

Erk: kendimi yapmıyorum ki ama.

Researcher: kendini de çiz istersen Aurora'nın yanına

Erk: Ejderha olabilirim.

Researcher: Kendini öyle hayal ediyorsan onu da ekle resme.

Erk: ben kendimi düşünemiyorum. Prenses Aurora'yı düşünebiliyorum.

Researcher: Prenses Aurora'nın nasıl yetenekleri var biraz daha anlatır mısın?

Erk: Sihirleri var. Kötülere karşı kullanıyor.

Researcher: Kötülere ne oluyor peki, Preses onlara sihir yapınca

Erk: Çukura düşüyorlar. Eteği tam olmadı.

Researcher: Daha önce de resmini yaptın mı Prenses Aurora'nın?

Erk: Yaptım ama olmadı.

Researcher: Bence bu resim çok güzel oldu. Peki prenses Aurora tanıdığın birine benziyor mu?

Erk: Benziyo. Sana benziyo.

Researcher: Prenses Aurora'nın arkadaşları var mı peki?

Erk: Var. anlatmıştım ya Ejdah diye bi şey var.

Erk: Öğretmenim bi ağaç yapayım sonra bitiyö.

Researcher: Nasıl istersen. Çok teşekkür ederim.

**5. Child's name : Sarp Date of Birth(m/y): 02/ 2001**

**Date : 20. 02.2007**

Researcher: Süperkahramanları tanıyor musun?

Sarp: Spiderman bi de Batman

Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?

Sarp: Uçuyolar.

Researcher: İkisi de uçuyor mu? Nasıl yapıyorlar peki?

Sarp: hıhı. Bi tanesinin örtüsü var Spidermanın de ağıları var. Bi kere izlemiştim

çok komikti. Bak şimdi, Spiderman uç diyo, fırlatıyo olmuyo. Uç diyo fırlatıyo olmuyo. Ama sonra bi attı gitti. Sonra ama binanın üstüne yapıştı.

Researcher: Oldukça komik bir bölümmüş. Ben senden bir hayal kurmanı istesem

ve Sarp Meriç bir süper kahraman olsa, nasıl olurdu?

Sarp: Hmm Uçmak isterdim. Bi de insanları kurtarmak.

Researcher: nasıl bir durumdan kurtarmak isterdin insanları?

Sarp: hani böyle hırsızlar onların bi şeyini çalsa.

Researcher: Peki nasıl görünmek isterdin. Kendin için bir kıyafet düşünür müydün?

Sarp: sarı kırmızı. böyle

Researcher: Peki bana hayal ettiğin halinin bir resmini yapmak ister misin?

Sarp: Hıhı.

Researcher: Özellikle sarıyla kırmızı tercih etmenin bir sebebi var mı?

Sarp: çünkü galatasaraylı olduğum için. Örümcek adamın sadece kırmızı var beyaz var.

Researcher: evde bu çizgifilmeleri izliyor musun

Sarp: bu spiderman ama ben superman çıkıyor evde onu seyrediyorum.

Researcher: Sence süperkahramanlar neden hep özel bir kostüm giyiyorlar?

Sarp:Çünkü, kendisi yani söylemek istemiyö. Okula gidiyo çünkü bi çocuk o

yüzden. Bi de kız arkadaşı var onun onu hep kurtardığı için.

Researcher: kim olduğunu bilmesini istemiyor mu acaba?

Sarp: hı hı

Researcher: örümcek adamın kız arkadaşı mı? Kim?

Sarp: hıhı. adını bilmiyorum

Researcher: onlar ne bana anlatır mısınız?

Sarp:İpleri.

Researcher: nereye doğru atıyorlar ipleri.

Sarp: yukarıya

Researcher: yukarıda ne var?

Sarp: binaya tırmanacak.

Researcher:Peki birini kurtaracak mı

Sarp: şimdi bu tarafta bi tane kız var onu kurtardı şurda.

Researcher:bu tarafta bir kız var yani. Peki yukarı gidenler?

Sarp: Onları omuzundan atıyor.

Researcher: Peki diğer tarafta.

Sarp: orda da Düşmesin diye bu da. Kızı kurtarıyor ya. Kendisini de onu da.

Researcher: ikisi için atıyor yani bunu? Evde süper kaharaman oyunu oynuyor musun?

Sarp: hıhı bazen. İsmimi kendim yazcam.

**6. Child's name : Tutku Date of Birth(m/y): 01/ 2001  
Date : 26. 02. 2007**

Researcher: Hangi süper kahramanları biliyorsun?

Tutku: Mesela Batman, Spiderman, Sonic

Researcher: Ben senden bir hayal kurmanı istesem ve Tutku bir süper kahraman olsa, nasıl olurdu?

Tutku: Bella

Researcher: Daha önce duymamıştım. Nasıl bir kahraman nasıl güçleri var?

Tutku: Güçleri yok onun o prenses kahraman.

Researcher: Peki neler yapıyor Prensese Bella?

Tutku: Kırlara gidiyor çiçekler topluyor, sonra saraya geliyor onları vazoya koyuyor. Aslında onun bir gücü var. Hayal etme gücü var. Hayalleri gerçeğe dönüştürüyor hayal ettiği zaman.

Researcher: Peki sen prensese Bella olsaydın eğer neler hayal ederdin?

Tutku: Prensese en sevdiğim özelliği de güzelliği. Elbiselerinin üzerinde bir sürü yıldızlar, çiçekler, kalpler olması.

Researcher: Süper kahramanların nasıl güçleri olduğunu biliyor musun?

Tutku: Süper kahramanların güçlerini biliyorum, dövüşüyorlar ve Bizi koruyorlar ama Bella'nın onlar gibi değil onun sadece hayalleri gerçekleştirme yeteneği var.

Researcher: Süperkahraman oyunlarını biliyor musun?

Tutku: Biliyorum ama sevmiyorum ben çünkü oynamak istemiyorum vurdulu kırdılı çünkü.

Researcher: Prensese Bella'nın en sevdiği hayali hangisi?

Tutku: Prensese Bella'nın en sevdiği hayal kelebek adasına gitmek.

Researcher: Kelebek adası nasıl bir yer?

Tutku: Bir sürü kelebeklerle dolu. Kelebekleri çok seviyor. Kelebekler çok sevimli ve güzel oldukları için. Kelebekler de bella'yı çok seviyorlar kafasına gözüne, konuyorlar. Bella onlara iyilik yapıyor. Mesela bir tane kurt düştü kelebek adasına, Bella bi tane artık kalan bir et buluyor ve kurtta onu atıyor, kurtta onu yiyor ve kelebekler de kurtuluyor. Arı da çizeceğim. Arılarla kelebekler iyi arkadaş ya. Arılar içinde iyilik yapıyor Bella, çiçeklerin yerini gösteriyor, onlarda konuyorlar yüzüne ama saldırmıyorlar. Kuşları da buraya sığdırayım.

Tutku: Biliyor musun? Bella'nın kalbi de onu o kadar çok seviyor ki neredeyse ağızından dışarı fırlayıp ona öpücükler yağdıracak.. Kendini ve bütün insanları ve hayvanları seviyor.

Researcher: Prensese Bella senin bir hayalini gerçekleştirecek olsa ne isterdin?

Tutku: Prensese, eskiden yaşayan prensese canlandırmasını isterdim. Onları

görmek için, Prensesleri çok seviyorum, ve beni de prenses yapmasını dilerdim, ama prenses değil de kraliçe. Kraliçe İsabella. Çok eskiden İTutkunların kraliçesi. En çok güzel görünen o.  
Researcher: Teşekkürler Tutku resmin çok güzel oldu.

**7. Child's name : Sinem Date of Birth(m/y): 01/ 2001  
Date : 27.02.2007**

Researcher: Süperkahramanları tanıyor musun?

Sinem: Imm Yugi oh, shaman king, onu sen bilmiyosun, Jetix de çünkü. Spiderman, batman, sindy

Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?

Sinem: Spiderman ağ atabiliyo, Batman'in uçağı var arabası var, Shaman King'in

kılıcı var arkadaşları var. Ondan sonra Yugi oh'nun kartları var, düşmanları var. Sindy'nin de barbieleri var, kedileri var.

Researcher: Ben senden bir hayal kurmanı istesem ve Sinem süper kahraman olsa, nasıl olurdu?

Sinem: Sindy gibi olmak isterdim.

Researcher: Sindy nasıl birisi?

Sinem: Çizeyim mi?

Researcher: Evet lütfen ama bu senin hayalin, nasıl istersen öyle çizebilirsin.

Sinem: Kurduğum hayal sindy işte.

Researcher: Peki ona başka özellikler eklemek ister misin?

Sinem: kanatlar yapacağım sindye uçabilecek.

Researcher: Güzel bir düşünce.

Sinem: Giysisinde ve yüzünde süsler var. Böyle parlak parlak ama bu boyaların

parlağı olmadığı için yapamıyorum.

Researcher: Böyle çok güzel görünüyor.

Sinem: Teşekkürler. Bak iki rengi karıştırıyorum pembe ve mavi.

Ten rengimiz yok

biz de böyle kullanırız.

Researcher: Sindy uçtuğu zaman nereye gitmek ister?

Sinem: Bi de şuraya bi deniz kızı çizeyim ben

Researcher: Tabii nasıl istersen. Peki senin görmek isteğın yerler var mı?

Sinem: Bilmiyorum. Disney prenseslerini görmek. Bütün renkleri karışık yapalım.

Researcher: İstedığın gibi yapabilirsin. Çok güzel oluyor.

Sinem: Daha sabırsızlanma daha bitmedi. ... Yaptım.

Researcher: Peki sindy çok güzel görünmek dışında neler yapabiliyor?

Sinem: Arkadaşı deniz kızı var. Onları ziyarete gidiyor. Yemekler veriyorlar. Sindy insanlar için iyi şeyler yapıyor. Deniz kızı bacak istiyor cadıdan. Cadı veriyor bacakları..... sonra bu prensle evleniyor, bu da prensle evleniyor.

**8. Child's name : Sevgi Date of Birth(m/y): 06/ 2001**

**Date : 28.02.2007**

Researcher: Süper kahramanları biliyor musun?

Sevgi: Söyliycem hepsini. Ama ben de Batman Cdsi yok

Spiderman var ama filmi.

Ama ben korkuyorum.

Researcher: Neden korkuyorsun?

Sevgi: Çünkü korkunç. Bi tane adam var Spiderman'i öldürmeye çalışıyor.

Spiderman çocukları kurtarıyor ama adam hala onu yakalamaya çalışıyor.

Spiderman'i yakaladı ama kötü oldu.

Researcher: Ne oldu? Spiderman ne yaptı.

Sevgi: Spiderman hiçbi şey yapamadı.

Researcher: Sonunda ne oldu peki?

Sevgi: Sonunu unttum.

Researcher: Ben senden Sevginur'u süperkahraman olarak düşünmeni istesem?

Kendini nasıl düşündün?

Sevgi: Buldum. Çocukları kurtarırdım.

Researcher: Hangi durumdan?

Sevgi: Çalınan şeylerden ve cadıdan.

Researcher: Süperkahraman olmak için nasıl yeteneklerin olurdu?

Sevgi: Kostümümü kırmızı yapabilir miyim?

Researcher: İstedığın rengi seçebilirsin?

Sevgi: Annem öğretti resim yapmayı. Buraya kadar çok güzel yapıyorum. Şimdilik anneyi kaçırdığı için bunu çizdim.

Researcher: Kim kaçırmış?

Sevgi: Sanatçılardan biri ama kötü

Researcher: Kimin annesini kaçırmış?

Sevgi: Çocuğu çizince söylicem. O kadar güçlüyüm ki.

Researcher: Bu resimde mi?

Sevgi: Hayır burdada bugün de güçlüyüm. Çünkü televizyonda çıkan çikolatadan

yyiyorum. Çok yemek yiyorum ben evde.

Researcher: Resminde senin üzerindeki kostüm nasıl? Bir özelliği var mı?

Sevgi: İçi yumuşak, pamuklu. Ya yamuk oldu.

Researcher: Bana bu resmin hikayesini anlatır mısın?

Sevgi: Çimleri de boyayım sonra. Bu bi çocuk bunu kaçırdı. Ay ellerini yapmayı

unutmuşum. Bi de annenin kolu yok.

Researcher: Şimdi bu çocuğu kim kaçırıyor?

Sevgi: şurda bi şey unutmuşum. Çingene çizmeyi. Çingenenin de arabasını çizeyim.

İki tane at var burda. Bak. Bu da oturma yeri.

Researcher: Çingene nasıl biri?

Sevgi: Herkesi kaçırıyor. Öyle bir insan. Çocuğu kurtarmazsam Çingene onu kaçırdı, ağzını bağlar bayıltır.

Researcher: Sen çingeneyi nasıl durduracaksın? Ne yapacaksın çingeneye?

Sevgi: Ateş gücümü kullanacağım. çocuğu Ateş gücümle kurtaracağım sonra

çingeneyle savaşıacağım. İlk önce savaşıacağım sonra ateş gücümü

kullanacağım. Bitti ama buraar kaldı. Çingeneyi yapmayacağım arkasına bakıyor. Görünmez oldu.

Researcher: Sen görünmez çingeneyi görüyor musun?

Sevgi: Ben de görünmez oluyorum. Çingene anneyi kaçırıyor. Sonra ağzını

kapatıyor kolonyalı mendille. Sonradan da arkaya oturtturuyor.

Arabaya. Sonra at arabasının arkasına oturtuktan sonra. Ben anneyi kurtarıyorum. Sonra ikisini de kurtarıyorum.

Researcher: Resim için çok teşekkürler Sevgi'ciğim.

**9. Child's name : Begüm Date of Birth(m/y): 03/ 2001  
Date : 08. 03. 2007**

Researcher: Süperkahramanları tanıyor musun?

Begüm: Batman var. Superman var.

Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?

Begüm: Onlar ağ atarlar. Ama Spiderman var ağ atan. Onun dışında maske takarlar.

Kostüm şey bi de. Batman'in maskesi çıkınca robot olanı var.

Researcher: Bir hayal kurmanı istesem ve Begüm süper kahraman olsa, nasıl olurdu?

Begüm: Hayal etmedim hiç. Kostümlü olurdum.  
Researcher: Nasıl olurdu peki kostümün bana anlatmak ister misin?  
Begüm: etek olsun isterdim  
Researcher: Peki neler yapabilmek isterdin?  
Begüm: Ben resmime kafayla başlamak isterdim.  
Researcher: Nasıl istersen çizebilirsin.  
Begüm: Batman'in kulağı gibi bir şey oluyor da onu yapıyorum.  
Researcher: Bunlar senin kulakların mı?  
Begüm: Yok hayır maskesinde var, onun kulakları.  
Researcher: O kadar uzun olmasının bir sebebi var mı?  
Begüm: Kısa da olur uzun da olur. Uzun olmasını istedim. Ama siyah boyicaz çünkü Batman'in kostümü siyah.  
Researcher: Begüm'cim sen siyah olmasını istiyor musun?  
Begüm: Hayır.  
Researcher: Benim için batman resmi yapmana gerek yok. Ben senin kostümünü merak ediyorum istediğin renkte yapabilirsin. Sen kendi resmini yapıyorsun.  
Begüm: Bilemedin tavşan çiziyorum. Kulağını yaptım.  
Researcher: Tavşan Begüm mi çiziyorsun.  
Begüm: Evet. Havuç da yapacağım eline.  
Researcher: Süperkahramanlar insanlarla neler yapar?  
Begüm: Savaşırılar. Kurtarırlar ama kötü insanlarla savaşırılar.  
Researcher: Süperkahramanlar kız mıdır, erkek midir?  
Begüm: Erkektir. Hiç kız süperkahraman görmedim.  
Researcher: Peki resimdeki tavşan neler yapıyor, mesela kıyafeti çok değişik olmuş, elleri çok güzel kocaman.  
Begüm: Tavşan şimdi havuç dansı yapıyor. Yaz gelince de etek giyecek ama şimdi pantolon giyiyor.  
Researcher: tavşanın arkadaşları var mı?  
Begüm: Çizicem şimdi. Burak'ı çizicem. Erkek. O benim iyi arkadaşım sınıftan.  
Researcher: Peki bu iki tavşan birlikte ne yapacaklar.  
Begüm: Önce çok güçlenecekler. Havuç yiyecekler, lahanaya yiyecekler. Sonra insanları kurtarmaya gidecekler.  
Researcher: Ne yapacaklar insanları kurtarmak için?  
Begüm: Kurtarmak için makina yapacaklar. Sonra aşağıya inecekler. Onların şimdi yerini yapacağım. Sonra makinayı aşağıya indirecekler  
Researcher: Nasıl olacak peki makina? Ne yapacak kurtarmak için.



Begüm: makinanın düğmelerini yapacağım. Işıklar çıkacak düğmelere basınca çünkü ışık olunca dünyayı görmeleri lazım. Bütün düğmeleri basarken sonra makina çalışacak. Kendisi gidecek. Tavşanları da koruyacak. Çocukları da.  
Researcher: Makina tavşanlar olmadan mı gidecek dünyaya?  
Begüm: Evet gidecek, bozulursa bi daha yapacaklar. Radyo gibi olacak kenarı yukarı aşağı gidiyor ya. Düğme yapmayı unutmuşum.  
Researcher: Peki bu makina hangi sorunları halledecek. Kimleri kurtaracak?  
Begüm: Olmasını istemezdim.  
Researcher: Neyin olmasını istemezdin?  
Begüm: Canımı hiç bi şeyin sıkmasını. Tatil olmasını isterdim bi de o zaman istediğimiz yere gidiyoruz. Yüzüyoruz. Bitti resim.

**10. Child's name : Güneş Date of Birth(m/y): 03/ 2001  
Date: 11. 03. 2007**

Researcher: Süperkahramanları tanıyor musun?  
Güneş: Hiç izlemedim ki. Ama mesela Superman olabilir. Batman olabilir, hani böyle iki tane kulağı var ya tavşan gibi. Sonra da şey olabilir. Neydi..örümcek adam var.  
Researcher: Peki onlara neden süper diyoruz. Nasıl özellikleri var biliyor musun?  
Güneş: kötü insanlarla savaşıyorlar. Yani bizi düşmanlardan kurtarıyorlar. Yemek yedikleri için güçlü olabilirler. Ama dünyada süperman, batman var mı? Yok  
Researcher: Peki kız kahramanlar biliyor musun?  
Güneş: evet mesela kareteci kızlar olabilir. Karete yapabilir. Kötülerle dövüşebilirler. Mesela kötü oyunlar oynamak yasak ya. Kareteli oyunlar filan. Yasak olabilir diye şeyettim.  
Researcher: Burada o oyunları konuşuyoruz sadece istediğin gibi konuşabilirsin.  
Güneş: ben yakalamaca oyunu seviyorum, saklambaç seviyorum.  
Researcher: Ben senden bir hayal kurmanı istesem ve Güneş süper kahraman olsa, nasıl olurdu?  
Güneş: ben şey düşündüm. Pamuk prensesi düşündüm.  
Researcher: Kendini Pamuk Prenses gibi mi düşündün?  
Güneş: aslında !!!! Süperman prensesi istiyorum kendime o zaman.

Researcher: İstedigin gibi olabilirsin resminde, istediğin özellikleri verip nasıl istersen çizebilirsin.

Güneş: önce eteği olsun, dalgalı dalgalı yapayım. Yüzünü yapmak istemiyorum, maske taktığı için. Sarı saçları var.

Researcher: Nasıl özellikler vereceksin prensese?

Güneş: Mesela yanına da prensini yapıcaktım ama.

Researcher: Yapabilirsin.

Güneş: Ama prensi çubuktan yapabiliyorum ben sadece.

Researcher: Çubuktan olsun nasıl istersen öyle çiz? Ama bana prensesin güzel özelliklerini anlatmayı unutma. Neler yapabiliyor süperman prensesin.

Güneş: Sevdikleri için palyaço kılığına girebiliyor, sonra da, karete yapabiliyo, bazen çok güzel kostümleri giyebiliyo ama evli.

Researcher: Kiminle evli?

Güneş: Prensle evli dedim ya. Saçını biraz daha uzun yapalım.

Researcher: Prens nasıl birisi?

Güneş: Prens bi tane pantolonu var, ayakkabısı var tacının olmsına gerek filan yok. İkisinin de tacı oluyo sonra yakışıklı prensin bi tane. Süperman gibi böyle şeyleri olur ya arkasında.

Researcher: Pelerini mi?

Güneş: hah peleri olur ya işte öyle. O da süper, süpermanın arkadaşı zaten.

Researcher: Peki senin prensesinin tek kostümü bu mu? Bu kostümle neler yapıyor?

Güneş: Bu sadece prenses kostümü olduğu için, prensine çok güzel gözükmek istediği için, şimdi bunu giymiş. Sen siyah resim kabul ediyor musun?

Researcher: evet eğer siyah kullanmak istersen öyle yapabilirsin.

Güneş: bi tane siyah alayım o zaman. Siyah boyicam ya pelerini. Şimdi bu süperkahramanlar var ya bu kız batmanla evleniyo. Hani ben sana bahsettim ya şey..hani böyle tavşan gibi kulakları olan

Researcher: şimdi batman'i çiziyorsun yani?

Güneş: evet iki tane kulaklarını da yapıcam. İşte böyle. Ben büyüünce ressam olucam suluboyayla resim yapıcam. Sonra da televizyona çıkıcam. Buz pateninde olsam bütün magazinciler beni konuşurdu dimi? Evet şimdi sıra kıza geldi.

Güneş: ben karete yapmayı biliyorum biliyo musun? Bi keresinde dört yaşındayken, o zaman başka anaokulna gidiyodum ben, orada tekwando kursuna gitmiştim.

Researcher: Çok güzel oldu resim teşekkür ederim.

**APPENDIX E**  
**Method One**  
**Pictures of Children**

Male Participants Pictures



**Bora:** "The tree is apple and banana tree at the same time. The dog stands on the road and bird tells him to move out of the way"



**Mete:** "Here Spiderman catches the ball of a child, at the same time he fights against a bomb"



**Burak :** "Something fell on the head of Batman he looks very funny."



**Sarp:** "Spiderman saves a girl with the webs coming out of his hands and shoulders"



**Erk:** "Princess Aurora takes a walk in the forest, but later some talking animals will warn her about the witch."

#### **Female Participants Pictures**



**Tutku:** "Princess Bella takes a walk in Butterfly Island. Even her heart loves her so much if it was possible it will come out of her mouth and covers her with kisses."



**Begüm:** “the bunnies are doing the carrot dance, after that they will send the machine to earth to save the people.”



**Sinem:** “this is the flying sindy, and the mermaid. They both get married with princes.”



**Güneş:** "this is the superman princess, getting married to Batman."



**Sevgi:** "I am in the middle, on my right is the child and left is the mother. The gypsy is invisible now."

**APPENDIX F**  
**Method Two**  
**Interview Transcripts of Children**

**1. Child's name : Mete Child's age (m/y): 03/ 2001**  
**Date : 15.03.2007**

Mete: Ne çizgi filmi izlicez?

Researcher: Şimdi başlıyor. Neymiş?

Mete: Spiderman

Researcher: Daha önce izlemiş miydin çizgi filmi?

Mete: Hayır. Sadece filmi izledim.

Researcher: Bu kadar. Sence şimdi bu kadına ve köpeğe ne olacak?

Mete: İııı Şey

Mete: Köpeği orada kalacak kız köpeğin yanına koşacak. Köpeği aldıktan sonra da

kaçacak. Onu yakalayamayacak. Örümcek adam da ona ağ atıcak o demirleri de sıkı tutacak

Researcher: Anlayamadım örümcek adam mı kurtaracak kızları kız kendi kendine mi kurtulacak?

Mete: İıı... örümcek adam ağ atıcak. Sonra kurtulcak kız.

Researcher: İzlediğin kısmını sevdi mi?

Mete: hıhı

Researcher: Neler gördün şu ana kadar çizgi filmde bir hatırlayalım mı?

Mete: Çizgi filmde bi örümcek gördüm sonra ordan böyle uzun bi roket gibi şey gördüm sonra da örümcek adamı kız ve köpek gördüm.

Researcher: başka insanlar var mıydı?

Mete: Vardı bi tanesi şişkoydu bi tanesi de kötüydü.

Researcher: Şişkoyla kötü ne yapıyorlardı filmde?

Mete: Örümcek adamı öldürmeye çalışıyordu ve dünyayı kötüleştirmeye çalışıyordu

Researcher: Bak burada kağıt ve boyalar var bana izlediğin hikayede neler olduğunu devamının nasıl olacağını çizmek ister misin?

Mete: hıhı. Keşke beyaz olsaydı, çünkü örümcek adam beyaz bakıyo

Researcher: Sence Spiderman gerçek mi?

Mete: Hayır

Researcher: Sence örümcek adam o iki tane robottan korktu mu?



Mete: Hayır.  
Researcher: Onu bile korkutabilirmiş ama o iki örümcek.  
Mete: Eee ama korkutuyo demedi.  
Researcher: Bana resminde neler oluyor anlatsana  
Mete: şu ağ bi tane robotun kafasını yakaluyo şu da ateş gibi bi şey onun ağsına azıcık ateş atıyo. Burda da roket atıyo öbür robot. Örümcek ağ atıyo rokete onu ittiriyo. Tam roketi ittirecekken şurda yapamıyo yani. Örümcek adam ittiremiyo  
Researcher: Roket örümcek adama geliyor mu?  
Mete: Evet  
A: Ona bir şey oluyor mu?  
Mete: evet  
Researcher: Ne oluyo  
Mete: Onun üzerine soğuk su püskürtüyo çünkü örümcek adam tam ağ atıyo onu sıkıca tutuyo içinde su var suyun içine atınca robot bayılcakti. Ama bayılmayacak çünkü onun bi tane elektrik gibi bi şeyi var şuraya çizdim onu.  
Researcher: Sen bu çizgi filme başka yerler gördün mü?  
Mete: evet sokak gördüm, bina gördüm  
Researcher: O bina ve sokaklara benzeyen yerleri Ankara da gördün mü?  
Mete: Benzeyen binalar gördüm  
Researcher: Peki çizgi filmdeki yerler Ankara'ya benziyorsa sence örümcek adam Ankara'da yaşıyor olabilir mi?  
Mete: İııı Hayır , çünkü örümceğin Ankara'da yaşaması için tam bin yıl geçmesi gerekiyo.  
Researcher: neden öyle düşündün?  
Mete: Çünkü örümcek adam bin yılda buradaydı. Düşmanları kurtarmak için sonra bin yıl daha geçti Atatürk oluştu.  
Researcher: Atatürk süper kahraman mı yani?  
Mete: Süper kahramana benziyo ama değil.  
Researcher: Sen böyle benzeyen başka insanlar tanıyor musun? İnsanlar süper kahraman olabilir mi?  
Mete : Hayır...(he keeps on drawing) Burada ateşe su atıyo. Karıştırıcam renkleri maviyle kahverengini karıştırıcam. Örümcek adam nasıldı? Şöyle miydi yoksa şöyle miydi? (he stand up first put his right hand in front, than his left hand)  
Researcher: Sen hatırladığın gibi çiz, o örümcek her şekilde duruyor. İki türlü de duruyor.

Researcher: Örümcek adam son sahnede iki robotun arasında kaldı. Kızlara gidin buradan dedi. Sonra Ben de aynı şeyi yapmalıyım dedi. Sence ne yapacak şimdi?  
Mete: Galiba kaçacak. Örümcek adam ölücek mi?  
Researcher: Neden öyle düşündün.  
Mete: Örümcek adam ona bomba koydu ama o da bi saniye sonra patliycak  
Researcher: Yok o patlaması için değil.  
Mete: Alev yanıcak? Su gelicek ya da buz gelicek o zaman.  
Researcher: Hayır örümcek adam kurtulacak sonunda.  
Mete: Ohh  
Researcher: Senin arkadaşların arasında süper kahraman olabilecek birisi var mı?  
Mete: Koşuda yenen birisi var bi de bilek güreşinde bi de eee dinazorlarda  
Researcher: Kim o?  
Mete: Boracan  
(he keeps on drawing)  
Mete: Peki kızlar ne seyretcek burada?  
Researcher: Kızlar da örümcek adam seyredecek.  
Mete: Anaa kızlar ama erkek  
Researcher: O ne demek?  
Mete: Ay kızlar yani kııız.  
Researcher: Evet kızlar örümcek adam izlemez mi sence?  
Mete: İzleyebilir ama çizgi filmde sadece bir tane kız vardı.  
Researcher: Olsun onlar da örümcek adamı izledi maceralarını.  
Kızlar nasıl çizgi filmler izler?  
Mete: eeee Kızlar Blum'u, Kırmızı Başlıklı Kızı bi de eee Pamuk prenses'i, uyuyan güzeli o kadar.  
Researcher: Kızlar bunları mı izlerler?  
Mete: Evet  
Researcher: Erkekler ne izler?  
Mete: örümcek adam, eee bi de batman'in ikinci kitabı sonra batman'in birinci çizgi filmi, öbürlerini bilmiyorum, yani unuttum.  
Researcher: Neden kızlar örümcek adamı izlemiyorlar yada Batman'in çizgi filmi?  
Mete: İzleyebilirler ama izleyebilirler de orda bi tane kız var  
Researcher: Peki erkekler seyrediyor mu Blum'u, sonra Pamuk Prensese'i Uyuyan Güzeli?

Mete: Alp Erk izliyodur onları çünkü Alp Erk kız gibi davranıyor burda  
burda  
olsaydı şimdi şöyle yapardı. Bi de şöyle poposunu sallıyo. Aaa  
Eeeee  
Researcher: Kızlar öyle mi yapıyorlar peki, böyle mi yürüyorlar?  
Mete: Evet. Bi de kız gibi davranıyor. "Ben Stella'yım, Ben Blum'um" erkekler kılıçlı şeylerle oynuyor. Orda kılıç varsa.  
Mete: (talking to himself) Ben pembeyi seçmedim, yeşili seçtim, yok yok maviyi seçtim.  
Researcher: peki sen hiç Blum'u izlemedin mi?  
Mete: Seyrettim.  
Researcher: Sevdin mi  
Mete: evet  
Researcher: O sadece kızlar için yapılmıyor mu yani?  
Mete: Evet ama kızlar da izleyebiliyo. Ama eğer burda ateş yanarsa yada roketler varsa Ay unuttum.  
Researcher: Yada roketler varsa diyordun  
Mete: Eee roketler varsa yada örümcek adam ölürse kızlar seyretmez.  
Researcher: Hmm kızlar beğenmiyorlar mı öyle şeyleri?  
Mete: Evet çünkü o kötü bitiyö ben bile beğenmem onu  
Researcher: Neyi?  
Mete: Örümcek adama kötü şeyler olmasını. Yani şey eeee ıııı unuttum.  
Researcher: Kötü şeyler derken ne kastediyorsun? Mesela bu izlediğin çizgifilmde kötü şeyler var mıydı?  
Mete: Yok olmadı bunda bi şey. Biraz da şundan , sıra şunda , şimdi sıra şundaaa, şimdi sıra şundaa.  
Mete: resmim birazdan biticek.  
Mete: Benden sonra Sinem gelsin bence o bunu çok seviyor.  
Researcher: Önce senin resmini bitirmen lazım. O yeşiller ne?  
Mete: Binalar da yeşil bi şey vardı ya roket hani patlıyodu yeşil duman çıkıyodu.  
Researcher: Teşekkürler.

**2. Child's name : Bora Date of Birth (m/y): 02/ 2001  
Date : 19.03.2007**

Bora: Aa Jetix  
Researcher: Sen bu kanalı biliyor musun?  
Bora: hıhı. Hep izliyorum.  
Researcher: Sence kızlar da Jetix izliyor mudur?

Bora : Blum varsa evet  
Researcher: bir tek blum'u mu izliyorlardır. Örümcek adamı izlemiyorlar mı sence?  
Bora: İıı izlemiyolar.  
Researcher: Neden peki?  
Bora: bilmem bizim sınıfta herkes arabaları seviyo ama bi tek kızlar barbieleri seviyo.  
Researcher: kızların içinde spiderman'i seven yok mu  
Bora: eğer ben spiderman'a dönüşürsem, Sinem böyle gelip üstüme atlar kesin  
Researcher: sen dönüşüyor musun gerçekten?  
Bora: hayır ama onun gibi olmaya çalışırsam kesin gelir üzerime atlar.  
Researcher: Sinem spiderman'i seviyo yani. Bakalım bu bölümde nasıl bir macera var.  
Bora: bissürü bölüm mü var sende?  
Researcher: yok sadece bu bölüm var.  
Bora: haa burası dolunca  
Researcher: orası dolmayacak, sonuna kadar izlemeyeceğiz  
Bora: şuraya gelince mi  
Researcher: tam nereye kadar olduğunu oraya gelince görürüz  
Bora: haaa yani ben bunun ille yaptıklarını anlamak zorunda değilim  
Researcher: bir bak bakalım çizgi filmde neler oluyor  
Bora: anlayamazsam da kendim bunun devamını uydururum  
Researcher: işte öyle yapacağız zaten öykü tamamlama bu demek (right after the episode started, he stated that he knew that episode)  
Bora: ben bunu aylar önce izledim sanıyodum.  
Researcher: bu bölümü hatırlıyor musun?  
Bora: hatırlıyorum şimdi bak mesela şimdi bunu onun kafasına düşürecek (mikrodalga) şimdi naapıcak biliyo musun bak düştü. O çok küçük o şey.  
Bunlar kötü biliyorum sonra bi tane daha çıkıcak  
Researcher: sence şimdi ne olacak?  
Bora: bence şimdi ben bu bölümü biliyorum ya bence şimdi bunu spiderman gelip kurtaracak  
Researcher: peki şimdi spiderman e ne olacak?  
Bora: şimdi bunlar spidermani ağ gibi kuş gibi bi şey atıcak yani, sonra onu çekicek  
sonra ona bir gaz bombası gibi bir şey atıcak.  
Researcher: sen tüm detayları hatırlıyorsun yani

Researcher: peki o zaman devam et neler olacağına  
Bora: onu bilmiyorum işte bi izleyelim beraber devam ettir.  
Researcher: hikaye tamamlamaca yaptığım için herkes buraya kadar izledi.  
Devamını kimse izlemedi. Sence yakalanıyor yani, kaçabilecek mi sonunda  
Bora: şey onu kötü adama götürüp sonra bi tane de bunu yok etmek isteyen bi tane başkan var ona spidermani gösterecekler sonra başkan oraya gidip spiderman e yakalanmışın deyince onu da yakalacaklar. Sonra ikisine bi bomba takacaklar böyle patlayan bomba, sonra bu kaçıcak alevle bombanın şeylerini kesicek sonra onlara atıcak  
Researcher: sen bu bölümde olan her şeyi hatırlıyorsun yani.  
Bora: hıhı  
Researcher: spiderman le ilgili en çok neyi seviyorsun?  
Bora: ağ atmasını  
Researcher: bana spidermanın en sevidğin halini çizer misin?  
Bora: yapamam  
Researcher: izlediğin bölümde en çok hangi sahneyi sevdin  
Bora: buraya kadarlardan sonrası da sayılıyor mu  
Researcher: izlediğin yere kadar olan içinden  
Bora: haaa anladım. Hani düşerken başta ağ atıyo duvara onu sevdim en çok  
Researcher: restorana indiği mi  
Bora: evet  
Researcher: sence spiderman gerçekten var mı?  
Bora: yok  
Researcher: nereden biliyorsun  
Bora: çünkü onu uydurdular  
Researcher: sen bana bunun resmini yapmak istemediğine emin misin  
Bora: yapamıyorum çünkü spiderman ve örümcek çizmeyi daha bilmiyorum  
Researcher: aslında öğrenebilirsin insan çizmeyi biliyor musun?  
Bora:hıhı  
Researcher: tamam çizdiğin insana kostüm giydirirsen örümcek adama benzemez mi?  
Bora: ama olmazsa ben sana ormanda aslan yaparım yada inek yaparım olur mu  
Researcher: olur tabii  
Bora: ilk önce ormanı çizeyim, biliyo musun dünya kendini yeniliyomuş topraklar

oluşuyomuş kendi kendine eğer, solucanlar toprakla beslenirmiş onlar toprağı yer yer yer bitirir dünya yok olur onun için toprak kendisini üretiyo. Sen burayı nerden biliyorsun

Researcher: bilgisayar odasını mı

Bora: hıhı

Researcher: okula gelip giderken öğrendim. Sen dönüştüğünü söylemiştin ya

Spiderman'a nasıl oluyor

Bora: okulda kıyafet balosu olcakmış, herkes tül getirdi ben de süperman oldum orada.

Researcher: yani kostüm giyiyorsun

Bora: evet

Researcher: spiderman olunca

Bora: o zaman Sinem üstüme atlıyo, çünkü sınıfta bana deli gibi aşıkmiş

Researcher: spiderman i de çok beğeniyor o zaman

Bora: evet galiba

Researcher: hadi deneyelim spiderman yapmayı. Ayakta duran birini çizebilir misin?

Bora: maviyle?

Researcher: nasıl istersen

Bora: çizdim, ayakkabıları da mavi dimi?

Researcher: galiba öyleydi.

Bora: şimdi ağlar çizeyim siyahla üstüne bide.

Researcher: çok başarılı bir ilk deneme oldu. Elinden çıkan ağları çizmek ister misin?

Bora: aaaaa kafasını boyamayı unuttuk.

Researcher: tamam mı?

Bora: tamam işte bu ağzı yok görünmüyo. işte bitti

Researcher: bittiyse gidelim mi

Bora: bi de ağ atayım yukarıya

Researcher: peki

Bora: gece mi olsun gündüz mü? Gündüz olsun bence bu gökyüzünde olsun aaa işte bu ben bina yapmayı çok iyi biliyorum gökdelen yapabiliyorum.

Researcher: çok güzel oluyor.

Bora: bi bina daha çizeyim, bunun sadece bir tane penceresi olsun. Bi de bunların altına Buraklar yapalım. Düşünsene o kadar yüksek.

Researcher: sen yüksekte olmayı seviyorsun çok

Bora: benim en büyük hayalim uçmak bak işte bitti uçuyo spiderman

Researcher: çok güzel oldu  
Bora: bunu herkese göstereyim

**3. Child's name : Burak Date of Birth(m/y): 01/ 2001**  
**Date : 21. 03.2007**

Burak: Onun ağsı var. Başka bi yere daha atar  
Researcher: Buraya kadar. Sence şimdi ne olacak?  
Burak: İıı. Şey oluyo.  
Researcher: Buraya kadar ne oldu?  
Burak:şey böyle bi şey bi örümcek vardı ilk başta. Böyle bi örümcek geldi. Onu yok edeyim derken şey yaptı. Sonra bi tane daha örümcek geldi. Sonra adamlar konuşuyodu. Adam gitti. Sonra öbür adam da konuştu. Sonra sonra o böceği yeniledi. Geldi bi böceğe ağ attı ondan kurtuldu. Sonra öbür böceğe tam ağ atacakken. Kız çıktı. Şey ondan sonra ııııııı  
Researcher: sonra ben durdurdum.  
Burak: hı hı  
Researcher: Peki sence sonra ne oluyor. Sence robot örümceklere, kıza ve örümcek adama neler olacak? Robot örümceklere ne olacak?  
Burak: şey dövdü.  
Researcher: kıza ve köpeğe ne oldu?  
Burak: Kurtardı.  
Researcher: izlediğin hikaye hoşuna gitti mi?  
Burak: hı hı  
Researcher: sen bu hikayenin kahramanı olsan ne yapardın?  
Burak: ağ atardım hep.  
Researcher: Peki senden izlediğin çizgi filmle ilgili bir resim yapmanı istesem, bana nasıl bir sahnesini çizerdin?  
Burak: Bilmem, ben biraz zor yapabilirim  
Researcher: denemek ister misin?  
Burak: hmm siyah  
Researcher: sence örümcek adam gerçek mi?  
Burak: hayır.  
Researcher: nasıl bir şey peki gerçek değilse?  
Burak: şey sırf çizgifilmlerde olan bi şey.  
Researcher: birlikte izlediğimiz bölümü daha önce izlemiş miydin?  
Burak: hayır  
Researcher: daha önce spiderman çizgi filmi izlemiş miydin?  
Burak: evet ama o bölümünü hiç izlemedim. Şey Durdurduğun yere bakabilir miyim

bi açsana? Sunu yanlış mı yapmışım  
Researcher: yanlış hiçbir şey yapmamışsın ama sen de görmek istiyorsan o sahneyi açayım.  
Burak: kaldığımız sahnede  
Researcher: tamam burası işte.  
Burak: hah hı. Spiderman bir dakika.  
Researcher: işte köpek geldi, kız onu kurtardı, ikisine ateş edeceklerdi, spiderman onları kurtardı, ama geri döndü. Böyle bir sahne işte ikisinin arasında kaldı. Sence kurtulabilecek mi iki örümcekten?  
Burak: hıhı  
Researcher: Nasıl emin oluyorsun ya bu sefer yakalanır ve kurtulamazsa?  
Burak: Çünkü o o uçabiliyo.  
Researcher: Bunlar gözleri mi?  
Burak: hı hı  
Burak : altını çizmem gerek, şuralarını ama pantolonu mavi olacak  
Researcher: peki senin tanıdığın birisi, mesela bir sınıf arkadaşın, süper kahraman olabilir mi?  
Burak: Bora mesela bir dinazor olabilir.  
Researcher: Başka kim olabilir?  
Burak: Bora bir de Spiderman olabilir çünkü başka birisi kahraman olmak istemiyo  
Bora'dan başka. Bir de ben şey Batman olabilirim.  
Researcher: Sen Batman'i mi tercih edersin?  
Burak: Ay Spiderman  
Researcher: Siz Batman yada spiderman'e gerçekten dönüşüyor musunuz?  
Burak : hayır şaka yapıyoruz birbirimize öyle. Onlar sadece resim hep.  
Researcher: Hangisi istersen, oynarken onu olabilirsin.  
Researcher: Peki sence Örümcek adam şu sahnede korkup kaçsa ne olur?  
Burak: Olmaz ki, o zaman örümcek adam film olmaz ki yani eğlenceli olmaz ki.  
Researcher: Örümcek adamın diğerlerini yakalaması eğlenceli mi?  
Burak: evet  
Burak: Örümcekleri yapmayı bilmiyorum.  
Researcher: Önelmi değil bir dene, şimdi çizdiğin neydi?  
Burak: O (robot örümceklerden biri)  
Researcher: Tamam ben anlıyorum artık robot örümcek olduğunu  
Burak: Köpek yapmayı biliyorum. Bak yaptım  
Burak: Öğretmenim sana bir şey sölicem



Researcher: Tabii söyle  
Burak: Peki sen neden bize çizgi film izletip bu resimleri alıyorsun?  
Researcher: Çünkü süper kahramanlarla ilgili ne düşündüğünüzü merak ediyorum  
ve bununla ilgili bir yazı yazacağım. Ablan okuldan eve geldiği zaman ödev yapıyor mu?  
Burak: Hıhı  
Researcher: İşte ben de sizinle konuştuklarımızı bir ödev gibi hazırlıyorum.Sizin söylediğiniz bilgilerle  
Burak: Aaa  
Researcher: Peki sen benim ödevimde bana yardım etmeyi sevdim mi? Benimle resim yapmayı?  
Burak: Hı hı  
Researcher: Burak bir şey daha merak ediyorum, sence kim izliyor süper kahramanları?  
Burak: Boracan izliyo, eee şey ben de Batman'i izliyorum Spiderman'i izliyorum.  
Researcher: Kızlar?  
Burak: Kızlar yani onlar bilmiyor yani biliyo da oynamıyo bizimle  
Researcher: neden acaba?  
Burak: Onlar Blum'u oynuyo bi de Selena  
Researcher: Tamam Bir şey daha merak ettim. Çizgi filmde gördüğün yerleri hatırlıyor musun?  
Burak: Sokak görmüştüm.  
Researcher: Çizgi filmdekine benzer bir sokağı Ankara'da gördün mü?  
Burak: Evet görmüştüm, unuttum ama. Armada'ya giderken.  
Researcher: Sence Spiderman bunları Ankara'da yapmış olabilir mi?  
Burak: Hayır olamaz  
Researcher: Öümcek adamdan başka kimlere dikkat ettin?  
Burak: iki tane kötü adam vardı. Beyaz giysili adam, şişko adam, bi de mor giysili adam  
Burak: Tamam bitti resim.  
Researcher: Çok güzel oldu. Teşekkür ederim.

4. **Child's name : Erk** **Date of Birth(m/y): 02/ 2001**  
**Date : 22. 03. 2007**

Erk: bi şey anladım  
Researcher: ne anladın?

Erk: Őu robotu anladım  
Researcher: sen daha nce izledin mi  
Erk: izlemedim. ne kadar byk  
Researcher: herkes buraya kadar izledi. Sence Őimdi ne olacak  
Erk: kadın gidicek galiba,  
Researcher: nereye  
Erk: kızının yanına  
Researcher: nasıl gidecek  
Erk: yryerek. KoŐarak kaçacak  
Researcher: rmcek adam bir Őey yapacak mı  
Erk: rmcek adam onu baėlıyacak  
Researcher: kimi  
Erk: Őey robot rmcekleri  
Researcher: ne oldu buraya kadar olan kısımda  
Erk: kadını kızının yanına gtrd kaçın dedi sonra robotların yanına dnd sen durdun  
Researcher: evet merak ediyorum sence iki robotun arasında spiderman bundan sonra ne yapacak?  
Erk: ikisine aė atıcak baėlıyacak sora byk bi buz parçası bulacak sonra ikisini onun zerine koyacak  
Researcher: ne olacaklar buzun zerinde  
Erk: sonra onları kıracak bi Őey atcak onlar da kırılacak  
Researcher: aklında kalan baŐka insanlar var mı?  
Erk: Őu kt doktor vardı  
Researcher: hangisi  
Erk: hani labirentteki (laboratuvarda) hani rmcekleri yaratıyordu  
  
Researcher: sence kızlar mı erkekler mi rmcek adamı daha ok seviyorlar?  
Erk: ıı erk.. kızlar  
Researcher: sence neden kızlar?  
Erk: nk koruyo onları  
Researcher: sizin sınıfta oynayanlar var mı rmcek adam gibi  
Erk: galiba bazen  
Researcher: Erkekler seviyo mu?  
Erk: Evet ama Spiderman hep kızları kurtarıyo.  
Researcher: peki hatırladıėın sahnelerden bana bir resim yapar mısın  
Erk: Yaparım ama tuvalete gitmem gerek  
Researcher: Tekrar hoŐ geldin. Resmine baŐlamak ister misin artık?  
Erk: ben rmcek adam yapmayı bilmiyorum ki.

Researcher: bazı arkadaşların da senin gibi ilk defa çizdi.  
Denemek ister misin?  
Erk: aynısı olmuyo ama  
Researcher: aynısı olması gerekmiyor ki bu Alp Eme'nin örümcek adamı olacak  
Erk: öğretmenin neden ışık kapandı?  
Researcher: bizim içerde olduğumu görmediler ondan kapattılar herhalde.  
Erk: gözlerini sarı yapıcam ben  
Researcher: nasıl istersen  
Erk: ben pantolon çizmeyi bilmiyorum  
Researcher: etek çizmeyi biliyor musun?  
Erk: evet  
Researcher: yap o zaman ben de etekten pantolon çizmeyi göstereyim  
Erk: çizdim.  
Researcher: Tamam bak bende pantolon var iki bacağı var, eteğinin ortasından bir çizgi çekersen pantolon olur.  
Erk: Aha yaptım ben örümcek ağı yapmayı çok iyi biliyorum. Bak öğretmenim  
Researcher: çok güzel oldu.  
Erk: robot örümcekleri de öbür tarafa çizeyim.  
Researcher: peki sence örümcek adam gerçek mi?  
Erk: gerçek, çizgibilimin içinde yaşıyo.  
Researcher: sence senin arkadaşın olur mu yaşıyorsa  
Erk: evet, ben de onun gibi olmak isterdim.  
Researcher: ne yaptınız birlikte  
Erk: canavarları yok ederdik, robotları  
Researcher: Boracan gibi arkadaşın mı  
Erk: yok, televizyonda sadece.

**5. Child's name : Sarp Date of Birth(m/y): 02/ 2001**  
**Date : 29. 03. 2007**

Sarp: daha önce sadece filmi izledim.  
Researcher: Kızı kurtardı. Sence şimdi ne olacak diye soracağım.  
Sarp: ıııııı.  
Researcher: Buraya kadar olan hikayeyi sevdim mi?  
Sarp: Sevdim.  
Researcher: ilk defa mı izliyordun?  
Sarp: evet  
Researcher: Neler gördün izlediğin kısma kadar  
Sarp: kötü adamları gördüm.

Researcher: Ne yapıyordu kötü adamlar nerede gördün?  
Sarp: ıı ya şunun için yana şundaydı.  
Researcher: Robotların içindeler miydi?  
Sarp: hı hı  
Researcher: ne yapıyorlardı  
Sarp: spidermani öldürmeye çalışıyorlardı.  
Researcher: Peki sence bu hikaye nasıl devam edecek?  
Sarp: Başına kötü bi şey gelecek. Onu yakalıcaklar.  
Researcher: sonra ne olacak?  
Sarp: sonra yakaladıktan sonra bi yere koyacaklar orda durcak.  
Sonra spiderman kaçcak.  
Researcher: Kurtulacak mı?  
Sarp: hı hı  
Researcher: çok güzel bir hikaye oldu. Sevdiğin sevmediğin şeyleri söyler misin  
Sarp: sevmediğim olmadı  
Researcher: en sevdiğin?  
Sarp: en sevdiğim sahne ilk başı.  
Researcher: Hangisi?  
Sarp: yukarıya çıktı kırmızı olan örümcekle karşılaştı sonra büyüğü geldi aşağı atladı  
Researcher: Peki bana bu çizgifilmin devamını anlattığın gibi bir resmini yapmak ister misin?  
Sarp: ııı bi tane yapmıştım diğer odada  
Researcher : Evet ve çok güzel bir resimdi o hem de sarı kırmızı kostümle yapmıştın.  
Sarp: hıhı  
Researcher: Peki nereye kapatacaklar örümceği yakalayınca  
Sarp: hapishaneye  
Researcher: Bana o sahneleri çizer misin?  
Sarp: hı hı  
Researcher: Hayalindeki çizgi filmin resmi olacak.  
Sarp: kırmızı turncu yapıcım  
Researcher: tamam. Sence örümcek adam gerçek mi?  
Sarp: gerçekte bi şey yok ama çizgifilmlerde var.  
Researcher: hı hı  
Sarp: bitti  
Researcher: Onu hapse atanlar kim? Onları da yapacak mısın?  
Sarp: hıhı bi de şey yapıcım şişko kötü adamı komik yapıcım (güldü  
Researcher A:  
Sarp: çok komik oldu  
Researcher: komik oldu gerçekten.  
Sarp: yaptım bitti

Researcher: Spiderman oradan nasıl çıkacak?  
Sarp: kötü adamlar uyucak o da böyle çıkacak spiderman de çıkacak.  
Researcher: ağ mı atacak?  
Sarp: hı hı sonra çıkacak.  
Researcher: peki bu oda nasıl bir yer. neredeler  
Sarp: bunlar da hani bi yerleri var oturmak için uyumak için burası da orası.  
Researcher : geri kalan yerlerde ne var  
Sarp: hiç bi şey yok kocaman bina burası.  
Researcher : Peki örümcek nasıl kaçacak onun da resmini yapar mısın?  
Sarp: hı hı. siyah lazım yine  
Researcher: hapsin üstünü mü açmış?  
Sarp: hı hı  
Sarp: yere bi tane kalem düştü  
Researcher: alırsız sonra  
Sarp: aldım bile bitti  
Researcher: adamlar ne yapıyorlar spiderman'e kimse fark etmiyor mu?  
Sarp: Büyük çizcektim unuttum  
Researcher : Büyük görünüyor ama o şişko olan mı  
Sarp: hı hı  
Researcher: bitti mi? Ne yapıyor kötüler?  
Sarp: Bu uyuyo, bu da televizyon seyrediyo, bu da çıktı dışarı bu da hapsin üst demiri.  
Researcher: Peki son bir şey sorabilir miyim?  
Sarp: evet  
Researcher: Sence kim en çok seviyor bu çizgifilmli  
Sarp: İİİİ Bora  
Researcher: Yok onu kastetmedim yani kızlar mı yoksa erkekler mi izler sence bu filmleri?  
Sarp: şey ...ikisi de izler  
Researcher: Tamam peki kim oynar ben oyuncaklarını getirsem Spiderman'in?  
Sarp: İİİİ Herkes oynar en çok erkekler oynar ama  
Researcher: Sence gerçekten oluyor mu peki çizgi filmdekiler? Spiderman gerçek mi?  
Sarp: Hayır, gerçek olsa onu görürdük  
Researcher: televizyon da görüyoruz  
Sarp: evet ama onlar hep televizyonun içinde oluyor, burada değil.  
Researcher: resmin çok güzel oldu. Teşekkür ederim

6. **Child's name : Tutku** **Date of Birth(m/y): 01/ 2001**  
**Date : 02. 04. 2007**

Tutku: Kurtulabilcek. (as he falls down)

Tutku: Bunlar kötü Spiderman i hiç sevmiyolar.

Researcher: Neden?

Tutku: Çünkü onlar kötü planlarını bozduğu için sürekli onu yok etmeye çalışıyolar. Spiderman ama ııı gerçekte o normalde ee

Researcher: İstersen izlemen bitsin sonra. (kız menzile girdi

durdurdum) sence şimdi ne olacak

Tutku: Spiderman onu kurtaracak

Researcher: Nasıl yapacak

Tutku: Ağ atacak sonra onu güvenli bir yere koyacak Örümcek yokedicisiyle savaş yapcak.

Researcher: Savaşın sonunda ne olacak?

Tutku: kazanacak.

Researcher: Nasıl emin oluyorsun.

Tutku: Çünkü ben onun filmini seyrettim. (gülerek)

Researcher: Bu bölümü izledin mi daha önce?

Tutku: Hayır bu bölümü izlemedim. Evde çıkınca değiştiriyorum ben.

Researcher: Başka neler gördün? Nasıl yerlerde dolaşıyor örümcek adam.

Tutku: sokaklarda bi sürü ev olduğu için sokaklarda dolaşıyordu.

Bazen kötülerin binalarına girip onlarla savaşıyordu.

Researcher: sen biraz önce kötülerin spidermani neden sevmediğini anlatıyordun. Planlarını bozuyor dedin.

Tutku: evet , çünkü onlar kötü planlarla insanlara kötülük yapmaya çalışıyolar spiderman de onlara engel oluyor.

Researcher: Peki hadi gel bu konuyla ilgili düşündüklerinin bir resmini yapmayı deneyelim. Sen daha önce süperkahramanlarla ilgili ne demiştin hatırlıyor musun?

Tutku: Sevmiyorum

Researcher: Vurdulu kırdılı demiştin.

Tutku: Evet , hala sevmiyorum.

Researcher: Sevdiğin hoşuna giden bir yanı oldu mu? mesela bu izlediğin bölümde.

Tutku: Spiderman'ın şehirlerde ağ atıp dolaşmasını seviyorum.

Tutku: değişik bir bina yapcam. Bak değişik oldu.

Researcher: Çok güzel oldu.

Tutku: Bütün arkadaşlarım sadece spiderman mi izledi

Researcher: Hı hı herkes buraya kadar izledi. Herkes hikayeyi tamamlamaya çalıştı.

Tutku: sevenler kimdi? Herkes izledi mi?

Researcher: Hayır 3 kız 2 erkek izledi  
Tutku: kızlar sevdi mi?  
Researcher: Sence sevdi mi?  
Tutku: Sevmişlerdir.  
Researcher: Sence kızlar mı erkekler mi daha çok seviyor bu çizgifilmeleri.  
Tutku: erkekler daha çok seviyorlar onlar vurdulu şeyleri çok seviyo.  
Researcher: sen hangilerini seviyorsun?  
Tutku: winxi, çılgın korsan jack'i seviyorum o çok eskidendi, çok komikti. (gülüyor)  
Researcher: Ben de seviyordum onu.  
Tutku: vampirli tarafı vardı izleyince kahkahayı basmıştım.  
Researcher: senin izlediğin çizgi filmlerde kızlar mı erkekler mi fazla  
Tutku: kızlar  
Researcher: peki sence izleyen kızlar sevecek mi spiderman'ın bu bölümünü  
Tutku: biraz sevecekler ben hiç sevmiyorum ama  
Researcher: ama sevdiğin bi sahne buldun.  
Tutku: sadece bi tane buldum ama  
Researcher: senin süper şeyler yapabilen başka tanıdığın var mı?  
Tutku: batman  
Researcher: gerçek tanıdığın var mı?  
Tutku: yok. Ama yaramazlıkta deseydin sıra derdim yani kardeşim çünkü o yaramazlıkta süper. Her tarafı karıştırıyor. Benim odama geldiği anda bütün oyuncakları dökmemizi istiydi. ama çok tatlı çok seviyorum.  
Researcher: Ben de kendi kardeşimi çok seviyorum.  
Tutku: bebek mi büyük mü  
Researcher: büyük  
Tutku: senden büyük mü  
Researcher: yok benden küçük ama boyu benden uzun.  
Tutku: erkek mi  
Researcher: evet nerden bildin?  
Tutku: çünkü erkekler kızlardan daha uzun olurlar. (sings)  
Researcher: Sence örümcek adam Ankara'da dolaşıyor mu?  
Tutku: Hayır. Gerçek değil çünkü.  
Tutku: ama gerçek olsaydı şu anda şu camı bembeyaz yapardı ağ atıp. Çizgi film  
gerçek olsaydı oradaki kötüler gerçek olsaydı şu anda bu okul ve evlerin büyük bi kısmı yıkılmış olurdu. Mesela böyle yanları mavi olan binalar görüyorum Ankara'da.

Researcher: Çizdiğin binayı çok beğendim. Burayı çizgi filmde bi sahneyle birleştirecek misin?  
Tutku: teşekkür ederim. Arkadaşlarımdan hiçbiri benim gibi resim yapamaz. Bilmiyorum hangi sahneyi çizeceğimi.  
Tutku:Kalemimi kullanabilir miyim?  
Researcher: evet.  
Tutku: yol yapıcım. Kim daha çok açık renk kullandı peki?  
Researcher: Herkes rengarenk resimler yaptı.  
Tutku: Boşluk kaldı mı? Fon çekmeyi unutmuştur onlar.  
Tutku: Örümcek adamı yapmak istemiyorum. Evin içine koyacağım.  
Researcher: neden istemedin?  
Tutku: Sevmiyorum evin içinde dursun o.  
Researcher: Ben görecek miyim evin içinde durduğunu?  
Tutku: Pencereye çizeceğim. Bi de insan halini çizcem.  
Researcher: iyi fikir. İnsan tarafı ne yapıyor biliyor musun?  
Tutku: hıhı. Fotoğrafçı  
Researcher: evet kendisini çekiyor.  
Tutku: dijitale alıyo makinasını , güvenli bi yere koyup kendini çekiyo, spiderman halini, sürekli.  
Researcher: Bu da değişik bir bina oldu.  
Tutku: çok değişik oldu evet. Pembe en çok kim kullandı?  
Researcher: Herkes tüm renkleri kullandı.  
Researcher: başka bir şey çizecek misin?  
Tutku: buraya bir bina çizicem  
Researcher: başka gördüğün insanları çizecek misin çizgi filmde?  
Tutku: Hayır. Ben bu evi sarıya boyuycam. Bu çizgi filme bizim evi de katmış olurum bizim ev de sarı.  
Researcher: evden birilerini çizecek misin.  
Tutku: Hayır boyadım çünkü pencereleri. diğer tarafı mora boyuycam. Bi de güneş yapıim, fonunu çekeyim bitmiştir.  
Researcher: Çok güzel görünüyor. Fon ne renk olacak?  
Tutku: Açık turuncu aydınlık olacak dışarı.  
Researcher: Örümcek adam günzö mü yoksa gece mi daha çok dışarda oluyor?  
Tutku: Gece, çünkü kötü adamlar dışarda daha çok geziyor gece, neden dersiniz, insanlar uyuyunca onlara saldırmak daha kolay oluyor sanırım.  
Researcher: Bitti mi şimdi?  
Tutku: evet  
Researcher: Çok güzel oldu.



**7. Child's name : Sinem Date of Birth(m/y): 01/ 2001  
Date : 10.04. 2007**

Sinem: Hiç görmemiştim bu bölümünü.

Researcher: ne düşünüyorsun sence ne olacak şimdi?

Sinem: Imm Kadın kaçcak köpeğiyle beraber kızına götürcek, onlarla birlikte evine gitcek.

Researcher: Bu arada örümcek adam ne yapacak?

Sinem: O da robotun gözüne ağ fışkırtıcak.

Researcher: Peki şu anda örümcek adam bu kız için bir şey yapacak mı? Kız kendisi mi kaçacak?

Sinem: yapıcak, onu kurtaracak kucağına alcaak evine götürcek, öbür kıza da aynı şeyi yapcaak.

Researcher: tamam. Bakalım kızlara ne olacak. Şimdi bu iki robotun arasında kalınca ne yapacak örümcek adam.

Sinem: Şimdi ağsıyla birlikte kaçcak.

Researcher: Kurtulacak mı bu robotlar onun peşine düşer mi?

Sinem: Düşemiycekler çünkü o uçuyo

Researcher: Sence Spiderman korkuyor mudur o örümceklerden?

Sinem: Bence hiç kormuyodur.

Researcher: İzlediğin çizgifiilmde sevdiğin, örümcek adamla ilgili hoşuna giden bir resim yapmak ister misin?

Sinem: İsterim.

Researcher: Nasıl bir resim yapmak istiyorsun?

Sinem: Spiderman'ın vesikalık resmini yapmak istiyorum.

Researcher: Vesikalık resmini, değişik bir fikir.

Sinem: Ama maskeli haliyle

Researcher: Nasıl istersen.

Sinem: Kare yapcam, (talking to her self)

Researcher: Vesikalık resim nerden geldi aklına

Sinem: kafama bi uğradı

Researcher: peki tamam. Vesikalık resim sözcüğünü nereden öğrendin

Sinem: Annem öğretmişti. Ben de yeni çektirdim.

Researcher: Sence Robot örümcekler çizgifiilmde Spiderman'ı yakalasa Spiderman'a ne olur?

Sinem: Kaçabiliir. Öğretmenim bu kağıdın arkasına yapabilir miyim? Biraz karışık oldu.

Researcher: Peki istersen bir tane deneme yapabilirsin kağıdın arkasına da.

Sinem: Ama vesikalık resmi değil.

Researcher: O zaman önce vesikalık resmini tamamlamak ister misin, ben onu çok beğendim.

Sinem: Tamam. Bitti

Researcher: Çok güzel oldu teşekkür ederim. Arka tarafına ne resmi düşünmüştün?  
Sinem: İııı Başka bir kahramanın yapabilir miyim?  
Researcher: Hangisini  
Sinem: Kahraman değil ama bendeki bir oyuncağın resmini. Deniz kızları var orada  
Researcher: Bu çizgifilmi izlediğinde nasıl buldun? Beğendin mi?  
Sinem: Beğendim.  
Researcher: En çok hangi sahneyi beğendin?  
Sinem: En çok kızın köpeğini beğendim.  
Researcher: Başka var mı beğendiğin şey?  
Sinem: Başka da kızın köpeğinin kaçtığı sahneyi beğendim.  
Researcher: Peki senin resminde örümcek adam neden vesikalık fotoğraf çektirmiş biliyor musun?  
Sinem: Hayır. Öğretmenim onun etrafını biraz süsleyebilir miyim çok boş kalmış.  
Researcher: Tabii ki bu senin resmin. Senin bildiğin örümcek adamın fotoğraflarını çeken birisi var mı?  
Sinem: var  
Researcher: kim?  
Sinem: kendisi  
Researcher: Bu o fotoğraflardan biri olabilir mi?  
Sinem: olur. Düşünsene örümcek adam kendisini çekiyo.  
Researcher: örümcek adam kendisini çekerken adı ne?  
Sinem: peter parker.  
Researcher: neden başka ismi var peki?  
Sinem: çünkü onun gerçek ismi aslında peter parker takma ismi spiderman kurtarma ismi yani.  
Researcher: Neden iki farklı ismi var neden kostüm giyiyor biliyor musun?  
Sinem: kurtarmak için.  
Researcher: Sen hiç gerçek süper kahraman gördün mü?  
Sinem: Onlar gerçek değil onlar resimden çizilir.  
Researcher: Onlar ne ?  
Sinem: ağaç. Aslında şunlar yapıştırma ıı yapıştırma ağaçları, kağıttan yapıştırma. Örümcek adam kendi resmini dolabına yapıştırmış. Bunları da şunları da  
Researcher: Hımmm bu örümcek adamın dolabının üzeri mi yani senin yaptığın?  
Sinem: Odandaki dolabın nasıl?  
Researcher: hıhı, benimki de böyle parlak yapıştırmalar var sindy var  
Researcher: Aa dolabın içinde neler var?  
Sinem: içinde şey  
Researcher: Ne dolabı yani?

Sinem: şey kostüm dolabı.

Researcher: Kostümleri var kapağında da bu resim var

Sinem: hı hı

Researcher: çok iyi fikir teşekkürler. Sence kızlar mı erkekler mi daha çok seviyor super kahramanları?

Sinem: ikisidee

**8. Child's name : Sevgi Date of Birth(m/y): 06/ 2001  
Date : 12.04.2007**

Sevgi: spiderman aslında insan çizgi filmde de. Ben bunun filmini izledim

Researcher: çizgi filmi sevdin mi

Sevgi: daha çok sevdim

Researcher: en beğendiğin sahne hangisiydi?

Sevgi: kızın köpeği almasını

Researcher: bana aklında kalanlarla bu çizgi filmin devamında ne olacak onun resmini yapmak ister misin?

Sevgi: hıhı. Şurayı yanlış yaptım

Researcher: giysisinin kolu mu orası

Sevgi: evet. Bak

Researcher: anlaşılıyor

Sevgi: sen beni bi kez daha götürmüştün resim yapmaya, hatırlıyorum ben, ne çizdiğimi de. hııı, kızın ağzı kocaman oldu.

Researcher: ne yapıyor

Sevgi: işte robotun karşısında korkuyo robot benzemedi

Researcher: ben onun robot olduğunu anlıyorum. Örümcek adam nerede?

Sevgi: o burada kızın arkasında. Ben kızı bitirdim spidermani yapmaya başladım ama

Researcher: görüyorum başladığını

Sevgi: başlatsana

Researcher: yok herkes buraya kadar izledi

Sevgi: ama izlemek istiyorum

Researcher: diğer arkadaşlarına haksızlık etmiş olurum

Sevgi: spidermanın bir yanı siyah bir yanı kırmızı

Researcher: onlar ayakları mı

Sevgi: evet. Örümcek robot ne renkti öğretmenim

Researcher: senin aklında hangi renk kaldı

Sevgi: siyah.

Researcher: öyleydi zaten

Sevgi: Bora çizirse dinozor çizer örümceğin yerine

Researcher: ama o da örümcek çizdi

Sevgi: dikkatli ol bi daha olduğunda dinazor çizer. Örümcek adamı demiyorum robotları diyorum  
Researcher: kimleri gördün, nasıl yerler gördün çizgi filmde?  
Sevgi: şu kızın annesi bitsin söyliyecem. Annesinin giysisini pembe yapcam ay mor. köpeği yanlış yere çizmişim. Ayaklarını da yıldız gibi yaptım köpeğin koşarken öyle görünüyodu. Bu resim yap yap bitmez.  
Researcher: neden neler olduğunu anlatmak ister misin?  
Sevgi: Birazdan annesine geçcem vee geçtim. Birazdan anlatcam. Bak annesine eteğe benzedi  
Researcher: etek giymiş zaten  
Sevgi: etek ama tabi elbiseli etek. (öksürdü) bunların ikisi aynı renk mi?  
Researcher: biri lacivert biri açık mavi  
Sevgi: açık kırmızı yapcam benim montumun olduğu renk bu (öksürdü. Kalemi yere düştü) yere düştü ben alcam. Bitti.  
Researcher: tamam anlat bakalım  
Sevgi: kızlar örümceğin önünde kalınca örümcek adam geliyo sonra onları alıp kaçıyo.  
Researcher: kurtarıyor mu onları  
Sevgi: evet  
Researcher: nasıl yapıyor  
Sevgi: Yukarı atıyo ipiyle sonra başka bi yerde aşağı iniyo annesiyle sonra kızının yanına gidiyo yine ipiyle onu da annesini yanına getiriyor sonra işte annesiyle kızı kavuşuyolar birbirlerine  
Researcher: başka kimler vardı çizgifilmde?  
Sevgi: vardı ateşli örümcek robot vardı  
Researcher: resminde kaç tane köpek var  
Sevgi: bi tane  
Researcher: ama ben üç tane görüyorum  
Sevgi: ıı o aynı köpek önce anneninin elinde duruyo sonra buradan geçiyo sonra da robotun önüne.  
Researcher: bunlar spidermanın kolları mı?  
Sevgi: ay evet ama çizmeyi unutmuşum  
Researcher: sence bunlar gerçek mi?  
Sevgi: hayır çizgi film sadece filmlerde oluyo onları süngerden yapıyolar  
Researcher: çizgifilmler mi  
Sevgi: bütün filmler çizgi filmler, televizyondaki reklamlar, D çocuktaki her şey sünger ama tek bi sünger değil hepsi farklı  
Researcher: Nereden biliyorsun bunların sünger olduğunu?  
Sevgi: Babam öyle olduğunu söyledi.  
Researcher: şu anda ne çiziyorsun  
Sevgi: ev görmüştüm bir de onu. Bitirdim tamam

Researcher: teşekkürler. Son bir şeyi merak ediyorum, sence kahramanları kızlar mı erkekler mi daha çok seviyor?

Sevgi: İıım erkekler.

Researcher: neden peki

Sevgi: çünkü onlar ateş atmayı seviyor

Researcher: kızlar sevmiyor mu?

Sevgi: kızlar da seviyo ama onlar büyü yapıyolar selena gibi

Researcher: teşekkürler

**9. Child's name : Begüm Date of Birth(m/y): 03/ 2001  
Date : 17.04.2007**

Begüm: Ah (as spiderman falls down)

Researcher: Buraya kadar. Peki nasıl buldun bu hikayeyi. İzlerken nasıl hissettin

Begüm: Labrotuarın senin olacağını duydum. (I could no understand the word "labrotuar" and ask her again what she heard)

Researcher: Ne duydun?

Begüm: Spidermani yakaladığın zaman labrotuarın senin olacağını duydum.

Researcher: Hmm Sence bunu söyleyenler nasıl adamlardı?

Begüm: Kötüydüler

Researcher: Kötü adamlar mıydı? Neden öyle düşündün?

Begüm: Çünkü Spidermanı ortadan kaldırıyorlardı

Researcher: Peki Spiderman hikayeyi durdurduğum zaman iki robot örümceğin arasında kaldı. Bak

Begüm: iki tane robot.

Researcher: sence şimdi bu robotların arasında ne yapacak? Bu hikaye nasıl devam edecek?

Begüm: Ne olacağını bilmiyorum

Researcher: Bu hiyakenin devamını sen yazabilirsin ya da bu hikayeden bir resim çıkarabilirsin. Şimdiye kadar neler gördün?

Begüm: Kızla annesini gördüm

Researcher: Sen bu çizgifilmi beğendin mi?

Begüm: Beğendim.

Researcher: En hoşuna giden şey neydi?

Begüm: Şey kızları kurtardığını beğendim

Researcher: Beğenmediğin ya da sevmediğin bir şey gördün mü?

Begüm: İki robotun kaldı ya orta da yani

Researcher: Orasını sevmedin mi?

Begüm: Evet

Researcher: Sence Örümcek adam ne yapmıştır ikisinin arasında.

Begüm: She sits quite for a while

Researcher: Sence kendini kurtarmış mıdır?

Begüm: no answer

Researcher: Sence izlediğin şey gerçekten olmuş mudur?  
Örümcek adam gerçek mi?  
Begüm: Hayır sadece çizgi filmlerde var  
Researcher: Nasıl bir resim düşündün?  
Begüm: Bir kare çizeceğim etrafına fon çekeceğim. İçinde örümcek adam  
Researcher: Peki  
Begüm: Örümcek adam çizmedim önce.  
Researcher: İnsan çizmeyi biliyor musun?  
Begüm: Hı hı  
Researcher: Örümcek adam da diğer insanlar gibi, kafası, gövdesi, kolları, bacakları var. Bir denemek ister misin?  
Begüm: Bitti  
Researcher: Spiderman bitti, güzel oldu çok.  
Begüm: Bi de restorandakiler dikkat et diyodu, yemek yiyolardı yuvarlak bi masa vardı.  
Researcher: Hatırlıyor musun?  
Begüm: İnsanlar vardı, yuvarlak yuvarlak masalar vardı.  
Researcher: Resmine Spiderman'den başka bir şey ekleyecek misin?  
Begüm: Daha yuvarlak masalar yapcam.  
Researcher: Bunlar kim?  
Begüm: Bunlar yemekte oturan insanlar  
Researcher: Daha önce Spiderman çizgi filmini televizyonda görmüş müydün hiç?  
Begüm: Görmüştüm.  
Researcher: İzlememiş miydin?  
Begüm: İzlemiştim ama Batman'i  
(she searched for some color in the crayon box)  
Researcher: Son bir şey soracağım sence kızlar mı erkekler mi daha çok seviyor Spidermani  
Begüm: erkekler  
Researcher: neden?  
Begüm: çünkü onlar daha sey daha çok seviyor  
Researcher: Çok güzel olmuş resmin. Çizgi filmde bir sahne olmuş.

**10. Child's name : Güneş Date of Birth (m/ y): 03/ 2001  
Date: 19.04.2007**

Güneş: Aaa Spiderman. Bunu mu izlicez?  
Researcher: Evet.  
Güneş: herkes bunu mu izledi?  
Researcher: evet Güneşcim

Güneş: kızlarda mı?  
Researcher: hıhı. Hadi seyredelim önce sonra konuşuruz.  
Güneş: tamam. (she smiles as he talks to his aunt)  
Researcher: Neden güldün?  
Güneş: Sevgilisiyle konuştu.  
Researcher: Sevgilisi mi var örümcek adamın?  
Güneş: Vaaar filmde onu kurtarıyordu. Sonra daaa. Aa düşüyoo.  
(as he falls) Ben hasta olmuştum gelmedim arkadaşlarım o zaman mı izledi?  
Researcher: evet, sen yoktun ama senin sıranı bekledik  
Güneş: bunlar kötü adamlar mı yani şey mi?  
Researcher: Ne mi?  
Güneş: öldürcekler mi Spiderman'ı  
Researcher: izle bakalım. Tamam şimdi sence bu kıza ne olacak.  
Güneş: şimdi kıızı yakalıcak o sonra tam götürcekken Spiderman görcek ona ağ atcak şey gözüne. Sonra bilmiyorum  
Researcher: Daha önce izlemiş miydin Spiderman  
Güneş: hayır da reklamını görmüştüm.  
Researcher: Çizgi filmi?  
Güneş: ı lh  
Researcher: Peki neler gördün çizgi filmde?  
Güneş: örümcekler gördüm, sonra şişko adamı gördüm, örümcek adamın ağ attığını gördüm, kızları bi de köpeği gördüm.  
Researcher: Bakalım ne oluyormuş. Peki şimdi örümcek iki robotun arasında.  
Güneş: kaçır ki ağını atar.  
Researcher: Peki bana izlediğin çizgi filmde sevdiğin bir sahnenin resmini yapar mısın?  
Güneş: yaparım. Kızdan başlaycam.  
Güneş:ben saç çizmeyi çok seviyorum. Kız da uzun saçlıydı dimi?  
Researcher: evet  
Güneş: şimdi pembe çizelim kıyafetini güzel oldu mu?  
Researcher: evet çok iyi gidiyor şimdi ne çiziyorsun?  
Güneş: robotu çiziyorum.  
Researcher: ne oluyor resminde robot ne yapıyor  
Güneş: robot şimdi bu kıızı kaçırcakmış sonra eeee şey sonra götürcekmiş onu bi yere çünkü karısı olsun istiyomuş eeeee  
Researcher: sonra örümcek adam ne yapacak  
Güneş: işte robot kaçırıyo kıızı götürcekmiş yatağa koycakmış ama kıızda ağlıyomuş spiderman duymuş  
Researcher: spidermani de çizecek misin?  
Güneş: evet ama pelerinli çizcem ben çünkü erkekleri sadece çubuk adam yapabiliyorum.

Researcher: önemli değil nasıl istersen öyle çizebilirsin kıza ne olacak?

Güneş: işte kız istemiyomuş robotu. Spiderman geliyo ağsını atıyo tam robotun gözüne. Sonra kurtarıyo kıızı

Researcher: çok güzel oldu resmin

Güneş: sonra aşık olcak kıız Spiderman'e. o da ona.

Researcher: sonra

Güneş: işte robotu kıızıyo sonra gidiyo kıızı da götürüyo

Researcher: Teşekkürler Güneş

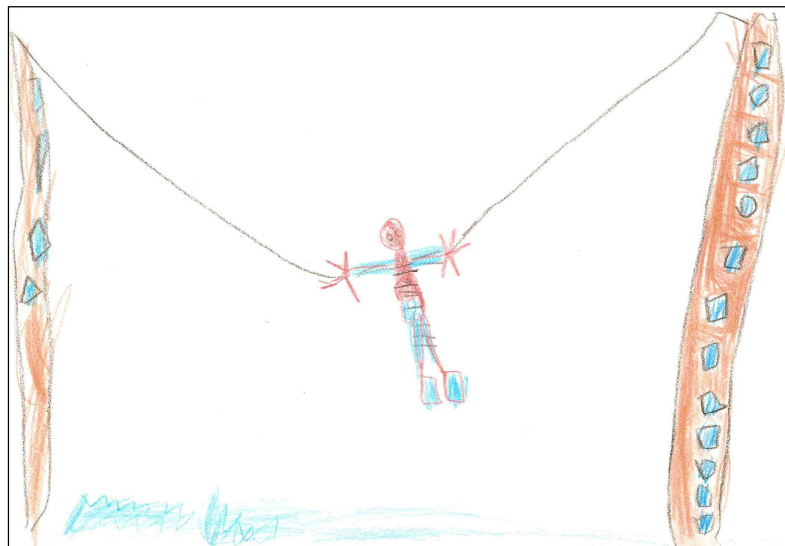


**APPENDIX G**  
**Method Two**  
**Pictures of Children**

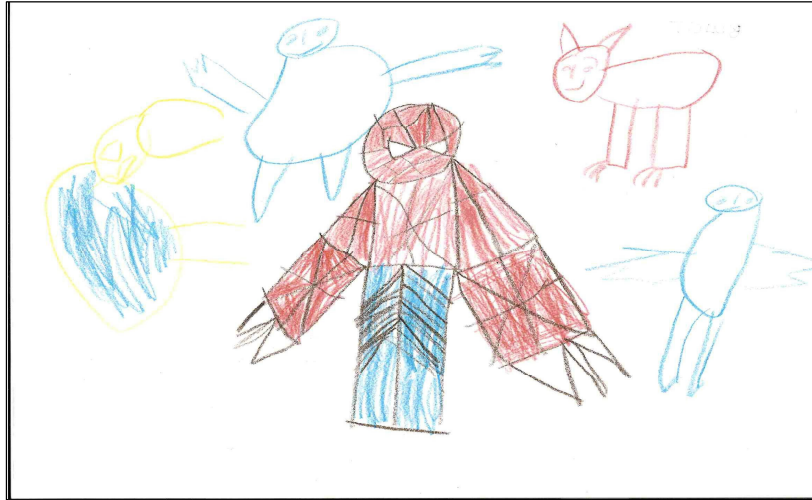
Male Participants Pictures



**Met:** "Spiderman saves everybody. The bomb is coming to the building, but he pushes it away."



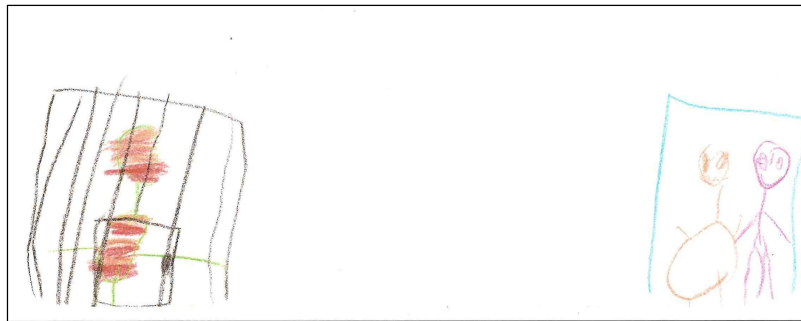
**Bora:** "My biggest dream is to be able to fly. Look Spiderman is so high he is above the clouds."



**Burak:** "Here Spiderman scares the fat villain and the robot spiders."



**Erk:** "I can draw the spider-web very good. (it's in the middle of the picture) Now Spiderman will catch the robot."



**Sarp:** "The fat and the other villain got the spiderman in prison."



**Sarp:** "However they cannot keep Spiderman for a long time, because he can fly. As the fat villain sleeps and other one watches TV, Spiderman gets away."

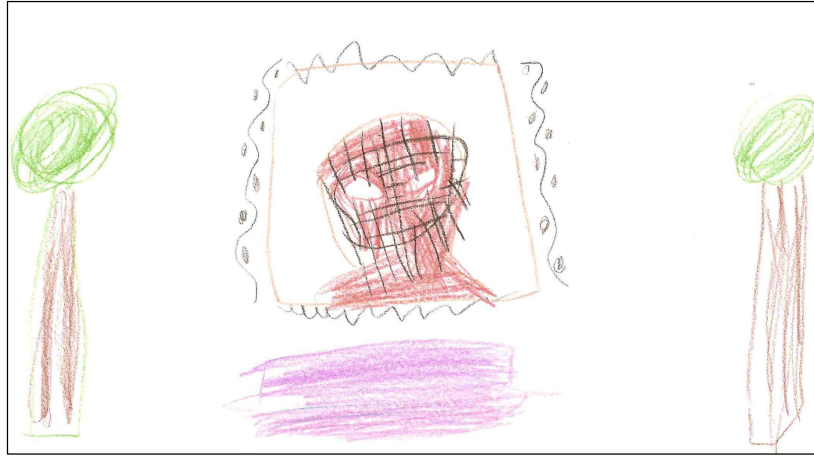
### Female Participants Pictures



**Tutku:** "I don't want to draw Spiderman, but I will make his picture as Peter Parker. He is waiting for the night, because bad people come out at night."



**Begüm:** "In this scene Spiderman tells people, sitting at the restaurants to be careful."



**Sinem:** "This is the Spiderman's passport picture. He paste it on his wardrobe, where he keeps his costumes."



**Güneş:** "The robot wants to take the girl to home and make her his wife. Spiderman hears the cries of the girls and saves her. They fall in love."



**Sevgi:** "I like the dog the most, I draw all the scenes with the dog first he is in near the girl, than he runs away in front of the robot and later Spiderman saves them all by throwing his web."