

## **Evaluation of contents of animated films by cartoon/animated film producers and teachers**

Asst. Prof. Dr. Taşkın INAN<sup>1</sup>

<sup>1</sup>(Fine Arts Faculty, Visual Communication Design Department, Cartoon/Animation, Dumlupınar University, Turkey,

---

**Abstract:** *In recent years, the necessity of keeping children safe against media and keeping their high benefits as a primary aim arises. In this research, participants are consisted of Preschool Teachers and Cartoon/Animation Producers. They are asked about how cartoons' content should be. By making constant-comparative analysis, their ideas related to objectives of cartoons, priority topics covered in cartoons, violence elements in cartoons, effects of violence on children and good/poor quality cartoons were analyzed. Cartoons prepared for preschoolers are expected to contribute their development, learning and real-life experiences as well as to entertain them. The preschool teachers and cartoon/animation producers see cartoons primarily as a tool for children's education, development, entertainment, values education, exemplary behavior, imagination development, real life experiences. However, at some points they have different views and attitudes. For example, most of the producers ignore child development as one of the objectives of cartoons. Most of the participants stated that cartoons should be free of unnecessary, pointless, inappropriate and violent items. Cartoons should be prepared carefully in terms of both content and technical issues. Educators and producers should cooperate on the topic of how to produce high quality cartoons.*

**Keywords:** *Cartoon, producer, quality, teacher, violence*

---

### **I. Introduction**

Preschool children from birth to 6 years old form one of the most important target groups of child-centered thematic television channels. Cartoon and animated film producers make media products to educate or entertain those children or to encourage them to do shopping. The common goal of producers is to ensure that children are sitting and just watching television, usually without considering benefits and drawbacks of the content of those media products.

There are also semi-interactive TV programs directing children from only passive and sitting position to more active position. For example, experiment programs prepared for children encourage and guide them to do experiments by teaching them how to use materials and conduct experiments. Programs such as "repeat the letters after me", "say the lyrics of a song with me" or "let's do gymnastics together, do the movements together" are semi-interactive programs that can make children more active in front of the TV. In short, TV contents and commercials prepared for children can be in different formats carrying various purposes.

The positive or adverse effects of mass media on children can be observed more frequently than before since it has been an indispensable tool of life. Encountering of children, especially preschoolers, with the media is increasingly pulled earlier periods. So, the negative effects posed by this situation are seen at earlier ages as well. Since preschool children do not have any skills such as making judgements about media content, analyzing media products and having the ability to act selectively, it is inevitable for children to be affected adversely by the media content [1; 2]. With the increase of interaction between media and children day by day, and with the beginning of taking place of media in lives of children at an earlier age, the necessity of keeping children safe against media and keeping their high benefits as a primary aim arises. Indeed, Article 3 and Paragraph 1 of the Convention on the Rights of the Child requires considering the best interests of the child in all issues concerning children.

Moreover, early childhood period is one of the basic periods in people's lives. When viewed in terms of many theories, it is the most important foundation of middle childhood, adolescence and young adulthood. Early childhood period is the most sensitive period, in terms of both development and learning [3]. Children are sensitive to everything they are exposed to, including television contents. For example, the television contents, prepared by considering children's developmental level and in a diligent way, are known to enrich children's social and emotional life; support their creativity, cognitive, language and moral development; give them opportunity to understand themselves and their environment; help them understand and appreciate differences and diversity; let them have a good time; and help children make sense of the world [4; 5; 6].

Moreover, cartoons have positive functions to satisfy children's curiosity and contribute to family behavior and real-life experiences. In order to benefit from those in many ways, televisions contents for children

ages 0-8 should be prepared diligently and in accordance with development theory. Many research reveal that children perceive all kinds of television contents different than adults because of their developmental features. Media contents prepared for older children and adults are frequently served to the preschool children although they do not meet their needs. This creates adverse effects and drawbacks to the age groups with special qualities like preschool age groups, such as encouraging violence and providing negative role model [7; 2; 8; 9; 10; 11; 12].

Among the television contents prepared for children, cartoons are the most significant ones. When children turn 3, they start to declare their commitments to the characters on TV. They mostly get affected by animal or cartoon characters [13]. Pembecioğlu emphasizes the importance of cartoon in children's lives among all other genres on television [14]. Motion, colorfulness and childishness of the drawings in cartoons are seen as the reason for children's interest in this genre. Without taking into consideration of the topic and the messages carried by cartoons, adults believe that all the cartoons are suitable for children. So, children meet all kinds of cartoon at a very young age. However, even though a film is called cartoon and its narrative and fiction is simple, it cannot be said that it is suitable for children. Children sometimes are exposed to some contents that are not suitable for their age and education and that even adults have difficulty to understand. Among these contents, the element that affects children most is violence.

Both positive and negative effects of cartoons on preschool children are discussed by the experts. The effects of cartoons on children's cognitive, social, moral and physical development are directly connected with the contents of cartoons that they watch. Among these effects observed on children, especially the way of displaying violence on the screen and the reflections of violence on children's lives are of importance. [15; 16; 17; 9; 18; 19; 20]. For this reason, it is required to prepare high-quality cartoons, considering the content and its contribution to children's development and learning, creating violence-free positive role models.

PBS, one of the famous educational media which helps prepare children for success in school and opens up the world to them in an age-appropriate way, states the elements of high-quality TV content as follows:

- **Activities** **Worth** **Repeating**  
Preschoolers are notorious for imitating what they see and hear. Because repetition is a big part of how they learn, some programs are filled with lots of activities worth copying. Super Why!'s emphasis on letter recognition and Curious George's explorations of math, science and engineering are examples of activities and topics preschoolers can pursue when the TV is off.
- **Constructive** **Ways** **to** **Resolve** **Conflict**  
Preschoolers experience strong emotions, including frustration, jealousy and anger. Help them manage these feelings by introducing them to characters who express their feelings using their words rather than their fists. The characters on Clifford are constantly getting into situations where they have to resolve differences and learn that acceptance is part of belonging to a community.
- **Strong** **Male** **AND** **Female** **Characters**  
Children develop an awareness of gender differences during the preschool years, so you'll want to avoid programs that suggest an activity is "just for boys" or "just for girls." Programs that give an equal voice — even if the characters are animals, like the dog that gives Martha Speaks its name — send the message that both girls and boys are capable and strong. They also help show children that that girls and boys have many choices — from choosing a job to expressing powerful feelings.
- **Positive** **Social** **Models**  
Sharing doesn't come naturally to preschoolers. They need to learn about self-esteem and good relations with others. Watching programs like Caillou, which features a 4-year-old navigating his way through a new world of friendships, will highlight what's good about cooperating with those nearby.
- **Characters** **from** **Around** **the** **World**  
Preschoolers' imaginations can take them anywhere. Introduce them to programs that include traditions different from your own to widen your children's views of the world. Maya and Miguel will introduce them to characters who speak Spanish, English and American Sign Language. And, it gives prominence to the rich heritage of Hispanic culture. Likewise, characters who share your family's background can validate what is familiar. Programs like Sesame Street, which features an urban setting, remind children that families thrive in many different environments.
- **Lessons** **That** **Foster** **a** **Love** **of** **Learning**  
In addition to focusing on skills that are easy to identify as academic, like math and reading, some programs also help children get ready for school by shaping their attitudes toward learning in general. For example, Dinosaur Train builds off of children's love for trains and dinosaurs to promote critical thinking skills.
- **Humor** **That** **Appeals** **to** **Parents** **AND** **Children**  
Whenever possible, watch TV with your child so you can discuss aspects of the program. While

overextended parents know this isn't always feasible, you'll be more likely to watch with your child if the show features humor that appeals to the whole family. Alistair Cookie's "Monstertop Theater" on Sesame Street or "Gawain's World" on Between the Lions will keep you and your preschooler smiling.

- Characters from Different Age Groups  
A show that features a cast filled with grandparents, aunts, uncles, teenagers and preschoolers can help children see how people of different ages are important to one another. For example, Sid the Science Kid's "grandma" picks him up from school everyday and tells family stories.
- Few or No Commercial Messages  
Programs that are free from commercial messages and interruptions allow the focus to be entirely on the learning and enjoyment. Preschool viewers are not overcome with a desire to have a toy or product but can give their full attention to other interests, such as imaginative play, the value of sharing or something else they take away from their viewing. [21]

In this research, participants are consisted of Preschool Teachers trained to work in the field of child development and education (four-year graduate of Preschool Education Department), and Cartoon/Animation Producers trained to work in the field of cartoon and animation sector (four-year graduate of the Cartoon/Animation Department). They are asked about how cartoons' content should be. By making constant-comparative analysis, their ideas related to the objectives of the cartoons, the priority issues covered in cartoons, violence elements in cartoons, the effects of violence on children and good/poor quality cartoons were analyzed.

## **II. Methodology**

### **2.1 Research Design**

In the current research, the Constant Comparative Method, which is one of the methods of Grounded Theory approach, is used. Glaser and Strauss state, the goal of the Grounded Theory approach is to generate theories that explain how some aspect of the social world 'works.' The goal is to develop a theory that emerges from and is therefore connected to the reality the theory is developed to explain [22]. The constant comparative method is a method for analyzing data in order to develop a grounded theory. When used to generate theory, the comparative analytical method they describe can be applied to social units of any size.

Glaser and Strauss state that the Constant Comparative Method involves a series of procedures, which are 1) Identifying a phenomenon, object, event or setting of interest; 2) Identifying a few local concepts, principles, structural or process features of the experience or phenomenon of interest; 3) Making decisions regarding initial collection of data based one's initial understanding of the phenomenon. Further data collection cannot be planned in advance of analysis and the emergence of theory; 4) Engaging in theoretical sampling -- the key question is what group or subgroups does the researcher turn to next to collect data? Subsequent sampling decisions should be purposeful and relevant; 5) The rationale for selecting comparison groups is their theoretical relevance for fostering the development of emergent categories. [22]

### **2.2 Participants**

This study involved graduates from two majors, Preschool Teacher Education and Cartoon/Animation. The research included 41 preschool teachers and 30 cartoon/animation experts graduated from a major research university, Dumlupinar University in Turkey. In this study, confidentiality of all participants was accomplished through concealing the real names by using pseudonyms, and no information that could be used to identify the participants was included. In this study, there were 71 participants whose ages ranged from 22 to 30 years.

### **2.3 The Researcher**

The researcher of this study has been studying cross-disciplines, namely teacher education and communication-media. He has an MA degree from Communication (Radio-TV and Cinema department), and MA/PhD degree from Education. Moreover, he has been teaching at the department of Preschool Teacher Education and Cartoon/Animation at a university. Therefore, he was able to conduct such cross-disciplines research and compare the views of both child educators and cartoon producers.

### **2.4 Data Collection**

As the methods employed by the researcher must be consistent with the theoretical paradigm, namely Grounded Theory approach, this study utilized a qualitative data collection method, namely open-ended questionnaire and the constant comparative data analysis method.

### **2.5 Data Analysis**

Moreover, Strauss and Corbin state that coding data procedures in Grounded Theory Approaches can be accomplished in 3 different ways. Those are as follows:

- Open Coding - "The process of breaking down, examining, comparing, conceptualizing, and categorizing data" [23, p. 61].
- Axial Coding - "A set of procedures whereby data are put back together in new ways after open coding, by making connections between categories. This is done by utilizing a coding paradigm involving conditions, context, action/interactional strategies and consequences" (p. 96).
- Selective Coding - "The process of selecting the core category, systematically relating it to other categories, validating those relationships, and filling in categories that need further refinement and development" [23, p. 116].

Those are flexible guidelines for coding data in a Grounded Theory analysis and this analysis process, data coding will guide subsequent theoretical sampling decisions. After collecting additional data, the researchers return to analyzing and coding data, and use the insights from that analysis process to inform the next iteration of data collection. This process continues until a strong theoretical understanding of an event, object, setting or phenomenon has emerged.

### III. Findings

In this section, on the basis of Preschool Teachers' and Cartoon/Animation Producers' responses to questions, themes were derived from the data by using the constant-comparative method separately for both groups and then themes of both groups were presented by making the constant-comparative analysis again. It is aimed to present participants' ideas related to aims of the cartoons, priority issues covered in cartoons, violence elements in cartoons, effects of violence on children, and features of good/poor quality cartoons. Tables below present the themes emerged from the data, frequency (f) and percentage (%). In compliance with the grounded theory, the speculation was developed based on the derived data.

#### 3.1 Question 1-What Should Be The Purpose Of The Cartoons?

Table 1. Preschool Teachers

Themes	%	f
Teaching and learning	85	35
Making contributions to children's moral, psychological and social development	36	15
Entertaining	34	14
Teaching values	24	10
Providing role-models	14	6
Improving their imagination	14	6
Teaching customs and traditions	12	5
Making children feel that they are valuable and they can accomplish everything	12	5
Making children happy	12	5
Supporting cognitive development	12	5

Table 2. Cartoon/Animation Producers

Themes	%	f
Teaching and learning	60	18
Teaching values (value family, country, flag, nature, animals, moral issues etc.)	23	7
Preparing children for life and introducing them to it	20	6
Entertaining	16	5
Teaching positive behaviors	10	3
Creating a fantastic world isolated from the truth of life	9	3
Supporting children's development in a positive way	6	2
Improving their imagination	6	2
Supporting their creativity	3	1

The preschool teachers state that objectives of cartoons should be as follows, respectively: "Teaching and learning," "Making contributions to children's moral, psychological and social development," "Entertaining," "Teaching values," "Providing role-models," "improving their imagination," "Teaching customs and traditions," "Making children feel that they are valuable and they could accomplish everything," "Making children happy," and "Supporting cognitive development". The example excerpts from the responses of the teachers are as follows:

**Ö5:** Cartoons should provide educational gains, teach concepts appropriate for ethical values, present positive role-models to children, and have a mission to support social, cognitive, emotional development of children as well as to entertain them.

**OÖ22:** Cartoons should emphasize the universal moral values. For example, equality, justice, truthfulness, helpfulness, honesty. They should not be just for a certain ideology or for a specific community.

**OÖ14:** Primary goal of cartoons should be to support all areas of development, primarily scientific development areas.

**OÖ11:** Aim of cartoons should be not only to provide children opportunities to have fun, but also to teach something related to daily life, help school life and improve their imagination.

On the other hand, the cartoon/animation producers stated that objectives of the cartoon should be as follows: “Teaching and learning,” “Teaching values,” “Preparing children for life and introducing them to it”, “Entertaining”, “Teaching positive behaviors”, “Creating a fantastic world isolated from the truth of life”, “Supporting children’s development in a positive way”, “Improving their imagination” and “Supporting their creativity.” The example excerpts from the responses of the producers are as follows:

**ÇF1:** Being educational should be the first objective. Cartoons should not give something to educate just children but also add something to adults and steer them to provide the right education for their children.

**ÇF20:** The objective of cartoons is to teach many values implicitly to broaden people’s horizon by mixing this with fantasy. By implicitly, I mean that the audience should draw his/her own conclusion considering the events and people’s behaviors. Characters and situations should be role-models for the audience.

**ÇF23:** The first objective of cartoons is to create a fantastic world isolated from the truth of life, satisfy the desire of human creation.

It is understood that the teachers see the cartoons as a tool for children’s education, development, entertainment, values education, exemplary behaviors and imagination. The producers have similar goals but only 2 people maintained to support the goal of cartoons supporting children’s development. For example, ÇF7: The aim of cartoons prepared for preschool children should be to educate children and give useful information. While children are watching cartoons, they should have fun and cartoons should have positive effects on their development. While the producers are supporting the objectives of being educational, teaching values, providing entertainment, they ignore the objective of supporting development. They emphasize mostly the objective of preparing children for real life.

### 3.2 Question 2-What Kinds Of Issues Should Be Given Priority In Cartoons?

Table 3. Preschool Teachers

Themes	%	f
Topics related to values education (solidarity, love, respect, solidarity, peace, empathy, cooperation)	65	27
Fun issues	24	10
Etiquette	19	8
Our customs and traditions	17	7
Topics that are appropriate for age-level	17	7
Self-care skills	14	6
Topics like being productive, taking responsibility, being ambitious	14	6
Topics related to family	14	6

Table 4. Cartoon/Animation Producers

Themes	%	f
Science and technology	30	9
Concepts for making friends and being socialized	26	8
Topics that are educational	26	8
Right versus wrong concept	16	5
Fun issues	16	5
Topics related to values education (love of flag, country, family, nature and animal, solidarity, respect, friendliness, sharing, respect for differences, compassion etc.)	16	5
Issues of improving intelligence	10	3
Happiness	10	3
Issues of improving imagination	6	2
Issues of gaining skills or knowledge (e.g., toilet training, school readiness)	3	1
Rights and duties	3	1

The preschool teachers believe that primary issues in cartoons should be as in the followings, respectively: “Topics related to values education,” “Fun issues,” “Etiquette,” “Our customs and traditions,” “Topics that are appropriate for age-level,” “Self-care skills,” “Topics like being productive, having responsibility, being ambitious” and “Topics related to family.” The example excerpts from the responses of the teachers are as follows:

**OÖ1:** Cartoons should include the proper customs and traditions of the society.

**OÖ8:** There should be contents that teach values like charity, kindness, evil concepts, hospitality and so on.

**OÖ11:** Cartoons should reflect children’s culture and include issues of the daily life. They should also include issues that help children enrich their imagination. They should also include topics that teach social values.

**OÖ14:** Cartoons should include issues that support children’s social and emotional development. Contents that help children learn features like cooperation, sharing and empathy, should be prepared.

**OÖ34:** Cartoons include contents which are more educational, appropriate for children’s age level and supportive for their development. Moreover, cartoons should provide solutions to the problems that children face with.

On the other hand, the cartoon/animation producers believe that there should be “Science and technology,” “Concepts for making friends and being socialized,” “Topics that are educational,” “Right versus wrong concept,” “Fun issues,” “Topics related to values education,” “Issues of improving intelligence,” “Happiness,” “Issues of improving imagination,” “Issues of gaining skills or knowledge” and “Rights and duties.” The example excerpts from the responses of the producers are as follows:

**ÇF5:** Concept of happiness should be particularly handled in cartoons. Family, love of community, cultural values, traditional values, flags and patriotism, benevolence, respect to elders should be handled in the contents, too.

**ÇF11:** Cartoons should give priority to human emotions. In their early lives, cartoons should provide children educational opportunities in which they can learn not only supremacy of good over evil but also mercy, right and wrong, and teamwork.

**ÇF16:** Cartoons can include the topics like love of human, animal and nature, and small life stories of globally prominent people, scientists and artists. Moreover, priority in cartoons should be given to stories about different cultures and characters living altogether.

In cartoons, while the teachers claim that cartoons present issues like cooperation, love, respect, solidarity, empathy, etiquette, customs and traditions related to values system, fun contents, and age appropriate content, the producers claim that cartoons present issues like science, technology, socialization, education, right-wrong concept, entertainment, love of flag/home/family/nature/animal, benevolence, respect, environmental awareness, honesty, friendship, compassion, sharing, respect for differences.

**3.3 Question 3- What Are The Elements Of Violence In Cartoons?**

**Table 5. Preschool Teachers**

Themes	%	F
Fight (hitting, hurting etc.)	68	28
War (war between good and bad characters)	41	17
Weapon	31	13
Psychological violence (verbal bullying, humiliating, insulting etc.)	21	9

**Table 6. Cartoon/Animation Producers**

Themes	%	f
Fight (characters hitting each other, physical violence etc.)	53	16
Psychological violence (humiliating, insulting, shouting, vituperating etc.)	33	10
Weapon	20	6
Blood	20	6
War	13	4
Sword	6	2
Hurting living things	6	2
Distorted creatures/monsters	3	1

The preschool teachers believe that “Fight,” “War,” “Weapon,” “Psychological violence” elements are elements of violence. The example excerpts from the responses of the teachers are as follows:

**OÖ18:** We can say that there are elements of violence in the cartoons that teach anger, hitting, using weapons and instill the concept of enemy.

**OÖ20:** For example, cartoons that include war, fighting or killing each other include violence. Encouraging violence by throwing the animals is seen very common in the cartoons and set a bad role-model for children.

**OÖ37:** For example, in the cartoon called Tom and Jerry, the cat tries to kill the mouse and the mouse run away to escape from the cat. Violence here is shown as if it is fun.

**OÖ39:** Psychological and physical violence are frequently used in cartoons. For instance, a cartoon called Bugs Bunny has almost no elements except violence.

The cartoon/animation producers stated that “Fight,” “Psychological violence,” “Weapon,” “Blood,” “War,” “Sword,” “Hurting living things,” and “Distorted creatures/monsters” reflect violence. The example excerpts from the responses of the producers are as follows:

**ÇF 2:** I haven’t seen any cartoons which include violence ten years ago.

**ÇF8:** Hitting each other, hustling and bustling among characters are elements of violence. However, characters don't die in cartoons. Thus, this can separate children from reality.

**ÇF20:** Violence elements in cartoons are a gun, a stick, a knife, killing, burning, flying, blood, alcohol, tobacco products, and sexuality and so on. Cartoons should be completely free of these elements.

Both the teachers and the producers accept fight, war, weapon and psychological violence as some of elements of violence. The producers also accept blood, sword, and distorted creatures/monsters as elements of violence and state that harm not only to human beings but also to any living creature should be considered as an element of violence. Both the producers and the teachers are aware of explicit violent, but producers are also aware of hidden violence elements in cartoons.

### 3.4 Question 4-Should Cartoons Involve Violence?

Table 7. Preschool Teachers

Themes	%	f
No should not	80	33
Yes partially	12	5
Yes should be	7	3

Table 8. Cartoon/Animation Producers

Themes	%	f
No should not	76	23
Yes partially	20	6
Yes should be	3	1

80% of the preschool teachers participated in the current research stated that there should be no element of violence in the cartoons whereas 76% of cartoon/animation producers said that there should be no element of violence. The example excerpts from the responses of the teachers and the producers are as follows:

**OÖ3.** There should not be any elements of violence. Because children are in the period in which they are most open to detect the events occurring around them. They take what they see as superior model. Because the one perpetrates violence is stronger, children can take it as a role-model. By taking this as an example, children might use violence to solve problems in their real life. However, even if the violence element has to be shown in the cartoon, it should be demonstrated as it is a wrong behavior.

**ÇF16.** I think that violence should not take a place in cartoons in no way. It is not possible for preschoolers to evaluate violence elements in cartoons accurately. By watching violence, they might get affected negatively and start having fears. Or they might think that violence is a good thing and start using it in their daily life. However; when children get older enough to understand such notions as good/bad and right/wrong, cartoons can include violence elements in order to condemn violence. This should be after 12 and should not scare children.

19% of the teachers and 23% of the producers said that there can be elements of violence in cartoons. The example excerpts from the responses of the teachers and producers are as follows:

**OÖ1.** There can be violent acts towards bad characters, creatures and objects. In order to see the distinction between the good and the evil, elements of violence can be shown in cartoons.

**OÖ8.** Violence can be shown in cartoons to show how bad it is. However, at the end of the cartoon, violence acts should be punished. Otherwise, children might think "I can commit violence because I am not going to be punished at the end."

**OÖ10.** Violence must be at a certain dose in cartoons. Violence is a part of life. A certain amount of violence can be shown in cartoons to demonstrate that there is violence in the real world.

**ÇF1.** In cartoons, a few violent elements –except psychological violence- that don't affect audience negatively can be used to highlight the desired topic. People does not born knowing what is right and what is wrong but they get conscious about it at later ages. With the help of experiences, they get cognizant of what is right and what is wrong. Thus, it might be necessary to teach right and wrong in cartoons by helping children visualize violence.

**ÇF6.** Because violence is a reality in life, it is pretty normal to have violence in cartoons. However, it should be used as little as possible, especially in cartoons that appeal to young children.

**ÇF11.** There should be violence in the cartoons that aim to teach how bad violence is. However, it is dangerous for preschoolers, who cannot differentiate bad from good yet. **ÇF23.** It should definitely include violence. By using various forms of violence, advantages and disadvantages of violence must be taught to children. We all watched Tom and Jerry, but none of us hit the hammer on the head of our brothers.

**ÇF24.** It should have a little bit in it. People tend to have violence in his disposition since Kabul, a son of Adam. People like watching violence. There are many people who earn their life by working on in the field of cartoon production, and in order to attract people to watch cartoons they have to use violence in the dosage as needed.

The teachers claimed that elements of violence can be used because with the help of those elements children will be able to make good and bad distinction, learn how to oppose to negativities and make claims

upon, comprehend how bad violence is and understand violence is a part of life. The producers who said that elements of violence can be used in cartoons indicated that children can make good and bad and right and wrong distinction, understand how bad the violence is and it is a part of life, and understand that bad characters are punished. While both most teachers and most producers participated in the study said that elements of violence should not be in cartoons, a small number of the participants said that elements of violence should exist in cartoons because they could serve for the benefit of children.

**3.5 Question 5- Do You Think That Violence In Cartoons Has An Effect On Children? If So, What Kind Of Effect Could It Be?**

Table 9. Preschool Teachers

Themes	%	f
Yes, it has	97	40
Yes but partially	2	1

Table 10. Cartoon/Animation Producers

Themes	%	f
Yes, it has	90	27
Yes but partially	10	3

67 participants out of 71 believed that violence in cartoons has an effect on children. The preschool teachers pointed out the effects as follows: Children take what they saw in cartoons as a role-model; They begin to harm their friends and the environment; Because of the violence they watch, children become ill-tempered; They begin to see violence as a normal part of life; They become more emotional and nervous in their social lives; They might hurt themselves. Common themes that emerged from what producers claimed are as follows: watching violence might have a psychological effect on children; Children take characters as a role-model in their daily lives; Children apply violent acts in their real life; It will cause children to be inclined to violence; Children begin to internalize violence and think that it is a natural part of life; Children start thinking that violence is the only solution to problems they experience. The example excerpts from the responses of the teachers and the producers are as follows:

**OÖ3.** Yes, there is. Children take what they see in cartoons as a model. When experiencing violence, nothing happens to hero in cartoons. Children watching this start taking it normal and thinking that nothing will happen to us in case of violence.

**OÖ4.** Yes, there is. Children watching violent cartoons grow up as individuals who harm their friends and the environment. Moreover, they grow up as individuals who do not give reactions to violent incidents occurring around them because they take those incidents as normal.

**OÖ12.** Certainly, there is. The children watching violence in cartoons show more aggressive behavior. Children who watch violence in cartoons tend to harm their friends and the environment. Children take characters as a role-model and use violence as a method of showing power and having supremacy.

**OÖ14.** Certainly. When children encounter a problem in their real life, they prefer to use violence to solve their problems. But they cannot predict the outcomes of violence.

**ÇF13.** Violence has an undeniable impact on children. In their lives, children naturally tend to do what they watch in movies. This greatly affects their attitude toward friends, brothers and sisters. In short, it affects their attitude towards their environment. When children with very naive and timid souls watch violent cartoons, they might become more fragile and shy, and have difficulty in expressing themselves properly.

**ÇF16.** Definitely, I believe. When children see characters hitting each other in cartoons or committing violence, they do the same to their environment. This can make children aggressive and impatient. Moreover, children think that violence is a normal act. They may have an exaggerated courage.

**ÇF18.** Of course, there is. Children use every information that they receive from cartoons to fulfil their demands. Children learn various violence elements from cartoons and when they have a conflict with their friends, they use what they have in their heads and solve the problem by violence without thinking any other option. This will cause children to grow up with anger.

Although some of the participants claim violence should be shown in cartoons because of some positive effects they mentioned in the previous question, interestingly for this question none of them mentioned any of those as an effect of violence in cartoons.

**3.6 Question 6- How Should A High Quality Cartoon Be?**

Table 11. Preschool Teachers

Themes	%	F
It conveys messages of humanistic values, love and respect	46	19



It is developmentally appropriate (appropriate according to characteristics of child development, gender, age etc.)	41	17
It doesn't include any behaviors that might be a bad model for children	19	8
It is appropriate for the social values	17	7
It encourages children to show positive behaviors	14	6
It respects diversity	12	5
It respects both nature and animals	12	5
It supports healthy life	12	5
It consists of quality drawings	12	5
It presents cute characters	12	5
It takes attention in terms of its theme, script and visuals	12	5

Table 12. Cartoon/Animation Producers

Themes	%	F
It has a good script and editing	30	9
It includes themes that direct children to the right direction	13	4
It contains a good message	13	4
It is prepared according to goals and characteristics of the audience	13	4
It includes themes that respect both human and nature	10	3
It contains some scenes that force imagination	10	3
Visualization is at the forefront	10	3
It conveys messages of humanistic values, love and respect	6	2
Family values are at the forefront	3	1
It has a simple language which does not challenge children much	3	1

According to the preschool teachers, a good and high quality cartoon shows the following characteristics: "It conveys messages of humanistic values, love and respect," "It is developmentally appropriate (appropriate according to characteristics of child development, gender, age etc.)," "It doesn't include any behaviors that might be a bad model for children," "It is appropriate for the social values," "It encourages children to show positive behaviors", "It respects to diversity", "It respects both nature and animals," "It supports healthy life," "It consists of quality drawings," "It presents cute characters" "It takes attention in terms of its theme, script and visuals." The example excerpts from the responses of the teachers are as follows:

**OÖ4:** The good and high quality cartoons are the ones which are prepared by taking developmental characteristics of children into account and by keeping social values in mind, which do not contain any violence act, bad word or behavior in it; which support respect and love to human beings; which advice respecting differences and diversity; which do not harm animals and nature; which support healthy life style.

**OÖ7:** A good cartoon should be educational. It should develop moral development, etiquette, love and respect in children. It should not contain bad behaviors and actions. It should develop imagination of children.

**OÖ14:** A high quality cartoon should be well-planned and appropriate according to age levels of the target audience and features of children's attention-span, and contain well-designed drawings. In terms of the content, it should attract children's attention and support children's development while entertaining them.

**OÖ20:** First of all, it should be developmentally appropriate and contribute children's development. It should lead to positive emotional responses in the audience. It should be educational. It should be appropriate for our culture. Visually the drawings must be realistic.

On the other hand, according to the cartoon/animation producers, a good and high quality cartoons shows the following characteristics: "A high quality cartoon has a good script and editing," " It includes themes that direct children to the right direction," "It contains a good message," "It is prepared according to goals and characteristics of the audience," "It includes themes that respect both human and nature," "It contains some scenes that force imagination," "Visualization is at the forefront," "It conveys messages of humanistic values, love and respect," "Family values are at the forefront," "It has a simple language which does not challenge children much." The example excerpts from the responses of the producers are as follows:

**ÇF4:** Good and high quality cartoons should contain good messages for kids. It should have a simple language which doesn't challenge kids much.

**ÇF4:** A good and high quality cartoon should give high importance to visuals, be depicted as a canvas, enable children to realize art at a young age (Hayao Miyazaki style), more importantly, it should have an educational topic and entertaining structure.

**ÇF12:** A good and high quality cartoon is prepared according to features of the audience and its aim, does not contain absurd information or incentive items such as sexuality. It should also be well-prepared by using high quality film-making techniques and different programs.

**ÇF13:** Miyazaki movies can be a very good example for this. While children are watching Miyazaki movies, they would definitely love nature and animals. They would know how to enjoy life and they would have a magnificent harmony with nature. His movies generally end up as if it would have sequels. The reason for this,

he wants to get the audience to think and write the end of the film. Miyazaki films include drama and violence but not pass the limits of them (do not exaggerate) and put it in a right way in which you imagine yourself in this world and find yourself enduring the difficulties. The cartoons which are educational and entertaining encourage audience to do something good, and help audience perceive the society and world accurately are absolutely the high quality ones.

**CF16:** It should be a cartoon where motions are fluent, images and behaviors match, theme, place and music match, and motions and rhythm of the music also match. Moreover, in a cartoon for preschool children, colors should be bright enough to capture children’s attention. It should be free of confusing elements. And moreover, it is important to give front back in correct precision. Being informative in terms of our human values will make the cartoon be high quality.

While the teachers mostly deal with the content, the producers deal with technical issues such as visualization, scenario and fiction and think that high quality is up to those factors. While almost half of the participant teachers think that a high quality and good cartoon is the one which is developmentally appropriate, transmits human values, love and respect; almost one-third of the producers think that high quality and good cartoon is the one which has a good screen play and fiction.

**3.7 Question 7- What Are The Features of Bad/Poor Quality Cartoons?**

Table 13. Preschool Teachers

Themes	%	F
Contains unnecessary topics	48	20
Contains no educational contents	36	15
Contains violence (presents violence as something normal etc.)	36	15
Is not developmentally appropriate	26	11
Shows bad habits and negative behavior	19	8
Does not have appropriate language (e.g., contains swear and inappropriate words)	14	6
Imposes selfishness	12	5
Is not aesthetics	12	5
Contains horrible and bad characters	4	2

Table 14. Cartoon/Animation Producers

Themes	%	F
Pointless, does not have any message concern	40	12
Contains violence	20	6
Presents a bad scenario	16	5
Is inadequate in terms of visual and technical elements	13	4
Sets a bad example for children	10	3
Is not able to capture perspectives of children	10	3
Do not have fictional integrity	6	2
Does not present appropriate language (e.g., Slang words; swearing; grammar problems)	6	2

According to the preschool teachers, the features of bad and poor quality cartoons are as follows: “Contains unnecessary topics,” “Contains no educational contents,” “Contains violence (presents violence as something normal etc.),” “Is not developmentally appropriate,” “Show bad habits and negative behavior,” “Does not have appropriate language,” “Imposes selfishness,” “Is not aesthetics,” and “Contains horrible and bad characters.” The example excerpts from the responses of the teachers are as follows:

**OÖ5:** Poor/low quality cartoons are the ones which do not have a point or an objective, they are made just for economic purposes, a total waste of time.

**OÖ7:** Bad cartoons do not contain themes appropriate for children’s level of understanding. The character in a low quality cartoon is extremely scary and bad. It includes dark colors. In terms of the themes of cartoon, it is pointless and absurd. It contains extreme elements of violence. In terms of language, it is also inappropriate.

**OÖ11:** Bad cartoons cannot endear themselves with their themes and visuals. They contain sub-messages in the content, serve for hidden purposes and have economic purposes mostly.

**OÖ28:** The cartoons reflecting feelings like violence, anger, fear, insufficiency, and powerlessness affect particularly lives of children aged 0-6 negatively. The fear children got from cartoons affects their whole life and behaviors adversely.

According to the cartoon/animation producers, the features of bad and poor quality cartoons are as follows: “Pointless, does not have any message concern,” “Contains violence,” “Presents a bad scenario,” “Is inadequate in terms of visual and technical elements,” “Sets a bad example for children,” “Is not able to capture perspectives of children,” “Do not have fictional integrity,” and “Does not present appropriate language.” The example excerpts from the responses of the producers are as follows:

**CF8:** The bad films are the ones which are produced without considering benefits or harms on children or without giving any messages.

**CF12:** Cartoons are not good when they are produced without carrying a purpose, addressing anybody, or having an appropriate content. Most of the people are cognizant of many technical issues in recent years – what is good and what is bad in terms of technical quality- and they expect something different and more advanced technically. It is not right to repeat same technical mistakes in cartons and present it as if it is a good piece of work. These kinds of cartoons are definitely low quality cartoons.

Almost half of all participants agree that cartoons which carry unnecessary, pointless or no messages are poor and bad quality ones. Secondly, they agree that low or bad quality cartoons are the one which are containing violence, lacking educational objectives, being developmentally inappropriate, being negative role-model and having bad scenarios. While the teachers are concerned more about contents and developmentally appropriateness, the producers are worried more about scenario, visual elements, technical issues, fictional integrity, and language quality of cartoons.

#### **IV. Discussion**

In the current research, the teachers see the cartoons as a tool to support and foster children's development, education, entertainment, values education, exemplary behaviors, and imagination. The producers have similar goals but only 2 of them believed that cartoons should have the mission of supporting child development. While the producers believe that cartoons should carry the aims about education in general, values education, entertainment, they ignore the aim of child development. They bring the aim of preparing children for real life to the fore.

According to Pembecioğlu, developmentally appropriateness in cartoons – that is; its story, events and other properties of cartoons should be appropriate for children's age and cognitive level and so on– is very important [14]. Piotrowski, Vossen, and Valkenburg also maintained developmental appropriateness and gave these samples: because children aged 3-6 have not passed formal operational stage, they cannot distinguish between reality and fictionality; since their cognitive development is not completed yet, they prefer program contents which are familiar, progress slowly, include simple characters and plenty of repetition; in time children –especially boys- prefer the contents which are progressing fast, including more complex characters and more adventure [13]. Therefore, producers need to understand the principles of the importance of child development and growth. Both developmentally appropriateness and supporting child development should be aims of cartoon and animation producers.

According to the teachers participated in the current research, the following contents should be emphasized in cartoons respectively: Cooperation, love, respect, solidarity, empathy, etiquette, customs and traditions which are related to values system, fun contents which are appropriate for their age level. On the other hand, according to the producers, cartoons should emphasize the following topics: Science, technology, socialization, education, right & wrong concept, entertainment, flag/home/family/nature/animal love, benevolence, respect, environmental awareness, honesty, friendship, compassion, sharing, respect for differences. According to Lemish, family is a concept that should be emphasized in cartoons particularly, because it is very important to protect family and keep it together [24]. According to Pembecioğlu, producers see children more consumption-oriented. Therefore, cartoons force children to consume, to choose the one producers want, to go cinema, watch movies and spend money, to do whatever planned for them like buying toys of characters appeared in cartoons and so on [14].

According to Topçuoğlu-Ünal and Bursali, children do not only develop their language skills by watching cartoons but also learn cultural values. Since while individuals are learning their mother tongue or any foreign language, they also learn the culture belonging to that language. Thus, when you give both cultural and moral values prominence, it is also essential to utilize legends, folktales, fairy tales, and legends [20]. According to Lemish and Koluckı, high quality and effective communication with children start only by understanding and implementing the basic principles of child development. According to Lemish and Koluckı, cartoons should help young children acquire skills, feel that they are valued by adults, gain self-confidence, and be ambitious to learn and think critically [10]. Since simulated teaching with visual images help children learn even abstract concepts [25], cartoons can foster their cognitive development and concept learning in a fun way.

Findings of the current research show that both the teachers and the producers accept fight, war, weapon, and psychological aggression as an element of violence. The producers also accept blood, sword, and distorted creatures/monsters as an element of violence. They also believe that not only harming human beings but also any living creature is considered as violence. The producers like the teachers are aware of explicit violence but they are also aware of implicit violence elements hidden in the cartoons. Parallel to the findings of the current research, the study conducted by Gunter and Harrison [17] show that according to the physical form and weapons used, top 10 violence elements appeared in cartoons are as follows respectively: shooting,

pushing/tripping, hitting with an object, punching, kicking, throwing, attempting to be violent, using verbal threat, having explosion and using trap.

In the current research, while the majority of both the teachers and the producers maintain that elements of violence should not take place in cartoons, a small part of the participants believe that there should be elements of violence in cartoons and this could serve the benefit of children. However, Pembecioğlu states that children identify themselves with cartoon characters and if the model taken as a role-model is bad, it negatively affects the attitudes of children [14]. Moreover, DeGaetano indicates that children identify themselves with the perpetrator not victims [26]. Therefore, children watching violent characters would have a tendency to be violent in their real lives. In addition, because children cannot empathize with the victims who are faced with violence, children will pretend violent characters in real life with high possibility. On the other hand, Blumberg, Bierwirth and Schwartz state that the comic contextualization of violence coupled with the young children's abilities to distinguish fantasy from reality and right from wrong, may mitigate the likelihood that they will perpetrate the violent acts shown in animated films on others in real life [15].

Findings of the current research show that 67 participants out of 71 believe that there is an effect of violence in cartoons on children. The preschool teachers pointed out the common effects are as follows: Children take it as role-model; they start harming their friends and the environment; they become ill-tempered; they see violence as something natural part of life; they become more nervous and emotional in their social life; they can harm themselves. Common themes that emerged from what the producers claim are as follows: It can create psychological problems in children; children imitate violence acts in their daily life; they take violent characters as role-model; they tend to be more violent; they begin to see violence as something natural part of life; they use violence as a solution method for the problems they experience in their real lives. Although some of the participants claim violence should be shown in cartoons because of some positive effects they mentioned in the previous question (ps. Before, they claimed that children will be able to make good & bad distinction, learn how to oppose to negativities and make claims upon, comprehend how bad violence is, make good & bad and right & wrong distinction, and understand that bad characters are punished), interestingly for the following question none of them mentioned any of those positive effects as an effect of violence on children.

Lemish and Kolucki indicate that cartoons should not contain any physical, social and psychological elements of violence that lead children develop fears, internalize and banalize violence acts [10]. All kinds of content in which violence is not punished and violence is shown as the only way to win will lead children to be insensitive and use violence more as a problem solving method in their lives [10]. In addition to this, one of the research conducted by Öktem found that preschoolers remember only aggressive behaviors and violent scenes they saw in movies [27]. In the 6 months long-research conducted by Christakis and et al., it is found that children who watch violence in cartoons show more aggressive behaviors like shouting, bullying, giving damage to things around, than children who do not watch violence. Instead, children who do not violence show behaviors like sharing, playing cooperatively, being more sensitive to the others [28].

There are principles prepared to comply with all TV contents and commercials primarily cartoons. These principles are based on the idea of supporting children healthy development. Moreover, they help producers understand the target audience well in order to attract them. An extensive literature show the following elements as elements of high quality cartoons: high quality cartoons support cognitive, moral, emotional, social development; encourage children to learn and gain skills; improve their problem solving skills; foster a love of learning in children; is developmentally appropriate; do not harm body images of children; provide positive role-models; includes no violence elements; are multicultural; send few or no commercial messages; repeat worthy educational activities; provide constructive ways to resolve conflict; be free of gender bias; include characters from different age groups (ex., grandparents, aunts, uncles, teenagers); display humor that appeals to both parents and children; help believe himself and have an effective communication with the environment [28; 26; 29; 24; 10; 21; 14; 13; 12].

In the current research, according to the preschool teachers, a good and high quality cartoon shows the following characteristics: "It conveys messages of humanistic values, love and respect," "It is developmentally appropriate (appropriate according to characteristics of child development, gender, age etc.)," "It doesn't include any behaviors that might be a bad model for children," "It is appropriate for the social values," "It encourages children to show positive behaviors", "It respects to diversity", "It respects both nature and animals," "It supports healthy life," "It consists of quality drawings," "It presents cute characters" "It takes attention in terms of its theme, script and visuals." On the other hand, according to the cartoon/animation producers, a good and high quality cartoons shows the following characteristics: "A high quality cartoon has a good script and editing," "It includes themes that direct children to the right direction," "It contains a good message," "It is prepared according to goals and characteristics of the audience," "It includes themes that respect both human and nature," "It contains some scenes that force imagination," "Visualization is at the forefront," "It conveys messages of humanistic values, love and respect," "Family values are at the forefront," "It has a simple language which does not challenge children much." While the teachers mostly deal with the content, the producers deal with technical

issues such as visualization, scenario and fiction and think that high quality is up to those factors. While almost half of the participant teachers think that a high quality and good cartoon is the one which is developmentally appropriate, transmits human values, love and respect; almost one-third of the producers think that high quality and good cartoon is the one which has a good screen play and fiction. On the other hand, it is essential to remember that cartoons can be used as a beneficial tool for children aged over 2-3. However, several studies reveal that even high quality cartoons are not suitable for babies [30; 13; 31].

Findings of the current research show that almost half of all participants agree that cartoons which carry unnecessary, pointless or no messages are poor and bad quality ones. Secondly, they agree that low or bad quality cartoons are the one which are containing violence, lacking educational objectives, being developmentally inappropriate, being negative role-model and having bad scenarios. While the teachers are concerned more about contents and developmentally appropriateness, the producers are worried more about scenario, visual elements, technical issues, fictional integrity, and language quality of cartoons. When textbooks written for producers were reviewed, it is seen that good quality was served and taught in a technical way not about contents (ex., "The Animation Bible" Maureen Furniss; "The Alchemy of Animation: Making an Animated Film in the Modern Age" Don Hahn; "The Animation Book: A Complete Guide to Animated Filmmaking-From Flip-Books to Sound Cartoons to 3-D Animation" Kit Laybourne). Therefore, adding some chapters related to child development and education into cartoon/animation textbooks and giving cartoon/animation-students courses on child development and education at universities might close the gap at least a little bit. Moreover, empowering individuals with the skills of media literacy might help them think critical, become active rather than passive and make proper decisions on quality issues of animated films [32; 33; 34; 35].

## **V. Conclusion**

Cartoons prepared for preschoolers are expected to contribute their development, learning and real-life experiences as well as to entertain them. In order to call a cartoon a high good quality one, it is essential to look at what purposes it has and how much it serves for those purposes. The success of a cartoon in technical means and in the scenario does not mean that it is a high quality cartoon.

The preschool teachers and cartoon/animation producers see cartoons primarily as a tool for children's education, development, entertainment, values education, exemplary behavior, imagination development, real life experiences. In particular, values education has been emphasized by both groups of participants. Both the preschool teachers and cartoon/animation producers have similar thoughts but at some points they have different views and attitudes. For example, most of the producers ignore child development as one of the objectives of cartoons.

The producers, like teachers, are aware of explicit violence items embedded in cartoons, but the producers participated in the current study are also aware of the violence elements hidden in cartoons. Based on the findings of the research, it can be stated that preschool teachers should learn and also be cognizant of the implicit violence elements hidden in cartoons and so that they can help children and their families choose high quality cartoons.

Previous research shows that children take violent characters as a role-model and violence in cartoons has negative effects on children. In the current research, although the majority of both teachers and producers (94%) knew the negative effects of violence, 78% of participants maintained that there should be no elements of violence in cartoons, 22% of them maintained that violence should be in it because it could serve benefit of children. In other words, though some participants mentioned negative effects, they still approved violence. However, most of the participants stated that cartoons should be free of unnecessary, pointless, inappropriate and violent items. Cartoons should be prepared carefully in terms of both content and technical issues. Educators and producers should cooperate on the topic of how to produce high quality cartoons. To produce high quality cartoons, in relevant departments at universities can cooperate each other; in-service training for graduates can be organized; relevant publications can be prepared. The purpose of cartoons should pursue high interest of children and support their healthy development. To accomplish all of these, more qualitative research- even ethnographic research is also needed because ethnographic research will present more insightful view of quality in this changing and developing world. As stated by Orhon, in contrast to a positivist viewpoint, which is limited to one correct way of answers, ethnographic research involves with many ways of answers for television [34].

## **References**

- [1]. E Akyüz, Çocuğun bilgi edinme ve zararlı yayınlara karşı korunma hakkı, 1. Türkiye Medya ve Çocuk Kongresi Bildiriler Kitabı, Çocuk Vakfı Yayınları, İstanbul, 2013.
- [2]. H Z İnan, Erken çocukluk dönemi çocuklarına yönelik televizyon içeriklerinin aile & çocuk gelişimi bağlamında değerlendirilmesi. TRT 4. Uluslararası Çocuk Medyası Konferansı [4th International Children's Media Conference], İstanbul, 2015.

- [3]. H Z İnan, Literacy development of a preschooler: An exemplary case. *The Journal of International Social Research*, 3(11), 2010, 365-371
- [4]. M Binark, Nefret söyleminin yeni medya ortamında dolaşıma girmesi ve türetilmesi, içinde A Akın (Ed.), *Yeni Medyada Nefret Söylemi*, 1 (Kalkedon, İstanbul, 2010).
- [5]. H Z İnan, and T İnan, 3Hs Education: Examining Hands-on, Heads-on & Hearts-on early childhood science education. *International Journal of Science Education*, 37(12), 2015, 1974-1991.
- [6]. H Z İnan, K C Trundle, and R Kantor, Understanding natural sciences education in a Reggio Emilia-inspired preschool. *Journal of Research in Science Teaching [JRST]*, 47(10), 2010, 1186-1208.
- [7]. G Büyükbaykal, Televizyonun çocuklar üzerindeki etkileri. *İstanbul Üniversitesi İletişim Fakültesi Dergisi*, 28, 2007, 31-44.
- [8]. R Karakas, The use of cartoons for developing the skills of understanding and analyzing of children in preschool period. *Procedia - Social and Behavioral Sciences*, 46, 2012, 3026-3030.
- [9]. S J Kirsh, Cartoon violence and aggression in youth. *Aggression and Violent Behavior* 11, 2006, 547-557.
- [10]. D Lemish, and B Koluckı, Medya ve erken dönem çocukluk gelişimi: "Çocuklarla iletişim: yetiştirme, ilham verme, harekete geçirme, eğitime ve iyileştirme ilke ve uygulamaları", 1. Türkiye Çocuk ve Medya Kongresi Bildiriler Kitabı (Vol. 2). Çocuk Vakfı Yayınları, İstanbul, 2013.
- [11]. D Özer, and İ Bozkurt-Avcı, Cartoons as educational tools and the presentation of cultural differences via cartoons. *Procedia - Social and Behavioral Sciences*, 191, 2015, 418-423.
- [12]. S Unterstell, M Götz, and A Holler, Okul öncesi çocuklar için televizyonda kalite, 1. Türkiye Çocuk ve Medya Kongresi Bildiriler Kitabı (Vol. 2), Çocuk Vakfı Yayınları, İstanbul, 2013.
- [13]. J T Piotrowski, H G M Vossen, and P M Valkenburg, Medya ve çocuk gelişimi, 1. Türkiye Çocuk ve Medya Kongresi Bildiriler Kitabı (Vol. 2). Çocuk Vakfı Yayınları, İstanbul, 2013.
- [14]. N Pembecioğlu, İletişim ve çocuk (Ebabel yayınları, Ankara, 2006).
- [15]. F C Blumberg, K P Bierwirth, and A J Schwartz, Does cartoon violence beget aggressive behavior in real life? An opposing view. *Early Childhood Educ J*, 36, 2008, 101-104.
- [16]. X Fuster-Burguera, Muffled voices in animation. Gender roles and black stereotypes in warner bros. Cartoons: From honey to babs bunny. *Bulletin of the Transylvania University of Brasov*, (No.2., Series IV: Philology and Cultural Studies), 4(53), 2011, 65-76.
- [17]. B Gunter, and J Harrison, Violence in children's programmes on British Television. *Children & Society*, 11, 1997, 143-156.
- [18]. A E Pennell, and K D Browne, Film violence and young offenders. *Aggression and Violent Behavior*, 4(1), 1999, 13-28.
- [19]. J Savage, Does viewing violent media really cause criminal violence? A methodological review. *Aggression and Violent Behavior*, 10, 2004, 99-128.
- [20]. F Topçuoğlu-Ünal, and H Bursali, Çizgi dizilerle kalıp (ilişki) söz öğretimi: Cille örneği. *The Journal of Academic Social Science*, 3(12), 2015, 69-83.
- [21]. Pbs.org, TV Viewer's Guide: Preschoolers. Retrieved from <http://www.pbs.org> on 11.11.2015.
- [22]. B G Glaser, and A L Strauss, *The discovery of grounded theory: Strategies for qualitative research* (Aldine De Gruyter, New York, 1967).
- [23]. A Strauss, and J Corbin, *Basics of qualitative research: Grounded theory procedures and techniques* (Newbury Park, CA: Sage Publications, 1990).
- [24]. D Lemish, Çocuk medyasında cinsiyet temsilleri, 1. Türkiye Çocuk ve Medya Kongresi Bildiriler Kitabı (Vol. 2). Çocuk Vakfı Yayınları, İstanbul, 2013.
- [25]. N Gultepe, A Y Celik, and Z Kilic, Exploring effects of high school students' mathematical processing skills and conceptual understanding of chemical concepts on algorithmic problem solving. *Australian Journal of Teacher Education*, 38(10), 2013, 105-122.
- [26]. G DeGaetano, *Medya çağında iyi anne baba olmak* (Nobel, Ankara, 2007).
- [27]. F Ökem, *Çocukta zeka gelişimi*, TRT Çocuk yayınları semineri, Program Planlama Dairesi Başkanlığı, Ankara, 1980.
- [28]. D A Christakis, M M Garrison, T Herrenkohl, K Haggerty, F P Rivara, C Zhou, and K Liekweg, Modifying media content for preschool children: A randomized controlled trial. *Pediatrics*, 131(3), 2013, 431-38.
- [29]. H L Kirkorian, E A Wartella, and D R Anderson, Media and young children's learning. *The Future of Children*, 18(1), 2008, 39-61.
- [30]. D R Anderson, Çocuklar ve medya: Bilişsel gelişim ve eğitim, 1. Türkiye Çocuk ve Medya Kongresi Bildiriler Kitabı (Vol.2), Çocuk Vakfı Yayınları, İstanbul, 2013.
- [31]. D Anderson, Embracing the positive power of childrens T.V. *Synergy*, 1997, retrieved from <http://www.umass.edu/synergy/childtv.html> on 11.11.2015.
- [32]. Y İnceoğlu, *Medyayı doğru okumak*, (Ed. N. Türkoğlu) 23-25 Mayıs 2005 I. Uluslararası Medya Okuryazarlığı Konferansı Bildiri Kitabı, Marmara Üniversitesi İletişim Fakültesi Yayınları, İstanbul, 2006, ss.4-7.
- [33]. C Pekman, *Avrupa Birliği'nde medya okuryazarlığı*, (Ed. N. Türkoğlu) 23-25 Mayıs 2005 I. Uluslararası Medya Okuryazarlığı Konferansı Bildiri Kitabı, Marmara Üniversitesi İletişim Fakültesi Yayınları, İstanbul, 2006, ss.16-25.
- [34]. E N Orhon, *Görüntü ve etnografik anlatım*, (Ed. N. Türkoğlu) 23-25 Mayıs 2005 I. Uluslararası Medya Okuryazarlığı Konferansı Bildiri Kitabı, Marmara Üniversitesi İletişim Fakültesi Yayınları, İstanbul, 2006, ss.127-131.
- [35]. N Türkoğlu, *Okuryazarlıktan medya okuryazarlığına: Şifrelerin ortaklığına* aramak, (Ed. N. Türkoğlu) 23-25 Mayıs 2005 I. Uluslararası Medya Okuryazarlığı Konferansı Bildiri Kitabı, Marmara Üniversitesi İletişim Fakültesi Yayınları, İstanbul, 2006, ss.166-170.