

SOCIAL REPRESENTATIONS ON CHILDREN'S TELEVISION
PROGRAMMING: A CASE FOR NONNATIVE SPEAKING CHILDREN IN
TURKEY

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MERVE ÖZGER ARSLAN

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Approval of the Graduate School of Social Sciences

Prof. Dr. Tülin Gençöz
Director

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

Assist. Prof. Dr. Hasibe Özlen Demircan
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. Volkan Şahin
Supervisor

Examining Committee Members

Prof. Dr. Özcan Doğan (Hacettepe Uni., CLD)

Assist. Prof. Dr. Volkan Şahin (METU, ECE)

Assist. Prof. Dr. Serap Sevimli Çelik (METU, ECE)

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: Merve ÖZGER ARSLAN

Signature:

ABSTRACT

SOCIAL REPRESENTATIONS ON CHILDREN'S TELEVISION PROGRAMMING: A CASE FOR NONNATIVE SPEAKING CHILDREN IN TURKEY

ÖZGER ARSLAN, Merve

M.S., Department of Early Childhood Education

Supervisor: Assist. Prof. Dr. Volkan ŞAHİN

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The current study aims to explore to what extent and which media programs do nonnative speaking children are subjected to, and the examination of these program contents with the perspectives of social representatons and social identity. The study was conducted in Şanlıurfa, the data collection process took approximately one month, planned in 2018, February-March. 271 individuals participated to the study, 124 of them were nonnative speaker children between the ages of 4 and 6, 124 were mothers of these children and 23 of them were preschool teachers. The study comprises two phases. In the first phase, interviews were conducted with participants. During this phase, Child Questionnaire Form was used for children, Mother Questionnaire Form was utilized for mothers and, Teacher Questionnaire Form had put into practice for preschool teachers. In the second phase, by using Codebook for Content Analysis of Children's Social Representations, the content analysis of children social representations which were received via interviews has been run. The study has both of descriptive and qualitative research findings. These findings pointed out that most of the children are heavy viewers according to Gerbner's Cultivation Theory. In terms of social representations, the most preferred cartoons of children were *Niloya*, *Pepee*,

İstanbul Muhafızları and *Maşa ile Koca Ayı*. It was determined that in these programs, nonnative speaking children were not represented, and the situation is also assumed to have a negative impact on social identity development of these children.

Keywords: early childhood education, media, social representations, social identity development

ÖZ

ÇOCUK TELEVİZYON PROGRAMLARINDAKİ SOSYAL TEMSİLLER: TÜRKİYE'DE ANADİLİ TÜRKÇE OLMAYAN ÇOCUKLARA YÖNELİK ÇALIŞMA

ÖZGER ARSLAN, Merve

Yüksek Lisans, Okul Öncesi Eğitimi

Tez Yöneticisi: Dr. Öğr. Üyesi Volkan ŞAHİN

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Bu çalışma ile anadili Türkçe olmayan çocukların hangi medya programlarına ne derecede maruz kaldıkları ve bu programların içeriğinin sosyal temsiller ve sosyal kimlik bakış açılarıyla incelenmesi amaçlanmaktadır. Çalışma Şanlıurfa'da yürütülmüş, veri toplama süreci 2018 yılı Şubat-Mart aylarında planlanmış ve yaklaşık bir ay sürmüştür. Çalışmaya 271 kişi katılmıştır, katılımcıların 124'ü anadili Türkçe olmayan ve 4-6 yaş grubu aralığında olan çocuklar, 124'ü bu çocukların annesi ve 23'ü anaokulu öğretmenidir. Çalışma iki bölümden oluşmaktadır. İlk bölümde katılımcılarla görüşmeler yapılmıştır, bu aşamada çocuklar için Çocuk Görüşme Formu, anneler için Anne Görüşme Formu, okul öncesi öğretmenleri için Öğretmen Görüşme Formu kullanılmıştır. İkinci bölümde, görüşmeler yoluyla elde edilen çocukların sosyal temsillerinin içerik analizi Çocukların Sosyal Temsillerinin İçerik Analizi için Kod Çizelgesi kullanılarak yapılmıştır. Çalışma hem betimsel hem de nitel araştırma bulgularına sahiptir. Bu bulgular çocukların çoğunun Gerbner'in teorisine göre ağır izleyici grubunda olduğunu göstermektedir. Sosyal temsiller açısından ise, çocukların en fazla tercih ettikleri çizgi filmler *Niloya*, *Pepee*, *İstanbul Muhafızları* ve *Maşa ile Koca Ayı* olmuştur. Bu programlarda anadili Türkçe olmayan çocukların temsil

edilmediđi tespit edilmiřtir, bu durumun da sosyal kimlik geliřimlerine olumsuz etki edeceđi dűřünűlmektedir.

Anahtar Kelimeler: erken ocukluk eđitimi, medya, sosyal temsiller, sosyal kimlik geliřimi

To All Children without Exception

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LIST OF ABBREVIATIONS

DVD	Digital Video Disc
DVR	Digital Video Recorder
METU	Middle East Technical University
RTÜK	Radio and Television Supreme Council
SİT	Social Identity Development
TV	Television
TÜİK	Turkey Statistical Institution
TRT	Turkish Radio and Television Association

TABLE OF CONTENTS

PLAGIARISM	iii
ABSTRACT	iv
ÖZ	vi
DEDICATION	viii
ACKNOWLEDGMENTS	ix
LIST OF ABBREVIATIONS	x
LIST OF TABLES	xv
LIST OF FIGURES	xvii
CHAPTER	
1. INTRODUCTION	1
1.1. Statement of the Problem	1
1.2. The Aim of the Study and Research Questions.....	5
1.3. Significance of the Study	5
1.4. Theoretical Background of the Study.....	7
1.4.1. Ecological System Theory	7
1.4.2. Social Representations Theory	8
1.4.3. Social Identity Theory	10
1.4.4. Cultivation Theory	12
1.5. Definition of Terms	14
1.5.1. Non-native Speaker.....	14
1.5.2. Mass Communication and Mass Media Tools.....	14
1.5.3. Media Literacy	15
1.6. Assumptions of the Study.....	15
1.7. Limitations of the Study	15
2. REVIEW OF RELATED LITERATURE	17

2.1. Related Literature	17
2.1.1. Studies about Social Representations and Social Identity	17
2.1.2. Studies about Cultivation Theory	20
2.1.3. Studies about Children’s Programming	22
2.2. Summary of the Literature Review	24
3. METHODOLOGY	26
3.1. The Design and Rationale of the Study	26
3.2. Descriptive Statistics	27
3.2.1. Sampling	27
3.2.1.1. The Characteristics of the Participants	27
3.2.1.2. Demographic Information of the Participants	28
3.2.1.3. Research Setting	32
3.2.2. Instruments	33
3.2.2.1. Demographic Information Form for Child and Mother	33
3.2.2.2. Child Questionnaire Form	33
3.2.2.3. Mother Questionnaire Form	33
3.2.2.4. Demographic Information Form for the Teacher	34
3.2.2.5. Preschool Teacher Questionnaire Form	34
3.2.3. Descriptive Data Collection Procedure	34
3.2.4. Analysis of Descriptive Data	34
3.3. Content Analysis	35
3.3.1. Cartoons Series	35
3.3.2. Instrument for Content Analysis	38
3.3.2.1. Codebook for Content Analysis of Children’s Social Representations	38
3.3.3. Qualitative Data Collection Procedure	39
3.3.4. Analysis of Qualitative Data	40
3.3.5. Reliability	40

4. RESULTS	42
4.1. Findings from the Questionnaires	42
4.1.1. Children’s Media Usage	42
4.1.1.1. Children’s Media Usage at Home	43
4.1.1.2. Children’s Media Usage in the Classroom.....	47
4.1.2. Preferred Cartoon Series and TV Programs	51
4.1.2.1. Preferred Cartoon Series and TV Programs by Children.....	51
4.2. Findings of Content Analysis	58
4.2.1. General Information about Children’s Television Programming	59
4.2.2. Social Representations	65
4.2.2.1. Niloya.....	65
4.2.2.2. Pepee	72
4.2.2.3. İstanbul Muhafızları	77
4.2.2.4. Maşa ile Koca Ayı.....	82
5. DISCUSSION, CONCLUSION, AND SUGGESTIONS	83
5.1. Discussion	83
5.2. Conclusion.....	95
5.3. Suggestions.....	96
5.3.1. Suggestions for Families.....	96
5.3.2. Suggestions for the Teachers	96
5.3.5. Suggestions for Further Studies.....	97
REFERENCES.....	98
APPENDICES	
A: Demographic Information Form for Child and Mother	115
B: Child Questionnaire Form	115
C: Mother Questionnaire Form	119
D: Demographic Information Form for the Teacher.....	121
E: Preschool Teacher Questionnaire Form	121
F: Codebook for Content Analysis of Children’s Social Representations.....	125

G: Human Subjects Ethics Committee Approval of Middle East Technical University	128
H: Parental Consent Form for Children Participation in Research	129
I: Consent Form for Participation of Mothers and Theachers in a Research Study.	131
K: Detailed Description of Cartoon Series	133
K. 1. Niloya	133
K. 2. Pepee	134
K. 3. İstanbul Muhafızları.....	136
K. 4. Maşa ile Koca Ayı	137
L: Turkish Summary / Türkçe Özet	139
M: Tez İzin Formu / Thesis Permission Form	152

LIST OF TABLES

Table 3.1	The frequency distribution of children's age categories.....	28
Table 3.2	The frequency distribution of children's gender.....	29
Table 3.3	The frequency distribution of mother tongue of the children.....	29
Table 3.4	The distribution of age groups in the classrooms.....	30
Table 3.5	Information about class sizes ($N_{\text{classes}} = 23$).....	31
Table 3.6	The distribution of proportions in taking any courses about media literacy.....	31
Table 3.7	The distribution of the preferred cartoon series by the children.....	35
Table 3.8	The distribution of the most preferred cartoon series by the children.....	36
Table 3.9	The frequency distribution of the preferred characters in the series of Niloya.....	37
Table 3.10	The frequency distribution of the preferred characters in the series of Pepee.....	37
Table 3.11	The frequency distribution of the preferred characters in the series of İstanbul Muhafızları.....	37
Table 3.12	The frequency distribution of the preferred characters in the series of Maşa ile Koca Ayı.....	38
Table 4.1	Time spent on television by children.....	43
Table 4.2	Children's other electronic media tools usage.....	43
Table 4.3	The distribution of types of other electronic media tools used by the children.....	44
Table 4.4	The duration of time spent on other electronic media tools.....	44
Table 4.5	The distribution of mothers' channel preferences on TV.....	45
Table 4.6	The distribution of mothers' preference for another channel.....	45
Table 4.7	The distribution of childrens' preference for channel according to the mothers.....	46
Table 4.8	The distribution of the channel the children would like to watch.....	46
Table 4.9	Teachers' usage of television in the classrooms.....	47
Table 4.10	The duration of watching television in the classrooms.....	47

Table 4.11	The distribution of the thematic channels preferred by the teachers	48
Table 4.12	The distribution of children’s channel preference to watch in the classrooms	48
Table 4.13	The distribution of the channels children would like to watch in the classrooms	49
Table 4.14	Teachers’ other electronic media tools usage in the classrooms.....	49
Table 4.15	The distribution of types of other electronic media tools used by the teachers.....	50
Table 4.16	The duration of teachers’ usage of other electronic media tools in classrooms	50
Table 4.17	Total time on television and other electronic media tools in the classrooms	50
Table 4.18	The frequency distribution of cartoon series preferred by children	51
Table 4.19	The frequency distribution of the most preferred cartoon series by the children.....	53
Table 4.20	Children’s preference for watching other programs on TV	54
Table 4.21	The distribution of TV programs preferred by the children	55
Table 4.22	Children’s purposes to use other electronic media tools.....	56
Table 4.23	The distribution of cartoons watched by the children on other electronic media tools.....	56
Table 4. 24	Cartoon series children would like to watch according to the mothers .	57
Table 4. 25	Cartoon series children would like to watch according to the teachers .	58
Table 4.26	General Information about Niloya series	59
Table 4.27	General Information about Pepee series	61
Table 4.28	General Information about İstanbul Muhafızları series	62
Table 4.29	General Information about Maşa ile Koca Ayı series.....	63

LIST OF FIGURES

Figure 1.1. Mother-Tongue Proportions in Turkey.....	4
Figure 4.1. Family of Niloya.....	65
Figure 4.2. Mother of Niloya is cleaning rice (Demiral-Binici & Çam, 2018a).....	66
Figure 4.3. Mother of Niloya is cooking (Demiral-Binici & Çam, 2018c).	66
Figure 4.4. While her mother is wearing a kitchen apron, her father wearing normal outfits (Demiral-Binici & Çam, 2018c).....	67
Figure 4.5. Niloya, her brother and her father is sailing	67
Figure 4.6. While a woman is interested in care of a baby in rear seat of the car, a man is driving the car (Demiral-Binici & Çam, 2018e).	67
Figure 4.7. Niloya’s father is fixing a toy airplane (Demiral-Binici & Çam, 2018e).....	68
Figure 4.8. Niloya is kissing her grandfather’s hand (Demiral-Binici & Çam, 2018b).	68
Figure 4.9. Niloya is kissing her grandmother’s hand (Demiral-Binici & Çam, 2018b).	69
Figure 4.10. Ramadan drummer is playing a drum for sahur	69
Figure 4.11. Niloya and his brother is meeting the sect leader in front of the mosque (Demiral-Binici & Çam, 2018c).....	70
Figure 4.12. Ramadan Drummer who waking people up for sahari, mosque, Niloya and her brother (Demiral-Binici & Çam, 2018c).	70
Figure 4.13. Niloya and her family is eating their sahari and praying (Demiral-Binici & Çam, 2018c)	71
Figure 4.14. Mosque and minaret in the evening (Demiral-Binici & Çam, 2018a). .	71
Figure 4.15. Mosque and minaret when the sun rising (Demiral-Binici & Çam, 2018e).....	71
Figure 4.16. Sect leader is reciting the azan, at the same time, morning azan was being heard (Demiral-Binici & Çam, 2018c).....	72
Figure 4.17. Niloya and her family is breaking fast (Demiral-Binici & Çam, 2018a).....	72

Figure 4.18. Grandmother have made food for children and call them for dinner (Bilgiç, Kıraç & Oda, 2016a).	73
Figure 4.19. Mother deals self-care of children (Bilgiç, Kıraç & Oda, 2016b).	73
Figure 4.20. Father is driving a car (Bilgiç, Kıraç & Oda, 2016c).	73
Figure 4.21. Grandfather is teaching children how to dance (Bilgiç, Kıraç & Oda, 2016d).....	74
Figure 4.22. Pepee is playing a drum (Bilgiç, Kıraç & Oda, 2016a).	75
Figure 4.23. Pepee is playing a drum, and others are performing folk dances (Bilgiç, Kıraç & Oda, 2016a).	75
Figure 4.24. Pepee and others are performing a folk dance (Bilgiç, Kıraç & Oda, 2016a).....	75
Figure 4.25. Pepee and his cousins is in local clothes (Bilgiç, Kıraç & Oda, 2016a).....	76
Figure 4.26. Pepee and his cousins is performing a folk dance (Bilgiç, Kıraç & Oda, 2016b).	76
Figure 4 27. Pepee and his big family is performing a folk dance (Bilgiç, Kıraç & Oda, 2016b).	76
Figure 4.28. Pepee is wearing evil eye talisman (Bilgiç, Kıraç & Oda, 2016c).	77
Figure 4.29. Pepee is kissing older people’s hand (Bilgiç, Kıraç & Oda, 2016c).	77
Figure 4.30. Playing qanoon and oud (Gündüz, Güzdüz & Aşık, 2018e).	79
Figure 4.31. The mosque appearing in the background (Gündüz, Güzdüz & Aşık, 2018e).....	80
Figure 4.32. A man is wearing headgear and praying. (Gündüz, Güzdüz & Aşık, 2018e).....	80
Figure 4.33. Font view of a man who is wearing headgear and praying. (Gündüz, Güzdüz & Aşık, 2018e).....	81
Figure 4.34. A man and other religious items (Gündüz, Güzdüz & Aşık, 2018e).	81
Figure 4.35. A broad perspective of children, a man and other religious items (Gündüz, Güzdüz & Aşık, 2018e).....	81

CHAPTER 1

INTRODUCTION

In this chapter, the statement of the problem, the aim of the study and research questions, significance of the study, the definitions of terms, assumptions of the study as well as limitations of the study will be explained.

1.1. Statement of the Problem

In our era, with the changing world dynamics and the spread of mass media, one of the biggest variations is taking shape mass communication. The influence of changing in technology shows itself on media and in society (Kocadaş, 2006). This presence can be influential not only for adults and elders but also for teenagers and children, briefly all individuals. Lindner (1996 as cited in Luhmann, 2000) states that whatever we have knowledge of dealing with our society, or to be sure concerning with the world where we are living, they are taught to us by the media. At the same time, Moscovici (1984) claimed that social representations should be considered as a specific path for comprehending and making known, what we have information already. In briefly social representations can be defined as common theories, opinions and information which was produced communities based on the experiences (Öner, 2002), and Höijer (2011) pointed out that social representations theory ties society and individuals, also, public and media. In this manner, the concept of social representation comes into prominence for media, since media can create social representations and can inject them to people. Also, the role of media was underlined by Moscovici (Höijer, 2011) from the point of growing of new social representations. Groebel (1998) claimed that in the improvement of cultural orientation, vision of world as well as beliefs, and in the global delivering of values as well as images which are often stereotyped, media has a significant role. Specifically, television is accepted as a distributor of the dominant culture (Gerbner & Gross, 1981). According to Gerbner and Gross (1981),

by the television, the established order is served for maintaining, stabilizing, and reinforcing conventional beliefs, values as well as behaviors. At this point, the theory, which was systemized by Serge Moscovici first, gain significance because it has an impact on different disciplines (Höijer, 2011); nevertheless, social representation theory is not a topic for the combination of children and mass media studies. As well, it is difficult to apply it to educational research.

At the same time, via becoming widespread technological tools, people may be exposed different messages even if they are watching daily news or programs, they are doing something on internet or they are listening advertisements on radio. Media (such as printed media, radio, television, internet, etc.) is an important resource that individuals often resort to meet their various social needs via sending messages to them especially in social life (Kocadaş, 2006). While individuals are utilizing this resource for getting information, having a good time, and receiving news, media fulfils its responsibilities toward society and individuals by giving them information, educating them, entertaining them, and socializing them etc. (Kocadaş, 2006). In this manner, even looking at the proportion of being watched television by children is a subject that should be worth talking about. According to the research conducted by Turkish Statistical Institute [TÜİK], 92.5% of the children in the 06-15 age group watched TV almost every day (2013). Specifically, 94.8% of the children in the 6-10 age group spent time on watching television daily; and, 12.5% of these children spent over four hours a day on television (TÜİK, 2013). Additionally, the research showed that children are starting to use the computer when they are around 8 years old, and they are beginning to use the internet when they are around 9 years old, (TÜİK, 2013). These results are thought-provoking in terms of the media studies; because it should be determined what children are watching, what kind of messages they receive and how long children in the preschool age group exposed to the media. Children may watch gender discrimination, violence, sexuality, ethnic discrimination etc. However, it is not always easy to identify the presence of such behaviors in the media. Some of them are too obvious; on the other hand, detecting some behaviors requires a detailed review. Therefore, the current study will focus on detecting cues which are concerning with social identity development and social representations portrayed by mass media

toward children. The reason of usage of social identity development here is that this concept involves being the member of a group, and it is in relationship with social representations. Social identity is "that part of an individual's self-concept which derives from his knowledge of his membership in a social group (or groups) together with the value or emotional significance attached to that membership" (Tajfel, 1978a, p. 63). That is; as indicated by Social Identity Theory, individual's perceptions of as well as attitudes toward the group that they place in comparatively superior than out-group (Nesdale & Flesser, 2001), in other words, individuals make evaluations in-groups more positively than out-groups when they struggle to accomplish positive social identity (Tajfel & Turner, 1979). Grice, Paulsen and Janos (2002) stated that based on the definition of social identity theory, it can be said that social categories such as class, race, culture, occupation, religion, and sex as well as gender, amongst others form society. Individuals are shaped by social identities by depending on these categories, which, successively, impact thoughts as well as behaviors (Abrams, 1996). Nonetheless, the theory generally is criticized due to that it ignores the age effect, namely, during the formulation phase; the theory turned a blind eye to the group process of children, whereas they show age-linked variations in their linguistic, cognitive as well as social abilities (Nesdale & Flesser, 2001).

From a different viewpoint, research dealing with children's social identity generally shapes around gender development which is a subcategory of social identity, this situation is valid for research in Turkey. To illustrate, for the context in Turkey, the study conducted by Gökçearslan (2010) focused on the influence of cartoon movies on children's gender development, also Kalaycı (2015) analyzed the cartoon '*Peppee*' with regards of gender equality. On the other hand, some studies show that children's social identity in terms of nationality, race, culture and ethnicity begins to come into existence at a very young age. For example, the research which was done by Katz and Kofkin (1997) and using habituation techniques indicated that even a 6-month-old infant distinguish individuals from the point of racial categories. Additionally, language is a significant point for social identity. Ochs (1993) claimed that at the level of grammar and discourse, linguistic constructions play a crucial role for social identity, because its members regularly have an interaction with one another, adjunct,

social identity can be identified as a vital dimension in terms of the social meaning of particular linguistic constructions. Within the borders of the Republic of Turkey, there are languages, cultures and traditions blended together for centuries. This situation might be required to look at the proportion of different mother tongues in Turkey, Figure.1.1 shows the proportion of different mother.

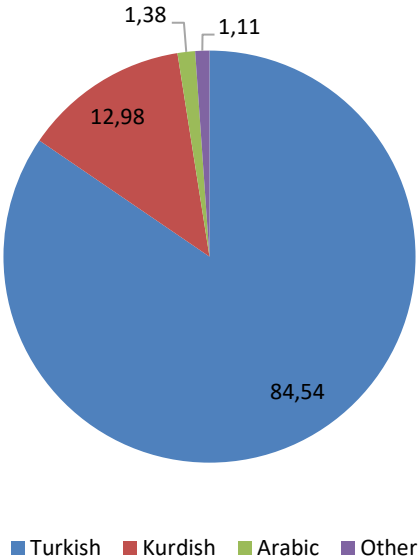


Figure 1.1 Mother-Tongue Proportions in Turkey (KONDA, 2006)

It was determined by KONDA Research and Consultancy Company's research which was conducted for social structure research of Milliyet Newspaper called as 'Biz Kimiz' [Who Are We?]. According to the research, the second most used language in Turkey is Kurdish (11.97%), and the third most commonly used language is Arabic (1.38%) (KONDA, 2006). Regarding the issue, recent studies have also not present in Turkey, but, there are estimations of Central Intelligence Agency as the most recent data on these rates, 70-75% of population in Turkey is Turkish, 19% of them is Kurdish and 7-12% population is from other minorities ("Middle East: Turkey", 2019). According to these results, it can be stated that the rate of nonnative speaking children is a considerable amount. That is; the Republic of Turkey is a multicultural state. So, all families, the teachers and children should live with this awareness. Nonetheless, it is known that messages distributed by the mass media can reach to everywhere and

everybody, and these messages can be related to stigmatized information as well as dominant culture (Kellner, 2011).

Thus, in the literature there is a gap between social identity studies in terms of cultural categories and early childhood studies. Also, the combination of social representations and social identity development could not find any much place in literature from the point of children who aged between the ages of 4-to 6 years of age. In this context, nonnative speaking children's media habits should be investigated. The present thesis focus on exploring to what extend and which media programs do nonnative speaking children are subjected to, and the examination of these program contents with the perspectives of social representatons and social identity.

1.2. The Aim of the Study and Research Questions

In the light of present literature, the study will make an effort to answers four main research questions;

1. To what extent children are being exposed to (at home and in classroom) content of social representations on electronic media tools?
2. What are the preferred children's TV programming among nonnative speaking children between the ages of 4-to 6 years of age and living in Turkey?
3. What are the social representations portrayed by the Children's TV Programming to nonnative speaking children?
4. To what extent social representations portrayed by the mass media influence on nonnative speaking children's social identity specifically within the context of cultural identity?

1.3. Significance of the Study

To simply put, the study aims to explore to what extend children are being exposed to content of television and other electronic media tools (DVD/ video player,

computer/tablet), and to what extent social representations children watch contributes their social identity development.

Pre-school education is a systematic education process which helps all the development area of 0-72-month-old children in the direction of social as well as cultural values, helps them in the process of reasoning by increasing power of perception and development of emotions and improves their creativity, enables them to express themselves and gain self-controls (Yılmaz, 2003). That is; it is a multi-dimensional education process. In longitudinal research, it was observed that most of the behaviors gained in childhood formed the behavioral and vital skills of the individual in adulthood (Oktay & Unutkan, 2005). In the 2015-16 academic year, the net schooling rates for preschool children were 33.3% for 3-5 years, 43% for 4-5 years and 55.5% for 5 years. According to the Medium-Term Program 2017-2019 (Orta Vadeli Program, 2017-2019), preschool education will be gradually covered by compulsory education ("Orta Vadeli Program, 2017-2019", 2016) so, it means that now every child will be subjected to preschool education. However, family structure for each child in Turkey is not the same; there are even language differences in the eastern and southeastern regions. When it is considered that each child must comply with the same curriculum, it is clear that the teachers working in these regions should have more information about cultural responsive classrooms. Thus, for the teachers and the field practitioners, it is purposed to help create culturally responsive classroom which can be defined as a classroom including emotionality, different kinds of stimuli, social association, motion, experiential relevance, collaboration and participation, as well as flexibility for all children (Shade, Kelly, & Oberg, 1997, p. 41). In terms of media and children studies, developing new frameworks in Turkey context is also one of the aims of the study.

From the point of social representations, in the Turkish literature, media generally looks at how nonnative speaking children are represented by the media instead of looking at nonnative speaking children's representations. The study also has significance in terms of this issue, because it will be examined what children's social

representations are. Furthermore, by focusing on Ecological System Theory (Bronfenbrenner, 1979) importance of the research can be better understood.

1.4. Theoretical Background of the Study

For the current study, there are 4 fundamental theories, and definitions of these theories specified below.

1.4.1. Ecological System Theory

Ecological System Theory can be used for researching the interactions between children and their multiple surroundings. Bronfenbrenner (1979) proposed that child development takes shape with different kinds of ways in which children interact with their environment; that is, too much thing have an influence on the development of children. Also, he claimed that child's experiences build his/her reality, thus, the environment as well as how the child takes a crack it guides his/her beliefs. According to Bronfenbrenner (1979), there are five systems which have an interaction with individuals as well as affect them. Individual is at the center of systems, and names of these systems are a) Microsystem b) Mesosystem c) Exosystem d) Macrosystem and e) Chronosystem. In terms of this research, it is essential to give definitions of three systems, according to Bronfenbrenner (1979);

A mesosystem comprises the interrelations among two or more settings in which the developing person actively participates (such as, for a child, the relations among home, school, and neighborhood peer group; for an adult, among family, work, and social life) (p.25).

An exosystem refers to one or more settings that do not involve the developing person as an active participant, but in which events occur that affect, or are affected by, what happens in the setting containing the developing person (p.25).

The macrosystem refers to consistencies, in the form and content of lower-order systems (micro-, meso-, and exo-) that exist, or could exist, at the level of the subculture or the culture as a whole, along with any belief systems or ideology underlying such consistencies. (p.26)

Here, the mesosystem includes the school, the exosystem involves mass media, and the macrosystem contains culture, ethnicity and language. That is; all of them have

influences on the child development. But, in the early childhood education literature, there are not enough studies on the influence of the interactions of these three systems on children in Turkey. For this reason, the current study tried to put in the same pot of these three. Additionally, McHale, Dotterer and Kim (2009) states that in the manner of Ecological System Theory, daily activities have a significant role with respect to different domains of child development involving in his/her social relationships and behavior, his/her skills and abilities, as well as his/her social identity development. Nonetheless, there is no suitable number of studies to estimate the relationship between children's social identity development in terms of cultural and national identity and media within the context of social representations.

To sum up, Ecological System Theory (Bronfenbrenner, 1979) emphasizes the role of lots of things on children, thus, explaining the interaction between these roles is essential. The current study brought together three disciplines; education, social psychology and media by focusing on social representations of children portrayed by the media content and possible effects of these representations on children's social identity development during early childhood education period.

1.4.2. Social Representations Theory

Moscovici (1981) is the first person who introduces social representation theory, and, these representations were defined as “universes of opinions” which are owned by individuals in respect of matters in the social surroundings (Önal 2007). Moscovici asserted that “our reactions to an event, our responses to stimuli, are related to a given definition, common to all members of the community to which we belong.” (1984). Basic idea underlying the concept of social representations is that a social group or the whole society share them in order to meet individuals' requirements to make sense of the world (Moscovici, 1984). Moscovici (1984) demonstrated that; “(a) social representations must be seen as an ‘environment’ in relation to the individual or the group, and (b) they are, in certain respects, specific to our society.”. He gave three reasons that are cause social representations to be created, the first one is related to a hypothesis of desirability, namely, the effort of individuals or group is to create images for explaining his/her or their intentions, these created images can be taught as a

subjective distortion of reality; the second reason is associated with the hypothesis of imbalance, in a word, each concept or each ideology tries to solve tensions due to social integration, but social representations can restore an inner stability; the last one is concerned with the hypothesis of control, that is to say, the aim of creating representations is to filter environment as well as control individuals (Moscovici, 1984). Nevertheless, Moscovici explained that these causes could not meet the whole concept of social representations, and he suggested his own hypothesis concerning with familiarity issue. At this manner, familiar-unfamiliar idea is a key concept for the theory of social representations. Moscovici stated that making unfamiliar familiar is the aim of all representations. Unclear things that are not familiar attract attention and wonder but at the same time, alert people; for this reason, unfamiliar things need to be explained (Öner, 2002).

Function of representations is to transfer the disturbing information in our environment from outside to inside, from remote to near (Öner, 2002). Making something unfamiliar familiar is not an easy action (Öner, 2002), this process includes two main mechanisms, *anchoring* and *objectification* (Moscovici, 1984).

Anchoring is a process to integrate new information within the subcategories of a familiar category system by classifying and naming (Abric, 1996; Malinari & Emiliani, 1996). Moscovici defined anchoring;

this is a process which draws something foreign and disturbing that intrigues us into our particular system of categories and comprises it to the paradigm of a category which we think to be suitable (1984, p. 42).

The objectification is the process to permit an abstract theory to become concrete by sorting out, selecting and simplifying available information (Abric, 1996). Moscovici identified objectification “saturates the idea of unfamiliarity with reality, turns into the very essence of reality” (1984, p. 49)

Detecting social representations is required deep examination of the content. In the present study, nonnative speaking children’s social representation portrayed by the mass media will be examined. By the way, the relationship between social representation and social identity development of nonnative speaking children can be

investigated. Social representations are going to be taken as nonnative speaking children's favorite cartoon series and characters in cartoons by asking children "*what is your favorite cartoons? what is your favorite program in television? who is your favorite character in this cartoon?*" etc. By the way, children's favorite cartoon series and favorite characters in these series would be determined, and examination of these representations would be conducted by content analysis.

1.4.3. Social Identity Theory

From the theoretical perspective, as given above, the most commonly referenced definition of social identity which was defined by Tajfel is "that part of an individual's self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership." (1978a, p. 63). By depending on this definition, three components can be assumed that they can make some contributions to one's social identity (Ellemers, Kortekaas, & Ouwerkerk, 1999), these are;

A cognitive component (a cognitive awareness of one's membership in a social group self-categorization), an evaluative component (a positive or negative value connotation attached to this group membership, group self-esteem), and an emotional component (a sense of emotional involvement with the group affective commitment) (p. 372).

The basic hypotheses underlined Social Identity Theory [SIT] is that in order to heighten their self-image, members of group try to uncover negative sides of an out-group (McLeod, 2008). Furthermore, Tajfel and Turner (1979) pointed out that with respect to evaluate others as "us" or "them" (the issue of in-group and out-group), three mental procedures required in assessing are there;

1. *Categorization*: As categorizing objects with the aim of understanding them as well as identifying them, individuals create categorizations, and put people into these categories as well as themselves on the purpose of understanding the social environment. These categories can depend on an individual's race, ethnicity, religion, gender, occupation etc. In the condition of assigning individuals to a category, people cannot think them in a normal context without

applying these categories. Likewise, by determining which categories we are a member of, we discover things concerning with ourselves. Namely, we characterize proper behavior through referencing to the patterns of groups which we belong to. A person can have a place with a wide range of groups.

2. *Social identification*: Where the individual identifies herself/himself as a member of a group in which s/he makes a categorization; at the end of this identification, social identity occurs (Turner et al., 1987, p. 30). This stage includes the adaptation; that is, by depending on the group which we feel a sense of belonging, we indigenize the character of the group. This brings people to feel emotional importance, and being member of a group determines people's self-esteem levels.
3. *Social comparison*: When individuals have classified themselves as a piece of a group and they have named themselves by depending on this group, people have a tendency to compare their group with other groups. Whether their self-esteem level is to be contained in the way of a group, people are in the need of seeing their group much more positive when comparing with other groups. This situation called as group nepotism (Jones, 2000).

Also, there are other concepts such as a minimal group paradigm and social structure related to theory, however, it is not easy to handle these concepts as if they are very different from others, because they are nested (Demirtaş, 2003). If the study is not focused on a single concept, the concepts are given in a brief way in the literature (Demirtaş, 2003). Briefly, it can be said that people put in an appearance in groups, and, they have a tendency to behave by depending on rules, dynamics and norms of the group; as well as they tend to show their groups more positive. The main principle here is to explore the dynamic relationship between the individual as well as a society, without any socialization or individualization, and to create a non-reductionist approach, i.e. to explore the social dimension of human behavior (Tajfel, 1978b; Tajfel, 1978c)

The compatibility of social identity depends on the position of the group (Turner & Brown, 1978). Although the situation of the group in society is not very good, the social identity is in good condition, but if the situation of the group is invisible or less when faced with other groups, this leads to negative social identity (Turner & Brown, 1978; Hinkle & Brown, 1990).

Examining social identity theory within the context of social representations is common but making this examination in regard to nonnative speaking children is often ignored in terms of children living in Turkey. However, Jackson and Hardiman (1982) claimed that the imposed representations have an important role on social identity development during the childhood period. Besides, social identity involves many concepts, thus, the theory should be studied by narrowing. For this reason, the study would focus on the possible influences of social representations portrayed by the mass media on social identity development of nonnative speaking children in the manner of cultural identity.

1.4.4. Cultivation Theory

Cultivation Theory was proposed by George Gerbner in between 1970 and 1980. The theory is briefly related with the results of growing up as well as living in an environment surrounded by cultural veins which was dominated by mass communication (Gerbner, 1986; Morgan, Shanahan & Signorielli, 2014). As mentioned before, Gerbner and Gross defined the television as the distributor of the dominant culture (1981). The installed social order could be protected and maintained by the television (Gerbner & Gross, 1981). Although the theory of Gerbner seems to be an old theory, it still takes its place in the growing media studies with the developing technology (Morgan et al., 2014; Lau, 2015; Ercan & Demir, 2015; Morgan, Shanahan, & Signorielli, 2017; Wright, 2018). Actually, the theory is accepted as one of the main theories which concerning with the role of media on individuals (Odukamaiya, 2014).

Gerbner (1967, p. 41 as cited Ercan & Demir, 2015) states that communication, especially mass communication, is the unique tool of humanization, and draws attention to the fact that mass communication provides this through indicators and

representations. Thus, looking at the media brings a perception which were gained massively through these symbols and representations of what the reality of life is, and accordingly a process of re-creating of human condition (Ercan & Demir, 2015). This human condition is reserved in the function of mass media in determining which values, relationships and priorities that are watched as well as shared by the masses simultaneously cover or exclude; so, Gerbner uses the concept of public making instead of public opinion because public opinion is shaped by symbols spreading by television (Ercan & Demir, 2015). That is; television makes public.

According to Cultivation Theory, those who spend a lot of time on television will have a world view, which were reflected from the most common and recurring messages and lessons of television (Morgan, Shanahan, & Signorielli, 2009). The theory questions the long-term total role of being connected to the physical world of television (Morgan & Shanahan, 1991, p. 89, as cited in Özer, 2005). Therefore, the concept of cultivation is not suitable for “support” or “impact; the researchers are trying to understand the long-term as well as slow-moving role of television in culturing (Özer, 2005).

Morgan et al. (2009) claimed that in the analysis of cultivation, it is to make an effort to understand the contributions of television on conceptions of viewers in the manner of social reality; namely, television creates a symbolic environment for us, and the more it lives in it, that is the more people watch TV, the more these symbols are replaced by reality. At this point, the significant point of the theory is to focus on time passed with television. Gerbner divided viewers into three categories by looking at how many time audiences spent with television during one day; light viewers (watching television less than 2 hours), medium viewers (watching television either two or three hours), and heavy viewers (watching television four or more hours) (Gerbner et al., 1982). Nevertheless, the cut points for categorizes shown variation in studies, also a type of categorizes changed in different studies, some researchers used categories (heavy/light viewers), some of them took 3 groups (heavy/medium/light viewers) (Potter, 2014). The reason for doing these categories is when comparing those watching television more (heavy viewers) with those who watching television less

(light viewers), it was seen that reality perception of heavy viewers could be shaped more by television (Morgan et al., 2009). Surely, via improvement in the technology such as DVDs, DVRs, internet channels, and cable/satellite networks, in addition to the time spent on television, the concept of cultivation has begun to focus on what it is watching on television and what it is watching in other vehicles (Morgan et al., 2009; Record, 2011).

If it is evaluated Cultivation Theory from the scope of the present research, the pattern of society could be transferred to children via mass media, by the way, images of men, the world as well as life might be produced, so enculturation comes true (Gerbner, 2002, p. 84). At this point, if the cultural diversity of Turkey is taken into consideration, children from different cultures should also look at what they are watching. In the current research, it was looked at what nonnative speaking children are watching and how long they were exposed to content of mass media.

1.5. Definition of Terms

1.5.1. Non-native Speaker

Non-native Speaker can be defined as someone who has learned a specific language when s/he was a child either adult (“Non-native Speaker”, n.d.). In the current study, the term of nonnative speaker was used for children who are speaking both of Turkish and Kurdish or Turkish and Arabic.

1.5.2. Mass Communication and Mass Media Tools

Numerous definitions of mass communication have been generated over the years. Three characteristics of mass communication were defined by Wright as follows;

1. It is directed toward relatively large, heterogeneous, and anonymous audiences
2. Messages are transmitted publicly, often timed to reach most audience members simultaneously, and are transient in character
3. The communicator tends to be, or to operate within, a complex organization that may involve great expense (Wright, 1959 as cited in Severin & Tankard, 2010, p. 15)

In the current study, Wright's definition is going to be used for explaining mass communication. From the point of messages, the mass media is assumed to play a remarkable role in constructing social representation and contributing to social identity development.

Mass media tools, also, can be defined as a distributor of messages. Newspapers, television, magazines are types of mass media communication tools (Severin & Tankard, 2010), along with the World Wide Web as a new media tool (Flanagin & Metzger, 2001). In the present study, because of being focused on what children are watching in the manner of children's programming, television, computer, tablet computer, and smart phone is going to be placed as mass media tools.

1.5.3. Media Literacy

As a general description, media literacy is the ability to analyze, evaluate and communicate messages in various forms (Aufderheide, 1993, p. 6). According to Thoman (2003), there are some principles for media literacy requirements, they are;

1. All media messages are configured.
2. Configured media messages use a creative language with their own rules.
3. Different people may experience the same media message otherwise.
4. Media is essentially a business that aims to gain.
5. Values and perspectives are placed inside the media.
6. In order to analyze these messages media literacy is essential.

1.6. Assumptions of the Study

It was accepted that children, parents and the teachers who participated in the interview answered questions faithfully and honestly.

1.7. Limitations of the Study

The study was restricted with children were from different districts (Şanlıurfa Merkez, Suruç, Ceylanpınarı, Viranşehir) of Şanlıurfa due to the usage of convenience sampling method with purpose-oriented criteria. That is, the sample size can be

extended. Although it is the sampling method that is frequently used in educational studies, it may cause problems in terms of generalization. However, according to Creswell and Poth (2017, p. 118), the selection of participants for the purpose is an important point for a qualitative study, and for this kind of a study, researchers should use some criteria for their purposes and justifications. This can be applied as a convenient purposeful sampling method in educational research (Ottenbreit-Leftwich, Glazewski, Newby & Ertmer, 2010).

People from different cultural groups are living in the Republic of Turkey however, only two groups participated in the study. For this reason, carrying out of the study with other groups in Turkey would be useful for the study diversity. At the micro level, it can be performed in other provinces where the Arabs and Kurds live except that Şanlıurfa. Besides, the teachers are working in the kindergartens in Şanlıurfa, this can be a restriction. Via further expansion of the sample group of the teachers, different comments and ideas can be achieved.

The study also focused on only visual-technological media., but the written media is used in the classrooms. By depending on the diversity of media tools, limiting the study in this way may decrease the domain of the study. Besides, sources of formal information about children's television programs are so limited. This may be a problematic, so there is a necessity for further research for expanding the concepts.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1. Related Literature

In this chapter, studies about social representations and social identity development, researches concerning with cultivation theory, examinations related to children's programming and a summary of the literature review will be shared.

2.1.1. Studies about Social Representations and Social Identity

There are some studies about the relationship between social representations and social identity theory with respect to children. One of them was conducted by Hewstone, Jaspars and Lalljee (1982), they made an effort to examine the relationship between social representations social attribution and social identity. The main hypothesis of the research was that social representations had an impact on both of social attribution and social identity. The idea which was on the basis of the research was each of groups had their own socially divided up representations about themselves as well as each other, and the accomplishment of a positive social identity for the in-group gave them worry by the way of social comparison between groups. For this reason, they worked with two student groups; one of them was from public school, the other one was from a comprehensive school in England. The study comprised three parts, each part was directly related to one concept. Consequently, the research showed that groups' social representations about themselves as well as each other became different, and these representations comprises an interconnected arrangement of beliefs and behaviors. In the second part of the research is concerning with social attribution and attribution theory. In the last part, social identity and intergroup differentiation was dealt by taking social representations. Specifically, researchers focused on attributional judgments, because intergroup explanations and evaluations as well as self-description underpinned the differentiation between groups (Tajfel & Turner, 1979). Social

Identity Theory claims that people have a tendency to endeavor for a positive social identity by comparing their own values to other groups and via differentiation between groups in cognitions, behavior or evaluations can make an effort to this positive identity. 24 students from public schools and 24 students from comprehensive schools in London and Oxford joined at study during this part, they filled a 20-item questionnaire booklet prepared by researchers. The evaluation of results within the context of social representations, researchers claim that students put themselves into a group and reflect themselves by depending on these group ideas. For example, interpretation about success and failure of boys from comprehensive schools did not give the comparison dimension; namely, they perceived themselves as unsuccessful and they did not talk about it. That is; there was a bias here, and these students needed to heighten their social identity.

Additionally, the research carried on by Howart (2002) revealed the construction of identity by the effect of social representations. Via this research, researcher aimed to assess a relation between construction of identity and social representations in a place characterized by various cultural identity and diversity in the communities, in Brixton. The researcher defined Brixton as a fascinating place for studying contemporary social identities. In this variety of representations, a researcher wants to understand the impact of representations on the construction of identity. The focus group is recognized as a valuable resource in this research. The researcher creates a focus group with conflicted and various opinions to support their attachments to particular representations. The only requirement in the focus group is that they must be friends to become a possible to discuss a topic with tolerance and respect. The focus groups consist of seven friendship group adolescents between 12 and 16 years ($N=44$), five of groups were comprised girls and two of them were formed by boys with a range of nationalities and skin-colors addresses in Brixton. As a data collection procedure, researcher edited group discussion for each of a group. These discussions turned around ethnicity and nationality topics. The researcher gives a highlight that participants describe themselves with skin-colors and ethnic origins in daily life; however, this creates conflict at individualities and identity because of participant affected by the ethnic origin. For instance, if an adolescent who lives in a region

composed of black people and whose ethnic background is black identifies himself/herself as a black, s/he behaves like them. Consequently, identity of adolescents is affected by the community in which s/he lived. For instance, Brixton is generally characterized as black, foreign and criminal. A teenager live in Brixton can be seen potential criminal from the others eyes. This characterization produces social representations of this community. As a result, social representation community give a pressure on identify construction of adolescents. The researcher concludes that identities are persistently developed and contend with the other representations of social groups and constructed through and against representations. The researcher gives a question mark to us “Identity in whose eyes?”. This question gives an impression about the effect of social representations on construction of identity.

Furthermore, the study carried on by Nesdale and Flessner (2001) aimed to examine the relationship social identity and children’s group attitudes. The study was shaped by depending on children’s in-group and intergroup ideas. With this respect, it plays an important role to shot SIT’s age effect. 258 children (128 of them were from 1. grade and were aged between 5.5-6.4 years old; 130 of them were from 4. grade and were aged between 8.6-9.5 years old) participated to the study, and gender distribution was almost equal. In terms of analysis, four groups with two levels were used; age (5 versus 8 years) x status (high versus low) x social mobility (high versus low) x social change (high versus low). The study included in three stages, and researchers applied it step by step, first they asked the children to draw a picture of their own body. Then, they moved on to the manipulation stage with respect to social changes. After this procedure, children filled 3 5-point bipolar scales which were comprised pictures in order to measure status manipulation, social change and social mobility. As a result, researchers reached that in terms of status manipulation, children in the high status group thought that they have better performance than children in low status group. This was valid for two age groups. Additionally, children in the high status group showed much more linking with in-group members. This was effectual in social mobility and social chance. Most of the children thought that they were similar to their in-group members, but under high social mobility, children in high status group felt more resembles. In terms of changing group, children in low status group showed more

desire to change their groups. These results showed that children can develop group attitudes in terms of social identity. Moreover, researcher said “the results also make it clear that children as young as 5 years of age are sensitive to status differences between their group and other groups and that these differences impact upon their group attitudes”. It is taught that this interpretation is remarkable for the current study due to the participant’s age.

2.1.2. Studies about Cultivation Theory

According to Gerbner and his colleagues, the world reflected in the contents of dramatic television programs is different from the real world (television) (Shanahan & Morgan, 1999, p. 8). In this respect, television contributes to social reality conceptions and perceptions of the world. Increasingly, it homogenizes the beliefs of the audience in a manner appropriate to the content (Morgan, 1986, p. 125). Gerbner theorized this situation and called cultivation theory. The theory has been the subject of many studies, to illustrate, in a study conducted by Özer (2005), it has been tried to reveal whether television has a role on the people’s perception concerning with world reality as well as their conceptualization of social reality. This is all to say, the role of television on cultivating was investigated. In order to reveal the role of television, the components of the Message System and Cultivation Analysis of George Gerbner’s Cultural Indicators Project were used. In the research, the main channels such as ATV, Kanal D, Show TV, Star TV and TRT1 were analyzed. At the end of the analysis, it was revealed that the television presented too much violence. Then, the questionnaire, which also included the questions about cultivation effect of television, was applied to participants. Later, essential analyzes were conducted. As a result of these analyzes, it has been revealed that television has an ideological cultural cultivation role.

Ercan and Demir (2015) also studied with 262 university students about Cultivation Theory in terms of the role of television in people’s perceptions of the world and conceptions of social reality. They applied questionnaire with close-ended questions to participants, and the "walking alone at night is dangerous" and "nowadays people are unreliable" questions were analyzed based on the cultivating effect of television. As a conclusion, researchers found that the questions in the study were statistically

significant. This indicates that television has a role in cultivation. It showed that people thought that walking alone at night is dangerous and nowadays people are unreliable. This situation revealed the role of television on the subject. Another important result was the fact that the television is open for an average of 5.5 hours.

Romer, Jamieson and Aday (2006) conducted a research in the US. Despite the decrease in the tendency of crime and the concentration of crime in urban areas, the fact that the public believed the prevalence of the violence crime and that it was a national problem was excited the researchers' attention. Cultivation theory suggested that the cause of the widespread fear is partly fed by that people were exposure to severe dramatic scenes in important television programs. The hypothesis of the researchers from this point is "*that fear of crime is in part a by-product of exposure to crime-saturated local television news*". For this purpose, they created a data pool with 2900 Philadelphia residents for 5 years. General Social Survey was applied to the participants. Consequently, the results showed that viewing local television news was associated with increased fear and anxiety about crime, in a wide range of populations and regardless of local crime rates. These results have a supportive role in the predictive effects of the theory of cultivation on television.

Roskos-Ewoldsen, Davies, and Roskos-Ewoldsen (2004) explained cultivation theory at the manner of a mental model which involves mental representations of events, situations, as well as objects. In detail, the concept of the mental model was used in the way of processing, organizing, and comprehending incoming information in the purpose of making social judgments formulating inferences and predictions, or generating explanations as well as descriptions of in which way a system operates. Also, mental model emphasized the relationship between constructed mental representations and an external entity. According to researchers, via mental model, comprehension of cultivation theory can be expanded. For looking at this hypothesis, they conducted a meta-analysis. So, they reached that cultivation theory can be used in order to supply a richer grasping for in which way media impact individuals' perception with respect to understand their culture and their social reality.

2.1.3. Studies about Children's Programming

It is necessary to take place a research which is related to possible effects of media on children for the current research. In the literature, one of the social identity dimensions which is the most searched topic for effects of media on children is gender development and gender roles. Also, in the Turkish literature, there are some studies about the topic; one of the most comprehensive of them is conducted by Kalaycı (2015). Kalaycı made an effort to determine elements related to gender roles in the Pepee cartoon which is one of the most watched cartoons in Turkey since it is aimed to raise awareness concerning with gender equability and emphasize the importance of media literacy for parents, and the teachers. For this reason, the 45 episodes of the cartoon were analyzed by depending on the codebook which was prepared by the Kalaycı in order to collect information about gender from the cartoon. The codebook involved in 4 main categorizes; (i) work done inside the home/outside the home, (ii) games/ hobbies, (iii) colors of clothing category, and (iv) clothing types. For all categorizes, gender-based role divisions have been identified. Descriptive analysis method was used in the research, because the researcher analyzed by depending on frequency of the matter how many times a male character does this and, how many times a female character does this as well as Kalaycı made inferences from these frequencies. To illustrate, the first category contained taking care of the baby and preparing the food/table subcategorizes, and always female fulfilled these duties. Its reflection on children is that female should take care baby and prepare the food at the home. Briefly, it was determined that this cartoon send sexist messages to the children. Also, she emphasized that rather than broadcasting different types of the social model and showing diversity in order to make contributions to development of children, mass media contributes stereotypical gender roles. In my opinion, this research has a significant value for the current study because it can be accepted as an evidence for mass media effect on children in terms of social identity development.

Şeker and Balcı (2013), also, performed a study concerning with Pepee cartoon, in the study, it was tried to show how this cartoon series was received by parents and their children. 11 participants joined in the study, and the designs for the reception

principles were observed via in-depth interviews. These interviews were used to determine the cognitive effects left by the program after watching it. The study revealed that the viewers were too sensitive to the messages, because it was found that participants gave common answers and had shared images which were formed by the series. Although the participants were selected from different social and demographic groups, it is seen that they have created a common movement when making a common code explanation. Finally, Şeker and Balcı (2013) reached that the dominant message of Pepee cartoon, which is a subject of study, has created a common image in all perception levels (Şeker & Balcı, 2013).

Besides, Kadan and Aral (2018) looked universal values in cartoons which were taken as a way to teach these concepts to children in the research. They aimed to determine the proportion of universal values in some cartoons. After making interviews, they reached that Keloğlan, Pepee, Ege ile Gaga, Scooby Doo, Niloya, İstanbul Muhafızları, Köstebekgiller, Canım Kardeşim were the most watched child's programs. Then, they analyzed these programs, and they concluded that in these cartoons, the values of helpful, friendship as well as respect were emphasized. Depending on these results, the suggestion given by the researchers is as follows that the universal values in cartoons should be re-arranged to cover all universal values (Kadan & Aral, 2018).

Yaralı and Avcı (2017) emphasized the role of cartoons in the transfer of popular culture. Television has been mentioned as the most important popular culture producer and bearer, and it was underlined the great importance of television in the construction of the child's mental world and culture. For this reason, it was aimed to reveal the popular culture elements in the Rafadan Tayfa cartoon. A total of 13 sections with at least six popular culture items were included in the study. Content analysis and semiotics analysis were performed in the research used in the document analysis technique. As a result of these analyzes, it was determined that the cartoon contains many popular culture elements. In the past, it has been concluded that in the past while transfer of culture were realizing via folk story and fairy tales, but now, it is transferred by cartoons (Yaralı & Avcı, 2017).

Yağan-Güder, Ay, Saray and Kılıç (2017) purposed to investigate the children's program named as Niloya in terms of gender stereotypes by using qualitative research method. In the study, 50 episodes of the Niloya cartoon film were evaluated, and the data were analyzed by content analysis. It has been determined that the characters in the cartoons have behaviors and views that are appropriate to the stereotypes of gender and that the cartoons contribute to the production of gender stereotypes. In the cartoon, it was seen that cooking, home cleaning, child care, such as the work of the mother always interested; car, gardening and animal care, such as the work of the father and grandfather were interested. Researchers coded that the colors of the female characters were pink and purple, while the colors of the male characters were blue, yellow and green in the garment colors. Also, it was revealed that gaming and toy preferences of girls and boys were in conformity with gender patterns. Yağan-Güder and her colleagues (2017) suggested that the problem of gender inequality in cartoons be solved and arranged in terms of the messages they contain to ensure the equality between genders because many children watch cartoons and identify with characters.

2.2. Summary of the Literature Review

In sum, there are different types of studies related with social identity theory, social representations theory or mass media topics. It is obvious that the combination of social identity and social representations is used in some studies (Hewstone et al., 1982; Howart, 2002; Nesdale & Flessler, 2001). Thanks to studies about cultivation theory, it is known that television shows to influence people's social reality (Özer, 2005; Ercan & Demir, 2015; Romer et al., 2006; Roskos-Ewoldsen et al., 2004). Besides, children's television programs were studied from different aspects such as cognition, universal values, the transfer of popular culture and gender stereotypes (Şeker & Balcı, 2013; Yağan-Güder et al., 2017; Kadan & Aral, 2018; Yaralı & Avcı, 2017). Thus, cartoon series are important for children, they are worth to study. Nonetheless, as seen in the related literature part, there is no study the combination of social identity theory, social representations theory and mass media studies with respect to children. As a conclusion, there is the case of necessity for the study in order to examine the association between social representations and social identity

development in terms of nonnative speaking children group in the manner of messages portrayed by the mass media.

CHAPTER 3

METHODOLOGY

In this chapter, the design of the present study and methodological information concerning with two phases of the study will be explained.

3.1. The Design and Rationale of the Study

The present study aims to search for answers to four questions;

1. To what extent children are being exposed to (at home and in classroom) the content of social representations on electronic media tools?
2. What are the preferred children's TV programming among nonnative speaking children between the ages of 4-to 6 years of age and living in Turkey?
3. What are the social representations portrayed by the children's TV Programming for nonnative speaking children?
4. To what extent social representations portrayed by the mass media influence on nonnative speaking children's social identity specifically within the context of cultural identity?

The current study has two parts. In the first part, the interviews were conducted, and after, the descriptive analysis of these questionnaire forms were conducted. The research made an effort to look at to what extent children are being exposed to (at home and in classroom) television content reflecting social representations. During this phase, descriptive data analysis was used to transform raw data into numerical and statistical form. In the second part, this process will be followed by thematic analysis of the content of media objects according to the information obtained from child questionnaire forms. By the way, qualitative research technique was utilized since this type of research design allows exploration and the depth understanding about the

meaning of the case(s) by interpreting the data (Creswell, 2013, p. 320). From social representational perspective, qualitative method is more suitable than other methods (Flick & Foster, 2007), due to the fact that this type of research aims to analyze and interpret texts, interviews, visual materials, and so on, to find out meaningful patterns which are descriptive for a particular phenomenon (Auerbach & Silverstein, 2003). By virtue of the present study aims to explore the meanings of social representations of nonnative speaking children, directed content analysis method was utilized for thematic analysis.

3.2. Descriptive Statistics

In the first part of the study, descriptive study was performed. In this part, demographic information of the sample, research setting, interview forms, descriptive data collection procedure, and analysis of descriptive data will be presented.

3.2.1. Sampling

In the first part of the study, there are three participant groups, 124 children, their mothers, and 23 preschool teachers. There were 271 participants in total.

3.2.1.1. The Characteristics of the Participants

In this study, there were three groups, the first group consists of children. The target population of the study is between 4 and 6-year-old, typically developing children who are nonnative speaking and living in Turkey. 124 typically developing children participated to the study from different districts of Şanlıurfa. Convenient sampling method with purpose-oriented criteria was utilized, and the following inclusion criteria was determined for the eligibility to participation;

1. Children should be between the ages of 4 and 6-year
2. Children should show typical development
3. Children should know and speak Kurdish or Arabic.
4. Children should use electronic media tools such as television and computer.

The second group consists of the mothers of the children participated in the study. The mothers of children ($n=124$) participated to the study for the reason that it is necessary to take information from them about children's media habits and their media preference for their children.

The last group is the teachers. 23 preschool teachers participated to the study. At this stage, convenient sampling method with purpose-oriented was used, inclusion criteria for the teachers were as follows;

1. The teacher should have a bachelor's degree in early childhood education,
2. The teacher should work actively in the school,
3. The teacher should have at least one Kurdish or Arabic speaking student in his/her own classroom.
4. The teacher should use electronic media tools (TV, computer/tablet, mobile phones) in the classroom.

3.2.1.2. Demographic Information of the Participants

The general demographic data such as age, gender, educational status of children, mothers and the teachers in the study group as well as the specific demographic information of each sample group will be shared based upon three groups separately.

3.2.1.2.1. Demographic Information of Children

In this part, demographic information about the children such as age, gender, school education, and mother tongue will be presented. First, the frequency distribution of age groups of the children participating the research is demonstrated in Table 3.1.

Table 3.1

The frequency distribution of children's age categories

	f	%	Mean
48-60 months/4-5 years	56	45.2	54.02
61-72 months/5-6 years	68	54.8	65.03
Total	124	100.0	60.05

According to Table 3.1, almost half, 45.2 % ($n = 56$), of the participants were between the ages of 48-60 months-old. The older age group, 61-to 72 month-olds, consisted of 68 children (54.8%). Age mean is 54.0 months for the first age category, and 65.0 months for the second age category. Total mean of age is 60.5 months. The frequency distribution of children's gender can be seen in Table 3.2.

Table 3.2

The frequency distribution of children's gender

	f	%
Girl	61	49.2
Boy	63	50.8
Total	124	100.0

As shown in Table 3.2, 50.8 % of the participating children were boys ($n = 63$) and 49.2 % were girls ($n = 61$).

The frequency distribution of mother tongue of the children is presented in Table 3.3.

Table 3.3

The frequency distribution of mother tongue of the children

	f	%
Kurdish	71	57.3
Arabic	53	43.7
Total	124	100.0

Table 3.3 shows that while 71 of children participants' mother tongue was Kurdish (57.3 %) and 53 of children participants' mother tongue was Arabic (43.7%).

3.2.1.2.2. Demographic Information of Children's Mothers

124 mothers ($M_{age} = 30.4$, and age range 21-45) participated in the study. In terms of marital status, 95.2% of mothers ($n=118$) were married, 3.2% of them ($n=4$) were divorced, and 1.6% of them ($n=2$) lost their husbands. 8.1% of the women ($n=10$) were working actively while the rest of them ($n=114$) were housewives. The most of the

mothers (44.4% of them, $n=55$) who participated in the research stated that they were at the second level of family income which is in between 1001 and 2000 Turkish Liras. 13.7% of them ($n=17$) had a low family income which is in between 0 and 1000 TL. 28.2% of them ($n=35$) had a family income of 2001 to 3000 TL, 8.9% of them ($n=11$) had a family income of 3001 to 4000 TL, and 4.8% of them ($n=6$) had a high level of family income (4001TL and over). The level of education of parents is: illiterate (25%, $n=31$), literate but primary school drop-out (17.7%, $n=22$), primary school (25.8%, $n=32$), secondary school (18.5%, $n=23$), high school 8.9%, $n=11$), and university (4.0%, $n=5$). Moreover, 33.9 of mothers ($n=42$) spent their most of lives in a village, 25.0 % of them ($n=31$) were living in a small town, 40.3% of mothers ($n=50$) were living in a city, and only one mother were living in a big city.

3.2.1.2.3. Demographic Information of Teachers

23 pre-school teachers ($M_{age}=27$, and age range 24-33) participated in the study. 87% of them were women ($n=20$), and 13% of them were men ($n=3$). The teachers had a bachelor's degree in early childhood education, and they were working actively in the preschools. In terms of the professional experience of the teachers, the most experienced teacher had been working for 10 years, and the teacher who had the least work experience had been working for 1.5 years, the mean of working years is 4.32. Most of them were working with 5-year old children (See Table 3.4 for the age group distribution in classrooms).

Table 3.4

The distribution of age groups in the classrooms

	f	%
5	9	39.1
4-5	8	34.8
5-6	3	13.0
4	2	8.7
6	1	4.3
Total	23	100.0

According to Table 3.4, most of the classes ($n=9$, 39.1%) consisted of children in 5-year-old age group. The second age group is 4- to 5-year-old mixed age group ($n=8$, 34.8%), and then, the other mixed age group is 5- to 6-year-old ($n=3$, 13%). 2 of 23 classes (8.7%) comprises of children in 4-year-old age group. Only one of the teachers (4.3%) are working with children 6-year-old children. In terms of class size, the range of class size and the average number of students per class are presented below (See Table 3.5).

Table 3.5

Information about class sizes ($N_{classes} = 23$)

	Minimum	Maximum	Mean
Class Size (the number of students)	10.00	30.00	20.7391

As seen from Table 3.5, in classrooms, there were minimum 10 students and there were maximum 30 students. On average, there are 21 students per class.

Besides, information about courses that were taken by the teachers can be seen in the tables below (See Table 3.6)

Table 3.6

The distribution of proportions in taking any courses about media literacy

	f	%
Not taking	19	82.6
Taking	2	8.7
Taking communication course	2	8.7
Total	23	100.0

As can be seen in Table 3.6, with respect to courses when getting a collage education, 8.7 % of the teachers ($n=2$) took the course concerning with media literacy, 8.7 % of them ($n=2$) was instructed about media literacy as a subject in the communication course. Most of the teachers (82.2%, $n=19$) participating in the study did not take any courses on media literacy during their college education.

3.2.1.3. Research Setting

In order to understand the transformation of reality and life, it is important to look at the ethnographic characteristics of the region where the media is used (Algan, 2009). The study was conducted with participants from different regions of Şanlıurfa.

Şanlıurfa which is located in Southeastern Anatolia Region is a border town, and surrounded by Mardin in the east, Diyarbakır in the northeast, Adıyaman in the northwest, Gaziantep in the west and Syria in the south (“Şanlıurfa”, 2015). Due to its geographical features, it has been a settlement where different cultural formations are combined (“Şanlıurfa”, 2015). Nowadays, Şanlıurfa is one of the wealthiest cities in Anatolia with respect to historical and cultural capital where many people from different cultures live together and speak different languages such as Kurdish and Arabic (Coşandal, 2009). However, there is no current data about ethno-demographic structure of the city (Cagaptay & Menekse, 2014); but it is known that the rate of bilingual adults and children (specifically Kurdish and Arabic) in the city is high (Oruc, 2016). It is thought that due to the availability of temporary refuge center which are settlements arranged for Syrian refugees, there is an increase in the proportion of bilingual people (Mülteciler Derneği, 2018). This cultural and ethnical diversity is the main reason why this city is chosen as a research area.

Social life begins within the family, and every social sphere bears its own culture (Celkan, 1991). In this sense, the family structure also gains importance. Family structure in Şanlıurfa consists of large families (“Şanlıurfa”, 2015). The study conducted in this region showed that the large and crowded families are very common (Kahraman, 2015) which can be observed in the current research as well. Demographic information of participants showed that in terms of the numbers of a person living in the same home, the smallest group is a nuclear family which consists of three individuals, and the largest group is a large family which involves twenty-two people. On average, there are six people per household. With respect to the number of siblings, the range is between a child with no siblings and a child with seven siblings.

3.2.2. Instruments

In this section, questionnaire forms will be explained in detail. The researcher prepared all questionnaire forms under the supervision of her advisor in line with the relevant literature. The four field experts examined questionnaires and the essence of the study whether that it was appropriate for the purpose of use was taken or not. To sum up, the questions in the questionnaire forms were directed to the children, mothers and the teachers and their answers were noted by the researcher.

3.2.2.1. Demographic Information Form for Child and Mother

Demographic Information Form for Child and Mother (see Appendix A) was prepared to assess demographic information including education level of the mother, socio-economic status of the family, languages spoken at home, age, gender, birth order of the children, number of siblings, and, whether the child is receiving pre-school education or not. There are nine questions for the mothers and seven questions for children.

3.2.2.2. Child Questionnaire Form

Child Questionnaire Form was arranged in order to identify the child's social representations primarily. It consists of 4 main open-ended questions as “Are you watching television?”, “Are you watching a cartoon on television?”, “What else do you watch on television?”, “Except for television, do you watch anything from tools such as mobile phones and computers?”. These main questions included 13 sub-questions (see Appendix B).

3.2.2.3. Mother Questionnaire Form

Mother Questionnaire Form was put into practice for getting the measure of children's media habits and how mothers engage in their children's social identity development with the help of the media. The form is composed of 15 open-ended questions (see Appendix C).

3.2.2.4. Demographic Information Form for the Teacher

Demographic Information Form for the Teachers (see Appendix D) was prepared to get the teachers' demographic information such as their age, gender, and education level of the teacher.

3.2.2.5. Preschool Teacher Questionnaire Form

Preschool Teacher Questionnaire Form was constructed for investigating what kind of contributions that the teachers make to children's social identity development with the help of media tools (TV, computer/tablet, mobile phones) and the teachers' habits of using television and other electronic media tools in the classroom. The questionnaire was made up of 22 main and 4 sub open-ended questions (see Appendix E).

3.2.3. Descriptive Data Collection Procedure

After the preparation stage of questionnaires, the essential ethical permissions (see Appendix G) was obtained from the Applied Ethics Research Center at METU. Then, the data was collected in February-March 2018, in Şanlıurfa. For the children and the mothers, the researcher visited them in their home setting or at another suitable place for them and conducted interviews. During this phase, first, the necessary information related to study shared with families, and voluntary participation forms (see Appendix H) were filled by mothers. Then, interviews were run with the mothers and the children. When having interviews with the children, tape recorder used to not miss any detail. With respect to the teachers, after voluntary participation was questioned and consent form (see Appendix I) was taken, interviews were performed to get detailed information about children's media habits at schools and teachers' media usage.

3.2.4. Analysis of Descriptive Data

Analysis of questionnaire forms were conducted by using Statistical Package for the Social Sciences, 24th version (SPSS V24) to obtain quantitative description of the data. Furthermore, the distribution of the most favorite television programs and favorite cartoon characters of the children in the sample group as well as the distribution of the most watched television programs by the children were determined.

3.3. Content Analysis

In the second part of the study, after examining the preferences of children, the most watched television cartoons and characters were determined for conducting content analysis. In this part, selection of cartoon series and characters, content analysis form, data collection procedure, analysis of the data and reliability will be represented.

3.3.1. Cartoons Series

One aim of study is to determine social representations of nonnative speaking children, so it is required to look at these representations specifically. For this reason, after making the descriptive analysis of children's preferences on cartoons, 4 cartoon series (Niloya, Pepee, İstanbul Muhafızları and Maşa İle Koca Ayı) were determined for the content analysis. Examining these cartoons series would be essential to determine social representations of nonnative speaking children. The selected cartoons were determined by evaluating two criteria. The first criterion was determining the most followed cartoons by the children according to the answers given by them. All cartoon series mentioned by children were listed, children indicated one or more programs in their answers. Then, frequencies of these cartoons were calculated, and the most frequently repeated three cartoon series were taken as cartoons to be analyzed. The distribution of which cartoons children prefer to watch can be seen in Table 3.7.

Table 3.7

The distribution of the preferred cartoon series by the children

The Name of Program	The Proportion of Preference of the Cartoons	
	f	%
Niloya	53	12.21
Maşa ile Koca Ayı	46	10.60
Pepee	39	8.99
Total of sub-sample	138	31.8
Others	296	68.2
Total	434	100.0

According to Table 3.7, in the regard of children’s television programming, Niloya, Maşa ile Koca Ayı, and Pepee series are the most preferred cartoon series by 31.8% of children.

The second criterion was calculating frequencies for answers to the question “which cartoon series do you like to watch the most?”. Children were asked to indication only one cartoon series. Table 3.8 demonstrates the distribution of the most frequently repeated three favorite cartoon series of children.

Table 3.8

The distribution of the most preferred cartoon series by the children

The Name of Program	The Proportion of the Most Preferred Cartoon by the Children	
	f	%
Maşa ile Koca Ayı	17	13.7
Niloya	16	12.9
İstanbul Muhafızları	12	9.7
Total of sub-sample	45	36.3
Others	79	63.7
Total	124	100.0

With respect to the most frequently repeated three favorite cartoon series, proportions of cartoon series were listed in Table 3.8, Finally, Maşa ile Koca Ayı, Niloya and İstanbul Muhafızları cartoon series were determined as children's favorite programs. In whole sample, these three cartoon series were preferred by 36.3% of children.

When selecting cartoons for evaluating in terms of social representations of children, the first three cartoon series were chosen from two tables. As shown in Table 3.7 the first 3 cartoons are Niloya, Maşa ile Koca Ayı and Pepee, similarly, the first 3 cartoons in Table 3.8 are Maşa ile Koca Ayı, Niloya and İstanbul Muhafızları. Since Niloya and Maşa ile Koca Ayı are included in both lists, four cartoon series are included in the current study. These television programs are: Niloya, Pepee, İstanbul Muhafızları and Maşa İle Koca Ayı. Moreover, to select the characters in the television programs, children’s answer those who said Pepee, Niloya İstanbul Muhafızları or Maşa ile Koca Ayı as their favorite cartoon series were examined by looking at their answers to the

question “*which is your favorite character in this cartoon?*”. Following tables (Table 3.9, 3.10, 3.11, and 3.12) display frequencies of preferred characters in the cartoon series.

Table 3.9

The frequency distribution of the preferred characters in the series of Niloya

The name of character	The proportion of preferred character in Niloya	
	f	%
Niloya	15	93.8
Tosbik	1	6.2
Total	16	100.0

According to Table 3.9, the favorite character in Niloya series is Niloya ($n=15$, 93.8%).

Table 3.10

The frequency distribution of the preferred characters in the series of Pepee

The name of character	The proportion of preferred character in Pepee	
	f	%
Pepee	6	75.0
Şila	1	12.5
Bebee	1	12.5
Total	8	100.0

According to Table 3.10, the favorite character in Pepee series is Pepee ($n=6$, 75%).

Table 3.11

The frequency distribution of the preferred characters in the series of İstanbul Muhafızları

The name of character	The proportion of preferred character in İstanbul Muhafızları	
	f	%
Mehmet	9	75.0
Ali	2	16.7
Çınar	1	8.3
Total	12	100.0

According to Table 3.11, the favorite character in İstanbul Muhafızları series is Mehmet ($n=9$, 75%).

Table 3.12

The frequency distribution of the preferred characters in the series of Maşa ile Koca Ayı

The name of character	The proportion of preferred character in Maşa ile Koca Ayı	
	f	%
Maşa	13	76.5
KocaAyı	4	23.5
Total	17	100.0

According to Table 3.12, the favorite character in Maşa ile Koca Ayı series is Maşa ($n=13$, 76.5%).

According to tables (Table 3.9, 3.10, 3.11, and 3.12) 4 characters that children preferred in the asked cartoon are; Niloya for Niloya, Pepee for Pepee, Mehmet for İstanbul Muhafızları and Maşa for Maşa ile Koca Ayı (See Appendix K for detailed description of cartoon series).

3.3.2. Instrument for Content Analysis

3.3.2.1. Codebook for Content Analysis of Children's Social Representations

Content analysis is a research technique which is widely used qualitatively (Hsieh & Shannon, 2005). Content analysis provides identification of categories, patterns as well as themes (Zhang & Wildemuth, 2009). This technique displays three approaches that are conventional, directed and summative (Hsieh & Shannon, 2005). All of them are utilized for making interpretation about meaning of content of data (Hsieh & Shannon, 2005). For the current research, directed content analysis method is selected and regarded suitable since in this method, present theories or prior studies is used to identify variables and key concepts for coding categories (Potter & Levine-Donnerstein, 1999). Thus, directed content analysis is made by deductive way in which

a categorization matrix is prepared by depending on determined model or theory (Marshall & Rossman 1995; Elo & Kyngäs, 2008).

In the present study, “Codebook for Content Analysis of Children’s Social Representations” (See Appendix F) is employed to analyze data with respect to social representations of children. It was constituted by the researcher in the supervision of her thesis advisor and in the light of related literature on social representations and social identity. There are different ways for preparing codebook for directed content analysis in the literature (Assarroudi et al., 2018). In the current study, the technique presented by Elo and Kyngäs (2008) was used. According to Elo and Kyngäs (2008), there are two ways for creating content analysis codebook; unconstrained and structured. In unconstrained codebook, when codebook is being coded, new categories can be formed by carrying out the steps of inductive content analysis (Elo & Kyngäs, 2008). On the other hand, in structured codebook, elements, in chosen data, that fit the formed code matrix are coded (Elo & Kyngäs, 2008). According to the structure of the research, the method could be selected

In the current research, structured codebook is used since categories were determined based on related concepts in social representations and social identity specifically in cultural elements. Children’s television programs were evaluated by depending on these categories to reveal children's social representations with respect to their social identity. The codebook comprises of two main parts. The first part presents general information about children’s television programs that include socio-demographic information of character, personality traits of character – relationships with others, physical appearance of character, physical and mental abilities of character. The second part involves social representations of cultural properties which contain group behaviors, elements of culture and religious affiliation (See Appendix F).

3.3.3. Qualitative Data Collection Procedure

After cartoon series were determined by calculating frequencies on child questionnaire forms, same episodes of chosen cartoon series were watched and coded by using “Codebook for Content Analysis of Children’s Social Representations” by two coders

separately. For evaluating each program, observers watched one hour of the programs. 9 episodes from Niloya and Maşa ile Koca Ayı as well as 5 episodes from İstanbul Muhafızları and Pepee were included in the final analysis.

Visual and verbal representations were coded under the relevant title in the codebook for content analysis. For visual codes, coders described the scene they encoded. For verbal codes, words and/or sentences in speech were encoded. In addition, for all data, coders coded the minute in which the code was detected. By the way, essential data for making interpretation was collected.

3.3.4. Analysis of Qualitative Data

Content analysis method was performed for detecting social representations portrayed by the mass media to nonnative speaking children via using “Codebook for Content Analysis of Children’s Social Representations”. In directed content analysis method, theory-guided analysis was used for making predictions concerning with collected data (Mayring, 2000). It is suggested to make interpretations of results on two levels: (i) interpreting the findings depending on one's own codebooks and (ii) interpreting findings by comparing other studies (Kohlbacher, 2006). In present research, findings will be interpreted in two level. Thus, after data collection procedure, collected data will be discussed in the manner of Social Representation Theory and Social Identity Theory by benefiting conclusion of other research.

3.3.5. Reliability

In the qualitative research method, internal validity does not have as importance as it is in quantitative research since the former does not explore the relationship between an independent variable and dependent variable (Fraenkel, Wallen, & Hyun, 2011, p. 438). Nonetheless, the consistency of results is essential, and it refers to reliability which could be provided by agreements between independent observers (Hayes & Krippendorff, 2007). In the current research, two observers rated each episode of cartoons separately, and they coded what they observed in Codebook for Content Analysis of Children’s Social Representations. After this process, for each of cartoon series, Krippendorff alpha was calculated in SPSS version 24 by using a specific macro

that was specifically prepared for statistical software packages (Hayes & Krippendorff, 2007). Finally, the following alpha values were found for each program; $\alpha = .89$ (> 0.80) for Niloya series, $\alpha = .84$ (> 0.80) for Pepee series, $\alpha = .81$ (> 0.80) for İstanbul Muhafızları series, and $\alpha = .85$ (> 0.80) for Maşa ile Koca Ayı series. These results demonstrate that the inter-coder reliability levels of content analysis forms of cartoon series were statistically high because .80 is accepted as the threshold for an accepted reliability level (Lombard, Snyder-Duch, & Bracken, 2002). Accordingly, it can be said that the present study is reliable.

In the qualitative research, researcher collects and interprets information. For this reason, researcher bias can be influential in the stage of interpretation (Fraenkel et al., 2011, p. 438). After statistical calculations, in order to block data collector bias which also can constitute a problem because of the dependency on the researcher, the items which were coded by two coders were evaluated in the result section and interpretations were made by depending on their analysis.

CHAPTER 4

RESULTS

In this section, the results of the two main research methods will be used in parallel to the research questions as detailed in the method section. After descriptive statistics will be conducted, content analysis will be put into practice. The findings of the study will be explained according to descriptive statistics and content analysis separately.

4.1. Findings from the Questionnaires

In this part, the findings from the questionnaires will be shared in order to answer two research questions “To what extent children are being exposed to (at home and in classroom) content of social representations on electronic media tools?” and “What are the preferred children’s TV programming among nonnative speaking children between the ages of 4-to 6 years of age and living in Turkey?”. 124 child questionnaire forms, 124 mother questionnaire forms and 23 teacher questionnaire forms will be taken into consideration. The aim of this procedure is not only to determine how long social representations portrayed by electronic media tools (TV, DVD/ video player, computer/tablet) are exposed to nonnative speaking children at home and at school, but also to determine which representations in media programs they are exposed to.

4.1.1. Children’s Media Usage

In order to examine first research question, mother questionnaire forms and teacher questionnaire forms will be used to comprehend how much children are exposed to the representations, for how long the children use electronic media tools and in which channels they get these representations. Mother questionnaire forms will be benefited for looking at children media usage at home and teacher questionnaire forms will be analyzed to examine children media usage in the classrooms.

4.1.1.1. Children's Media Usage at Home

4.1.1.1.1. Duration of Watching Television at Home

In order to determine how long children is exposed to television content at home, the mothers were asked how long children watched television in a day (See Table 4.1).

Table 4.1

Time spent on television by children

	Durations of watching TV			
	n	Minimum	Maximum	Mean
How many hours do children spend on watching TV in a day?	123	.50	12.00	4.77

As seen on Table 4.1, children participated to research ($n=123$) are watching television approximately 4.77 hours in a day. The child who watched television at least is watching it for half an hour, on the other hand, the child who watched television most was watching it for 12 hours.

4.1.1.1.2. Duration of Time Spent on Other Electronic Media Tools

Whether the children used other electronic media tools apart from television and if so, which tools were used by children were asked to both mothers and children. The results of the statistical calculations were found to be the same. Table 4.2 shows the distribution of at what rate electronic media tools are used.

Table 4.2

Children's other electronic media tools usage

	f	%
Users of other media tools	82	67.1
Non-users	42	33.9
Total	124	100.0

Table 4.2 presents that 67.1% of children ($n=82$) are users of other electronic media tools.

Table 4.3 demonstrates the distribution of types of electronic media tools were used by the children.

Table 4.3

The distribution of types of other electronic media tools used by the children

Type of other electronic media tools	f	%
Tablet	31	37.8
Mobile Phone	30	36.6
Computer	21	25.6
Total	82	100.0

According to Table 4.3, usage rates of these media tools would be listed as respectively; 25.6 % for computer ($n=21$), 37.8% for a tablet computer ($n=31$), and 36.6% for mobile phone ($n=30$).

Furthermore, Table 4.4 demonstrates how many minutes children spend time on other electronic media tools.

Table 4.4

The duration of time spent on other electronic media tools

	N	Minimum	Maximum	Mean
How many minutes do children spend with other electronic media tools in a day?	82	10.00	450.00	55.8537

Table 4.4 shows that of 82 of 124 children (66.1%) used other electronic media tools (computer, tablet computer and mobile phone). It was found that children spent minimum 10 minutes and maximum 450 minutes a day with these tools. On average children spend an average one hour (55.8 minutes) a day on these media tools.

4.1.1.1.3. Channel Preference of Mothers

Detailed information about channel preferences of mothers can be seen in Table 4.5, 4.6 and 4.7 respectively.

Table 4.5

The distribution of mothers' channel preferences on TV

	f	%
TRT Çocuk	87	70.2
Minika Çocuk	8	6.5
Planet Çocuk	7	5.6
Not prefer channel	7	5.6
Child prefers	6	4.8
Zarok TV	4	3.2
Cartoon Network	3	2.4
Disney Channel	2	1.6
Total	124	100.0

In terms of channel preference of mother, as shown in Table 4.5, the most preferred channel is TRT Çocuk with 70.2% ($n=87$). Then, Minika Çocuk was preferred by 6.5% of mothers ($n=8$). 5.6% of mothers ($n=7$) preferred Planet Çocuk for their children. 3.2% of them ($n=4$) choose Zarok Tv. Cartoon Network was preferred by 2.4% of mothers ($n=3$). 1.6% of mothers ($n=2$) selected Disney Channel for their children. 5.6% of mothers ($n=7$) declared that they did not prefer any channels for their children. 5.6 % of them ($n=7$) claimed that their children opened their channel willingly. Furthermore, whether mothers prefer another channel on television for their children were questioned and the distribution of responses is shared in the table below.

Table 4.6

The distribution of mothers' preference for another channel

	f	%
No	72	58.0
Yes	52	42.0
Total	124	100.0

According to Table 4.6, 72 of 124 mothers (58.0%) responded negatively to the question whether they prefer another channel on television, and 52 of 124 mothers (42.0%) responded positively. The latter gave examples of non-thematic channels such as Show TV, TV8, Kanal7, Yasin TV. Whether children would like to watch other

channels was asked to the mothers in addition to the channels they prefer. The distribution of the answers given is shared accordingly in the table below (See table 4.7).

Table 4.7

The distribution of childrens' preference for channel according to the mothers

	f	%
Yes	95	76.6
No	29	23.4
Total	124	100.0

Table 4. 7 displays the distribution of children whether they would like to prefer the channel. According to mothers, 76.6% of children ($n=95$) would like to watch a specific channel, whereas 23.4% ($n=29$) not. In accordance with the answers given by mothers, the names of the channel were questioned, as well as the distribution of the channel the child would to watch was shared in Table 4.8.

Table 4.8

The distribution of the channel the children would like to watch

Name of the TV channel	f	%
TRT Çocuk	54	56.8
Planet Çocuk	9	9.5
Other Channels	9	9.5
Cartoon Channels	9	9.5
Minika Çocuk	7	7.4
Cartoon Network	3	3.2
Child prefers	2	2.1
Zarok TV	1	1.1
Disney Channel	1	1.1
Total	95	100.0

As seen from Table 4.8, channel preference of children according to mothers would be listed as respectively; 56.8% for TRT Çocuk ($n=54$), 9.5% for Planet Tv ($n=9$), 9.5% for other channels which are not channel for children ($n=9$), 9.5% for all children

channels ($n=9$), 7.4% for Minika Çocuk ($n=7$), 3.2% for Cartoon Network ($n=3$), two of the mothers said the child preferred but she did not the channel, 1.1% for Zarok Tv ($n=1$) and 1.1% for Disney Channel ($n=1$).

4.1.1.2. Children's Media Usage in the Classroom

In order to examine the imposed representations in the classroom environment; how long they use electronic media tools, for what purposes they use these tools and in which channels they get these representations were identified.

4.1.1.2.1. Usage of Television in Classroom

The proportions of the teachers who were using television in the daily lesson plan was given in Table 4.9.

Table 4.9

Teachers' usage of television in the classrooms

	f	%
User	15	65.2
Non-user	8	34.8
Total	23	100.0

Table 4.9 displays that the majority of the teachers ($n=15$, 65.2%) used television in the daily lesson plan. It was also asked to television users how long they used the television in the daily lesson plan, and the duration of watching television in the classrooms (See Table 4.10).

Table 4.10

The duration of watching television in the classrooms

	n	Minimum	Maximum	Mean
How many minutes do teachers use television in the classrooms in a day?	15	10,00	40.00	24.0000

Table 4.10 presents that except for the teachers who do not use television in their classrooms, the time preschool teachers spent on watching television varies between

10 and 40 minutes. Television was being utilized an average 24 minutes a day in the classroom.

Preschool teachers were asked about the channels they prefer for children and the reasons for choosing them. Table 4.11 demonstrates the frequency distribution of the thematic television channels preferred by the teachers for children.

Table 4. 11

The distribution of the thematic channels preferred by the teachers

Name of the channels preferred by the teachers	f	%
TRT Çocuk	10	66.7
Not using channel	3	20.0
Minika Çocuk	2	13.3
Total	15	100.0

With reference to Table 4.11, it was found that 66.7% of the teachers ($n=10$) preferred TRT Çocuk mostly. Some teachers ($n=2$, 13.3%) preferred Minika Çocuk for children in their classes. Three preschool teachers (20%) stated that they used the television but did not use the thematic channel as a part of the daily lesson plan.

Within the scope of the conducted research, the teachers were questioned whether there are the channels that the children would like to watch, and the distribution of responses is shared in the table below (See Table 4.12).

Table 4.12

The distribution of children's channel preference to watch in the classrooms

	f	%
No	17	73,9
Yes	6	26,1
Total	23	100,0

According to Table 4.12, 17 of 23 teachers (73.9%) responded that there were not the channels that the children would like to watch, and 26.1% of the teachers ($n=6$)

responded positively. Table 4.13 shows the frequency distribution of preferred channels by children in the classroom.

Table 4. 13

The distribution of the channels children would like to watch in the classrooms

	f	%
TRT Çocuk	5	83.3
Zarok TV	1	16.7
Total	6	100,0

As can be seen from Table 4. 13, 5 of 6 teachers (83.4%) said that children would like to watch TRT Çocuk channel, and one of them (16.6%) stated Zarok Tv.

4.1.1.2.2. Usage of Other Electronic Media Tools in Classrooms

In order to examine the exposure time of the representations on the electronic media tools used in the classroom environment; use of media tools of teachers, media tools used in the classroom and their exposure time were asked to preschool teachers.

Table 4.14 displays teachers' other electronic media tools usage in the classrooms.

Table 4.14

Teachers' other electronic media tools usage in the classrooms

Usage of Media Tools	f	%
User	20	87.0
Non-user	3	13.0
Total	23	100.0

As presented in Table 4.14, 87% of the teachers ($n=20$) used other electronic media tools (computer and/or mobile phones).

The distribution of types of other electronic media tools used by the teachers in classrooms was questioned (See Table 4.15).

Table 4.15

The distribution of types of other electronic media tools used by the teachers

Types of media tools	f	%
Computer	19	95.0
Mobile phone	1	5.0
Total	20	100.0

According to Table 4.15, among users of other electronic media tools, 95% of teachers used a computer, and 5% of them used a mobile phone in their classrooms. The time which spent on other electronic media tools by the teachers were is displayed in the following table (Table 4.16).

Table 4.16

The duration of teachers' usage of other electronic media tools in classrooms

	n	Minimum	Maximum	Mean
How many minutes do the teachers use other electronic media tools in the classrooms a day?	20	6.00	60.00	22.0500

As exhibited in Table 4.16, apart from the teachers who do not use other electronic media tools in their classrooms, spent time on other electronic media tools by the preschool teachers change between 6 and 60 minutes, and these tools were being used approximately 22 minutes a day in the classroom.

In order to determine the total duration spent on electronic media tools in the classrooms, spending time on television and other electronic media tools was examined (See Table 4.17).

Table 4. 17

Total time on television and other electronic media tools in the classrooms

	n	Minimum	Maximum	Mean
How many minutes do the teachers spend on both of television and other electronic media tools in classrooms in a day?	12	20.00	60.00	42.5833

As shown in Table 4.17, it was found that the teacher ($n=12$) who uses both of television and other media tools at least opens it for 20 minutes, and the teacher who uses them most opens them for 60 minutes. Besides, on average children spend an average 42.5 minutes a day on both of watching television and other media tools.

4.1.2. Preferred Cartoon Series and TV Programs

In order to get an answer to second research question, not only the programs which are broadcast on television and the programs on other electronic media tools prepared for children but also series will be evaluated. All of child questionnaire forms, mother questionnaire forms and teacher questionnaire forms will be used to examine the preferred children's TV programming among nonnative speaking children.

4.1.2.1. Preferred Cartoon Series and TV Programs by Children

To begin with child questionnaire forms, these forms were used for detecting preferred cartoon series, children's favorite cartoon series and other programs preferred by children to watch. The distribution of which cartoons children watch was given in Table 4.25. The table was formed by evaluating children's answers to the question of which cartoons do they watch on television. Children have stated one or more programs for the answer of this questions, all answers are listed in Table 4.18.

Table 4.18

The frequency distribution of cartoon series preferred by children

The Name of Program	The Proportion of Preference	
	f	%
Niloya	53	12.21
Maşa ile Koca Ayrı	46	10.60
Pepee	39	8.99
Harika Kanatlar	31	7.14
RafadanTayfa	26	5.99
İstanbul Muhafızları	24	5.53
Akıllı Tavşan Momo	22	5.07
Emiray	22	5.07
Keloğlan Masalları	19	4.38

Table 4.18 (Continued)

Canım Kardeşim	10	2.30
Pırdino	10	2.30
Arı Maya	9	2.07
Oscar Çöllerde	9	2.07
Elif'in Düşleri	8	1.84
Kuzucuk	8	1.84
Scooby Doo	7	1.61
Ben10	6	1.38
Ege ile Gaga	6	1.38
Winx Club	6	1.38
Transformers	6	1.38
Regal Akademi	5	1.15
Ben ve Robotum	4	0.92
Ayıcık Bombo	4	0.92
Vikingler	4	0.92
Tobot	4	0.92
Calliou	3	0.69
Jetgiller	3	0.69
Mine ile Müge	3	0.69
Şirinler	3	0.69
Doru	2	0.46
Eena Mena	2	0.46
Karmella	2	0.46
Maymun Masalı	2	0.46
Mucize: Uğur BÖc. ve K. Kedi	2	0.46
Power Rangers	2	0.46
Peter Pan	2	0.46
Şehrin Kahramanları	2	0.46
Titan	2	0.46
Zorro Efsanesi	2	0.46
Altın Öğütler	1	0.23
Çekici Tom	1	0.23
Dedektif Miret	1	0.23
Garfield	1	0.23
Heidi	1	0.23
İbi	1	0.23
Karakedi	1	0.23
Koyun Shell	1	0.23
Kukuli	1	0.23

Table 4.18 (Continued)

Madagaskar	1	0.23
Mayşa ve Bulut	1	0.23
Mori	1	0.23
Okko	1	0.23
Ozi	1	0.23
Total	434	100.0

Table 4.18 shows that the most commonly mentioned cartoon series by children is Niloya series ($n=53$, 12.1%). Maşa ile Koca Ayı ($n=46$, 10.6%) and Pepee ($n=39$, 8.9%) series follows this cartoon series. Besides, series of Harika Kanatlar ($n=31$, 7.1%), Rafadan Tayfa ($n=26$, 5.9%), İstanbul Muhafızları ($n=24$, 5.5%), Akıllı Tavşan Momo ($n=22$, 5.1%), Emiray ($n=22$, 5.1%) and Keloğlan Masalları ($n=19$, 4.4%) are commonly preferred cartoon series by children. The most preferred cartoon series by children was questioned (See Table 4.19). The table was constituted by evaluating children's answers to question "which is your favorite cartoon?". It was clarified that they need to give one concrete answer to this question.

Table 4.19

The frequency distribution of the most preferred cartoon series by the children

The name of program	The proportions of the most preferred cartoon by children	
	f	%
Maşa ile Koca Ayı	17	13.7
Niloya	16	12.9
İstanbul Muhafızları	12	9.7
Harika Kanatlar	11	8.9
Pepee	8	6.5
Emiray	7	5.6
Keloğlan Masalları	7	5.6
Elif'in Düşleri	4	3.2
Canım Kardeşim	4	3.2
Rafadan Tayfa	3	2.4
Akıllı Tavşan Momo	3	2.4
Cartoons stated 1 or 2 times	32	25.8
Total	124	100.0

Table 4.19 presents that children's favorite cartoon series are Maşa ile Koca Ayı ($n=17$, 13.7%). Niloya ($n=16$, 12.6%) and İstanbul Muhafızları ($n=12$, 9.7%) series followed this cartoon series. Harika Kanatlar ($n=11$, 8.9%), Pepee ($n=8$, 6.5%), Emiray ($n=7$, 5.6%), Keloğlan Masalları ($n=7$, 5.6%), Elif'in Düşleri ($n=4$, 3.2%), Canım Kardeşim ($n=4$, 3.2%), Rafadan Tayfa ($n=3$, 2.4%) and Akıllı Tavşan Momo ($n=3$, 2.4%) are commonly mentioned cartoon series by children. Besides, some cartoon series were stated one or two times by children.

When selecting cartoons for evaluating in terms of social representations of children, the first three cartoon series placing in both of Table 4.18 and Table 4.19 were selected. Thus, Niloya (top-three in both lists), Pepee, İstanbul Muhafızları and Maşa ile Koca Ayı (top-three in both lists) series were chosen to examine social representations of nonnative speaking children.

Other programs that children watch on television were also questioned in order to view children's media usage from a holistic perspective. For this reason, the distribution of children who watched other programs on television was given in Table 4.20, and then, the names of these programs were shared in Table 4.21.

Table 4.20

Children's preference for watching other programs on TV

	n	%
Watching other programs	74	59.7
Not watching other programs	50	40.3
Total	124	100.0

As is seen from Table 4.20, 59.7% of children ($n=74$) watched something on television apart from cartoons. Some of these programs are television series, and some of them are competition programs. These programs were examined separately, and proportions of these programs are shared in the following table (See Table 4.21).

Table 4.21

The distribution of TV programs preferred by the children

The name of the program	f	%
Selena	20	27.0
Other programs	15	20.3
Survivor	12	16.2
Sen Anlat Karadeniz	8	10.8
Snow Queen	5	6.8
Şevket Yerimdar	4	5.4
Arka Sokaklar	4	5.4
Çocuktan Al Haberi	4	5.4
Çukur	2	2.7
Other programs	15	20.2
Total	74	100.0

According to Table 4.21, 27% of the children ($n=20$) watched the Turkish-made series called as Selena, then respectively, Survivor (16.2%, $n=12$) which is the Turkish-made competition program, Sen Anlat Karadeniz (10.8%, $n=8$) which is the Turkish-made series, Snow Queen (6.8%, $n=5$) which is Disney-made animated film was watched by children. Şevket Yerimdar and Arka Sokaklar Tv Series, as well as Çocuktan Al Haberi competition program was preferred at the same rate (5.4% of children, $n=4$ for each of program). 2.7% of children ($n=2$) said they watched Çukur which is the Turkish-made series. Other programs have not been calculated one by one because they have been told once, 20.3% of children ($n=15$) gave different answers.

The majority of the children ($n=82$, 66.1% of them) used other media tools (computer, tablet or smart phones), and this situation was explained in detail in the previous section. Children were asked for what purposes they were using these electronic media tools. It was found that children used these tools for playing games, watching cartoon series and videos, or looking at photographs. The distribution of their purposes was shared in Table 4.22.

Table 4.22

Children's purposes to use other electronic media tools

Purposes of children	f	%
Playing games	46	56.1
Watching cartoons	25	30.5
Watching video	5	6.1
Both of playing games and watching cartoons	3	3.7
Looking at photographs	3	3.7
Total	82	100.0

As can be seen Table 4.22, the majority of the children (56.1%, $n=46$) played games on other electronic media tools, 30.5% of them ($n=25$) watched cartoon series, 3.7% of the children ($n=3$) who participating in the study not only watched cartoons but also played games. Some of them (3.7%, $n=3$) looked at photographs, and others (6.1%, $n=5$) watched video previously taken. At this point, also, children were questioned in terms of what they watch in other electronic media tools and the following table presents the distribution of the answers (See Table 4.23).

Table 4.23

The distribution of cartoons watched by the children on other electronic media tools

Name of cartoons watched in electronic media tools	f	%
Snow Queen	8	28.6
Pepee	4	14.3
Keloğlan	2	7.1
Maşa ile Koca Ayı	2	7.1
Şirinler	2	7.1
Spiderman	2	7.1
Hulk	1	3.6
İstanbul Muhafızları	1	3.6
Niloya	1	3.6
Oscar Çöllerde	1	3.6
Tom and Jerry	1	3.6
Transformers	1	3.6
Total	28	100.0

According to Table 4.23, most of the children (28.6%, $n=8$) prefer to watch Snow Queen Animation film. Then Pepee is preferred by 14.3% of them ($n=4$). Kelođlan, Mařa ile Koca Ayı, řirinler and Spiderman is preferred at the same rate (for each of them; 7.1%, $n=2$). Others are preferred by 3.6% ($n=1$ for each of them).

Besides, whether there is any program that children would like to watch on television was asked the mothers, the majority of the mothers responded the question positively to the question. In accordance with the answers given by the mothers, the names of program were asked, and the frequency distribution table of the programs children would like to watch at home can be seen in Table 4.24.

Table 4. 24

Cartoon series children would like to watch according to the mothers

Name of series	f	%
Programs apart from cartoons	29	33.7
Niloya	15	17.4
Mařa ile Koca Ayı	11	12.8
Harika Kanatlar	5	5.8
Pepee	5	5.8
Kelođlan	4	4.7
Cartoons	4	4.7
Documentaries	3	3.5
Elifin Düşleri	2	2.3
Emiray	2	2.3
İstanbul Muhafzları	2	2.3
Rafadan Tayfa	2	2.3
Canım Kardeşim	2	2.3
Total	86	100.0

Table 4.24 shows that 33.7% of mothers stated some Turkish series that are not the cartoon or children's program, then the answers would be listed as respectively; 17.4% for Niloya ($n=15$), 12.8% for Mařa ile Koca Ayı ($n=11$), 5.8% Harika Kanatlar ($n=5$), 5.8% Pepee ($n=5$), 4.7% for Kelođlan ($n=4$), 4.7% for all cartoons ($n=4$), 3.5% for documentaries ($n=3$), 2.3% for İstanbul Muhafzları ($n=2$), 2.3% for Rafadan Tayfa

($n=2$), 2.3% for *Canım Kardeşim* ($n=2$), 2.3% for *Elif'in Düşler* ($n=2$), and 2.3% *Emiray* ($n=2$).

Similar to mothers, teachers were questioned about whether there is any program that children would like to watch on television. While the most of the teacher stated that children would like to watch some cartoon series, some of them did not. In accordance with the answers given by the teachers, the names of program were asked, and the frequency distribution table of the programs children would like to watch in the classrooms can be seen in Table 4.25.

Table 4. 25

Cartoon series children would like to watch according to the teachers

The Name of Cartoon	f	%
Maşa ile Koca Ayı	4	23.5
Keloğlan	3	17.6
Niloya	2	11.8
Pepee	2	11.8
Rafadan Tayfa	2	11.8
Snow Queen	2	11.8
Sevimli Dostlar	1	5.8
Winx Club	1	5.8
Total	17	100.0

As shown in Table 4.25, according to the teachers, preferred cartoons by the children in the classrooms would be listed as respectively; 23.5% for *Maşa ile Koca Ayı* ($n=4$), 17.6% for *Keloğla Masalları* ($n=3$), 11.8%, for *Niloya*, *Pepee*, *Rafadan Tayfa* and *Snow Queen* ($n=2$ for each of them) and 5.8% for *Sevimli Dostlar* and *Winx Clup* ($n=1$ for each of them).

4.2. Findings of Content Analysis

In this section, the findings concerning with children's programing will be given in order to answer the question "What are the social representations portrayed by the Children's TV Programming to nonnative speaking children?". For this reason, some episodes of determined series (*Niloya*, *Pepee*, *İstanbul Muhafızları* and *Maşa ile Koca*

Ay1) were watched by two coders separately, and information about characters and programs are coded under relevant themes in the Codebook for Content Analysis of Children's Social Representations. The codebook consists of two main parts with subheadings. In this part, general information about children's television programs will be shared, and then, social representations in these programs will be given. The results obtained from children's television programs are taken from the watched episodes of cartoon series.

4.2.1. General Information about Children's Television Programming

Four cartoon series and characters were included in the final analysis. These are;

1. Niloya for Niloya
2. Pepee for Pepee
3. Mehmet for İstanbul Muhafızları
4. Maşa for Maşa ile Koca Ayı

In order to indicate the general features of programs, the findings about the characteristics of the cartoon series which were obtained from content analysis forms are summarized in the next four tables (Table 4.26, 4.27, 4.28 and 4.39) below.

The first cartoon series is Niloya, and Table 4.26 gives information about Niloya series and Niloya who is main character of the program.

Table 4.26

General Information about Niloya series

<i>Name of the program:</i> Niloya
<i>Type of the program:</i> Cartoon
<i>Duration of the program:</i> 7 minutes
<i>Time period the program is broadcasting:</i> 11:00-11:30, 02:10-02:40 on weekdays

Table 4.26 (Continued)

<i>Channel the program is broadcasting:</i> TRT Çocuk
<i>Targeted age group:</i> 3-6 years old
<i>Which character to analyze in the program:</i> Niloya
<i>The role of the character:</i> Starring Character
<i>Stigmatized identities of the character:</i> Turkish, non-disabled, female. No different identities were found throughout the cartoons.
<i>Age group:</i> Child
<i>Biological sex:</i> Female
<i>Marital status:</i> Single
<i>Ethnic background:</i> Turkish
<i>Occupation:</i> No info
<i>Socio economic status:</i> Middle
<i>Leisure-time activities of the character:</i> Spend time with her friends or family
<i>Personality traits of the character – Relationships with others:</i> Niloya is a child who is helpful, friendly, happy, animal lover, listening to her mother, sharer, people pleaser, curious, careful, brash, loving nature, observer, excited, skeptical, dreamer, and compassionate, as well as encouraging people.
<i>Physical appearance of the character:</i> She usually wears pink or red dresses, tights, and pink shoes. Her hair is tied on both sides and clasped with pink buckle.
<i>Physical and mental abilities of the character:</i> Niloya is a child who can find ideas, sing, run, imitate, simulate, swim, catch fish and jump.

The second cartoon series is Pepee, and Table 4.27 presents information about Pepee series and Pepee who is main character of the program.

Table 4.27

General Information about Pepee series

Name of the program: Pepee

Type of the program: Cartoon

Duration of the program: 12 min.

Time period the program is broadcasting: Now only posted on YouTube, so there is no specific time period.

Channel the program is broadcasting: TRT Çocuk, Show TV, Planet Çocuk - YouTube (currently)

Targeted age group: 3-6 years old

Which character to analyze in the program: Pepee

The role of the character: Starring Character

Stigmatized identities of the character: Turkish, non-disabled, male. No different identities were found throughout the cartoons.

Age group: Child

Biological sex: Male

Marital status: Single

Ethnic background: Turkish

Occupation: No info

Socio economic status: Middle

Leisure-time activities of the character: Spend time with her friends or family

Personality traits of the character – Relationships with others: Pepee is a child who is cheerful, happy, playful, friendly, curious, questioning, harmonious, eager to learn, excited, loving, and playful.

Table 4.27 (Continued)

Physical appearance of the character: In some episodes, he wears traditional clothes, generally, he wears blue hats and blue overalls. His shoes are white. He has black hair.

Physical and mental abilities of the character: Pepepe is a child who can play drums, play folk dances, jump, can sing, and maintain personal care and clean.

The third cartoon series is İstanbul Muhafızları, and Table 4.28 displays information about İstanbul Muhafızları series and Mehmet who is the one of main characters of the program.

Table 4.28

General Information about İstanbul Muhafızları series

Name of the program: İstanbul Muhafızları

Type of the program: Cartoon

Duration of the program: 12 min.

Time period the program is broadcasting: 09:30-10:00, 14:30-15:00, 19:30-20:00, 00:30-01:00 on weekdays

Channel the program is broadcasting: TRT Çocuk, Minika Go

Targeted age group: 5-11 years old

Which character to analyze in the program: Mehmet

The role of the character: Starring Character

Stigmatized identities of the character: Turkish, non-disabled, male, good child. Besides, no different identities were found throughout the cartoons, only one of the children in the group wears glasses, apart from this, any different feature is encoded.

Age group: Child

Table 4.28 (Continued)

<i>Biological sex:</i> Male
<i>Marital status:</i> Single
<i>Ethnic background:</i> Turkish
<i>Occupation:</i> No info
<i>Socio economic status:</i> Middle
<i>Leisure-time activities of the character:</i> Spend time with friends
<i>Personality traits of the character – Relationships with others:</i> Mehmet is a child who is not desperate and gives hope to his friends, does not disappoint them, encourages them, makes plans, makes accurate predictions, is an animal-lover, and shares tasks in the group.
<i>Physical appearance of the character:</i> Wearing red sweat, green shorts, and white shoes. Hair color is yellow. The child is the longest of the group.
<i>Physical and mental abilities of the character:</i> Mehmet can use ships, fight with adults, realize everything, produce ideas, plan and run this plan, and he is the strong, fast, intelligent.

The fourth cartoon series is Maşa ile Koca Ayı, and Table 4.29 demonstrates information about Maşa ile Koca Ayı series and Maşa who is one of the main characters of the program.

Table 4.29

General Information about Maşa ile Koca Ayı series

<i>Name of the program:</i> Maşa ile Koca Ayı
<i>Type of the program:</i> Cartoon
<i>Duration of the program:</i> 7 min.
<i>Time period the program is broadcasting:</i> 08.45-09.00

Table 4.29 (Continued)

<i>Channel the program is broadcasting:</i> TV8
<i>Targeted age group:</i> 3-6 years old
<i>Which character to analyze in the program:</i> Maşa
<i>The role of the character:</i> Starring Character
<i>Stigmatized identities of the character:</i> Russian, non-disabled, female. No different identities were found throughout the cartoons.
<i>Age group:</i> Child
<i>Biological sex:</i> Female
<i>Marital status:</i> Single
<i>Ethnic background:</i> Russian
<i>Occupation:</i> In some episodes, she is going to school.
<i>Socio economic status:</i> Middle
<i>Leisure-time activities of the character:</i> She is playing with Big Bear or alone.
<i>Personality traits of the character – Relationships with others:</i> Maşa is a child who is clean, helpful, animal lover, creative, playful, curious, questioning, insistent, respectful, solution seeker, friendly, racer, happy, intelligent, affectionate, extraverted, and eager to learn.
<i>Physical appearance of the character:</i> In each episode, she is wearing a long dress, and the same color small headscarf as the dress. Usually she is dressed in pink.
<i>Physical and mental abilities of the character:</i> She is a child who does not get tired, has manual skills, can make repairs, and tell a tale. Also, she is mobile and puckish.

4.2.2. Social Representations

According to Moscovici (1988), via mass media or traditional communicating, social representations are being shared out, thus, subjecting television programs, newspapers, books or daily conversations to qualitative analysis is essential. Thus, content analysis of subjects is necessary for understanding social representations (Moscovici, 1984). For these reasons, these children’s television programs (*Maşa ile Koca Ayı, Niloya, Pepee, İstanbul Muhafızları*) which has been appointed from children’s interviews were watched and the social representations of cultural properties in them tried to be determined.

The investigation of programs was conducted by “Codebook for Content Analysis of Children’s Social Representations”. The cartoon series and the character that took place in the determined cartoon series was addressed mainly in terms of group behaviors, elements of culture and religious affiliation. In terms of these concepts, items encoded as social representation by both coders will be shared in this section.

4.2.2.1. Niloya

Niloya is a girl who living in the village with her mother, father, older brother, grandfather and grandmother. All these family members were also seen in the watched episodes. Similar with Pepee cartoons, coders observed domination of traditional family structure. Furthermore, she has a turtle named as Tospik and 3 friends.



Figure 4.1. Family of Niloya

4.2.2.1.1. Group Behavior

In this cartoon series, the events were happened through Niloya and those around her. There was no sharply divided groups in watched episodes of the cartoon series. However, the gender-based group segregation can be made because behaviors of the characters in cartoon series are attributed to two groups as men and women. It is seen that the female characters are mostly in the house and they are dealing with housework, on the other hand, the male characters are mostly interested in outdoors and teaching something to children. Examples of this situation were given below as visual representations.



Figure 4.2. Mother of Niloya is cleaning rice (Demiral-Binici & Çam, 2018a).



Figure 4.3. Mother of Niloya is cooking (Demiral-Binici & Çam, 2018c).



Figure 4.4. While her mother is wearing a kitchen apron, her father wearing normal outfits (Demiral-Binici & Çam, 2018c)



Figure 4.5. Niloya, her brother and her father is sailing (Demiral-Binici & Çam, 2018d).



Figure 4.6. While a woman is interested in care of a baby in rear seat of the car, a man is driving the car (Demiral-Binici & Çam, 2018e).



Figure 4.7. Niloya’s father is fixing a toy airplane (Demiral-Binici & Çam, 2018e).

4.2.2.1.2. Elements of Culture

All episodes of Niloya cartoon watched within the scope of research, items of culture were determined. Verbal representation is below;

“Bayram sabahı küçükler büyüklerin elini öper” (On the morning of the feast, young people kiss the hands of elders) (Demiral-Binici & Çam, 2018b).

Visual representations are;



Figure 4.8. Niloya is kissing her grandfather’s hand (Demiral-Binici & Çam, 2018b).



Figure 4.9. Niloya is kissing her grandmother's hand (Demiral-Binici & Çam, 2018b).



Figure 4.10. Ramadan drummer is playing a drum for sahur (Demiral-Binici & Çam, 2018c).

4.2.2.1.3. Religious Affiliation

All episodes of Niloya cartoon watched within the scope of research, items of religious affiliation were determined. Verbal representations are below;

“Ne zaman iftar yapacağız?” (When are we breaking fast?), (Demiral-Binici & Çam, 2018a)

“Top patlaması ne demek?” (What do ball explosion mean?) (Demiral-Binici & Çam, 2018a).

“*Ezandan önce gelin sahur yapacağız*” (We will eat sahur, come before the azan) (Demiral-Binici & Çam, 2018c).

“*Ezancı amca*” (The sect leader) (Demiral-Binici & Çam, 2018c).

“*Sabah ezanı*” (Morning azan) (Demiral-Binici & Çam, 2018c).

Visual representations of items of religious affiliation can be listed as eating sahur, praying, sect leader, breaking fast, mosque and minaret.



Figure 4.11. Niloya and his brother is meeting the sect leader in front of the mosque (Demiral-Binici & Çam, 2018c).



Figure 4.12. Ramadan Drummer who waking people up for sahur, mosque, Niloya and her brother (Demiral-Binici & Çam, 2018c).



Figure 4.13. Niloya and her family is eating their sahari and praying (Demiral-Binici & Çam, 2018c)



Figure 4.14. Mosque and minaret in the evening (Demiral-Binici & Çam, 2018a).



Figure 4.15. Mosque and minaret when the sun rising (Demiral-Binici & Çam, 2018e).



Figure 4.16. Sect leader is reciting the azan, at the same time; morning azan was being heard (Demiral-Binici & Çam, 2018c).



Figure 4.17. Niloya and her family is breaking fast (Demiral-Binici & Çam, 2018a).

4.2.2.2. Pepee

Pepee is a boy who living in the village with his mother, father, younger sister, grandfather and grandmother. Besides, he has an aunt, brother-in-law and cousin (Şila) who is the best friend of Pepee at the same time. Coders, also, observed domination of traditional family structure and all these family members in the watched episodes. Additionally, he has a giraffe called as Zulu and a monkey named as Maymuş.

4.2.2.2.1. Group Behavior

Two or more separate groups were not observed in the cartoon. The subjects were discussed through Pepee and those around him. However, similar to Niloya series,

characters in cartoon can be divided into two groups. Visual representations of this situation were given below.



Figure 4.18. Grandmother have made food for children and call them for dinner (Bilgiç, Kıraç & Oda, 2016a).



Figure 4.19. Mother deals self-care of children (Bilgiç, Kıraç & Oda, 2016b).



Figure 4.20. Father is driving a car (Bilgiç, Kıraç & Oda, 2016c).



Figure 4.21. Grandfather is teaching children how to dance (Bilgiç, Kıraç & Oda, 2016d)

4.2.2.2.2. Elements of Culture

All episodes of Pepe cartoon watched within the scope of research, items of stigmatized culture were determined. Verbal representations are below;

“Bunlar bizim özlerimizden, köklerimizden beslenen danslar.” (These are the dances fed by our essences, our roots.) (Bilgiç, Kıraç & Oda, 2016a).

“Türkümüzü söyleyelim” (Let’s sing our folk song) (Bilgiç, Kıraç & Oda, 2016d).

“Bayram sabahı erken kalkmalıyız, bayramlaşmalıyız.” (We should get up early on the feast morning, we should celebrate each other’s bairam.) (Bilgiç, Kıraç & Oda, 2016c).

“Bayram sabahı küçükler büyüklerin evine gider” (On the morning of the feast, the young people go to the house of the elders.) (Bilgiç, Kıraç & Oda, 2016c).

Visual representations of items of stigmatized culture can be listed as playing drums, wearing evil eye talisman, kissing older people’s hand, folk songs as a background music, folk dances, wearing local clothes.



Figure 4.22. Pepee is playing a drum (Bilgiç, Kırac & Oda, 2016a).



Figure 4.23. Pepee is playing a drum, and others are performing folk dances (Bilgiç, Kırac & Oda, 2016a).



Figure 4.24. Pepee and others are performing a folk dance (Bilgiç, Kırac & Oda, 2016a).



Figure 4.25. Pepee and his cousins is in local clothes (Bilgiç, Kıraç & Oda, 2016a).



Figure 4.26. Pepee and his cousins is performing a folk dance (Bilgiç, Kıraç & Oda, 2016b).



Figure 4 27. Pepee and his big family is performing a folk dance (Bilgiç, Kıraç & Oda, 2016b).



Figure 4.28. Pepee is wearing evil eye talisman (Bilgiç, Kırac & Oda, 2016c).



Figure 4.29. Pepee is kissing older people's hand (Bilgiç, Kırac & Oda, 2016c).

4.2.2.2.3. Religious Affiliation

In the one of the episodes, the topic is religious festival following Ramadan, no specific information about this a holiday take place in the episode. The cultural dimension is emphasized more.

4.2.2.3. *İstanbul Muhafızları*

The program is about the conflicts between the group consisting of Mehmet, Zeynep, Ali and Elif whose are good and the evil group consisting of Gürgen and Azmi. It was observed that both groups were very clearly separated, and characters act according to their groups. Additionally, elements related to other dimensions (religious affiliation, national identity, homeland and ideological opinion) were determined.

4.2.2.3.1. Group Behavior

In the episode, the war of good and evil is obvious. Mehmet is described as good and he fights against the bad people. It can be able to understand from this sentence that “*Biz buradayız, hazırız, kötülüklerle savaşıyoruz*” (We are here, we will fight evil) and “*Biz kötülerin korkulu rüyasıyız*” (We are the fearful dream of the wicked) (Gündüz, Güzdüz & Aşık, 2018a). Other verbal representations of group behaviour are listed as follows;

“*Biz muhafızlar grubuyuz biz hep buradayız, İstanbuldayız*” (we are the guards group we are always here, we are in Istanbul) (Gündüz, Güzdüz & Aşık, 2018b).

“*Biz doğru olanı yapalım*” (We do the right thing) (Gündüz, Güzdüz & Aşık, 2018b).

“*Biz birlikte olduktan sonra onların işi çok zor*” (After we are together, their job is very hard) (Gündüz, Güzdüz & Aşık, 2018b).

“*Bizim inatçı olduğumuzu düşünmeli*” (He must think we are stubborn) (Gündüz, Güzdüz & Aşık, 2018c).

“*İstanbul biz varken kötülüklerden kurtulacak*” (Istanbul will be saved from evil when we are) (Gündüz, Güzdüz & Aşık, 2018c).

“*Kalmasın gözünüz arkada muhafızlar burada*” (Do not be worrying, the guards are here) (Gündüz, Güzdüz & Aşık, 2018d).

“*Biz koruyoruz müzemizi*” (We are protecting our museum) (Gündüz, Güzdüz & Aşık, 2018d).

Onlar bize küser mi, onlar bize kızar mı? (Do they get cross with us, do they get angry us?) (Gündüz, Güzdüz & Aşık, 2018e).

4.2.2.3.2. Elements of Culture

In the episode named as Merkez Efendi Külliyesi, it is seen that characters were playing some music instruments. Mehmet was playing oud, and other character, Zeynep was playing qanoon, these instruments are Classical Turkish Music instruments (“Kanun”, n.d.; “Ud”, n.d.). So Figure 4. 33 can be accepted as a visual representation of Turkish culture.



Figure 4.30. Playing qanoon and oud (Gündüz, Güzdüz & Aşık, 2018e).

4.2.2.3.3. Religious Affiliation

The one of episodes is about a religious-historical structure in İstanbul; in this episode some verbal representations were detected and given below;

Quote 3.1.

Çilehane are the rooms where the dervishes worship for 40 days to learn patience and to make the heart beautiful by praying a lot (Gündüz, Güzdüz & Aşık, 2018e).

Çilehane, sabretmeyi öğrenmek ve bol bol dua ederek kalbi güzelleştirmek için dervişlerin 40 gün boyunca ibadet ettikleri odacıklardır.

Additionally, in these episodes, one of the characters goes to Çilehane, then discourses like that in Quote 3.2;

Quote 3.2.

The boss gave up making bad plans, and in order to be purified; he came and broke himself off with everyting in Çilehane (Gündüz, Güzdüz & Aşık, 2018e).

Patron artık kötü planlar yapmaktan vazgeçti, arınmak için de gelip kendini çilehaneye kapattı.

Also, some visual representations are presented;



Figure 4.31. The mosque appearing in the background (Gündüz, Güzdüz & Aşık, 2018e).



Figure 4.32. A man is wearing headgear and praying. (Gündüz, Güzdüz & Aşık, 2018e).



Figure 4.33. Front view of a man who is wearing headgear and praying. (Gündüz, Gündüz & Aşık, 2018e).



Figure 4.34. A man and other religious items (Gündüz, Gündüz & Aşık, 2018e).



Figure 4.35. A broad perspective of children, a man and other religious items (Gündüz, Gündüz & Aşık, 2018e).

4.2.2.4. Maşa ile Koca Ayı

Because Maşa ile Koca Ayı is not a production of Turkey, elements of Turkish culture cannot be found. However, when examined from the point of Russian culture, it is understood that the dress style of Maşa is local in all episodes of cartoon watched within the scope of research. On the other hand, no grouping and religious affiliation was observed in the watched episode.

CHAPTER 5

DISCUSSION, CONCLUSION, AND SUGGESTIONS

In chapter four, both findings of interviews and content analysis were presented. Initially, this chapter will discuss the results in relation to the relevant theoretical background, and main research questions of the thesis. Then, a brief summary of the research findings will be given in the conclusion part, and last, possible future suggestions for families, teachers, and further studies will be shared.

5.1. Discussion

Gerbner (1990) claimed that before television, values have been taught by the families and teachers; but now, television has an important role on values because the effect of television starts from early childhood, in consequence of increasing watching rates. In terms of Gerbner's Cultivation Theory, there are three viewer groups which are heavy viewers, medium viewers, and light viewers, respectively (Gerbner, 1990). As can be seen from the results of the present thesis, most children can be regarded as heavy viewers or medium viewers. Research studies done within the framework of Cultivation Theory found that heavy viewers of television can create a television reality that includes a cluster of beliefs and facts depended on the content of television rather than the real facts (DeMars, 2000). These findings are important to see the cultivation effect of television on nonnative speaking children at the ages of 4-6 years, since perceived reality is associated with predetermined characters, some of which are to be the minority and to be a child (Greenberg & Gordon, 1972; Ostman & Jeffers, 1980). Reality perception of minorities is much more depended on television than majority groups (Greenberg & Gordon, 1972). Besides, reality perception of younger children is much more based on the content of television (Ostman & Jeffers, 1980). In the current study, the sample group for children comprises nonnative speaking

children, thus, they met two criteria. That is, they can be at risk in cultivation effect because of their daily television exposure.

When the Cultivation theory first came out, the only focus was the television. Nonetheless, the TV is also used for external media tools such as DVDs, DVRs, internet channels, and cable/satellite networks (Morgan et al., 2009, p. 45). The main point of this theory is how long the message is exposed to the target. That is why the researchers clarify that not only what and how much is watched on the television, but also what and how much is watched in other media tools should be considered by researchers (Morgan et al., 2009, p. 45; Record, 2011). For example, the experiment has shown that there was a counter cultivation mechanism in video games, although participants played games 12 hours for 3 weeks (Gabriel, et al., 2012). In the current research, this domain was taken into consideration, and it was found that children spent approximately one hour on other electronic media tools (computer/tablet, mobile phones). This is important in terms of the cultivation effect in the use of other electronic media tools.

The majority of the mothers said that they preferred TRT Çocuk for their children with respect to television channels. One of the general broadcasting principles of TRT Çocuk is pursuing national culture and providing fun and informative content for all children within the framework of cultural values ("TRT Çocuk Yayın İlkeleri & Standartları", n.d.). Similar to the presented study, in many of the cartoon series broadcasted on TRT Çocuk such as *Mayşa ve Bulut* (Karakuş, 2016), *Keloğlan Masalları* (Uçan, 2018), *Dede Korkut Hikâyeleri* (Uçan, 2018; Hardal & Kılıç, 2006), *Pepee* (Şeker & Balcı, 2013; Gelen, Duran, & Ünal, 2016; Uçan, 2018) etc. and the elements of Turkish culture and traditions have been discovered. Gerbner (2002) claims that values, as well as attitudes as already embedded in a dominant culture, is cultivated by the mass media, so it maintains and spreads them amongst members of society, and accordingly binds society together (Gupta, 2006). In Cultivation Theory, children are accepted as special viewers since they have less information and experience than adults, thus, they might probably believe what watch on the TV (Strasburger, Wilson, & Jordan, 2009). However, as shown in the previous studies, the

series shown on the TRT Çocuk channel is generally shaped around the same theme, which can increase the cultivation effect in children who are categorized as heavy viewers group.

From homes to classrooms, media is a part of life because media tools can be seen in most contexts. For this reason, the influence schools and the teachers could not be ignored in such a study which takes the preschool age group as its target group. In the current study, it was found that television has been used in many classes upon the will of the teachers. Some of the teachers preferred education videos, and some of them used cartoons in order to get children to watch on television. The majority of the teachers participating in this study also used other electronic media tools such as computers and mobile phones in their classrooms. Besides, some teachers preferred to use both TV and computer. In this respect, teachers reported that they supported students with educational videos or programs. Brown (2011) said that these media tools are used to keep children quiet and calm at home and at school. The use of media tools in classrooms can also be considered in this context. However, it is determined that programs which were memorized as well as did not encourage children to think cannot be beneficial for children (Haugland & Wright, 1997).

Most of the teachers also preferred TRT Çocuk thematic channel in the classroom environment. Using TRT Çocuk in the classrooms can be evaluated as transference of dominant culture to nonnative speaking children. This situation also mentioned by one of the teachers, she said that “*TRT Çocuk bizim kültürümüze daha yakın programlar içeriyor*” (TRT Çocuk contains more culturally relevant programs). According to Yapıcı (2004), in schools, ideological structuring is mostly carried out through the school's lessons and the teachers. Besides Althusser (2014, p. 145) said that education takes the children of all social classes starting from preschool which is the time that the child is sensible to everything around him/her. The education is covered with language, literature and mathematics lessons equipped with things like dominant ideology, morality, philosophy, civic education. In this way, it reinforces the dominant ideology in the child's mind (Althusser, 2014). McLaren also stated that this transference of culture of dominant ideology is the role of the teacher in schools

(1988). However, he continues with the fact that presentations of the cultural codes of ideology to the students should not be denied. The teacher takes full responsibility, but at the same time, should question these codes.

One of the aims of the current study was to reach cultural codes in children's television programs which constitute social representations of culture. In order to reveal social representations, qualitative analysis of the selected sample of media programs is essential (Moscovici, 1988). In the 2000s, the Radio and Television Supreme Council of Turkey introduced amendments to the law about the requirement to reflect Turkish culture in certain proportions of cartoons which increase the cultural coding in cartoons (Uçan, 2008). This makes studying the cultural codes in the children's television programs necessary. For this reason, the cultural codes represented on cartoon series preferred by nonnative speaking children were examined in this study. Programs were observed and evaluated by two independent coders, and the representations were determined following Codebook for Content Analysis of Children's Social Representations.

In terms of group behavior, behaviors which depending on the idea “*us*” vs. “*them*” were most seen in the cartoon series called İstanbul Muhafızları. This program is based on the intergroup conflict. Both of two groups (good people and bad people) have group behavior discourses and group behavior displays. Although the message is that ‘the good will always win’, this type of representation would increase grouping among children. As Bandura (1977) indicated, the child learns the behavior patterns by observing her/his environment. Dunham and Emory (2014) concluded that 6-year-old child is most likely to develop positive ideas regarding his/her own group, and negative opinions toward other group and the children members of it. American Psychology Association (2015) suggested that differences between people be told and discussed with children emphasizing that differences between groups and individuals can be seen in every step of life and should not be approached with prejudice. In spite of such suggestion, the findings of the current research indicated that children are generally exposed to cartoon series which prompt intergroup discrimination. Although in the cartoon series Pepee and Niloya, there are not particularly divided groups, the roles

given to men and women in terms of gender are clearly, and this situation coded in gender-based group behaviors.

Pepee and Niloya were analyzed and coded in terms of behaviors attributed to males and females, and some pre-determined gender roles were found. For example, in Pepee series, females cook for their family, take the responsibility of caring for their children, and they wear skirts and headscarves. On the other hand, males drive a car or teach something to their children. Özer and Bozkurt (2015) stated that in Pepee series some feminine colours such as red, purple and pink were usually referred to female characters, on the other hand, for male characters some dark colours such as brown, black and blue were commonly used. It is observed that similar to Pepee, the series of Niloya transmits such messages. the cartoon series, Niloya, women are usually portrayed as they are wearing certain traditional gender specific attire (such as headscarves and skirts). Men, on the contrary, are usually portrayed as they are performing tasks such as driving a car, fixing toys, sailing with their children and rafting; activities that women were seldom shown performing throughout the cartoon series. In short, numerous instances where traditional gender roles can clearly be observed in both series may suggest, to young minds, females are responsible for domestic work, while males deal with non-domestic work. Already, some studies, focused on Niloya and Pepee series, presented that both cartoon series reflect some behaviors and views that are appropriate to the stereotypes of gender and, the cartoon series contribute to the production of gender stereotypes (Yağın-Güder et al., 2017; Kalaycı, 2015; Gökçearsan, 2010).

In terms of elements of Turkish culture, in contrast to group behavior, cultural elements were found more often in cartoons of Pepee and Niloya. In Pepee series, instructions of some cultural behaviors were explained by voice-over, and Pepee follows these warnings and acts according to these instructions. For example, Pepee is playing the drum, performing a folk dance with other characters. Moreover, Pepee and his cousins are wearing traditional clothes and performing folk dance, Pepee is wearing evil eye talisman, and kissing older people's hand. In the series of Niloya, the Ramadan drummer who is a person waking people at night with a drum sound during Ramadan,

kissing older people's hands, and then, placing it on the forehead is seen. These elements are actually cultural elements pertaining to the Middle Eastern societies where different cultures live within a wide interaction network ("Global Connections. Culture | PBS", 2019). However, they are placed in cartoons as the elements of Turkish culture. To illustrate, Özer and Bozkurt (2015) stated that Turkish folk dances and music are crucial elements of Turkish culture, and these representations are prevalent in the Pepee series. The study conducted by Şeker and Balcı (2013) pointed out that in Pepee series, appearance styles of characters reflected on the screen, i.e. clothing patterns, speech patterns, and the dresses are chosen by depending on the content of the section, and they are determined in accordance with the Turkish culture.

Religious unity has also contributions to the culture (Özer & Bozkurt, 2015). In the present study, representations of religious behaviors were also analyzed and coded, despite the fact that religion in the context of social representations has seldom been addressed (Carman, 2015). In the cartoon İstanbul Muhafızları, both visual and auditory representations of the theme were observed. For example, in one of the episodes, the main plot revolves around a Külliye, an Islamic, cultural complex of buildings associated with the Ottoman Empire, served as religious, cultural and commercial hubs until the 19th century (Albayrak, 2015). In the episode, a certain part of a Kulliyaa, the Çilehane room was introduced. This room traditionally used for religious purification by spending time in isolation and fasting (Demirarslan, 2016). A character who was in traditional religious gear was featured in performing religious tasks in this room. When the main characters asked this person why he is doing these rituals, the person responded saying "Because I want to be a good person". However, studies showed that being exposed to examples like this at such a young age may skew children's understanding of morality (Phillips & Cushman, 2017; Lauri, Lauri, & Duriez, 2009)

In the cartoons of Pepee and Niloya, the feast following Ramadan is subjected. While the cultural dimension of a feast was highlighted in Pepee, in the series of Niloya, Islamic style of clothes is obvious. To illustrate, the skullcap which is a type of men's hat worn while performing religious duties (Kansu-Yetkiner, 2014). Furthermore,

women's wearing headscarves are one of the representations of being Muslim. This clothing style was, also, coded as Islamic representations by Özer and Bozkurt (2015). A considerable amount of items of religious themes were found in Niloya. Some encoded elements in the manner of religious affiliation were taken place as both visual and auditory representations in the program. Cebeci and Demir (2018) conducted a study to determine how some figures apart from individuals in cartoon series affect children's perceptions regarding values, and they resulted that children are aware of the mosques that are symbolically displayed in the cartoon. There is no school in the village where Niloya lives, or Niloya is not going to school, but the mosque and the sect leader is seen in almost every episode.

In *Maşa ile Koca Ayı* cartoon, as mentioned before, there were not any indicators about elements of grouping, Turkish culture, and religious affiliation of the characters. However, in Russian mythology, especially in certain geographies, some meaning was assigned to bear figure. In present-day Russia, although the bear is an animal that represents power, it was actually a pure and stupid entity in the Russian folklore. It is possible to see this situation very clearly in the cartoon called film "Masa-i Medved" which has a great viewing rate in Russia. Although European cultures attribute the bear figure to the Russians, nowadays, the Russians often use the bear figure as a trademark and a symbol that reflects their identity (Karakale, 2018). When all episodes of the series are examined, it is possible to see things that have become symbols of Russian culture at the house of the Bear. For example, the 'samovar', which is an indispensable part of the traditional Russian houses, stands in the highlands. Maşa wears the traditional Russian clothes named as 'sarafan' and the traditional cap. Made from buckwheat and consumed by Russians instead of pilaf, 'каша' (kaşa) cooking, jam making, forest fruit and mushroom collection, 'yelka' (yolka), Christmas tree ornament, old-fashioned laundry, Russian food, beverage, customs and traditions are transmitted with a visual feast (Karakale, 2018). Briefly, the cartoon of *Maşa ve Koca Ayı* is not so pure in terms of social representations it contains, but the representations that this cartoon includes differs from other three cartoons since it does not reflect the elements of the dominant culture in Turkey.

Social representation plays a role in determining the concept of social identity (Sözen, 2011). Social identity is a concept which is associated with being a member of a group, constituting categories accord to the group and favoring groups on the purpose of maintaining the self-concept (Tajfel & Turner, 2004). In order to describe social identity, lots of subcategories can be used, such as race, sex, gender, ethnicity, nation, and culture (Grice et al., 2002). Within the frame of membership of a large social group, social identity is a social construction and it depends on shared systems which were called as social representations by Moscovici (1984, 1988). From the holistic view of culture, television, which is a representation system, represents the interaction with culture through electronic coding and transmission (Çelenk, 2005, p. 82). What distinguishes television from other representation systems is the iconic indicators; through these indicators, television connects the language and meaning to culture. Thus, common living practices are established, circulated and reproduced within the television representation system. This process of production and representation is not a simple reflection process, but a process of culture's reconciliation and production of codes (Çelenk, 2005, p. 82).

Social identity theory is a theory based on the idea of “we” and “they” as well as “in-group” and out-group” (Tajfel & Turner, 1979). The reason why the concept of the group is included within culture is they are interwoven. That is, culture is learned and shared through the membership to certain groups which form social identities of individuals (Hofstede, 1994). In terms of societies in conflict, this comparison arises dominant groups (oppressor) and target groups (oppressed) (Jackson & Hardiman, 1982). In this study, Turkish-speaking preschool-aged were taken as the dominant group and the nonnative-speaking children as the target group. According to Jackson and Hardiman (1982), from the birth of children up to the age of 4 is the period of the native stage, and from the age of 4, the period of acceptance of dominant culture begins. Then the individual passes through the resistance stage, redefinition stage, and internalization stage (Jackson & Hardiman, 1982). According to these stages of social identity development, the children participants of the present study are in their period of acceptance. When the child who was living in the native state with the conditions of the group s/he was born into, came to this stage, s/he began to face dominant

ideology. Regardless of whether s/he is active or passive, the child begins to receive values as well as beliefs of the dominant group. At this stage, the child does not own the values of her/his own group but tends to glorify the dominant group (Jackson & Hardiman, 1982).

In other words, the child in this period begins to realize the existence of different social groups. In this case, the concept of group transferred to children through mass media gains importance. İstanbul Muhafızları was preferred by nonnative speaking children to watch on television, there were two separate groups. This group separation fits Tajfel and Turner's concept of "group membership" and "social categorization" (1979; Tajfel, 1978a, p. 63). Although good and bad are highlighted in this program, this categorization can support the concept of grouping for children. The behaviors of the dominant group of good are always praised and appreciated in the program. Most of the children indicating İstanbul Muhafızları cartoon as their favorite program selected Mehmet as their favorite characters. When this character was examined, it was determined that he was the leader of the group of 'good'. That is to say, group representations can be transferred to children by this cartoon.

In *Pepee* and *Niloya*, characters live in one group which consists of their own families and friends; there is no out-groups. Nevertheless, because of behavior patterns, two groups can be distinguished as women and men. It is obvious that representations sent by media in terms of gender have an important role in the social identity in terms of culture. Reinforcing culturally dominant topics dealing with gender stands for representations of dominant male and subordinated female (Almy, 1984). That is, the concept of gender-based segregation is related to not only group behavior but also culture. Representations of females in both programs are as mothers who are generally in the kitchen, responsible of domestic work, and primary caregiver of their children; on the other hand, representations of male as fathers who are usually responsible for the outdoor chore, giving ideas, playing the role of breadwinner. Being a woman or a man is a biological categorization but how gender roles are performed is the topic of social identity (Tajfel & Forgas, 2000). If we look at the relationship between social representations and social identity, categorization is the process of separating objects

or people into groups or classes based on a particular set of partner attributes (Tajfel & Forgas, 2000). The way to reduce the burden of knowledge about people in our environment and to make cognitive sting in this sense is to group two or more individuals in a similar way and to give similar reactions to each other, i.e. to make "social categorization" (Hewstone et al., 1996, p. 57). While two people are sufficient to perform categorization, the chances of making female-male categorization of children watching these programs are considerably increasing. This categorization has been broadly examined so far in both psychological and interdisciplinary studies. There are several research studies examining gender roles (Özsoy & Taşdelen, 2016; Kalaycı, 2015), social roles (Şeker & Balcı, 2013), and social order (Samur, Demirhan, Soydan, & Önkol, 2014) in Pepee series. Also, in their research aimed to investigate the program Niloya with respect to gender stereotypes, Yağan-Güder et al., (2017) examined the works carried out in and out of the house, the color and the type of the characters in the cartoon, the game and toy preferences, the distribution of the caring of children in depth. According to this research, it has been revealed that there are traditional stereotypes towards the men and women in the cartoons, which will lead children to form gender stereotypes (Yağan-Güder et al., 2017).

From the media perspective, media has some responsibilities such as giving information to individuals and society, educating, entertaining, and socializing them. That is, people are using media tools for getting information, having a good time, and receiving news, media fulfills its responsibilities (Kocadaş, 2006). The media discharges these responsibilities by sending messages. These messages distributed by the mass media which can be reached by everybody and everywhere and these messages can be related to stigmatized information as well as dominant culture (Kellner, 2011). That is, these messages may reflect the representations of dominant culture. Additionally, the place of television in our daily lives is the main bearer of new meaning patterns and social representations that build modern everyday knowledge (Menendez-Alarcon, 1993). It is known that about 40-50 years ago, the main source of the transfer of culture and social continuity were the interactions between individuals, groups and institutions (mostly face to face), but nowadays, electronic media, especially television, have become the function of real relations in the

construction of culture (Cesur & Paker, 2007). At this point, Cesur and Paker (2007) underlined the essentiality of revising various scientific considerations on certain issues such as the determining the space of media in our social lives and power of media in determining ideologies, culture, culture diffusion as well as continuity of culture. Sönmez and Uysal (2005) stated that the role of media in the construction of culture cannot be denied. When the programs are viewed from the context of culture and representation perspective, the representations of these elements of Turkish culture have been determined in all three programs. Specifically, Şeker and Balcı (2013) studied Pepee series with respect to the cultural dimension, and they mentioned that the most important feature of this production is to make a contribution to the children development process as well as education, including the elements of Turkish culture. At this point, it should not be forgotten that there are nonnative speaking children with different cultures living in Turkey who are in their identity construction period. In this way, this situation can be summarized as follows: representations of Turkish culture are transferred to nonnative speaking children through media. That is, nonnative speaking children remain between two cultures. One of them is the culture which is reflected a uniformed on TV, and the other is the culture which they were born in and experience the rituals and cultural elements coming from their families. This may lead to conflicts in the social identity construction of children.

Religious affiliation is a concept related to culture and by the way, to social identity (Beyers, 2017). Like other components of culture, social representations of religious affiliation were coded and evaluated. Tajfel (1978b), dealt with the psychological processes related to large samples such as religious and racial groups and the consequences of inter-group conflict (Demirtaş, 2003). According to Keneş (2015), children who do not belong to the dominant ethnic or religious groups may be included in the concept of otherness. It can be said that children are marginalized or put in minority groups when the fact that there is no place for the representation of children (Keneş, 2015). For instance, children with mental and physical disabilities, children with single-parent and/or divorced families, and children from different religious, ethnic groups and classes are ignored or not be viewed in many cartoons broadcasted for preschool and elementary school children in national television channels is taken

into consideration (Keneş, 2015). This situation is also valid for all of three programs İstanbul Muhafızları, Pepee, and Niloya, in which representations of religious rituals of Islam were embedded. At this point, it is found that these cartoons do not represent non-Muslim children. The study focused on nonnative-speaking children, religious orientations of children were not obtained. Although the families of the children in the sample group may be Muslims, the existence of representations of religion in a cartoon may be harmful to the children of the pre-school period. Elkins (1978, pp. 36-38) claimed that preschools education age is the period of the quest for representation which coincides with a period in which the child seeks symbols to represent the creator and expresses the creator with these symbols. Thus, children who are at their acceptance stage can receive religious representations in programs on television, and this could be accordingly added as a religious input to social identity formation of the children. On the other hand, for nonnative speaking children from other religious groups, these programs represent oppressor/dominant group members; and children represent oppressed/target group members (Jackson & Hardiman, 1982).

To sum up, there are different kinds of exclusion, for example, in the general discourse, people belonging to a group can be made invisible in various ways; one of them is providing few representations (Boreus, 2009). Correspondingly, no representation of nonnative speaking children was seen in any of the programs, this can make social identification process of children formidable. Since the representations which the child witness in real life and representations which these programs reflect do not match. Deficiencies in social identification can also decrease the self-confidence of individuals and cause emotional disparities (Tajfel & Turner, 1979). In the current study here, an effort was made to describe possible impacts of social representations portrayed by the mass media on nonnative speaking children's social identity development specifically within the context of cultural identity. It is known that while examining social identity, several numbers of categorizations such as race, sex, gender, ethnicity, and culture can be applied, and for the present study, cultural elements were taken into consideration cultural elements. Social representations determined with the help of codebook brought together with regards to cultural elements such as group behaviors, patterns of Turkish culture, and Islamic religious elements. However, in

terms of all elements, children were exposed to a series of standardizing representations. Applying information from the literature, it can be concluded that the social identity formation process of non-native speaking children could be affected negatively by some children's television programs over representing the majority's cultural background.

5.2. Conclusion

The current study is based on three basic concepts; media, social representations and development of social identity. The findings of the study showed that children are in the heavy viewer group, which might increase the acculturation. With respect to children television programming, the most preferred programs by children are cartoons and some of the previous studies have been discussed the topic. In the present study, four cartoon series were determined for content analysis according to the responses gotten from the children. These cartoon series are Niloya, Pepee, İstanbul Muhafızları and Maşa ile Koca Ayı. Social representations embedded in these series have been reached by using codebook. The study demonstrated that there were no social representations from different cultures in the three Turkish made cartoon series, Niloya, Pepee and İstanbul Muhafızları. The other cartoon is Maşa ile Koca Ayı which was made in Russia, in this program any of 3 themes (group behavior, cultural elements in Turkish, religious elements) were not coded. However, when it is looked at the information in the literature, it was found that the program contained elements belonging to Russian culture. In the sense of social identity development, the findings of the present research can be commented as that these cartoon series do not give place to non-native speaking children, which may lead reduce to the self-esteem of children aged between four and six-year-old.

As a conclusion, for showing interactions between systems in Ecological System Theory and creating a way for comprehending of how constitute social identity of nonnative speaking children the ages of 4-to 6 years of age in the manner of social representation was aimed for this study. The findings of the study indicate that (i) both of the mothers and the teachers get children to watch programs which reflect dominant culture, (ii) the majority of the children are in heavy viewer group according to

Cultivation Theory (iii) the social representations embedded in the selected cartoon series reflect the dominant culture, and (iv) this may adversely affect nonnative speaking children's social identity development. Thus, creating an intervention plan is very essential for nonnative speaking children by taking into consideration the relationship between the child, social identity and the media.

5.3. Suggestions

5.3.1. Suggestions for Families

1. Parent awareness of media should be raised, so they can use the handbook, "A Kit for Parents" which was prepared by UNESCO and translated into Turkish by RTÜK (2016a). By the way, they can learn how to select television programs by paying attention social identity development of children.
2. Families should adjust the time which children spend on electronic media tools (TV, computer/tablet, mobile phone), they can use the guideline, "Çocuk ve Ekran" (the child and the screen) prepared by Pedagoji Derneği (2015).
3. The programs should be checked before children watch, families can use the codebook prepared by the researcher for checking cartoon series or media programs.

5.3.2. Suggestions for the Teachers

1. They should be aware of the cultural construction of children who are in the classroom and should create culturally responsive classroom. For creating culturally responsive classroom that can follow the steps on the website, <https://www.theedadvocate.org/edvocates-definitive-guide-creating-culturally-responsive-classroom/>.
2. They should choose television programs by paying attention social identity development of children, so they can use the codebook prepared by the researcher for check the program in order to portrayed social representations.

3. They can increase awareness of media literacy, so, they can use “A Kit for Teachers” which was prepared by UNESCO and translated into Turkish by RTÜK (2016b).

5.3.5. Suggestions for Further Studies

1. The study was conducted with only two ethnic groups. So, performing the study with other groups in Turkey would be useful for the study diversity.
2. All the teachers participating in the study were working in preschools in Urfa, thus, by extending the sample group of the teachers, different thoughts as well as comments might be achieved.
3. Media tools was restricted with television and other technological mass media tools, however, there are many other forms of mass media communication such as magazines, newspapers, billboards etc.
4. In the study, the cartoon series broadcasted on television were analyzed, but there are programs that were watched apart from these series. The percentages of these programs were given in the study but they were not included in the analysis. They can be analyzed. At the same time, the games that children play on the computer can be examined under the concept of communication.
5. All interviews were conducted in Turkish language; it may be easier for children to work with someone who knows their native language.

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APPENDICES

A: Demographic Information Form for Child and Mother

Demografik Bilgi Formu (Anne - Çocuk)

Katılımcı Sıra No:

1. Yaşınız:

2. Medeni Durumunuz:

1) Evli ___ 2) Bekar ___ 3)Boşanmış ___ 4)Eşi vefat etmiş ___

3. Eğitim Düzeyiniz:

1. Okuryazar Değil ___
2. Okuryazar (Bir okul bitirmemiş) ___
3. İlkokul ___
4. İlköğretim veya Ortaokul ___
5. Lise ___
6. Üniversite ___
7. Yüksek Lisans ___
8. Doktora ___

4. Mesleğiniz: _____

5. Ailenizin Gelir Düzeyi (Aylık Ortalama Gelir Aralığı):

- 1) 0-1000 TL ___
- 2) 1001-2000 TL ___
- 3) 2001-3000 TL ___
- 4) 3001-4000 TL ___
- 5) 4000 TL ve üzeri ___

6. Hanede Yaşayan Kişi Sayısı: _____

7. Yaşadığınız Şehir _____

8. Yaşamının Çoğunun Geçtiği Yer:

1) Köy ___ 2) Kasaba ___ 3) Şehir ___ 4) Metropol ___

9. Anadili

Cocuğunuzun;

1. Doğum Tarihi:

2. Yaşı:

3. Cinsiyeti: Kız ___ Erkek ___

4. Kardeş Sayısı: _____

5. Doğum Sırası: _____

6. Eğitim Durumu:

Anaokuluna gidiyor: _____

Anaokuluna gitmiyor: _____

7. Sağlık Durumu:

Herhangi bir kronik rahatsızlığı var mı?

Hayır _____ Evet (Belirtiniz _____)

Herhangi bir tanımlı psikolojik rahatsızlığı var mı?

Hayır _____ Evet (Belirtiniz _____)

B: Child Questionnaire Form

Çocuk Görüşme Formu

Katılımcı Sıra No:

“Merhaba, ben Merve, senin yaşındaki çocuklarla televizyonda veya telefon, tablet gibi araçlarda neler izledikleri hakkında bilgi topluyorum. Annenle biraz sohbet ettik ama ben senin hakkında daha fazla şey bilmek istiyorum. Bu sebeple şimdi seninle biraz sohbet edeceğiz. Ben senin dediğin hiçbir şeyi unutmak istemiyorum bu sebepten de dediklerini yazacağım. Başlayalım mı?”

1. Televizyon izler misin?
2. Televizyonda çizgi film izler misin?
 - a) Hangi çizgi filmleri izlersin?
 - b) En çok hangi çizgi filmi izlemeyi seversin?
 - c) En sevdiğin çizgi film karakteri kim?
 - d) Bu karakterin en sevdiğin karakter olmasının sebebi ne olabilir?
 - e) Sence, bu karakter gerçek hayatta birine benziyor mu? (cevap evet ise; Kime?, O benzediği kişi nasıl biri?)
3. Televizyonda başka neler izlersin?
 - a) En çok izlediğin program hangisi?
 - b) Bu programı izlemeyi neden seviyorsun?
 - c) Bu programda en sevdiğin kişi kim?
 - d) Bu kişinin programdaki en sevdiğin kişi olmasının sebebi ne olabilir?

e) Sence, bu kiři gerek hayatta birine benziyor mu? (cevap evet ise; Kime?, O benzediđi kiři nasıl biri?)

4. Televizyon haricinde telefon, bilgisayar gibi aralardan bir Őeyler izler misin?

a) En ok ne izlersin?

b) Bu programı/izgi filimi izlemeyi neden seviyorsun?

c) Bu programda/izgi filmde en sevdiđin kiři kim?

C: Mother Questionnaire Form

Anne Görüşme Formu

Katılımcı Sıra No:

“Merhaba, 48-72 ay yaş aralığındaki çocukların, televizyon ve internet gibi kitle iletişim araçlarını kullanarak oluşturdukları sosyal figürler üzerine bir çalışma yürümeğeyim. Bu sebeple şimdi sizinle çocuğunuzun televizyon izleme alışkanlıkları ve çocuğunuzun diğer kitle iletişim araçlarıyla olan ilişkisi üzerine 15 dakika kadar sürecek bir görüşme yapmak istiyorum. Hazırsanız başlayabiliriz.”

1. Günde ortalama kaç saat televizyon izlersiniz?
2. Çocuğunuz televizyon izler mi?
3. Çocuğunuz günde ortalama kaç saat televizyon izler?
4. Çocuğunuz sizinle birlikte ne kadar süre televizyon izler?
5. Çocuğunuzun kendi odası var mı? (eğer varsa; Bu oda da televizyon bulunuyor mu?)
6. Çocuğunuzun televizyonda izlediklerinin kontrol eder misiniz?
7. Televizyondaki çocuk kanallarını düşündüğünüzde:
 - a. Hangi kanalları tercih edersiniz?
 - b. Neden bu kanalı tercih ediyorsunuz?
8. Çocuğunuz için tercih ettiğiniz başka kanallar var mı? (Var ise; neden bu kanalları tercih ediyorsunuz?)

9. ocuęunuz için özellikle tercih ettięiniz programlar var mı? (Var ise; neden bu programları tercih ediyorsunuz?)
10. ocuęunuz televizyon harici hangi iletişim aracıyla (ör: bilgisayar, tablet, telefon) bir şeyler izler?
11. ocuęunuz televizyon harici başka hangi iletişim araçlarıyla (ör: bilgisayar, tablet, telefon) ne kadar süre vakit geçirir?
12. ocuęunuzun medya araçlarıyla geçirdięi zamanı nasıl kontrol ediyorsunuz?
13. ocuęunuzun özellikle izlemek istedięi bir kanal var mı? (Var ise; Bu kanalı tercih etme sebebi sizce ne olabilir?)
14. ocuęunuzun izlemek için özellikle tercih ettięi bir program var mı? (Var ise; Bu programı tercih etme sebebi sizce ne olabilir?)
15. ocuęunuzun televizyonda izledięi şeylerin onu nasıl etkiledięini düşünüyorsunuz?

D: Demographic Information Form for the Teacher

Demografik Bilgi Formu (Öğretmen)

Katılımcı Sıra No:

1.Yaşınız:

2.Cinsiyetiniz: Kadın _____ Erkek _____

3. Medeni Durumunuz:

1) Evli ____ 2) Bekâr ____ 3)Boşanmış ____ 4)Eşi vefat etmiş ____

4.Eğitim Düzeyiniz:

1) Lise ____ 2) Üniversite ____ 3) Yüksek Lisans ____ 4) Doktora ____

5. Aylık Gelir Düzeyiniz (Aylık Ortalama Gelir Aralığı):

1) 0-1000 TL ____

2) 1001-2000 TL ____

3) 2001-3000 TL ____

4) 3001-4000 TL ____

5) 4000 TL ve üzeri ____

6. Yaşamının Çoğunun Geçtiği Yer:

1) Köy ____ 2) Kasaba ____ 3) Şehir ____ 4) Metropol ____

E: Preschool Teacher Questionnaire Form

Öğretmen Görüşme Formu

Katılımcı Sıra No:

“Merhaba, 48-72 ay yaş aralığındaki çocukların, televizyon ve internet gibi kitle iletişim araçlarını kullanarak oluşturdukları sosyal figürler üzerine bir çalışma yürümeğeğim. Bu konuda öğretmenlerin fikirlerinin de önemli olduğu aşık bir durumdur. Bu sebeple şimdi sizinle sınıfınızda kullandığınız kitle iletişim araçları ve çocukların televizyon izleme alışkanlıkları üzerine 20 dakika kadar sürecek bir görüşme yapmak istiyorum. Hazırsanız başlayabiliriz.”

1. Kaç yıldır öğretmenlik yapmaktasınız?
2. Hangi okulda görev yapmaktasınız?
3. Kaç yıldır bu okulda öğretmenlik yapmaktasınız?
4. Şu anki sınıfınızda kaç öğrenci bulunmakta?
5. Şu anki sınıfınızın yaş grubu ve sınıf mevcudu nedir?
6. Sınıfınızda Ana dili Türkçe dışında olan çocuklar var mı?
7. Okul öncesi öğretmenliği lisans eğitiminizde medya okur yazarlığıyla ilgili bir ders aldınız mı?
8. Üniversite eğitiminiz haricince medya okur yazarlığıyla ilgili herhangi bir eğitim aldınız mı?
9. Sınıfınızda televizyon bulunuyor mu? (Cevap hayır ise 16. Sorudan devam edilir)
10. Televizyonu günlük ders programınız içinde kullanır mısınız?
11. Sınıfınızda günde ortalama kaç saat televizyon açık bulunur?
12. Çocukların televizyonda izlediklerinin kontrol eder misiniz?

13. Televizyondaki çocuk kanallarını düşündüğünüzde:

a. Sınıfınızdaki çocuklar için hangi kanalları tercih edersiniz?

b. Neden bu kanalı tercih ediyorsunuz?

14. Çocuklar için tercih ettiğiniz başka kanallar var mı? (Var ise; neden bu kanalları tercih ediyorsunuz?)

15. Çocuklar için özellikle tercih ettiğiniz programlar (ör: çizgi filmler) var mı? (Var ise; neden bu programları tercih ediyorsunuz?)

16. Sınıfınızdaki çocuklara televizyon harici hangi iletişim aracıyla (ör: bilgisayar, tablet, telefon) bir şeyler izletirsiniz?

17. Sınıfınızdaki çocuklar televizyon harici başka hangi iletişim araçlarıyla (ör: bilgisayar, tablet, telefon) ne kadar süre vakit geçirir?

18. Bu iletişim araçlarıyla izlediği şeyleri kontrol eder misiniz?

19. Bu iletişim araçlarını düşündüğünüzde:

a. Çocukların bu araçlarda izlemesi için neleri tercih edersiniz?

b. Neden bu programları tercih ediyorsunuz?

20. Çocukların sınıfta özellikle izlemek istediği bir kanal var mı? (Var ise; Bu kanalı tercih etme sebepleri sizce ne olabilir?)

21. Çocukların izlemek için özellikle tercih ettiği bir program var mı? (Var ise; Bu programı tercih etme sebepleri sizce ne olabilir?)

22. Bir öğretmen olarak, çocukların televizyonda izlediği şeylerin onları nasıl etkilediğini düşünüyorsunuz?

F: Codebook for Content Analysis of Children's Social Representations

Characteristics of the program in which the character is located;

1.	Name of program:
2.	Type of program:
3.	Duration of program:
4.	Time period the program is broadcasting:
5.	Channel the program is broadcasting:
6.	Which character to analyze in the program:

Properties of the character;

- Socio-Demographic Information

The role of character: Starring Character _____ Co-starring Character _____
Stigmatized identities of character:
Age group: Infant___ Child___ Adolescence___ Adult___ Older___
Biological sex: Male ___ Female___
Marital status: Single ___ Married ___ Divorced ___ Widowed ___

Ethnic background: _____
Occupation: _____
Socio economic status: Low ____ Middle ____ High ____
Leisure time activities of character:

- Personality Traits of Character – Relationships with others

--

- Physical Appearance of Character

--

- Physical and Mental Abilities of Character

--

- Cultural Properties

Information: It covers everything that is relevant to what is asked, it can be a picture, a discourse etc.

	Yes/No	Related Explanations
Where does the character live? (village, city etc...)		
Does the character have a family? What is the size of his/her family?		
Who lives around the character?		
Does character have stigmatized culture?		
Does character wear local clothes?		
Which language does character speak?		
Does the character define himself/herself as belonging to a group?		
Does character behavior by depending on us vs them idea?		
Does the character have awareness of his/her culture?		
Is there any kind of information concerning with religious or spiritual affiliation of the character, its family or the group that character is in?		

G: Human Subjects Ethics Committee Approval of Middle East Technical University

UYGULANALI ETİK ARAŞTIRMA MERKEZİ
APPLIED ETHICS RESEARCH CENTER



ORTA DOĞU TEKNİK ÜNİVERSİTESİ
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07 KASIM 2017

Konu: Değerlendirme Sonucu

Gönderen: ODİÜ İnsan Araştırmaları Etik Kurulu (IAEK)

İlgili: İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Yrd.Doç.Dr. Volkan ŞALİİN :

Denetimliğim yaptığımız yüksek lisans öğrencisi Merve ÖZGER'in "Televizyon Programlarının Çocukların Sosyal Kimlik Gelişimine Etkisi" başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülerek gerekli onay 2017-İEGT-170 protokol numarası ile 15.11.2017 - 30.12.2018 tarihleri arasında geçerli olmak üzere verilmiştir.

Bilgilerinizi saygılarımla sunarım.

Prof. Dr. Ş. Halil TURAN

Başkan V

Prof. Dr. Ayhan SOL

Üye

Prof. Dr. Ayhan GÜRBÜZ DEMİR

Üye

BULUNMADI

Doç. Dr. Yaşar KONDARCI

Üye

Doç. Dr. Zana CİTAK

Üye

Yrd. Doç. Dr. Binar KAYGAN

Üye

Yrd. Doç. Dr. Emre SELÇUK

Üye

H: Parental Consent Form for Children Participation in Research

ORTA DOĐU TEKNİK ÜNİVERSİTESİ

TEMEL EĐİTİM BÖLÜMÜ

ARAŐTIRMAYA GÖNÜLLÜ KATILIM FORMU

Sayın Veli,

Bu alıŐma Orta DoĐu Teknik Üniversitesi Temel EĐitim Bölümü, Yüksek Lisans öĐrencisi Merve Özger tarafından, Orta DoĐu Teknik Üniversitesi EĐitim Fakültesi Temel EĐitim Bölümü öĐretim üyelerinden Yrd. Do. Dr. Volkan ŐAHİN danıŐmanlıĐında yürütölen “**Televizyonun Çocukların Sosyal Kimlik GeliŐimine Etkileri**” konulu yüksek lisans tez araŐtirmasıdır.

Bu alıŐmanın amacı nedir?

AraŐtırmanın amacı çocukların medya yoluyla aldıkları mesajların ve bu mesajların çocukların sosyal kimlik gelişimine etkilerinin saptanmasıdır.

ÇocuĐunuzun katılımcı olarak ne yapmasını istiyoruz?

Bu alıŐma kapsamında çocuĐunuzla televizyon kullanım alışkanlıklarıyla ilgili 20 dakikalık bir görüşme yapılacaktır ve görüşmenin ses kaydı alınacaktır.

ÇocuĐunuzdan alınan bilgiler ne amaçla ve nasıl kullanılacak?

ÇocuĐunuzla olan görüşme kesinlikle gizli tutulacak ve sadece bilimsel araştırma amacıyla kullanılacaktır. ÇocuĐunuzun ya da sizin isminiz ve kimlik bilgileriniz, hiçbir şekilde kimseyle paylaşılmayacaktır. AraŐtırma sonuçlarının özeti tarafımdan okula ulaŐtırılacaktır.

AraŐtırmanın herhangi bir riski var mıdır?

Bu araştırma kapsamında öngörölen bir risk bulunmamaktadır. Katılım tamamen gönüllüdüdür. Katılım sırasında veya sonrasında araŐtırmaya dâhil olmaktan istendiĐi an vazgeçilebilir.

Bu alıŐmayla ilgili daha fazla bilgi almak isterseniz: AraŐtırmayla ilgili sorularınızı aŐaĐıdaki e-posta adresini kullanarak bize yöneltebilirsiniz.

Saygılarımızla,

Yrd. Do. Dr. Volkan Őahin: vsahin@metu.edu.tr

Merve Özger: merve.ozger@metu.edu.tr

Bu formu imzalayarak çocuğumun arařtırmaya katılmasını kabul ediyorum.

KATILIMCININ:		
İsim ve Soyadı	Tarih	İmza

İki nüsha olarak dağıtılacak formun bir kopyasını doldurup imzaladıktan sonra uygulayıcıya geri veriniz. Diğer kopyasını kayıtlarınız için saklayabilirsiniz.

**I: Consent Form for Participation of Mothers and Teachers in a Research
Study**

ORTA DOĐU TEKNİK ÜNİVERSİTESİ

TEMEL EĐİTİM BÖLÜMÜ

ARAŐTIRMAYA GÖNÜLLÜ KATILIM FORMU

Sayın Katılımcı,

Bu alıŐma Orta DoĐu Teknik Üniversitesi Temel EĐitim Bölümü, Yüksek Lisans öĐrencisi Merve Özger tarafından, Orta DoĐu Teknik Üniversitesi EĐitim Fakültesi Temel EĐitim Bölümü öĐretim üyelerinden Yrd. Do. Dr. Volkan ŐAHİN danıŐmanlıĐında yürütölen “**Televizyonun Çocukların Sosyal Kimlik GeliŐimine Etkileri**” konulu yüksek lisans tez araŐtırmasıdır.

Bu form sizi araŐtırma koŐulları hakkında bilgilendirmek için hazırlanmıŐtır.

alıŐmanın temel amacı 48-72 aylık yaŐ grubunda olan çocukların televizyon yoluyla aldıkları mesajların ve bu mesajların onların sosyal kimlik geliŐimlerine etkisinin saptanmasıdır. Aynı zamanda çocukların televizyon ve diĐer medya aralarını kullanım alışkanlıklarının incelenmesi de araŐtırmanın amaçlarındandır. alıŐmaya katılmayı kabul etmeniz halinde sizinle 20 dakikalık bir görüŐme yürütölecektir. alıŐmaya katılmak tamamen gönüllölük esasına dayalıdır. Herhangi bir yaptırıma maruz kalmadan alıŐmaya katılmayı reddedebilir veya alıŐmayı bırakabilirsiniz. AraŐtırmaya katılanlardan toplanan veriler tamamen gizli tutulacak, veriler ve kimlik bilgileri herhangi bir Őekilde eŐleŐtirilmeyecektir. Katılımcıların isimleri baĐımsız bir listede toplanacaktır. Ayrıca toplanan verilere sadece araŐtırmacılar ulaŐabileceklerdir. Bu araŐtırmanın sonuçları bilimsel ve profesyonel yayınlarda veya eĐitim amaçlı kullanılabilir, fakat katılımcıların kimliĐi gizli tutulacaktır. Ayrıca, bu alıŐma ile ilgili herhangi bir risk öngörölmemektedir.

Bu alıŐmayla ilgili daha fazla bilgi almak isterseniz: AraŐtırmayla ilgili sorularınızı aŐaĐıdaki e-posta adresini kullanarak bize yöneltebilirsiniz.

Saygılarımızla,

Yrd. Do. Dr. Volkan Őahin: vsahin@metu.edu.tr

Merve Özger: merve.ozger@metu.edu.tr

Bu formu imzalayarak arařtırmaya gönüllü olarak katılmayı kabul ediyorum.

KATILIMCININ:		
İsim ve Soyadı	Tarih	İmza

İki nüsha olarak dağıtılacak formun bir kopyasını doldurup imzaladıktan sonra uygulayıcıya geri veriniz. Diğer kopyasını kayıtlarınız için saklayabilirsiniz.

K: Detailed Description of Cartoon Series

K. 1. Niloya

The cartoon is specially designed for the preschool age group and is the native cartoon project of Yumurcak TV. The first construction was started in 2008. Currently, it can be watched in TRT Çocuk. Each of episodes lasts approximately 7 minutes, presently, there are 79 episodes (Bulat & Demirdögen, 2018). Niloya is a production that is being prepared entirely by Turkish Studios, it is represented by Sentries License Source ("Hakkımızda", 2018). The script of the cartoon belongs to Arzu Demirel Birinci, who is also the producer of the program, and its songs are sung by Merve Ihlamur. The scenario is prepared under the supervision of special advisors, pedagogues and educational experts. And, it is directed by Metin Çam. The targeted age group range of the program is between 3 and 6 ("Niloya", n.d.).

Niloya, who was born in a charming village by the river where cheerful birds sing, takes its name from happiness. Her mother wanted Nile as a name of her daughter, and her father wanted Oya. So, they were undecided between two names, finally, Niloya's grandfather was named as Niloya. The program is displayed on different themes in everyday such as holidays, weddings, accuracy, patience, responsibility, cooperation and time planning. In the cartoon, Niloya describes the daily events she experienced with his large and warm family in a town away from the city life but not detached from the modern world. The characters of the cartoon are Niloya, her closest friend Tospik (turtle), her friend Mete, her brother Murat, her mother, her father, her grandmother and grandfather. Niloya and other characters can be seen in Figure 3.1 shared below.



Figure K. 1. Picture of Niloya and her family

Nowadays, Niloya created its own brand, in many toyshop, stationery and other stores where primary school materials are sold, it is possible to see the products with the pictures Niloya. It has YouTube Channel, and there are 1.854.041 followers of it. The cartoon is ranked as the 19th among the most watched YouTube channels in Turkey.

K. 2. Pepee

Pepee is a Turkish cartoon and the name of the protagonist of the cartoon. The series was specially designed for pre-school age group children, it was the first cartoon project of Turkey. With respect to the children programs, all new episodes of the cartoon break the rating records for ages in Turkey.

Cartoon series has begun broadcasting on TRT Çocuk channel in 2008 and was published on weekdays and weekends until the end of 2013 on this channel. Later, it was transferred to Show TV and then, the program was featured on Planet Çocuk every day from January 1, 2015 to 2016. And now, new episodes of the program are broadcasting on YouTube Channel, Düşyeri. Actually, from beginning, it is been preparing by Düşyeri Çizgi Film Studio in Eskişehir, Turkey. The target group of this film is the children who are aged from 3 to 6. The script was being written by Ayşe Şule Bilgiç and Ali Tufan Kıracı, and directing by Özhan Oda (Kalaycı, 2015).

In the center of the child program, there is a character named as Pepee who is a four-year-old boy. It is aimed to give children a behavior or knowledge by using an educational-instructional style in each episode. In this context, the external voice (Suşu) leads Pepee to behave positively, reinforces his positive behaviors, and

provides or informs Pepee about what has happened to him. In first episodes of program, Pepee had difficulty in speaking, and it is explained that the name of the character is derived from the word, pepe is attached to people with speech difficulties in Anatolia (“Pepee”, n.d.).

Pepee lives in a small village with his large family, him and his family can be seen in Figure 3.2 shared below.



Figure K. 2. Picture of Pepee and his family

Another character that is appearing too much is Şila who both the best friend and cousin of Pepee. Pepee’s family consists of his mother (named as Anne), his father (Baba), his sister (Bebe), and his grandfather (Dede) and his grandmother (Nine). Pepee’s aunt, brother-in-law and cousin are additions characters. Depending on story arc, different characters can be represented (Özsoy & Taşdelen, 2016). By the characters reflected, in this construction, the usage of environmental specialties and the elements that are tried to be shown in the contents of the episodes, some issues such as such as child development, local culture formation, friendship and family consciousness, love of animals and social life come into prominence. Pepee puts into practice lots of activities with other characters, and, their appearance styles reflected

on the screen, i.e. clothing patterns, speech patterns and the clothing choices chosen by depending on the content of the section, are determined in accordance with the Turkish culture (Şeker & Balcı, 2013). As mentioned, the locality of the spaces that are used among the environmental elements is underlined by the Turkish flag symbol used during the jungle at the beginning of the series (Şeker & Balcı, 2013).

K. 3. İstanbul Muhafızları

The cartoon is a co-production of Istanbul Metropolitan Municipality Culture Corporation and TRT Çocuk Channel. The first episode of the program was broadcasted on 18 June 2016 at TRT Çocuk on TV. Now, it is broadcasted in MinikaGo. Each episode of the program lasts approximately 12 minutes. The program aims to teach historical places of İstanbul to children.

There are two friend groups in the cartoon. The first one comprises Mehmet, Zeynep, Ali Elif; they were called as İstanbul Muhafızları (in English *Guard of Istanbul*). Mehmet is athletic and social, Zeynep is researcher and knowledgeable, Ali is timid but dreamy and Elif is a sportsman. And, there is also a great plane tree that warns and guides them against dangers. The second group consists of Azmi and Gürgen; they seek to harm historical artifacts. Gürgen is an adult who has not passed the history lesson for years, and he is still going to elementary school, so he bore enemy toward historical artifacts, and decided to harm them. Azmi is a child and assistant of Gürgen. Picture of Characters in the cartoon series is given below Figure 3.3.



Figure K. 3. Picture of Characters in the cartoon series of İstanbul Muhafızları

The series was filmed, and named as “*İstanbul Muhafızları: Ab-ı Hayat Çeşmesi*”. The film begins to play at 5th November 2018, it lasts 93 minutes. Meaning of Ab-ı Hayat is the water of life that the legendary water that gives a drinker eternal life and immortality, according to myths ("Ab-ı Hayat", n.d.). It is not a Turkish word, it comes from Arabic and Persian.

K. 4. Maşa ile Koca Ayı

Masha and the Big Bear are about the adventures between a little Russian girl called Masha and retired circus and a bear named Mishka (pictures of them can be seen in Figure 3.4.). The Russian animated film which was created by Animaccord Animation Studio (Moscow, the Russian Federation) broke rating records on television as a production that not only children but everyone watched and enjoyed ("Maşa ile Koca Ayı", 2018).



Figure K. 4. Picture of Maşa and the Big Bear

The story of the series is concerning with a unique relationship between 2 protagonists. One of them is Maşa who is a little girl. She is exceedingly active, always in the state of moving as well as making all things her own business. The other one is The Bear that is a cordial guy who wants to live in quietness and comfort. After the first meeting, their new adventures is treated as a subject in each episode. Each of them lasts approximately 7 minutes, and is processed as high-quality 3D CGI, as well as involves

different songs and music. Additionally, the dialogs in the series is little, so it is easy to understand for all children ("Masha and the Bear (TV Series 2007–)", n.d.).

Since broadcasting, with a record number of YouTube views, it has become a favorite of all children in a short time. To illustrate, the rating of the episode "*Recipe for Disaster*" is more than 3.3 billion. It has become one of the most watched videos on YouTube even though it is not a music video (Stolworthy, 2016). Also, it has a score in the Internet Movie Database (IMDb), 1837 viewers rated it, and its score is 7,8 on a 10 point scale ("Masha and the Bear (TV Series 2007–)", n.d.). The cartoon series was converted into twenty-five languages, and it was shown in more than hundred countries, it could be watched on Netflix as well as through NBC Universal (Khrennikov, 2015).

Turkish dubbed version of the series was broadcasted in a private television channel in Turkey, TV8, for the first time in 2015. Its title is *MaşaleKocaAyı* (in English; *Maşa and the Big Bear*). The series became famous in Turkey like in Russia, and *MaşaleKoca Ayı* themed toys, magazines, school stationers and so on has started to be sold. In addition to the educational and instructive feature of the cartoons, the Russian cultural values and lifestyle is taught. It has become a way of introducing the culture to its children and introducing it to children from other nations. Thanks to this cartoon, not only for children but also for adults, many people have had a general knowledge of Russian culture and life.

Mentioned child program is a Russian-made series of cartoons that started to be shown in 2009. Animation artist Oleg Kuzovkov, the creator of the series, while on vacation on the Crimean coast in 1996, saw a small, pampered girl whose behavior resembled Masha, so that idea arose. Kuzovkov was likewise influenced by Tom and Jerry. The main story of the series is based on the Russian folk tale "*Masha i Medved*". It is about the adventures between the little and adorable Russian girl, called the Masha, and a giant, lovely bear who has retired from the circus. The bear in this cartoon, as reflected in the Western press, is not a wild and angry, but pure, easily deceived, as Rossomahin mentioned in Russian folklore (Karakale, 2018).

L: Turkish Summary / Türkçe Özet

GİRİŞ

Günümüzde teknoloji sürekli gelişmekte ve kitle iletişim araçları yayılmaktadır. Bu değişimin etkisi kendini hem medyada hem de toplumda göstermektedir (Kocadaş, 2006). Bu etki çocuk ya da yetişkin fark etmeksizin toplumun tüm üyeleri için geçerlidir. Lindner (1996, aktaran Luhmann, 2000) yaşadığımız dünya ile ilgili bilgilerin bize medya tarafından öğretildiklerini belirtir. Kocadaş (2006) ise medyanın (yazılı ve görsel medya), bireylere özellikle sosyal hayatta, çeşitli sosyal ihtiyaçlarını karşılamak için sıklıkla başvurdukları önemli bir kaynak olduğunu vurgulamıştır. Bireyler bilgi almak, iyi vakit geçirmek ve haber almak için bu kaynağı kullanırken medya, bilgi vererek, eğiterek, eğlendirerek ve sosyalleştirerek topluma ve bireylere karşı sorumluluklarını yerine getirmektedir (Kocadaş, 2006). Gerbner (1990) bu şekilde işlevlerini yerine getiren medyayı Yetiştirme Kuramı ile açıklamaya çalışmıştır. Gerbnere'e göre (1990) insanlar kitle iletişim araçlarıyla yönlendirilen baskın bir kültürün içinde yaşamaktadırlar ve televizyon bu baskın kültürün dağıtıcısıdır (Gerbner ve Gross, 1981). Böylece kurulu sosyal düzen televizyon tarafından sürdürülebilir ve korunabilir (Gerbner ve Gross, 1981). Groebel (1998) ise kültürel yönelimin, dünya görüşünün ve inançların geliştirilmesinde ve stereotipleşmiş olan görüntülerin sunumunda medyanın önemli bir rol oynadığını iddia etmiştir. Bu görüntüler aynı zamanda sosyal temsillerdir. Sosyal temsil kavramı medya için de önemlidir, çünkü medya tarafından yeni sosyal temsiller oluşturulur ve yaygınlaştırılır (Höijer, 2011). Moscovici (1984), sosyal temsillerin sahip olduğumuz bilgileri anlama ve tanıma için özel bir yol olarak düşünülmesi gerektiğini iddia etmiştir. Bu temsiller toplumların deneyimlerine dayanarak ürettikleri yaygın inanışlar, fikirler ya da bilgilerdirler (Öner, 2002). Moscovici (1984) bir olaya ya da uyarana verdiğimiz tepkilerin, ait olduğumuz topluluğun tüm üyeleri için ortak ve belirli bir tanımla ilgili olduğunu belirtmiştir. Bazı çalışmalar ise medya yoluyla alınan bu sosyal temsillerin sosyal kimliğin gelişimine katkıda bulunduğunu göstermiştir.

Problem Durumu

Teknolojideki gelişmeler çocukların da teknolojiyle olan etkileşimini etkilemiştir. Daha önceki dönemlerde vaktinin çoğunu dışarıda oyun oynamaya harcayan çocuklar artık daha çok evlerde elektronik aletlerle vakit geçirmeyi tercih etmektedirler. Aynı zamanda elektronik medya araçlarının kullanımı okullarda da artmaktadır. Türkiye İstatistik Kurumu tarafından yürütülen araştırma 6 yaş ve üstü çocukların günün büyük bir bölümünü televizyon izleyerek ya da internette geçirdiğini göstermiştir (2013). TÜİK tarafından yürütülen bu çalışma okul öncesi yaş grubundaki çocuklara yer vermemektedir. Bu sebepten okul öncesi yaş grubundaki çocukların medyaya ne kadar süre maruz kaldıklarının belirlenmesi gerekmektedir. Bu yolla okul öncesi yaş grubundaki çocukların medya alışkanlıkları Yetiştirme Kuramı çerçevesinde irdelenebilir. Ayrıca, çocukların bu süre içerisinde hangi programları izlediklerinin ve bu programlar dolayısıyla hangi temsillere maruz kaldıklarının da saptanması gerekmektedir. Çünkü yapılan çalışmalar göstermiştir ki çocuklar toplumsal cinsiyet rolleri (Yağan-Güder ve ark., 2017; Kalaycı, 2015; Gökçearslan, 2010) ve şiddet davranışları (Yaşar ve Paksoy, 2011) gibi çocuk gelişimine zararı olabilecek birçok temsili popüler çizgi film serisi aracılığıyla izlemektedirler. Ancak, medya yoluyla verilen bu tür davranışların varlığını belirlemek her zaman kolay değildir. Bazıları temsiller çok açıkken, bazı temsillerin tespit edilmesi ayrıntılı bir inceleme gerektirmektedir.

Türkiye Cumhuriyeti gibi ülkelerde, yüzyıllar boyunca harmanlanmış diller, kültürler ve gelenekler aynı sınırları içerisinde yaşamıştır. Bu da birçok farklı grubun oluşmasına sebep olmuştur. Bu durum Türkiye’de konuşulan dillerin dağılımına bakıldığında da görülmektedir. Örneğin Türkiye’de en çok konuşulan ikinci dil Kürtçe, üçüncü dil ise Arapça’dır (KONDA, 2006). Türkiye’deki nüfusun %70-75’inin Türk, %19’unun Kürt, %7-12’sinin ise diğer azınlıklardan oluştuğu tahmin edilmektedir ("Middle East: Turkey", 2019). Bu da anadili Türkçe olmayan çocukların oranının azımsanamayacak miktarda olduğunu göstermektedir. Dil ve kültürün ayrılmaz parçalar olduğu dikkate alındığında Türkiye’de farklı kültürlerden birçok çocuğun yaşadığını söyleyebiliriz. Ancak, kitle iletişim araçları tarafından dağıtılan

mesajların her yere ve herkese ulaşabileceği ve bu mesajların baskın kültüre ait damgalanmış bilgilerle de ilişkili olabileceği bilinmektedir (Kellner, 2011). Yani anadili Türkçe olmayan çocukların da medya alışkanlıklarının çalışılması ayrıca önem arz etmektedir.

Literatürde sosyal kimlik çalışmaları açısından, kültürel kategoriler ve erken çocukluk çalışmaları arasında bir boşluk olduğu tespit edilmiştir. Ayrıca, sosyal temsiller ve sosyal kimlik gelişimi konularının kesişimi, 4-6 yaş arasında, anadili Türkçe olmayan çocuklar açısından literatürde yer bulamadığı saptanmıştır. Bu bağlamda, ana dili Türkçe olmayan çocukların medya alışkanlıklarının araştırılması gerekir. Bu çalışma, bu gruptaki çocukların hangi medya programlarına ne süreyle maruz kaldıklarını, bu programların içerdiği sosyal temsiller ve bu temsillerin çocukların sosyal kimlik gelişimine muhtemel etkilerinin incelenmesine odaklanmaktadır.

Araştırma Soruları

Çalışma dört ana araştırma sorusunu cevaplamayı amaçlamaktadır;

1. Çocuklar elektronik kitle iletişim araçları yoluyla sosyal temsillerin içeriğine ne ölçüde (evde ve sınıfta) maruz kalıyorlar?
2. Türkiye'de yaşayan anadili Türkçe olmayan 4-6 yaş grubundaki çocukların, tercih ettiği TV programları nelerdir?
3. Anadili Türkçe olmayan çocukların çocuk programlarından aldıkları sosyal temsiller nelerdir?
4. Bu sosyal temsillerin ne ölçüde çocukların sosyal kimlik gelişimlerine kültürel kimlik açısından ne derecede etki eder?

Çalışmanın Önemi

Bu çalışmanın amacı, anadili Türkçe olmayan çocukların televizyondaki temsillere ne kadar süreyle maruz kaldığını, bu temsillerin ne olduğunu ve bu temsillerin çocukların sosyal kimlik gelişimlerine nasıl etki edebileceğini araştırmaktır.

Okul öncesi eğitim, 0-72 aylık çocukların tüm gelişim alanlarının sosyal ve kültürel değerler doğrultusunda, algı ve gelişim gücünü artırarak muhakeme sürecine yardımcı olan sistematik bir eğitim sürecidir (Yılmaz, 2003). Çocukların duygularını ve yaratıcılıklarını geliştirir, kendilerini ifade etmelerini ve kendi kendilerini kontrol etmelerini sağlar (Yılmaz, 2003). Yani, okul öncesi eğitim çok boyutlu bir eğitim sürecidir. Boylamsal araştırmalarda, çocuklukta kazanılan davranışların çoğunun, yetişkinlikte de bireyin davranışsal ve hayati becerilerini oluşturduğu görülmüştür (Oktay ve Unutkan, 2005). 2015-16 eğitim-öğretim yılında okul öncesi çocuklar için net okullaşma oranları 3-5 yıl için %33,3, 4-5 yıl için %43 ve 5 yıl için %55,5 olmuştur. 2017-2019 Orta Vadeli Programına göre okul öncesi eğitim kademeli olarak zorunlu eğitim kapsamında olacaktır ve her çocuk okul öncesi eğitime tabi tutulacaktır ("Orta Vadeli Programı, 2017-2019", 2016). Ancak, Türkiye'deki her çocuk için aile yapısı aynı değildir; özellikle doğu ve güneydoğu bölgelerinde dil farklılıkları bile görülmektedir. Her çocuğun aynı müfredata uyması gerektiği düşünülürse, bu bölgelerde çalışan öğretmenlerin kültürel değerlere duyarlı eğitim ortamı hakkında daha fazla bilgiye sahip olmaları gerektiği açıktır. Bu nedenle, çalışmada öğretmenler için kültürel açıdan duyarlı bir sınıf oluşturulmasına yardımcı olmak amaçlanmaktadır. Medya, sosyal temsil ve çocuk çalışmaları açısından, Türkiye bağlamında yeni çerçeveler geliştirmek de çalışmanın amaçlarından biridir.

Sosyal temsiller açısından bakıldığında ise, medya, çoğunlukla, çocukların temsillerine bakmak yerine, anadili Türkçe olmayan çocukların medya tarafından nasıl temsil edildiğine bakmaktadır. Bu çalışmada ise anadili Türkçe olmayan çocukların sosyal temsillerinin ne olduğu incelenecektir, çalışma bu açıdan sosyal temsil çalışmaları içerisinde farklılık ve önem arz etmektedir.

Grice, Paulsen ve Janos (2002), sosyal kimlik teorisinin tanımına dayanarak, sınıf, ırk, kültür, meslek, din ve cinsiyet gibi sosyal kategorilerle toplumun içinde gruplar oluşturulduğunu söyler. Bireyler, düşünceleri ve davranışları etkileyen bu kategorilere bağlı olarak sosyal kimliklerle şekillenir (Abrams, 1996). Ancak sosyal kimlik teorisi formülasyon aşamasında, yaş etkisini göz ardı ettiği için eleştirilmektedir (Nesdale ve Flessner, 2001), yani teori, çocukların grup sürecine değinmemektedir. Oysa

dilbilimsel, bilişsel ve sosyal yeteneklerinde yaşa bağlı değişkenlikler gösterdiği açıktır (Nesdale ve Flessler, 2001). Bu sebepten çocukluk döneminde sosyal kimlik gelişiminin çalışılması gerekmektedir. Sunulan çalışma bu eksikliği gidermeye yönelik çaba önem arz etmektedir.

KURAMSAL YAKLAŞIMLAR

Ekolojik Sistemler Teorisi

Bronfenbrenner (1979) tarafından tanımlanan Ekolojik Sistemler Kuramı, ev, okul, çevre ilişkilerine vurgu yapan en temel yaklaşımlardan biridir. Bronfenbrenner (1979) çocukların gelişimi üzerinde birçok şeyin etkisi olduğunu ve çocukların çevreleriyle etkileşime girme biçimleriyle şekillendiğini belirtmiştir. Bu yaklaşım çocuğu merkeze alır ve diğer her şeyi bir sisteme yerleştirir. Bronfenbrenner (1979) bireyi etkileyen beş sistem tanımlamıştır. Bu sistemler (a) mikrosistem, (b) mezosistem, (c) ekzosistem, (d) makrosistem ve (e) kronosistemdir. Bu çalışmada üç sisteme odaklanılmıştır; mezosistem, ekzosistem, ve makrosistem. Bu sistemlerin kullanılmasının sebebi mezosistemin okulu, ekzosistemin kitle iletişim araçlarını, makrosistemin kültür ve dili içermesidir.

Erken çocukluk eğitimi literatüründe, bu üç sistemin etkileşiminin Türkiye'deki çocuklar üzerindeki etkisine ilişkin yeterli çalışma bulunamamıştır. Bu nedenle, bu çalışma üç sistemin etkileşimi üzerine odaklanılmıştır. Ayrıca, McHale, Dotterer ve Kim (2009), günlük aktivitelerin sosyal ilişkiler, davranışlar, sosyal kimlik gelişimi gibi farklı çocuk gelişimi alanlarında önemli bir rolü olduğunu belirtir. Elektronik medya araçları ise çocukların günlük aktivitelerinde yer almaktadır. Bu sebepten, sosyal temsiller bağlamında, çocukların sosyal kimlik gelişimi ve medya arasındaki ilişkiye bakılması Ekolojik Sistemler Teorisi açısından gereklidir. Bu durum aynı zamanda çalışmanın önemini göstermektedir.

Sosyal Temsil Kuramı

İlk olarak Moscovici (1981), tarafından sunulan Sosyal Temsil Kuramı, sosyal temsilleri çevreyle ilgili konularda bireylerin sahip olduğu “görüş evrenleri” olarak tanımlanmıştır (Önal, 2007). Moscovici’ye göre, bir olaya veya uyaranlara verdiğimiz tepkileri ait olduğumuz topluluğun tüm üyeleri için ortak olan belirli bir tanımla ilgilidir (1984). Temsillerin işlevi, çevremizdeki farklı bilgileri dışardan içeriye aktarmaktır, tanınır olmayan bir şeyi tanınır hale getirmektir (Öner, 2002). Bu geçiş iki ana mekanizma sayesinde gerçekleştirilir; demir atma ve nesneleştirme (Moscovici, 1984). Demir atma, sınıflandırma ve adlandırma yoluyla, yeni bilgiyi tanıdık bir kategori sisteminin içine yerleştirme sürecidir (Abric, 1996). Nesneleştirme ise soyut bir teorinin mevcut bilgiyi ayırarak, seçerek ve basitleştirerek somutlaşmasıdır (Abric, 1996).

Bu çalışmada ise, anadili Türkçe olmayan çocukların temsillerini incelemek amaçlanmıştır. “En sevdiğiniz çizgi film nedir?”, “Televizyonda en sevdiğiniz program hangisi?” gibi sorularla çocukların sosyal temsilleri belirlenecektir. Bu aşamadan sonra bu temsillerin sosyal kimlik gelişimine nasıl etkileri olabileceği yorumlanacaktır.

Sosyal Kimlik Teorisi

Tajfel'e göre (1982, s. 2, aktaran Demirtaş, 2003), sosyal kimlik, "bireyin benlik algısının, bir sosyal gruba ya da gruplara üyeliğine ilişkin bilgisinden ve bu üyeliğe yüklediği değerden ve duygusal anlamlılıktan kaynaklanan parçasıdır". Burada temel nokta ise “biz” ve “onlar” (grup içi ve grup dışı) olarak değerlendirmede bulunmaktır (Tajfel ve Turner, 1979). Bu değerlendirme üç tane zihinsel prosedürü gerektirir; sosyal sınıflandırma, sosyal özdeşleşme ve sosyal karşılaştırma (Tajfel ve Turner, 1979). Kişi önce ırk, etnik köken, din, cinsiyet, kültür, meslek gibi kategoriler oluşturur, sonrasında kendini bir grubun üyesi olarak tanımlar ve grubunu diğer gruplardan üstün görme eğiliminde olur. Sosyal kimliğin iyilik hali grubun konumuna bağlıdır (Turner ve Brown, 1978, s. 260). Grubun toplumdaki konumu çok iyi olmasa da, grup içindeki bireyin sosyal kimliği iyi durumda olabilir. Ancak grubun konumu

diğer gruplarla karşılaştırıldığında görünmez ya da daha düşükse, bu durum kişinin sosyal kimlik gelişiminde olumsuzluklara yol açabilir (Turner ve Brown, 1978; Hinkle ve Brown, 1990).

Teorinin bu çalışmada kullanılmasının sebebi ise çocuk programları tarafından yansıtılan sosyal temsillerin, anadili Türkçe olmayan çocukların sosyal kimliğini nasıl etkilediğine dair çıkarımlarda bulunmaktır. Bununla birlikte, daha önce de belirtildiği gibi, sosyal kimlik teorisi birçok kavramı içerir, çalışma sosyal kimliği kültürel kimlik boyutuyla ilgilenecektir.

Yetiştirme Kuramı

Gerbner (1967), iletişimin, özellikle kitle iletişiminin, insanlaşmanın eşsiz aracı olduğunu belirtir ve kitle iletişiminin bunu göstergeler ve temsillerle sağladığı gerçeğine dikkat çeker. Yani medya aracılığıyla kitleler bu temsilleri edinir ve buna bağlı olarak kültürün koşulları süregelen şekilde üretilir ve yayılır (Ercan ve Demir, 2015). Bu yolla televizyon kamu kültürünü oluşturur. Gerbner (1967) buradan hareketle televizyonun insanları yetiştirme rolünü öne sürer. Gerbner'e (1967) göre televizyon insanların sosyal gerçekliklerini oluşturmalarına katkıda bulunur ve dünyayı algılayışlarını etkiler, bu da kişilerin davranışlarına yansır. Gerbner (1990) ne kadar çok televizyon izlenirse, televizyonun kültürlenmeye etkisinin o kadar artabileceği da belirtmiştir. Bu sebepten, televizyonun yetiştirmeye olan etkisine bakarken izleyicilerin televizyon izleme süreleri dikkate alınmaktadır. Çünkü bir günde televizyona harcanan ortalama süreye göre izleyici gruplandırması yapılabilir. Bir gün boyunca izleyici kitlesinin televizyona kaç saat harcandığına bakarak izleyiciler üç kategoriye ayrılmıştır; hafif izleyiciler (bir günde 2 saatten az TV izleyenler), orta izleyiciler (bir günde iki veya dört saat arası TV izleyenler) ve ağır izleyiciler (bir günde dört veya daha fazla saat TV izleyenler) (Gerbner ve ark., 1982). Ancak elektronik medya cihazların yaygınlaşması sebebiyle bu sürelerle artık televizyon harici elektronik medya araçları kullanımı da dahil edilmektedir (Morgan ve ark., 2009, s. 45).

Sunulan çalışmada ise Yetiştirme Kuramı anadili Türkçe olmayan çocukların televizyondan aldıkları temsilleri ne kadar süreyle aldıklarına bakılacak ve bu temsillerin onların kültürlenme süreçlerine ne şekilde etki edilebileceği tartışılacaktır.

YÖNTEM

Çalışma iki bölümden oluşmaktadır. İlk olarak anket formlarını doldurmak için görüşmeler yürütülmüştür, bu aşamayı ise görüşmeler yoluyla elde edilen çocukların sosyal temsillerinin içerik analizi izlemiştir.

Çalışmanın ilk aşaması Şanlıurfa'da yürütülmüş, veri toplama süreci 2018 yılı Şubat-Mart aylarında planlanmış ve yaklaşık bir ay sürmüştür. Çalışmaya üç örneklem grubundan toplam 271 kişi katılmıştır, katılımcıların 124'ü anadili Türkçe olmayan ve 4-6 yaş grubu aralığında olan çocuklar, 124'ü bu çocukların annesi ve 23'ü anaokulu öğretmenidir. Araştırma kapsamında her bir örneklem grubu için ayrı anket formu kullanılmıştır. Tüm formlar araştırmacı tarafından tez danışmanının süpervizörlüğünde ve ilgili literatüre bağlı kalınarak hazırlanmıştır. Formların son şeklini alması için dört uzmanın görüşüne başvurulmuştur. Çocuk Görüşme Formu çocuklar için, Anne Görüşme Formu anneler için, Öğretmen Görüşme Formu ise öğretmenler için kullanılmıştır. Ayrıca katılımcılara bilgilendirme formu verilmiştir. Çocuklara izledikleri çizgi filmler için birden fazla cevap verebilecekleri söylenmiştir ve izlemeyi en çok sevdikleri çizgi film için ise tek bir cevap vermeleri istenmiştir. Ayrıca sevdikleri çizgi filmdeki favori karakterleri de sorulmuştur. Bu görüşmelerin ardından, frekans tablolarını oluşturmak amacıyla formların betimleyici analizi yapılmıştır. Böylece çocukların (evde ve sınıfta) sosyal temsillere hangi kanal ve programlarla ve ne kadar süreyle maruz kaldıkları saptanmıştır.

Çalışmanın ikinci aşamasında, yazılı veya görsel materyalleri çözümlene yöntemi olan içerik analizi kullanılmıştır (Auerbach ve Silverstein, 2003). İçerik analizi sosyal temsilleri araştırmak için en uygun nitel yöntem olarak kabul edilir (Flick ve Foster,

2007; Moscovici, 1984), ve üç yolla yapılabilmektedir; geleneksel, yönlendirilmiş ve özetleyici (Hsieh ve Shannon, 2005). Bu çalışmada yönlendirilmiş içerik analizi kullanılmıştır, çünkü içerik analizinin bu türünde veriler belirlenmiş temalar üzerine kodlanmaktadır. Çalışmada görüşmeler yoluyla elde edilen çocukların sosyal temsillerinin içerik analizi araştırmacı tarafından tez danışmanının süpervizörlüğünde ve ilgili literatüre bağlı kalınarak hazırlanan kod çizelgesi kullanarak yapılmıştır. İçerik analizi için çocukların izlemeyi sevdiği ve favori çizgi filmleri tabloları kullanılmıştır. İki tablonun da ilk üç sırasında yer alan programlar ve bu programlarda çocukların favori olarak gösterdikleri çizgi film karakterleri içerik analizi yapmak için belirlenmiştir. Niloya ve Maşa ile Koca Ayı serileri her iki listede de ilk üç sırada bulunduğu için, Niloya, Pepee, İstanbul Muhafızları ve Maşa ile Koca Ayı programları ile Niloya, Pepee, Mehmet (İstanbul Muhafızları serisinden) ve Maşa karakterleri sosyal temsiller analizi için belirlenmiştir. Çizgi film serilerinin belirlenen bölümleri iki kodlayıcı tarafından izlenmiş ve kodlanmıştır. Kodlama işleminden sonra ise, kodlayıcılar-arası güvenilirlik hesaplanmıştır. Güvenirlilik ölçümü için SPSS 24.0 programında özel bir makro sistem kullanılarak Krippendorff alfa hesaplanmıştır, ve kodlayıcılar-arası güvenilirlik .80 değerinin üzerinde bulunmuştur. Bu da çalışmanın güvenilir bir çalışma olduğunu göstermektedir.

BULGULAR

Çalışmanın sonucunda anadili Türkçe olmayan, 4-6 yaş grubundaki çocukların bir günde ortalama 4.77 saat televizyon izledikleri bulunmuştur. Çocukların televizyona harcadıkları zaman ise yarım saat ile on iki saat arasında değişmektedir. Ayrıca, çocukların büyük bir bölümü televizyon haricindeki elektronik medya araçlarıyla (bilgisayar, akıllı telefon ve tablet) da vakit geçirmektedirler. Bu araçlara ise günde ortalama bir saat ayırdıkları saptanmıştır. Anneler tarafından çocukların izlemesi için en çok tercih edilen kanal TRT Çocuk olmuştur, aynı zamanda anneler çocukların izlemeyi istediği kanal olarak da TRT Çocuk kanalını söylemişlerdir.

Sınıflarda elektronik medya kullanımına bakıldığında ise, öğretmenlerin çoğu sınıfında günlük ders programı içerisinde televizyonu kullandığını belirtmiştir. Televizyonun kullanım süresi 10 ila 40 dakika arasında değişmekte olduğu, sınıflarda günde ortalama 24 dakikanın televizyona ayrıldığı saptanmıştır. Televizyon kullanan öğretmenlerin bir kısmı tematik kanalları tercih ettiklerini beyan etmiş ve en çok kullanılan kanalın TRT Çocuk olduğu belirlenmiştir. Ayrıca sınıflarda diğer elektronik medya araçlarının (bilgisayar ve akıllı telefon) kullanımının daha fazla saptanmıştır. 23 öğretmenden 20 tanesi bu araçları günde ortalama 22 dakika kullanmaktadır.

Çizgi film serileri açısından ise en fazla tercih edilen seriler Maşa ile Koca ayı, Niloya ve Pepee olmuştur, çocuklar tarafından en fazla sevilen seriler ise Maşa ile Koca ayı, Niloya ve İstanbul Muhafızları olmuştur. Bu programlar içerik analizinde kullanılmıştır. Ayrıca çocukların Selena, Survivor ve Sen Anlat Karadeniz gibi yetişkin programları da izledikleri saptanmıştır.

İçerik analizinde ise hem çizgi film serilerinin genel özellikleri hem de seçilen karakter bağlamında kültürel temalar grup davranışları, kültürel öğeler ve dini öğeler başlıkları altında kodlanmışlardır. Türkiye yapımı olan Niloya, Pepee ve İstanbul Muhafızları serilerinin ortak özelliği olarak genelde Türk, herhangi bir engeli bulunmayan, mutlu, zeki ve iyi çocukların başrolde oldukları görülmüştür. Bu serilerde başka kimliklerden çocuklar saptanmamıştır. Rusya yapımı olan Maşa ile Koca Ayı serisinde ise yine herhangi bir engeli bulunmayan mutlu bir kız çocuğu başroldedir. Gönderilen temsiller açısından ise, İstanbul Muhafızları serisi iyiler ve kötüler olmak üzere iki grup arasındaki çatışmaya odaklandığı için, en fazla grup davranışı bu programda kodlanmıştır. Niloya ve Pepee serileri yansıttıkları temsiller açısından benzerlik göstermektedir. İki seride de toplumsal cinsiyet rollerine uygun kadın-erkek davranışları, giyimi ve iş bölümleri kodlanmıştır. Ayrıca iftar, sahur gibi dini ritüeller de kodlanmıştır. Maşa ile Koca Ayı serisinde ise Maşa'nın giyim tarzının ve evinde bulunan eşyaların Rus kültürünü yansıttığı belirtilmiştir ancak izlenen bölümlerde herhangi bir grup davranışı ya da dini ritüel saptanmamıştır.

TARTIŞMA

Artan televizyon izlenme oranlarının bir sonucu olarak televizyonun etkisi erken çocukluktan itibaren görülmeye başlanmıştır (Gerbner, 1990). Ayrıca gelişen teknoloji ile sadece televizyonda değil diğer elektronik medya araçlarının da Yetiştirme Kuramı bağlamında çalışılması kaçınılmaz olmuştur (Morgan ve ark., 2009, s.45.), çünkü kuramın temel noktası bireylerin kitle iletişim araçlarından yayılan içeriklere ne kadar süre maruz kaldıklarıdır. Yetiştirme Kuramı ile Gerbner (1990) sırasıyla üç izleyici grubu tanımlamıştır; bu gruplar ağır seviyede izleyiciler, orta seviyede izleyiciler ve hafif seviyede izleyicilerdir. Çalışmanın sonuçlarından da anlaşılacağı gibi, çocukların çoğu ağır izleyiciler veya orta izleyiciler olarak kabul edilebilir. Yetiştirme Kuramı çerçevesinde yapılan araştırmalar, televizyonun ağır izleyicilerinin, gerçekler yerine televizyonun içeriğine bağlı olan bir televizyon gerçeği yaratabildiğini ortaya koymuştur (DeMars, 2000). Televizyonun bu etkisi bazı gruplar üzerinde daha fazla görülmektedir (Greenberg ve Gordon, 1972; Ostman ve Jeffers, 1980). Greenberg ve Gordon'a (1972) göre azınlıkların gerçeklik algısı televizyona diğer gruplardan çok daha fazla bağlıdır. Ayrıca, küçük çocukların gerçeklik algıları televizyon içeriğine daha fazla dayanmaktadır (Ostman ve Jeffers, 1980). Bu açıdan bakıldığında 4-6 yaş arasındaki anadili Türkçe olmayan ve ağır izleyici grubunda olan çocukların televizyonun kültürlenme etkilerine daha fazla açık olabileceği söylenebilir.

Televizyonun kültürlenmeye olan etkisi çocukların kanalın içeriğine maruz kalma süresiyle de ilgilidir. Hem anneler hem de öğretmenler çocuklar için TRT Çocuk kanalını tercih etmektedirler; fakat bu kanalda yayınlanan *Mayşa ve Bulut* (Karakuş, 2016), *Keloğlan Masalları* (Uçan, 2018), *Dede Korkut Hikâyeleri* (Uçan, 2018; Hardal ve Kılıç, 2006), *Pepee* (Şeker ve Balcı, 2013; Gelen ve ark., 2016; Uçan, 2018) gibi çizgi film serilerinin Türk kültür ve geleneklerini yansıttığı birçok araştırma tarafından ortaya konulmuştur. Gerbner (2002) baskın bir kültüre gömülü olan tutumların yanı sıra değerlerin de kitle iletişim araçları tarafından geliştirildiğini ve yayıldığını iddia etmektedir (Gupta, 2006). Yapılan çalışmalar da TRT Çocuk kanalında yayınlanan çizgi film serilerinin genellikle aynı kültür teması etrafında şekillendiğini göstermiştir.

Bu durumun çocuklar üzerindeki kültürlenme etkisini arttırabileceği düşünülmektedir. Öğretmenlerin bir kısmının da Türk kültürü öğeleri içeren programlar yayınlamasından dolayı bu kanalı tercih ettiklerini belirtmesi bu durumu desteklemektedir. Ayrıca, RTÜK tarafından oluşturulan yönergeye göre çocuklar için olan çizgi film ve diğer medya programlarının belirli bir oranda Türkçe dilinde olması ve Türk kültürünü yansıtması gerekmektedir.

Araştırma kapsamında incelenen çocuk programlarında bir baskın kültüre ait birçok temsil kodlanmıştır. Sosyal temsillerin sosyal kimlik gelişiminde rol oynadığı da bilinmektedir (Sözen, 2011). Sosyal kimlik yaş, cinsiyet, kültür, etnik gibi farklı kategorilerle değerlendirilebilir, birey de üyesi olduğu bir sosyal grubun sosyal yapısını paylaşılan sosyal temsiller sistemiyle kazanır (Grice ve ark., 2002; Moscovici, 1984). Kimlik, temsil ve medya ilişkisi açısından ise, televizyonun bir temsiller sistemi olduğu ve baskın yaşam tarzının televizyonun temsil sistemi içerisinde kurulup, yaygınlaştırıldığı bilinmektedir (Çelenk, 2005, s. 82). Bu üretim ve yaygınlaştırma süreci sadece basit bir yansıtma süreci değildir, aynı zamanda kültürün de uzlaştırılma sürecidir.

Sosyal kimlik teorisi “biz” ve “onlar”, “grup içi” ve “grup dışı” fikrine dayanan bir teoridir (Tajfel ve Turner, 1979). Hofstede (1994) grup kavramının kültür içinde yer almasının nedeni olarak iki kavramın iç içe geçmiş olmalarını gösterir. Kültür bireylerin üyesi olduğu sosyal grup tarafından oluşturulur ve üyeler arasında paylaşılar (Hofstede, 1994). Farklı grupları barındıran toplumlarda, iki tip grup vardır; baskın gruplar (baskılayıcılar) ve hedef gruplar (baskı altındakiler) (Jackson ve Hardiman, 1982). Bu çalışmada, anadili Türkçe olmayan çocuklar hedef grup olarak alınmıştır. Jackson ve Hardiman'a (1982) göre, çocukların doğumundan 4 yaşına kadar olan süre yerellik dönemidir, 4 yaşından itibaren dominant kültürün kabul edilme süresi başlar. Sonra birey direniş aşamasını, yeniden tanımlanma aşamasını ve içselleştirme aşamasından geçer (Jackson ve Hardiman, 1982). Sosyal kimlik gelişiminin bu aşamalarına göre, bu çalışmanın çocuk katılımcıları kabul süreleri içindedir. Doğduğu ülkede içine doğduğu grubun koşullarıyla yaşayan çocuklar, egemen ideolojiyle yüzleşmeye başladığı dönemdir. Çocuk bu süreçte dominant grubun inançlarını ve

değerlerini almaya başlar. Bu aşamada, çocuk kendi grubunun değerlerine sahip değildir, ancak baskın grubu yüceltme eğilimindedir (Jackson ve Hardiman, 1982).

İnsanları görünürliğini azaltmanın farklı yolları vardır, bunlardan biri kişinin kimliğinin az temsil edilmesidir (Boreus, 2009). Buna bağlı olarak, programların hiçbirinde, anadili Türkçe olmayan çocukların temsili görülmemiştir, bu durum çocukların sosyal kimlik gelişimi süreçlerini zorlaştırabileceği düşünülmektedir, çünkü çocuğun gerçek hayatta tanık olduğu temsillerle bu programların yansıttığı temsiller eşleşmemektedir. Sosyal kimlik sürecindeki eksiklikler aynı zamanda bireylerin özgüvenini azaltabilir ve duygusal çatışmalara neden olabilir (Tajfel ve Turner, 1979).

Özetle, bu çalışma kitlesel medya araçları tarafından gösterilen sosyal temsillerin, anadili Türkçe olmayan çocukların sosyal kimlik gelişimi üzerindeki ve özellikle kültürel kimlik bağlamındaki olası etkilerini tanımlamak için çaba gösterilmiştir. Çalışmada sosyal kimliği incelerken kültürel unsurlar göz önüne alınmıştır. Çocukların en çok izledikleri çizgi film serilerinde grup davranışları, Türk kültürünün kalıpları ve İslam dini unsurları gibi kültürel unsurlarla ait sosyal temsiller bulunmuştur. Bu sonuç ise çocukların tüm unsurlar açısından, bir dizi standardize gösterime maruz kaldıklarını göstermektedir. Literatürden elde edilen bilgileri kullanarak, anadili Türkçe olmayan çocukların sosyal kimlik oluşturma sürecinin, çoğunluğun kültürel geçmişini temsil eden bazı çocukların televizyon programlarından olumsuz yönde etkilenebileceği sonucuna varılabilir.

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YAZARIN / AUTHOR

Soyadı / Surname : ÖZGER ARSLAN
Adı / Name : Merve
Bölümü / Department : Okul Öncesi Eğitimi /Early Childhood Education

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