

Wiesner's "Three Pigs" with Young Learners

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**SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
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SUMMARY

Contemporary picturebooks have become a focus of interest for researchers in numerous fields of study. Their potential is being recognised by educators, psychologists, and artists alike, as picturebook authors are continuously finding new ways to cross established boundaries and impress both adults and children. This thesis examines their increasing complexity, as well as children's astonishing power to interpret them and thus challenge adults' stereotypes about their abilities. The first part of the study was conducted in the form of a questionnaire for pre-service and in-service primary school teachers, with a focus on their attitudes towards employing picturebooks in the classroom. The second part included a read-aloud session of David Wiesner's *Three Pigs* (2001) with six 4th grade pupils in one primary school in Zagreb. The audio-recording of the session was transcribed, and data collected from both studies was analysed qualitatively. The results showed that, despite the attitudes of pre-service and in-service teachers, who believed that picturebooks were generally simple and most appropriate for pre-schoolers and young learners, children who are at the very end of their lower primary education were both entertained and motivated to make cognitive efforts to interpret the text. They engaged with the picturebook on a personal, analytical, intertextual, and performative level (Sipe, 2008b), and exhibited a great amount of pleasure in doing so.

Key words: children's response, David Wiesner, picturebook, teachers, young learners

SAŽETAK

Suvremene slikovnice postaju sve relevantnija tema za različite istraživače. Njihov potencijal prepoznaju učitelji, odgajatelji, psiholozi i umjetnici, a razvijaju autori slikovnica, koji uporno pronalaze nove načine kršenja ustaljenih pravila, ostavljajući podjednako snažan dojam na djecu i odrasle. Ovaj rad proučava rastuću kompleksnost slikovnice i zadržavajuću dječju sposobnost interpretacije, koja poništava stereotipe odraslih o tome što djeca „mogu“, a što ne. Provedeno je istraživanje u dva dijela: u prvom su dijelu ispitani stavovi budućih i postojećih hrvatskih (osnovnoškolskih) učiteljica o uporabi slikovnica u nastavi, a drugi se dio bavi odgovorima i tumačenjima učenika četvrtoga razreda jedne zagrebačke osnovne škole tijekom čitanja slikovnice Davida Wiesnera, *The Three Pigs* (2001). Razgovor s djecom tijekom čitanja slikovnice je zabilježen audio-snimkom i transkribiran te su rezultati obaju dijelova istraživanja analizirani kvalitativno. Učiteljice su u većini slučajeva smatrale da su slikovnice načelno jednostavne i najprimjerenije za predškolce i učenike nižih razreda osnovne škole. Drugi dio istraživanja je, tomu nasuprot, pokazao da su djeca, koja su na kraju ciklusa nižega osnovnoga obrazovanja, uživala u čitanju slikovnice, prihvaćajući sve kognitivne izazove koji su se pojavili tijekom interpretacije. Njihove su reakcije obuhvatile osobnu, analitičku, intertekstualnu i performativnu razinu odgovora na tekst (Sipe, 2008b), ali, i najvažnije, zadovoljstvo u čitanju slikovnice.

Ključne riječi: David Wiesner, dječji odgovori na tekst, slikovnica, učitelji

1. INTRODUCTION

The second half of the previous century marked the beginning of a great shift in the way human beings live, interact, create, and conceptualise their surroundings. This era, often described as the digital age, is characterised by an abundance of multimedia information and virtual, hypertextual communication. This poses an important question of how such an environment affects children, how it makes them different from generations that were raised before these technological advances, and what educators can do to better understand how their minds work, and how they process information. Various scholars have suggested reading picturebooks as an answer to the last question.

Picturebooks have long been considered simple and ‘childish’, and their authors were rarely taken as seriously as some other artists or writers, but nowadays there are various theoretical frameworks that point to picturebooks as a way of ‘getting through’ to children, developing their critical thinking skills, and enriching their overall aesthetic experience. Many of the picturebooks produced in the last fifty years, often referred to as postmodern picturebooks, display an increased level of complexity, and often demand the reader’s active engagement and interaction with the text. This is a result of the growing importance of the reader’s role in the meaning-making process.

The aims of this thesis are to gain insight into the attitudes of Croatian pre-service and in-service teachers towards reading picturebooks in the classroom and to examine the responses of young Croatian learners to the postmodern picturebook *The Three Pigs* by David Wiesner (2001). In accordance, the study was conducted in two parts.

Since teachers often serve as role models and mediators of content for children, their attitudes towards picturebooks are extremely important, as they can affect the teachers’ willingness to employ picturebooks in the classroom. With this in mind, the first part of the study presents the responses of 66 Croatian pre-service and in-service teachers to an online questionnaire, showing their general attitudes towards picturebooks, the degree of their awareness of the potential of reading picturebooks in the classroom, and their habits in terms of reading picturebooks in the classroom. Several research questions were formulated to gain insight into their perspective:

- 1. Do the participants believe that picturebooks are only appropriate for younger children?*
- 2. In what ways are picturebooks utilised, and what are the reasons for not reading picturebooks in class?*

3. *How do the participants find and select picturebooks for their classes?*
4. *To what degree are the participants aware of picturebook complexity and picturebook potential in terms of developing visual literacy and imagination?*
5. *Are the participants familiar with postmodern picturebooks?*

In interpreting results, attention is also paid to possible differences in attitudes and knowledge about picturebooks in terms of the kind of the participants' higher education.

The second part of the study focused on the responses of six young Croatian learners (aged 10 or 11) to David Wiesner's picturebook, *The Three Pigs* (2001) during a read-aloud session and how the results of this part of the study relate to previous studies that investigated the responses of primary children to the same picturebook. It was also important to gain insight into how the participants in this study respond to postmodern features of this picturebook, and how they interact with the story in order to create meaning. The general aim of this part of the study was to explore the potential of picturebooks once again, but this time by focusing on the responses of young Croatian learners.

The two parts of the study are interconnected in the sense that they present this topic in the context of the Croatian primary classroom, providing perspectives of both pre-service and in-service teachers and learners. The children's comments showed that fourth graders enjoyed reading a picturebook just as much as younger participants in other similar studies, contrary to the beliefs of pre-service and in-service teachers who suggested that picturebooks were more appropriate for younger children. On the other hand, the survey participants' responses correctly anticipated that using a picturebook in the classroom would help to learn and practice vocabulary and encourage discussion. This happened, however, exactly because children had an opportunity to use English in a real situation: they were not directed towards language issues in their activity, but they were free to use English for exclusively communicative purposes. This removed the artificial context of language lessons and made it possible for them to use their previously acquired skills without stress. This is emphasised by Narančić Kovač (2019), who claims that picturebooks can ensure these situations of authentic language use in the classroom. She describes an approach to foreign language learning in which various forms of literature, such as picturebooks, are introduced with a focus on its cultural and aesthetic aspects, as well as general educational aims. This holistic approach works to develop learners' communicative and literary competences, as well as their analytical and interpretative competences.

The following chapters of this thesis will provide a brief theoretical overview of features of postmodern picturebooks, and two important concepts connected to picturebooks' potential

in the classroom will be discussed: visual literacy and imagination. Relevant previous research will be outlined before discussing the results of the first part of the study according to the research questions mentioned earlier. The results of the second part of the study will be presented and described according to the topics that had emerged during the analysis of the transcribed responses and compared to the results of previous studies.

1.1. Postmodern picturebooks

There seems to be a common belief, even among teachers and parents, that a picturebook is simply a book which contains pictures, or a book intended exclusively for young children, yet modern (and postmodern) picturebooks have become a subject of study not only for those exploring children's literature, but also for educators, linguists, art historians, developmental psychologists, and various other scholars (Kümmerling-Meibauer, 2018, p. 3). This is a clear indicator that there is more to a picturebook than what the mainstream opinion offers. Various theorists have attempted to define picturebooks, exploring them through different perspectives and creating distinct sets of frameworks, and one common idea shared among theorists is that the value of a picturebook does not lie only in the sum of its verbal and visual texts, but rather in the meanings which are produced by their combination and mutual interaction (Nodelman, 1988 Kiefer, 1995; Sipe, 2012; Narančić Kovač, 2015). This provides a clear, undeniable distinction between picturebooks and illustrated books and other forms of written texts accompanied by pictures.

Numerous technological advancements and changes in perception and communication mentioned earlier were accompanied by a significant shift in how reality was perceived and regarded in philosophy, arts, literature, and many (if not all) other fields of human activity. This shift is generally referred to as postmodernism and is characterised by relativistic views, accompanied by scepticism and irony towards 'universal validity', as well as the rejection of 'finite' truths. Works of children's literature, including picturebooks, have not remained untouched by this influence either, resulting in an abundance of ingenious and eclectic creations, recognised today as postmodern picturebooks.

Before setting out to specify postmodern picturebooks, it is important to note that the very act of defining goes against what lies at the heart of postmodernism, and that is the refusal of finiteness and denial of clearly determined boundaries between concepts and genres. Lewis (2001) warns that even though contemporary picturebooks display certain elements of

postmodernism, they often do not encompass its full nature. An overview follows of the features of postmodern picturebooks as established by different scholars.

In her article, which deals with discussing trends in contemporary children's literature, Nikolajeva (1998) mentions "disintegration of traditional narrative structures", as well as polyphony and metafiction (p. 222). Pantaleo and Sipe (2012) warn about the difficulties in trying to classify a picturebook as postmodern but highlight the extensive use of metafictional devices as one of the most prominent features of postmodern picturebooks. They provide a list of examples of metafictional devices and techniques, such as "multiple narratives, intertextuality, pastiche, parody, playfulness, eclecticism, and indeterminacy" (p. 8). Other noted prominent features are: "rejection of unity, homogeneity, totality and closure" (Coles & Hall, 2001, p. 114); encouragement of "reader participation or co-creation" (Mallan, 2018, p. 14); "nonlinear formats" (Goldstone, 2001, p. 363); "provocative tension between the different modes" and "a wide range of implied readers" (Bland, 2013, p. 130); "emphasis on the constructedness of texts" and "intermingling and parodying of the genres" (Watson, 2004, pp. 55, 56); "collage and montage" (Druker, 2018, p. 57); "self-reflexivity", "typographic and formatting experimentation", and the "appropriation of peritextual elements" (Allan, 2018, p. 204); "playfulness, rule-breaking, fragmentation and uncertainty" (Salisbury & Styles, 2012, p. 75).

Theorists continue to provide new frameworks for analyses of postmodern picturebooks, and certain ideas are perpetually emerging in their work. Several distinct features, such as intertextuality, interactivity, nonlinearity, and the use of metafictional devices, will be exemplified and discussed in more detail below.

1.2. Teachers as mediators: visual literacy and imagination

It is obvious from the previous chapter that picturebooks can serve as a powerful stimulus for readers. Their captivating word-picture dynamic, designed in a way which calls for repeated readings and active participation, can encourage productive and meaningful learning. Arzipe and Styles (2016) found that, while engaging with picturebooks, children display "excitement and pleasure" and forge emotional bonds with the texts, which helps them make sense of the activity and motivates them to continue. This potential can be utilised in many ways, and for many purposes, one of them being to encourage development of visual literacy and imagination (more specifically, creative and divergent thinking). These skills can (and should) be developed in class, with the help of teachers and educators, which is why it is

important to consider their attitudes towards picturebooks, and their awareness of picturebooks' potential.

There is a great number of definitions of visual literacy, but for the purposes of this thesis, it will be sufficient to provide a brief description. Heinich et al. (1982) have compared visual literacy to print literacy, stating that interpretation and creation of visual messages parallels reading and writing of verbal messages. Avgerinou and Pettersson (2011) have pointed out that visual literacy is multidisciplinary and holistic, requiring employment of critical thinking, visualisation, meaning construction, and other types of cognitive activity. If we accept the notion of visual language, with its own system of elements and ways in which they are combined (Kress & van Leeuwen, 1996), we can then see that visual literacy functions in a way similar to verbal literacy, in the sense that it requires learning and practise. Since visual stimuli are becoming overwhelmingly present in modern societies, and information is more and more often transmitted using visual codes, it is clear why visual literacy is nowadays beginning to be considered the “alphabetisation and literacy of the new age” (Supsakova, 2016, p. 196).

An important question arises from this: how can children be helped to become visually literate? The key may lie in the hands of teachers. Nikolajeva (2004) emphasises their role of “mediators of literature to young children” (p. 235) and highlights the influence of their ability to understand and evaluate various literary materials on the early development of children's verbal and visual literacy. Picturebooks, especially contemporary ones, naturally emerge here as a reasonable choice for those who wish to help children develop skills needed to understand and use visual codes. To be able to read pictures in a picturebook, and make meaning based on what is read, one needs to employ visual literacy skills. To bring picturebooks into the classroom in a meaningful way, encouraging the learners to think about visual codes and the text-picture relationship, can, therefore, be considered as (implicitly or explicitly) teaching visual literacy.

Another relevant aspect in the context of picturebook potential for children's development is imagination. Children are usually considered imaginative and playful, especially when compared to adults. It is known that imagination often declines with age (Association for Psychological Science, 2008), along with creativity (Jarman & Land, 1992) and divergent thinking skills (McCrae et al., 1987). Authors of postmodern picturebooks are obvious exceptions to this rule, as can be seen by looking at the form and content of their work. The stories they create are often inventive and original themselves, but the ways in which they choose to convey them are even more innovative. The picturebooks they produce show us that that they are divergent thinkers, displaying all four characteristics of divergent thinking

(Guilford, 1967): fluency in their utilisation of both verbal and visual codes, flexibility in terms of readiness to go beyond the borders of a genre or style, originality in the creation of new, original ideas, and elaboration in their attention to details that can sometimes take on meaning-altering functions. Exposing children to these texts, along with introducing various methods of analysis, could help encourage their divergent thinking skills. This has been demonstrated by Koren (2010), who conducted a project based on picturebooks by Dr. Seuss in teaching English to young learners. Her workshop, which included pupils producing their own writings and artwork after reading a picturebook, encouraged the participants to “use higher order thinking skills” (p. 29).

Holliday (1998) suggests that this is possible even before children learn to read, emphasising activities such as guided discussion. She also points out the importance of divergent thinking in characters in picturebooks, stating that they can serve as models for children, encouraging “rightful respect and tolerance for divergent thinking” (p. A-6). Ching-Han et al. (2016) highlight the role of experience in the process of developing creativity and argue that picturebooks can deliver this necessary experience. As shown by their study, which included observation of children’s creativity before and after wordless picturebook teaching, picturebooks can inarguably elevate creative performance. They discovered improvements “in picture drawing, in discussion and publishing, language expression, thinking ability, and questioning ability” (p. 11). Therefore, it can be argued that by exposing children to picturebooks in the classroom, teachers can work to preserve their creativity and imagination.

*1.3. Review of previous research on response to *The Three Pigs**

One of the postmodern picturebooks that has attracted a fair amount of attention is David Wiesner’s metafictional version of the traditional folk tale, *The Three Pigs* (2001). It was the Caldecott Medal winner in 2002, and many scholars have since taken a great interest in analysing not only its form and content, but also the ways children respond to it.

Pantaleo (2008) was one of the first scholars to study children’s response to Wiesner’s *Three Pigs*. The research was conducted in two Canadian grade 1 classrooms in order to gain insight into the children’s literary understanding by examining their “verbal, written, and visual arts responses” (p. 34). The first study took place in Ontario and consisted of audio-recorded read-aloud sessions in small groups, which included discussions with pupils followed by drama/visual arts/independent writing activities, and interviews at the end of the study. A year later, pupils from a classroom in British Columbia were included in a similar process,

participating in read-aloud sessions, and asked to respond to the picturebooks visually. They were also interviewed at the end of the study. The results were analysed in terms of how the pupils responded to Radical Change features (Dresang, 1999) found in the picturebook. The author concluded that the children enjoyed *The Three Pigs*, that the features found in it “increase the interactivity within the texts” (p. 67), and that the children were engaged and active, expanding or even creating meaning, interpreting, and hypothesising, and making intra-textual and intertextual connections. She suggested that *The Three Pigs* (and other picturebooks included in the study) can “teach critical thinking skills, visual literacy skills, and interpretative strategies” (p. 67).

Pantaleo’s study inspired a similar attempt by Farrar described by Arzipe & Styles (2016, pp. 160–168), who set out to examine how *The Three Pigs* by Wiesner can develop critical literacy in 5-year-olds. In her read-aloud sessions and discussions, she focused on drawing the children’s attention to how the story is constructed by referring to the author’s name and his process of creating the picturebook. Her results confirmed that texts such as Wiesner’s *Three Pigs* can “help to develop new literacies”, and this may be because they “provide a platform for talking about texts and how they are structured” (p. 167). She also found that children are given a chance to take a step back from the text and think critically about it if they are encouraged to approach it as an “object of enquiry” (p. 168).

Another study examining the responses of first graders to Wiesner’s *Three Pigs* was conducted by Sipe (2008a). The children who participated in this study had a substantial amount of experience with picturebook read-aloud sessions and had previously been familiarised with other versions of this story. Sipe discovered that, after the initial confusion caused by an unexpected turn of events at the beginning, the children “went with the flow, even though it was not what they were accustomed to” (p. 234). He suggests that they somewhat enjoyed that their expectations were not met, and that they had to “radically change and expand” their “schema” for *The Three Pigs* in order to make sense of this new version (pp. 235–236). Emphasis is placed on the role of the teacher who conducted the read-alouds and discussions – Sipe draws attention to the way she “intervened at certain strategic moments to further the discussion, but generally allowed the children to puzzle out the story for themselves” (p. 235). He further suggests that rereading the picturebook would likely yield even richer responses and even more refined interpretations.

A more recent study on a related topic was conducted by Flores-Koulis and Smith-D’Arezzo (2016). The authors explored the responses of children (second and fourth graders) who had not yet been exposed to postmodern picturebooks in the classroom. Read-aloud

sessions were conducted, with a follow up in terms of questions and discussion and an activity in which the children were asked to respond by either writing or drawing a new story. They concluded that fourth graders talked more during the discussions and “focused on the book’s humour and creativity” (p. 355), while second graders were especially fond of the visual discourse, and less of “when the letters were jumbled on the page” (p. 355). Both groups made connections, “pointing out how a familiar story can be told with different points of view and how authors have agency through their editorial choices” (p. 358). They recognised the author’s power in making the story, therefore acknowledging the constructedness of the story itself. They were engaged, trying to solve problems that emerged in terms of inconsistencies between the words and the images, and their overall response was overwhelmingly positive.

These findings will be used for comparison in the interpretation of the results of the second part of this study, i.e. the read-aloud session with Croatian young learners of English.

2. RESEARCH METHODOLOGY

2.1. Research site and participants

In the first part of the study the participants were 66 female teachers and students. More than half of the participants (43 or 65.2%) were students at the University of Zagreb, two of them from the Faculty of Humanities and Social Sciences, and the rest from the Faculty of Teacher Education. As for in-service teachers, there were fourteen lower primary teachers and nine English teachers. Further analysis of the education of students studying at the Faculty of Teacher Education shows that most students' (26 or 56.1%) study programme was Integrated University Study with English or German Language, followed by the Integrated University Study programme with one of the modules, i.e. Croatian Language, Educational Sciences, Information Technology, or Visual Arts (15 or 31.7%), and one student of Early Childhood and Preschool Education programme.

Out of fourteen in-service lower primary teachers, seven had finished a four-year undergraduate degree programme (pre-Bologna studies), five had finished the five-year programme mentioned above (Integrated University Study with either English or German Language or with one of the modules), one had studied at the Faculty of Humanities and Social Sciences, and one had a two-year degree from the former Teachers' Academy in Zagreb. About half of the English teachers (five in total) studied at the Faculty of Teacher Education, and four at the Faculty of Humanities and Social Sciences.

Regarding the age of the participants, most of them (47 or 71.2%) were 18–25 years old, followed by 12 (18.2%) aged between 36 and 45, four participants (6.1%) were between 26 and 35 years old, and three participants (4.5%) were older than 46.

The second part of the study was conducted in a public elementary school, situated in a middle-class community in Zagreb, Croatia. The participants were five boys and one girl from the same fourth-grade classroom (aged 10 or 11). Their native language is Croatian, but they all showed high proficiency in expressing their thoughts in English during the picturebook read-aloud session, reverting to Croatian only occasionally. Their English teacher was present during the session but did not participate in the discussion. Unfortunately, not all of the children were able to stay for the whole session: one girl had to leave after only half an hour, two boys had to leave after about 45 minutes, and only three boys stayed for about 15 more minutes.

The children were not previously exposed to postmodern picturebooks within an English language classroom. It is important to note that their participation was not mandatory, as all of

them had volunteered to stay after their regular classes and partake in the session. They were informed about the research and its general aim, and about the fact that the session was audio-recorded. Informed consent for their participation and the audio-recording was granted by their parents. In order to protect their identity, their names are here replaced with generic nouns (*Boy* and *Girl*) and numbered accordingly.

2.2. Instruments and methods

For the purpose of the first part of the study, an online questionnaire was designed using the Google Forms software and posted in various online communities. Participation was anonymous and completely voluntary. The survey was conducted during two weeks in May 2021. The questionnaire contained two closed questions, nine open questions, and five semi-closed questions. The results were processed quantitatively, using descriptive statistics (frequency distribution) and cross-tabulation, and qualitatively, by means of content analysis.

The methods that were used in the second part of the study to elicit response from the children are based on ‘book talk’ (Chambers, 1993, as cited in Arzipe & Styles, 2016), and on “page by page ‘storybook picture walk’” (Paris and Paris, 2001, as cited in Arzipe & Styles, 2016). Parts of the verbal text were read to the pupils, although at times they were reading out loud by themselves. They were able to observe the pages fairly closely at all times and were relatively free to touch and manipulate the book, turn the pages when they wanted to, and look at it from a closer angle. Each double-page spread was discussed for at least a few minutes. The children’s response was most often spontaneous, and at times encouraged by simple questions. The data consisted of a transcribed audio-recording of the session, with a duration of approximately one hour. The results were interpreted using qualitative analysis and grouped into thematic categories that emerged.

3. RESULTS AND DISCUSSION

3.1. How do pre-service and in-service teachers feel about picturebooks?

The results of the first part of the study were obtained in the form of written responses of pre-service and in-service teachers to the questions in the online questionnaire. It is important to note that the participants were not discouraged by the open questions but were instead extremely responsive. Most open questions, which required responses in the form of either long or short sentences, were answered by the majority of participants, with two exceptions discussed below. Each of the questions help to answer the research questions mentioned in the previous chapter and they will be addressed accordingly in the following sections.

Do the participants believe that picturebooks are only appropriate for younger children?

The first question in the questionnaire, regarding the attitudes towards picturebooks, was a semi-closed question: “With which age group(s) is it appropriate to read picturebooks?”. Possible answers were (a) pre-school, (b) lower primary, (c) upper primary, (d) other (with a possibility to enter a textual response). The participants had an option to choose multiple answers. Three participants (two students of a four-year undergraduate degree programme, and one student from the Faculty of Humanities and Social Sciences) believed that picturebooks are only appropriate in pre-school age. All the participants agree that they are appropriate both for pre-school and lower primary age. A much smaller portion of our sample (25, or 37.9% believed that they are appropriate for upper primary as well (along with the first two options). More than half of these participants (14 out of 25) were those that studied in the Integrated University Study with English or German Language programme. This programme (more specifically, the English language one) includes a course about picturebooks in English, conducted by Associate Professor Smiljana Narančić Kovač, PhD. This course covers analyses of various postmodern picturebooks and requires readings of texts by Sipe (1998), Dresang (2008), Lewis (2001), and other scholars from the field. Therefore, there is a possibility that this experience with complex, sophisticated picturebooks played a role in how these participants view picturebooks, and what age groups they find them appropriate for.

The results suggest that not many pre-service and in-service teachers recognise the potential of reading picturebooks with older children, let alone with adult learners. This may be

problematic because, as Iordanaki (2020) concluded on the basis of her research of older children's responses to a picturebook (labelled appropriate for three to six years of age), by deeming picturebooks only suitable for younger children, teachers "could be at the risk of limiting older children's reading experiences and depriving them of potentially thought-provoking stories" (p. 16). On a positive note, three participants added their own answers, stating that picturebooks are appropriate for any age, or, in the words of one of the participants, "from infancy to deep old age".

In what ways are picturebooks utilised and how much classroom time is dedicated to picturebooks?

When asked about the frequency of using picturebooks in class, only a fraction (15.2% or 10 participants) stated that they included them regularly in their classes (all except two of these participants are in-service teachers), followed by a slightly larger percentage (22.7% or 15 participants) of those who did so occasionally. More than half of the participants (37 or 56%) declared that they employed them rarely or never. The majority of these (83.8% or 31 participants) were pre-service teachers, who usually do not have a lot of experience in the classroom, except for about thirty 45-minute classes that they conduct as part of their study programme. When asked about the reasons for not using picturebooks in class, they provided insightful answers. The 19 answers (all by student participants) were organised into following categories of frequency:

- (a) I was limited by time or the assigned lesson topic (9 students or 47.4%)
- (b) I did not have the opportunity to include a picturebook in my lessons (4 or 21.1%)
- (c) I did not think of including picturebooks in my lessons (2 or 10.5%)
- (d) The teacher-mentor did not encourage the inclusion of picturebooks in class (10.5%)
- (e) I could not find a reason to include picturebooks in my lessons (10.5%)

The results show that the pre-service teachers who participated in this study do not feel they have enough freedom (or class time) to organise their lessons in a way that would make picturebook reading possible. They are not encouraged by their teacher mentors, and they also have difficulties selecting appropriate picturebooks. Nevertheless, some students did mention using picturebooks in class, usually in Croatian (five students) or English lessons (three students). It is also obvious from their answers to the question about possible usage of

picturebooks in particular subjects that they do acknowledge their potential, as eleven of them believed that they could be utilised in any of the school subjects.

As for in-service teachers who do include picturebooks in the classroom, ten of them stated that they had included them in their Croatian language classes, four had included them in art classes, another four mentioned homeroom classes, and three teachers had included them in their science lessons. Almost none of the teachers, except for one English teacher (who stated that she employed picturebooks with learners of all ages), read picturebooks with older learners; they read picturebooks with children aged six to eight. All nine English teachers wrote that they had included picturebooks in their language classes.

Picturebooks that the student and teacher participants claimed to have included in the classroom were *The Very Hungry Caterpillar* by Eric Carle (1969) (mentioned by 7 participants), *Grimms' Fairy Tales* by the brothers Grimm (mentioned by three participants), *Peter Rabbit* by Beatrix Potter (1902) (mentioned by two participants), *Suli u Avanturi* by Maja Šimleša (2018) (mentioned by two participants), as well as *Dr. Seuss* books (mentioned by two participants).

In one of the questions, the participants were asked to state how much time they would be able to commit to picturebook teaching. The replies varied from (a) once every three months (only one participant); (b) once a month (eight participants); and (c) twice a month (six participants), to (d) once a week (eight participants); (e) twice a week (two participants); and (f) 10-15 minutes a day (three participants). One participant stated that she could commit two hours a day to picturebooks, and three participants stated that they could devote to it 20% of class time.

How do participants find and select picturebooks for their classes?

The first of the two questions in the questionnaire relevant for this section is the one regarding (physical and virtual) places where teachers can find picturebooks for their classes. Out of all the participants who answered this question (55 participants in total), most mentioned the library as a reliable source (49 or 89.1%). It is important to mention that in all public libraries of Zagreb there is currently only one copy of Sendak's *Where the Wild Things Are* (1963), one copy of Macaulay's *Black and White* (1990), one copy of Browne's *Gorilla* (1983), as well as *Voices in the Park* (1998) and *Piggybook* (1986), two copies of Gravett's *Wolves* (2005), one copy of Wiesner's *Tuesday* (1991), and not a single copy of *The Three Pigs* (2001). Since the majority of pre-service and in-service teachers in this study turn to libraries for picturebooks, it

is crucial to stock their bookshelves with multiple copies of quality picturebooks. Online picturebooks are not foreign to the participants either, as almost half of them (25 or 45.5%) mentioned the internet as a source, although they were mostly participants aged 18–25 (21 or 84%). One of them even suggested YouTube as a source for finding picturebooks. This is not surprising and shows that pre-service teachers are aware of the possibilities of the internet when it comes to searching for children’s literature.

In the second question, the participants were asked about their selection of picturebooks, or, more specifically, what criteria they consider when choosing picturebooks for class. Once again, the participants agreed that the most important factor is pupils’ interest (64 or 97%), followed by the lesson topic (59 or 89,4%,). This concurs with the answers of students in the previous section and confirms that the participants of this study believed that if they were to include a picturebook in the classroom, it should be in some way related to the topic of the lesson. Although this aspiration to connect activities in terms of thematic elements is better than no connection at all, it usually places the learners’ focus on *what* instead of *how* (Huzjak, 2008), limiting the possibilities for structural correlation, which deals with the ‘interrelationships of elements’ (p. 28) across different fields. More participants would choose picturebooks based on recommendations of other people (40 or 60,6%) than on their own interest (33 or 50%). Less than half of the participants would choose picturebooks based on their popularity (29 or 43,9%). Two student participants (both from the Integrated University Study with either English or German Language programme) added their own replies, one stating that they would consider the “quality of the visual language”, and the other one that she finds it very important for the picturebooks to contain detailed, quality artwork, “regardless of the artistic style or technique”. Another participant stated that she uses Goodreads (and other online) reviews, and one participant mentioned The Croatian Reading Association, and their list of quality picturebooks, as a criterion for selecting picturebooks.

The results show that both teachers and student teachers think about picturebooks, consider where they can get them, and how they choose to select them, which is a favourable approach, assuring the exposure of their pupils to diverse, quality picturebooks.

To what degree are the participants aware of picturebook complexity and picturebook potential in terms of developing visual literacy and imagination?

An open-ended question was used to determine the participants' awareness in terms of these two elements: "With what goal would you include picturebooks in your class?". There were 55 answers in total, and these were organised into the following categories:

- (a) To develop reading habits and competences, and to form positive attitudes towards , reading in general (22 participants, or 40%)
- (b) To learn and practice vocabulary (19 or 34.5%)
- (c) To encourage discussion about various topics (12 or 21.8%)
- (d) To develop speech and oral expression (11 or 20%)
- (e) To motivate pupils (8 or 14.5%)
- (f) To teach new content and achieve aims and outcomes (7 or 12.7%)
- (g) To develop imagination (6 or 10.9%)
- (h) For fun (5 or 9%)
- (i) To practice retelling a story (4 or 7.3%)
- (j) To read the picturebook as literature (7.3%)
- (k) To encourage creativity (7.3%)
- (l) To develop critical thinking (3 or 5.5%)
- (m) To correlate with art classes (5.5%)
- (n) For relaxation and anxiety reduction (5.5%)

As can be seen from the list above, when it comes to picturebooks, most pre-service and in-service teachers are most concerned with practising reading and developing vocabulary. Even though this is only a fraction of what picturebooks can do, it is positive that they recognise the potential picturebooks offer in terms of enhancing children's literary understanding and enriching their reading experience (Narančić Kovač, 2017). This is in concordance with the conclusions Arzipe and Styles (2016) drew from their studies of children's response to picturebooks, some of which are that children can obtain "both literary and literacy skills" (p. 181).

Another finding was the encouragement of children's understanding "through talk and collaborative discussion" (Arzipe and Styles, 2016, p. 181) and their willingness to talk about various topics that emerge during readings, which leads us to the third most often mentioned

category in the answers of the participants of this study. It is no wonder that picturebooks are employed to spark discussion and interaction, as they require both cognitive and affective engagement from the reader, and the fact that pre-service and in-service teachers recognise this is very encouraging.

Only a small number of participants recognised that picturebooks can be employed to develop imagination, creativity, and critical thinking skills, or that they can be read in the classroom just for fun. Two particularly notable responses were that picturebooks can be employed to develop aesthetic sensibility and appreciation for art, as well as for dramatization in the classroom.

One of the semi-closed questions was specifically related to picturebook complexity. The participants were asked to state whether they consider picturebooks generally simple or demanding, along with an option to type in their own answer. The majority (49 or 74.2%) believed that picturebooks are generally simple. Only six participants regarded picturebooks as generally demanding, and five of these participants also believed that picturebooks can be employed in upper primary, which may suggest that their understanding of picturebook complexity enabled them to see that they could be appropriate for older children as well.

Ten participants agreed that picturebooks can be both simple and demanding, depending on the type of the picturebook, and one participant stated that picturebooks are “fun and interesting”.

Are the participants familiar with postmodern picturebooks?

The final four questions were related to postmodern picturebooks. When asked to think of a picturebook that would be interesting to adults, only 30% of the participants decided to list one or more picturebooks. Some of the picturebooks mentioned were *Wolves* (Gravett, 2005), *Black and White* (Macaulay, 1990), *The Red Tree* (Tan, 2001), and *Where the Wild Things Are* (Sendak, 1969), all listed by the students of the Integrated University Study with English (or German) Language programme, but also some Croatian picturebooks, such as *Baba Jaga i Div Zaborav* (Simić Bodrožić & Šumberac, 2020) and *Moguti* (Bašić, 2020). Less than half (26 or 39.4%) of the participants stated that they were acquainted with postmodern picturebooks. Most of these participants (14 or 53.8%) were from the Integrated University Study with English or German Language programme.

When asked if they were familiar with *The Three Pigs* (Wiesner) or *Black and White* (Macaulay), only a third (23 or 34.8%) of the participants responded negatively. Another third (34.8%) was acquainted with both picturebooks, and most of these participants (78.2%, or 18 participants) were from the Integrated University Study with either English or German Language programme. A small portion (18, or 27.3%) stated they were familiar only with *The Three Pigs*, but it could be that they misunderstood the statement, and thought that the question referred to the folk tale in general.

It is interesting to add that there were seven participants who stated that they were familiar with both *Black and White* and *The Three Pigs* but responded negatively when asked if they were acquainted with postmodern picturebooks, supposedly because they were not aware that these picturebooks are considered as belonging to this category.

3.2. Young Croatian learners' response to Wiesner's Three Pigs

The session began with a brief talk with the children about the popular story of the three pigs. All the participants were familiar with the story and eager to share what they know. The researcher switched to English at the very beginning of the session, and so did the children (spontaneously, without being asked to do it). They continued to use English until the end of the session, reverting to Croatian only occasionally, when they could not express their thoughts in English as quickly as they considered necessary in the given moment. The transcriptions of children's responses are presented below in their authentic, original form, without interventions in terms of language correction.

The picturebook was sometimes placed on the table around which the children were seated, next to the audio-recording device (a smartphone with an audio-recording application), and sometimes it was held by the researcher or manipulated by one of the children. Since the very beginning of the read-aloud session, it was obvious that certain themes would repeatedly emerge, and that the children's responses could be grouped following those spontaneously established criteria.

"It's a Story!"

The children were very focused on pointing out the inconsistencies in the story. If they considered something impossible in real life, for them, it was a problem in the picturebook:

[Here, the children are referring to the first page of the picturebook story.]

Boy 1: This kind of makes me feel strange because, how did he get the doors, the window, and the chimney? That's a problem because it has only straws!

Researcher: Yes, that's interesting.

Boy 2: That is... Very problematic.

On several occasions, the girl tried to explain that the rules of the real world do not apply to the storyworlds:

[Boy 3 is referring to the first two double-page spreads.]

Boy 3: But how the wolf stays on two legs here?

Girl: It's a story!

...

Boy 3: How the pigs can... Kako one mogu samo tako get out from the story?

Girl: (*annoyed*) It's a story!

Boy 3: Pa da, ali kako samo tako mogu izaći iz priče?

Girl: 'Cause this is a story, it is not real!

...

[The children are referring to the part when the pigs are flying on a paper plane.]

Boy 4: Kako svinje mogu letjet' na papirnatom avionu?

Girl: It's a story!

This shows that some of them were resisting the story because of a “perceived conflict between the world of the story and children’s understanding of reality” (Sipe, 2008b, p. 127). The children did not mind that the animals can talk, but they were concerned about the inconsistencies in the construction materials used for the houses, as well as the pigs’ ability to fly on a paper plane and climb a ladder. This is different from Sipe’s (2008a) research, in which the first graders “did not resist the story”, but instead “went with the flow, even though it was not what they were accustomed to” (p. 234). This difference may be explained by the age of the participants, as they were approximately 5 years older than those in Sipe’s study.

“Out of The Cosmos”

By the third double-page spread, all three pigs have ‘escaped the story’ and entered the white space of the picturebook. All the children provided interesting hypotheses about the white space, the use of which is one of the most obvious postmodernist characteristics of the picturebook. Goldstone refers to this kind of space manipulation as “paradoxical” (2008, p. 127), as it allows characters to leave the story, and enter the ‘real’ space of the present moment.

[The first double-page spread is being referred to here.]

Researcher: He’s confused, yes, why is he confused?

Boy 4: Because he... Don’t see the pig.

Researcher: He doesn’t see the pig, and where’s the pig?

Boy 2: Out of the story.

Boy 1: Nowhere!

Boy 4: Out of the cosmos.

Boy 1: In a parallel universe.

The children agreed that the wolf, being inside the story, cannot see the pig, who is on the outside, which shows that they accepted the rules of this metafictional construction of space. These results are similar to Pantaleo’s (2008), as the first graders in her study also explained that the wolf “could not devour the pigs because they were out of the ‘story’ or ‘frame’ or ‘storybook’” (p. 46).

Their impulse to speculate about what the white-space represents, and what kind of action it allows, shows that the author of this picturebook left gaps in meaning, which confirms that this picturebook demands active engagement and participation in the meaning-making process. Sipe’s research (2008a) yielded similar results, as the participants “interpreted the liminal space “between” stories in a remarkably sophisticated way” (p. 235).

[This discussion occurred while reading the third double-page spread.]

Researcher: OK, and where are they now?

Boy 1: In parallel universe.

Girl: Maybe, maybe the wolf eat them, so they’re in heaven but they don’t know that, so they they’re out of the story.

Boy 2: Maybe this is how wolf look inside! Maybe he... they’re in wolf!

Boy 1: This is beyond my understanding.

Boy 3: I think the wolf will get out from the story and eat them out of the story.

Boy 2: If there... If there... If there is a pages, that mean the wolf eat pages of his story.

Boy 1: But can you get out of the story and get... Out of the story?

Researcher: Out of the out of the story?

Boy 3: Out of the book! Out of this book!

Their responses not only show their divergent thinking skills, but their ability to accept the rules of metafiction and implement them in their own creative ideas. Boy 3's response may be considered a transparent one (Sipe, 2008b, p. 86), as he understands the blurring of the boundaries between the story and reality.

David Wiesner "Cancelled"

One particularly prominent metafictional feature present throughout the book is the perpetual drawing of the reader's attention to the explicit constructedness of the stories. This gives a substantial amount of power to the readers, as they get to observe this process of a story being put together, but also altered and disassembled, making the readers "conscious of the literary and artistic devices used in the story's creation" (Goldstone, 1998, p. 50).

The children were generally willing to accept the evident constructedness of the story, specifically with regards to the author.

[The children were only shown the cover page at this point.]

Researcher: The author of this picturebook is David Wiesner. Why do you think David made pigs like this?

Girl: Because he doesn't have style.

...

Boy 1: He made it because he played too many Angry birds.

Here, the children not only acknowledged the existence of the author but also speculated on why he had made a certain choice while creating the illustration. Boy 1 made a connection to a popular video game in which pigs are among the main characters. The girl was not fond of the illustration on the cover page, so she suggested that it illustrates the author's lack of "style".

This is similar to Farrar’s results, which also showed that children are able to understand “authorial intent and its impact on the reader” (Arizpe & Styles, 2016, p. 161), and to adopt new ways of perceiving texts.

[The children and the researcher are referring to the sixth double-page spread.]

Girl: The person who draw this, do... Just didn’t want to draw anymore, so he just cancelled.

Boy 3: (*imitating the author*) That’s boring, it’s boring to draw!

...

Researcher: And tell me one more thing, why do you think David Wiesner left this page empty? Why do you think he would do that?

Boy 2: Because he is going too far.

Boy 1: For us, for us to draw!

Researcher: For you to draw?

Boy 3: Because it’s boring to draw and he don’t want to draw anymore!

It is again obvious from this discussion that the children are capable of thinking about the author’s intentions when encouraged, and that they are trying to hypothesise about his creative process from what they see in the illustrations. This is different from the results of Flores-Koulisch and Smith-D’Arezzo’s study (2016), which showed that children produced the smallest number of utterances in the category which includes hypothesising and interpreting. The authors suggested that the cause may be direct instruction used by their teachers. The children in this study actively tried to hypothesise and interpret, which could be the result of their general classes teacher encouraging them to express themselves and solve problems.

“This Just Makes Me Feel Uncomfortable!”

Although the children accepted the rules of metafiction on several occasions, they often reacted to the picturebook with laughter, gasps, and overall confusion. This is similar to Sipe’s (2008a) observations, as he also noticed that the children in his study faced difficulties when encountering certain metafictional features, but “went with the flow” (p. 234) and overcame these challenges.

[The children are referring to the third double-page spread, when all the pigs are out of the story and are manipulating its pages.]

All: (*laughing, surprised*)

Boy 3: Whoa, what is this?

Boy 1: This is beyond my understanding.

Boy 3: That not looks normal.

Boy 1: This is beyond my understanding.

...

Boy 1: This is beyond my understanding.

Boy 4: Ja ne znam šta bih rekao na ovo.

...

[Boy 1 is commenting on the sixth double-page spread, which shows the pigs flying on a paper plane.]

Boy 1: This picture just bothers me.

Researcher: It bothers you, why?

Boy 1: Yes, it makes me uncomfortable.

Researcher: Why?

Boy 1: That is just so weird!

Even though this is their first encounter with a picturebook of this kind, and at times it made them feel “speechless” and “uncomfortable”, their willingness to enthusiastically continue reading and interpreting shows that they are engaging with the story on multiple levels. This confirms what Flores-Koulish and Smith-D’Arezzo (2016) concluded from their study: “with willing exposure to new textual forms, readers will learn to adapt” (p. 357).

A Meme About Salmons and a Dabbing Pig

Intertextuality is a feature often found in this picturebook, and since the children were very focused on details, they missed hardly any of them. They often identified references to other stories they knew, relating the text to other texts, and creating a “matrix of interrelated cultural texts” (Sipe, 2008b, p. 86).

[Boy 3 suggested that the cat from the *Hey Diddle, Diddle* storyboard might be Puss in Boots.]

Boy 3: I think I know who is this cat! Kako se zove onaj čo... Kako se zove onaj mačak u dugačkim čizmama?

...

Boy 2: Cat in the boots.

Boy 3: Taj malo sličići...

...

[The children recognised some of the pages from other picturebooks shown in the white space on the fifteenth double-page spread.]

Boy 1: Duck! Duck!

Boy 4: Ružno pače!

Researcher: What's that?

Boy 2: That's another story!

...

Boy 4: Ej, vidite, ovo je iz... Ja... Janko i Čarobni Grah, ova, ova kao stabljika.

Boy 2: Yeah, really!

Boy 1: Da.

...

Boy 3: It's so good story.

Boy 2: And here is golden eggs and golden... Uh...

Boy 3: Yes, it's golden eggs.

Boy 1: Golden eggie!

They did not only make connections with other stories, but also with other media, cyberculture, and even other mythologies. Similar connections between the story and mainstream media were drawn by the fourth graders in Flores-Koulis and Smith-D'Arezzo's study (2016), who spontaneously referred to popular culture, mentioning television shows, fairy tales, and films.

[Boy 2 is referring to one of the storyboards with fish swimming 'through' the pages of the story.]

Boy 2: Maybe this is a meme about salmons, because they go... Uh... Up the river, not down the river, and someone made them even they don't go up the... Up the all things to he... To... Get to the...

...

[Boy 3 made comments about one of the pigs on the twelfth double-page spread.]

Boy 3: Can we...

Researcher: Go back (*turning page back*)?

Boy 3: Da. Why he's doing the dab?

Researcher: He's doing the dab? Yeah!

All: (*laughing*)

...

[Boy 2 is referring to the pictures of fish on the fifteenth double-page spread].

Boy 2: Možda je ovo Kestu... Kęstutis Kasparavičius, nekak' mi se čini poznato.

Researcher: What is it?

Boy 2: Kęstutis Kasparavičius je možda, ilustracija mi se čini poznata.

...

Boy 2: I think... Sad se ne sjećam kak' se zove, al' postoji, ja mislim, u skandinavskoj mitologiji mjesto, koje odeš na umreš, di je sve bijelo i tamo je... I tamo je dosadno, i tamo nemreš niš' radit, i mislim da su oni u Boy 1 svijetu, samo su nekako našli nekakvu zabavu.

Boy 3: Crvotočina!

Boy 4: Crvotočina!

Boy 1: Crvotočina!

Boy 5: Crna rupa!

In the first example, Boy 2 suggested that the author possibly made a meme (a humorously captioned image or video, usually spread through social media platforms) about salmons that are included in one of the presented pages in the white space. The participants also mentioned 'the dab', which is an act of lowering one's head and bending/lifting both arms into the air, popular among children who use social media platforms or play video games. The next excerpt shows Boy 2's suggestion that one of the pages may be a work of another author, Kęstutis Kasparavičius,¹ because the image seemed familiar to him.

The last example shows the children engaging in a "chain of speculative hypotheses" (Sipe, 2008b, p. 99), speculating about where the pigs are and on the nature of the white space. Boy 2 used an intertextual reference to form his hypothesis, creating a connection that goes

¹ Kęstutis Kasparavičius (b. 1954) is a Lithuanian author and book illustrator. His thirteen picturebooks have been translated and published in Croatia from 2008 to 2020.

both ways, as the mythological space needed adjustments because the pigs did “find something fun to do” after all.

Is There a Camera?

On several occasions, the children made comments which imply that they viewed the illustrations as photographs taken by a camera. This is in accordance with features of type two radical change, which propose that children in the digital age perceive information from multiple different perspectives (Dresang & Koh, 2009).

[Boy 2 is referring to the seventh double-page spread.]

Boy 2: They went far and cam is... Is too far away and they're just smaller and more of white is white.

...

[The children are hypothesising about the picture of one of the pigs coming closer to “look at” the reader.]

Boy 1: Maybe there's a camera placed in there!

Boy 2: The pigs... Some animals, uh, when look the cams, they come closer to see what, what is that.

Researcher: So you think there's a camera?

Boy 2: Yes. And here, this is photography from camera and pigs come close to camera to see what is here, “I think something's out here”.

Boy 1: Some-ONE!

Boy 3: That makes sense, that makes sense.

...

[Boys 2 and 3 are talking about one of the pigs on the twelfth double-page spread.]

Boy 3: Why is he staying on one leg?

Boy 2: Because that's in-shot!

This shows the children's ability to interpret visual information in one media (picturebook illustrations) by applying the principles of another media (photography). Similar ideas can be found in Pantaleo's study (2008), as one of the participants referred to the storyboards as “the frames, the films, I mean the picture frames” (p. 49).

That's me!

There were multiple instances of the children expressing personal response to the picturebook. Usually, it was in the text-to-life direction (Sipe, 2008b, p. 86).

[The children were amused by the seventh double-page spread, and the girl decided to share a personal connection she had made with the book.]

Girl: (*pointing at the three pigs*) This is me and [Girl 2] and [Girl 3], so...

...

Boy 3: I'm the wolf, I'm this wolf.

...

[The researcher is referring to the 'world' of the white space, through which characters can enter new stories.]

Researcher: Would you like to be in this place to go through the stories?

All: No!

Boy 1: Not in a million years.

Boy 3: (*hugging his friends*) There is better here.

Boy 1: Čak ni za milijun kuna ne bih.

...

Boy 3: I don't want to be in a story, to... Some... To some... Man... Read me.

The examples show the children's ability to connect personally to the text, and to try to place themselves within it. Situations similar to the ones in the last two examples occurred in Pantaleo's study (2008), as the children tried to project themselves into the story and decide if they would like to be a part of it or not.

"Story in a story in a story in a story..."

The children managed to spontaneously verbalise the description of the metafictional device of "narrative framing" (Pantaleo, 2008). They referred to it multiple times throughout the session.

[Here, Boy 4 is referring to the pages of *Hey Diddle, Diddle* presented in the white space.]

Boy 4: There's a story in the story in the story.
...
Boy 2: Story in story, there are stories in stories.
Boy 3: Story in story in story in story in story...
Boy 2: There are stories in story.
Boy 3: Yes. That makes sense.
Researcher: So you like stories in stories?
Boy 2 and Boy 3: Yes.
Boy 2: Maybe not alls, maybe not all of them, but this is good.
...
Researcher: How many stories are there?
Boy 3: Beskonačno...
...

Their understanding of narrative framing shows that they are able to think in a nonlinear, nonsequential way and interpret information through self-defined paths (Dresang & Koh, 2009). These findings are consistent with Pantaleo's (2008), suggesting that children are able to understand the "nonlinear trajectory" (p. 47) of the story.

"In one book, that's a lot!"

The children's differentiation and appreciation of illustrating styles is astonishing. When asked to explain why they thought that the two sequential frames (pages) belonged to the same story, they referred to the art style of the illustrations.

[The children are explaining why they believe that the story pages on the fourteenth double-page spread all belong to the same story.]

Boy 1: I think because of the same art style.

Researcher: Because of the same...?

Boy 1 and Boy 2: Art style!

They managed to connect the changes in the form with changes in the content, which led them to the conclusion that each story had its own art style. This is in accordance with both

Pantaleo's (2008) and Sipe's (2008a) conclusions, as they found that children were able to understand this concept and make such connections.

[At this point in the picturebook, the pigs have entered the story with the dragon.]

Researcher: And why are the pigs here, like, white and weird, here (*pointing*)?

Boy 2: Because that's another type of stor... Of illustrating story.

Boy 3: And maybe...

Boy 3 and Boy 4 (*at the same time*): That is old story!

...

Researcher: So, you think all the stories are different, but how are they different, how is each story different?

Boy 1: In their art style, the... Motifs...

Boy 4: The texts.

Researcher: What about the texts?

Boy 2: The pages can be... The page can be in other shapes, kak se to kaže?

Researcher: Other shapes, different frames maybe?

Boy 2: Da, yes.

Researcher: And what did you say about the text, how is the text different here and here... (*turning the pages and pointing*)

Boy 2: Font and...

Boy 3: Pictures. And motifs.

The children also decided that the art style of the white space is "realistic". This concept was verbalised in a similar manner by first graders both in Pantaleo's (2008) and Sipe's (2008a) studies. They referred to the pigs (while in the area of the white space) as "real", while one of the fourth graders in Flores-Koulish and Smith-D'Arezzo's study (2016) described the pictures as "realistic" (p. 356), just like Boy 2 did in this study. The authors also mentioned that the participants used the expression "cartoon-like" (p. 356), and a similar expression was used by Boy 3 in the following excerpt, "animated".

[Boy 3 is talking about the pig on the first double-page spread, when he is blown out of the story.]

Boy 3: I know, I know! There, on this picture of this pig... Još je dijelom u priči i onda je tu još nacrtano, a tu je animirano.

Boy 2: Here's realistic.

At the end of the session, the participants expressed their admiration for David Wiesner's artwork and the numerous styles of illustration he used in the making of this picturebook. The fourth graders in Flores-Koulisch and Smith-D'Arezzo's study (2016) displayed similar attitudes, as the authors stated that they "overwhelmingly loved and appreciated the illustrations, especially noting the different styles" (p. 356).

Researcher: And do you think David Wiesner is a good artist?

Boy 3: Yes. Yes, really.

Boy 1: Hmmm, he's OK.

Researcher: Why?

Boy 3: Because he's funny... Because he can, he can...

Boy 2: Because he have a lot of styles. Here one style, two styles (*turning the pages*)... And there are many styles...

Boy 3: Three styles...

Researcher: Do you think it's difficult to draw so many styles?

Boy 1: Kind of.

Boy 2: Four styles...

Researcher: Four styles, yes... How many?

Boy 3: That's all. Four styles. And in one book, that's a lot.

The children expressed themselves performatively (Sipe, 2008b) on multiple occasions throughout the session, reciting and singing *Hey Diddle, Diddle* (making up their own melodies as they had never heard it before), joking and laughing, finishing each other's sentences, helping each other out with English vocabulary and expressions, and making connections with not only the text, but one another. Their openness helped them not only to make sense of this complex picturebook, but to create meaning as well. There were instances of resistance, which was mainly connected to the children's aspiration to apply the rules of the real world to the fictional worlds, i.e. storyworlds, and a few cases of preferential or categorical resistance (Sipe, 2008b, p. 166), but overall, the children were active, engaged, and interested in what would happen after the next turn of the page.

The study confirms the conclusions of previously mentioned studies: that children enjoyed this picturebook and were cognitively engaged (Pantaleo, 2008); that they were able to

recognise that stories blur into stories (Sipe, 2008a); that they were capable of thinking about the author's intention and the constructedness of the story when encouraged, which is suggested by Farrar (Arzipe and Styles, 2016); and that they were willing to engage in "deep analytical conversation" (Flores-Koulish and Smith-D'Arezzo, 2016, p. 358). It shows how powerful a picturebook can be in terms of eliciting sophisticated responses from children, encouraging them to think about other media in terms of both form (by comparing elements of the picturebook with elements of other media) and content (by recognising intertextual references and making connections between the picturebook and the real world), and engaging them in the meaning-making process by including gaps in meaning which they need to fill in with their own cognitive efforts.

During the read-aloud session, the children were keen to share their observations and generally did not need much encouragement to express their thoughts. Their responses reflected their divergent thinking skills, especially in terms of flexibility and originality (Guilford, 1967), as they accepted the rules of this picturebook and then used them to form their own creative ideas. They were successful in their interpretations of the visual discourse, observing important details and hints, which shows that this session provided an opportunity to practice visual literacy skills. These findings are overall consistent with those of the scholars mentioned above.

4. CONCLUSION

This thesis discussed various aspects of picturebooks in terms of their complexity and potential for the development of visual literacy and imagination. A study was conducted in two parts: the first part looked into the attitudes and habits of 66 Croatian pre-service and in-service teachers towards picturebooks and their inclusion in the classroom, while the second part examined the responses of six Croatian fourth graders to David Wiesner's postmodern picturebook, *The Three Pigs* (2001), following a similar model established by previous research conducted by Pantaleo (2008), Sipe (2008a), Farrar (Arzipe & Styles, 2016), and Flores-Koulis and Smith-D'Arezzo (2016). This part of the research included an audio-recorded read-aloud session with the children, which was then transcribed and analysed qualitatively.

The results of the first part of the study show that picturebooks are regarded by the majority of participants as simple and most appropriate for younger children. The participants have stated that they usually find picturebooks for their classes in libraries, and that the two most important factors in choosing an appropriate picturebook are pupils' interests and the topic of the lesson. The study suggests that Croatian pre-service and in-service teachers introduce picturebooks into their classes, but not often with the goal of developing imagination or visual literacy in mind. It is likely that the participants would benefit from exposure to contemporary picturebooks such as Wiesner's *Three Pigs* themselves, as well as from education about recent research, which shows that postmodern picturebooks can be of great value to children and their development.

The second part of the study suggests that young Croatian learners were (more than) competent enough to fill in the gaps in meanings and become co-creators of the story while reading a postmodern picturebook. Although they were puzzled at times, they did not give up, but rather continued until the last page of the book, stating in the end that "time flew by". It could be seen that their competence was becoming more developed during the very reading, in the manner that M. Meek (1988) pointed out implying that books teach what learners learn. Their enthusiasm proved that picturebooks can be read with primary children who are older than those attending preschool, or in the first or the second grade, to their benefit, contrary to the beliefs of the participants in the first part of the study. Their meaningful interpretations reflected the complexity of the picturebook itself, which was also not recognised by the pre-service and in-service teachers responding to the questionnaire, as the majority of them did not label picturebooks as generally complex. The results confirm what other scholars, such as Pantaleo (2008) and Sipe (2008a), have already established, which is that this picturebook

encourages and demands interaction, active cognitive engagement, and willingness to change various perspectives, gathering the layers of meaning to interpret the text. They also confirm what Hanžić and Narančić Kovač (2008) found in their study, which examined how young Croatian EFL learners (aged 6 or 7) “read” pictures of a picturebook with the original verbal text removed. Their analysis of children’s responses showed that these Croatian young EFL learners were willing to cooperate on multiple levels, consider and discuss various possibilities regarding the story, and, finally, that they were enjoying this process.

In conclusion, the study was successful overall, but there is certainly room for improvement and learning. It would be advisable to repeat the first part of the study with a larger sample, focusing either on pre-service or in-service teachers, as it would make the analysis more comprehensible and differences among different groups of participants more prominent. Another possibility would be a study of detailed interviews conducted with pre-service or in-service teachers in which they would not only be asked about their general attitudes regarding picturebooks, but also about their attitudes towards a specific postmodern picturebook. Their responses could be directly compared to a selected group of learners’ responses to the same picturebook. After a read-aloud session involving the pre-service or in-service teachers, their attitudes before and after the session could be compared. This could initiate a practical project or a course with the goal of educating pre-service and in-service teachers about the potentials of reading postmodern picturebooks in the classroom.

The second part of the study would offer more information if there were multiple groups of child participants, divided according to their personality traits and learning styles. Some of the children were louder and more assertive than others, which is why not all voices were heard in equal measure. Those learners who are more introverted would likely function better in smaller groups, including only their close friend(s). Learners who do not feel completely comfortable expressing their responses verbally might benefit from drawing, singing, or acting out their responses. It would certainly be encouraging to organise follow-up activities after the read-aloud session, especially ones including children’s creative expression. This could be developed into a programme for both younger and older children, which may include reading a postmodern picturebook, identifying its postmodern features, and, in the end, allowing the children to create their own products.

Even though both studies have their limitations, the main goals have been achieved. These were, firstly, to encourage Croatian pre-service and in-service teachers to think about picturebooks and secondly, to introduce the six child participants to a postmodern picturebook

in the hope that this would spark their interest to explore and look for other similar titles. To quote one of the children, “maybe not alls, maybe not all of them, but this is good”.

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Appendices

Appendix A: Research questionnaire for pre-service and in-service teachers

Razgovarajmo o slikovnicama!

Draga kolegice / Dragi kolega,

molimo Vas da izdvojite nekoliko minuta za popunjavanje ovog upitnika i na taj način doprinesete istraživanju koje se provodi u svrhu izrade diplomskog rada. Upitnikom želimo ispitati stavove studenata i učitelja (razredne nastave/engleskog jezika) o slikovnicama i njihovom korištenju u nastavi. Ne postoje točni i netočni odgovori, zanimaju nas Vaša osobna mišljenja. Upitnik je anoniman, a sudjelovanje je dobrovoljno. Za sve nejasnoće i moguća pitanja možete se javiti na mail

Hvala Vam na sudjelovanju!

Katarina Brbora i Jaka Tvrdeić

Spol

- a) Ž
- b) M

Dob

- a) 18-25
- b) 26-35
- c) 36-45
- d) 46+

Zanimanje

- a) Učitelj razredne nastave
- b) Učitelj engleskog jezika
- c) Student

Fakultet

- a) Stručni četverogodišnji učiteljski studij
- b) Stručni četverogodišnji učiteljski studij s pojačanim predmetom
- c) Magistarski studij primarnog obrazovanja (engleski ili njemački jezik)
- d) Magistarski studij primarnog obrazovanja (modul)
- e) Filozofski fakultet
- f) Ostalo

Stavovi o slikovnicama i njihovoj upotrebi

U kojoj je dobi prikladno koristiti slikovnice? *moguće je odabrati više odgovora

- a) Predškolska dob
- b) Niži razredi OŠ
- c) Viši razredi OŠ
- d) Ostalo

Koliko biste vremena mogli posvetiti slikovnicama u nastavi? (otvoreno pitanje)

S kojim biste ciljem uveli slikovnicu u nastavu? (otvoreno pitanje)

Ako ste učitelj/student razredne nastave, u kojim biste predmetima i razredima mogli koristiti slikovnicu? (otvoreno pitanje)

Slikovnice su načelno:

- a) Jednostavne
- b) Zahtjevne
- c) Ostalo

Poznajete li neke od nagrada koje se dodjeljuju slikovnicama? Ako da, molimo navedite ih. (otvoreno pitanje)

Upotreba slikovnica u nastavi (osobno iskustvo)

Ako ste student(ica), popunite anketu na temelju održanih javnih i individualnih sati/odrađene stručno-pedagoške prakse.

Koristite li se slikovnicama u nastavi?

- a) Redovito
- b) Povremeno
- c) Rijetko
- d) Nikada
- e) Ostalo

Ako da, u nastavi kojih predmeta (i u kojim razredima) ste se poslužili slikovnicama? (otvoreno pitanje)

Ako ne, zašto? (otvoreno pitanje)

Navedite hrvatske ili strane slikovnice kojima ste se koristili ili ih zadavali za individualno čitanje/lektiru. (otvoreno pitanje)

Gdje biste mogli pronaći slikovnice za nastavu? (otvoreno pitanje)

Po kojem biste kriteriju birali slikovnice i djela dječje književnosti za nastavu? *moguće je odabrati više odgovora

- a) Interes učenika
- b) Popularnost slikovnice
- c) Nastavna tema
- d) Preporučena lektira
- e) Vlastiti interes
- f) Preporuka druge osobe
- g) Ostalo
- h)

Znate li koju slikovnicu koja bi, po Vašem mišljenju, bila zanimljiva odraslim čitateljima? (otvoreno pitanje)

Jeste li upoznati s postmodernističkim slikovnicama?

- a) Da
- b) Ne

Je li Vam poznata ijedna od ovih slikovnica: The Three Pigs (Wiesner) / Black and White (Macaulay)

- a) Da, prva navedena slikovnica (Wiesner)
- b) Da, druga navedena slikovnica (Macaulay)
- c) Poznate su mi obje slikovnice
- d) Ne

Jeste li se ikada koristili navedenim slikovnicama u nastavi?

- a) Da
- b) Ne

Appendix B: The transcript of the small-group discussion

[COVER PAGE]

RESEARCHER: What do you think about this picturebook, would you like to read it?

Girl: No.

Boy 3: Pig, pig, pig.

Boy 1: I would love to read it.

RESEARCHER: Do you like this picture?

Girl: No.

Boy 3: Yes!

Girl: It's so ugly.

RESEARCHER: Why is it ugly?

Girl: Because I don't like pigs.

RESEARCHER: You don't like pigs?

Girl: No. My sister is a pig.

Boy 2: This is not colour of pigs.

Girl: ...Almost.

Boy 2: [pointing] This is, but this is not.

Boy 4: Dvije su iste, a jedna je baš siva.

Boy 1: I have something weird with this because this the colo... This is his fur and then this is... That means he's [phew].

Boy 3: He looks like elephant.

All: [laughing]

Boy 2: Some have fur on the ear, some don't have.

Boy 5: Ko jazavac izgleda.

Boy 2: [pointing] This have brown eyes, this blue... He have blue eyes, and he have green eyes.

RESEARCHER: The author of this picturebook is David Wiesner. Why do you think David made pigs like this?

Girl: Because he doesn't have style.

RESEARCHER: He doesn't have style? Ok, interesting.

Girl: Yeah.

Boy 3: About the picture, their mouth are... Stranger.

Boy 1: He made it because he played too many Angry birds.

All: [laughing]

[INSIDE COVER]

Boy 1: This is... Thi... This... I have no words about this. I have no words.

Boy 4: I know! Grey pig is an... Old?

RESEARCHER: Old pig you think? Ok, maybe.

Boy 2: Oldest. I think it's oldest. I don't think it's old, I just think it's oldest.

Boy 1: This is the youngest and this is the middle.

Boy 3: But what is this?

RESEARCHER: What?

Boy 3: [pointing] This.

Boy 1: That is to hold.

RESEARCHER: Yes.

Boy 2: Da, to hold.

RESEARCHER: Yes, to hold the hay, right?

Boy 3: That hay is biggest than pig.

Boy 2: Bigger! Not biggest, bigger.

[PAGES 1 & 2]

Girl: Oh, no.

RESEARCHER: [Reading the picturebook]

Boy 1: Ovo je, ovo je... This wolf looks like a hyena.
Boy 3: [pointing at the wolf] To me, that eyes looks sightly sick.
Boy 1: This kind of makes me feel strange because, how did he get the doors, the window, and the chimney? That's a problem because it has only straws!
RESEARCHER: Yes, that's interesting.
Boy 2: That is... Very problematic.
RESEARCHER: And you think that his eyes look sick? Why?
Boy 3: Yes, because they are so strange.
Boy 1: Like... Like... The grey pig holds the bricks, which kind of reminds me of the same... Slične boje. Evo [pointing], žuta svinja, žuta, a ova smeđija, ova smeđija nosi grane.
Boy 3: How the pigs get up on...
Boy 5: Ladder.
Boy 2: He's too heavy! Pigs are too heavy for the ladder!
Boy 5: Maybe a metal ladder.
RESEARCHER: Maybe a metal ladder, did you hear?
Boy 3: A možda i svinja ima dva kilograma [laughing].
Boy 4: That's very strange. Very strange.
Boy 1: That's maybe titanium.

[PAGES 3 & 4]

[all laughing]

Boy 3: What's this?

RESEARCHER: [Reading the picturebook]

Boy 2: Wait, wait, wait! Look, these doors... [pointing] Um... Those doors [pointing].

Boy 3: Yes! That's from wood, and that's from...

Boy 2: This is wood, but it doesn't have ornaments here.

Boy 5: Yes, he has, he has. Ovo tu [pointing].

Boy 2: Oh, really.

Boy 3: These mouth look me like a cave.

Boy 2: [pointing] Gorilla!

Boy 1: This looks like the wolf is mad, I think.

...

Boy 1: That house is just... That just makes me feel weird.

Boy 5: [pointing at the wolf] He looks like he's meditating.

Boy 4: Everyone is very strange.

Boy 2: The pig here, after the wolf broked his house, he looks like hes animated

RESEARCHER: Yes, what happened to him?

Boy 3: Izbačen je iz priče.

Girl: He was blow out of the story?

Boy 2: And how he huffed and puffed through the window?

RESEARCHER: Obviously there's no glass, huh?

Boy 1: No, there IS glass!

RESEARCHER: Oh, there is glass?

Boy 1: Yes. But window just opened.

Dyan: But how the wolf stays on two legs here?

Girl: It's a story!

Boy 1: Yes, and how the wolf makes literally this [showing] with his hands?

RESEARCHER: And why do you think David Wiesner drew him like this? Why is he in this pose, what's this pose supposed to mean?

Girl: He's confused.

Boy 2: He's confused.

RESEARCHER: He's confused, yes, why is he confused?

Boy 4: Because he... Don't see the pig.

RESEARCHER: He doesn't see the pig, and where's the pig?

Boy 2: Out of the story.

Boy 1: Nowhere!
Boy 4: Out of the cosmos.
Boy 1: In a parallel universe.
Boy 3: I know, I know! There, on this picture of this pig... Još je dijelom u priči i onda je tu još nacrtano, a tu je animirano.
Boy 2: Here's realistic.
Boy 1: I know what's gonna happen, pig's gonna fall out of that page, but then he's gonna reappear on the other.
Boy 3: Kako vuk drži slamu, a da se sve ostalo raspalo, osim baš tog dijela?
RESEARCHER: Maybe that part is very, very firm.
Girl: You can ask the wolf.
RESEARCHER: You can ask the wolf, yes.
Boy 3: Maybe the wolf wanted that [laughing].
RESEARCHER: Do you think the wolf knows where the pig went?
Boy 1: No.
RESEARCHER: Why do you think he doesn't know?
Girl: Because he's dumb.
All: [laughing]
Boy 5: Because he kept his eyes closed.
Boy 3: He's a dumbo. He hasn't got a brain.
Boy 1: And the next page!
RESEARCHER: And the next page!

[PAGES 5 & 6]

Boy 1: What did I say, what did I say!
All: [laughter]
RESEARCHER: [Reading the picturebook]
Boy 3: That eyes looks like he sees monster.
Boy 2: Here he look like a fox.
Teacher: Like a fox, yes.
Boy 2: Yeah, not a wolf.
Boy 1: And that's um... Like a supermodel!
All: [laughter]
Girl: This house looks like it's a... It's a toilet.
All: [laughter]
Boy 4: Poljski wc!
Boy 3: And that looks like he sees a monster.
Boy 1: This looks like he's gonna kiss them.
All: [laughing]
RESEARCHER: What happened to the pigs here?
Boy 5: They come out with the secret entrance out of the story.
Boy 4: Out of the story.
Boy 1: They disappeared.
Boy 3: How the pigs can... Kako one mogu samo tako get out from the story?
Girl: [annoyed] It's a story!
Boy 3: Pa da, ali kako samo tako mogu izaći iz priče?
Girl: 'Cause this is a story, it is not real!
Boy 3: Pa priča je, kako mogu samo...
Boy 2: Story he can... Get out from the story.
RESEARCHER: Stories can get out of stories? Hmm... Do you think the wolf can get out of the story?
Boy 2: Yes.
Boy 1: Hmm... Yes, but he doesn't know that!
RESEARCHER: And how do the pigs know?
Boy 4: Svinje su pedeset posto u priči, a pedeset posto nisu.

Boy 1: Wait, I know! Cause, um, first pig, when the... Wolf huffed and puffed, then maybe the pig learned that?

RESEARCHER: Yes, maybe the pig learned. And Boy 4, you said, "svinje su pedeset posto u priči, a pedeset posto nisu".

Boy 4: To je ustvari priča u priči.

RESEARCHER: Yes, it's a story within a story, that's interesting. Ok, now, it says here that the wolf ate the pig up. Is that true?

All: No.

Boy 4: [pointing] What is this, what is this?

All: That's a picture.

Boy 1: Of pigs.

Boy 3: Maybe it's the window where look these two pigs.

Girl: Let's go to the next page.

[PAGES 7 & 8]

All: [laughing, surprised]

Boy 3: Whoa, what is this?

Boy 1: This is beyond my understanding.

Boy 3: That not looks normal.

Boy 1: This is beyond my understanding.

Boy 3: Ovo izgleda ko da je sve na random mjestu.

Boy 2: Ne, to su pobrkali, inače on ne može otpuhat, a ovaj tu su sve... Zbrčkali.

RESEARCHER: And why do you think that David Wiesner did this?

Boy 2: [pointing] Ovdje tu je i dalje tekst!

Boy 5: Panic room!

Boy 4: Oni su u paralelnoj dimenziji!

RESEARCHER: U paralelnoj dimenziji? Interesting.

Boy 3: And that looks like hair.

Boy 2: Another dimension. Yes, that's my hair [holds his hair and points].

RESEARCHER: And is it different, is it different here and here [pointing]?

All: Yes!

Boy 3: He gets out from a story!

Boy 1: Shadow, shadow, shadow!

RESEARCHER: Where's the shadow?

Boy 1: [pointing] See?

RESEARCHER: Are there shadows in the story?

Boy 2: Yes, look! Maybe.

RESEARCHER: But in this story, are there shadows in this story?

All: No.

[PAGE TURN BACK]

Boy 1: Ima! There is, there is!

RESEARCHER: Yes, a little bit.

Boy 3: Here, here too!

Boy 1: There are shadows.

RESEARCHER: So what happens here? What are the pigs doing?

Boy 2: They're running out of the story.

RESEARCHER: Ok, and where are they now?

Boy 1: In parallel universe.

Girl: Maybe, maybe the wolf eat them, so they're in heaven but they don't know that, so they they're out of the story.

Boy 2: Maybe this is how wolf look inside! Maybe he... they're in wolf!

Boy 1: This is beyond my understanding.

Boy 3: I think the wolf will get out from the story and eat them out of the story.

Boy 2: If there... If there... If there is a pages, that mean the wolf eat pages of his story.

Boy 1: But can you get out of the story and get... *Out* of the story?

RESEARCHER: Out of the out of the story?

Boy 3: Out of the book! Out of this book!

RESEARCHER: I just have one more question. What happens to the story here?

Boy 3: They get out from the story.

Boy 2: Zbrčka se! Kak se to kaže na engleskom?

Boy 1: It gets unstable.

Boy 5: The pages fall out?

RESEARCHER: The pages fall out, yeah?

Boy 1: But wait... Is that paper?

Boy 4: What?

Boy 1: This is beyond my understanding.

Boy 4: Ja ne znam šta bih rekao na ovo.

RESEARCHER: You think that's paper, right?

Boy 1: Yes, look [pointing]!

Boy 2: "And the pig answered", how can pig answer if...

Boy 1: While he's not there!

Boy 2: He isn't in that story.

[PAGE TURN BACK TO PAGE 4]

Boy 1: See, this is paper, see "let me fold this up", that's explanation that is paper.

Boy 2: I think... Sad se ne sjećam kak' se zove, al' postoji, ja mislim, u skandinavskoj mitologiji mjesto, koje odeš na umreš, di je sve bijelo i tamo je... I tamo je dosadno, i tamo nemreš niš radit, i mislim da su oni u tom svijetu, samo su nekako našli nekakvu zabavu.

Boy 3: Crvotočina!

Boy 4: Crvotočina!

Boy 1: Crvotočina!

Boy 5: Crna rupa!

Boy 4: Oni su u crvotočini [laughing].

Boy 5: Ne, oni su u crnoj rupi sretni.

Boy 4: Oni su prošli kroz crvotočinu.

[PAGES 9 & 10]

Boy 3: Wheee!

Boy 4: This is not really!

Girl: This is me and [Girl 2] and [Girl 3], so...

All: [laughing]

Boy 1: This is beyond words, this is beyond words.

Boy 3: [pointing] This picture looks like a card... Like a world card.

Boy 1: This picture just bothers me.

RESEARCHER: It bothers you, why?

Boy 1: Yes, it makes me uncomfortable.

RESEARCHER: Why?

Boy 1: That is just so weird!

Boy 2: They can go far away from fun and end up in nothing, and they will die.

[PAGES 11 & 12]

Boy 1: Ok, this just makes me feel uncomfortable.

RESEARCHER: Do you like this, do you like how DW drew this?

Girl: No.

Boy 1: No, this is just bad, bad, bad.

Boy 4: That's not real. That's not real.

Boy 1: This picture just bothers me and makes me uncomfortable.

RESEARCHER: But why?

Boy 1: Because this pig [pointing]!

Boy 3: Yes, that's really... And what about this pig? Why the pigs don't have teeth [imitating pigs without teeth]?

Boy 2: In real life, they have.
Boy 1: I'm a pig, too [imitating pigs without teeth]!
Boy 3: I'm a pig, I don't have a teeth [imitating pigs]!
RESEARCHER: I just have a question, what are they flying on?
All: Paper.
Girl: A paper plane.
Boy 5: On the wolf.
Boy 2: On the wolf.
RESEARCHER: And where did they find this paper, to make a plane?
Boy 1: In the parallel universe.
Boy 3: In the crvotočina.
Boy 2: The wormhole!
RESEARCHER: Ok, but what is on this paper, is it just normal paper or?
All: No.
Girl: No, it's from the story.
Boy 1: It's the wolf.
RESEARCHER: It's the wolf, ok.
Boy 1: At least his leg.
Girl: Poor wolf! He has broken arms and legs, he's just there in pain laying and crying.
RESEARCHER: But why do you think he broke his legs?
Girl: Because you can see it's just...
RESEARCHER: How did this happen?
Boy 1: They folded up... Him into a plane.
Girl: You know, I changed my mind. The wolf isn't dumb, the pigs are.
Boy 4: Ja samo gledam kako će ove svinje izać sad iz... Ovako iz knjige!

[PAGES 13 & 14]

All: [laughter]
Girl: The best page of them all.
Boy 1: This is the best page of them all, this is the best page!
Boy 3: Na ovoj tu stranici ima najviše teksta *ikad*.
Boy 2: I najviše je popunjeno, i najprimjerenije stvari.
Girl: The person who draw this, do... Just didn't want to draw anymore, so he just cancelled.
Boy 3: That's boring, it's boring to draw!
Boy 1: This is the best picture!
Boy 3: See, hairs from they.
RESEARCHER: Why do you like this picture so much?
Girl: Because it's so simple.
Boy 3: [ironically] Because it's sooo good and sooo big.
Boy 2: Ne, ne, zato što su blizu guzicama, onda im se vide guzice!
All: [laughter]
RESEARCHER: Oh, their behinds, ok!
Boy 3: We're just kidding, we're just kidding!
RESEARCHER: And tell me one more thing, why do you think David Wiesner left this page empty?
Why do you think he would do that?
Boy 2: Because he is going too far.
Boy 1: For us, for us to draw!
RESEARCHER: For you to draw?
Boy 3: Because it's boring to draw and he don't want to draw anymore!
Boy 2: They went far and cam is... Is too far away and they're just smaller and more of white is white.
RESEARCHER: You think because, so he could show, like, how big the space is, maybe?
Boy 1: Yes.
Boy 2: Ova dimenzija dosade je ogromna.
RESEARCHER: Do you think it's boring, do the pigs look bored?
Boy 3: Yes!

Boy 1 and Boy 2: Yes!
Girl: [sarcastically] No, they're *so* cool.
Boy 2: Yes! You just go, and you think... You just think, when I will crash and die!
RESEARCHER: Do you think they're having fun?
Boy 3: Yes!
Boy 5: Yes, he does!
Boy 4: Kako svinje mogu letjet na papirnatom avionu?
Girl: [irritated] It's a story!
Boy 2: They are too heavy!
Boy 3: They have two kilos.

[PAGES 15 & 16]

RESEARCHER: So what happened here?
Boy 2: He will crash, like I said, they can just think when will they crash and die.
Boy 5: Uh-oh.
Boy 3: She will say "that's a story", but how the pigs can... How are the pigs smaller than paper?
[imitating Girl] Because it's a story!
Boy 1: And there is one more question to ask! How did they make it fly in the first place? They couldn't just... [imitating flying sounds].
Girl: You would see if you were looking. The two pigs were just...
RESEARCHER: I think they were running, right [turning the page back]?
Boy 1: Yes, yes, yes, but...
Girl: Yes, can you see?
Boy 1: Yes, but how... Yes, but how did they go all up and...
Boy 3: And how do one pig gets up two pigs?
RESEARCHER: And do you think there's gravity in this space?
Boy 1: Hmm...
All: No.
Boy 2: Yes, because they're falling, look! Uh-oh.
Boy 1: Uh-oh.
Boy 3: But how... But how... But what are they flying like that [laughter]?

[PAGE 9]

Girl: Oh the poor wolf. He's dead by now.
Boy 2: I said they will crash. They didn't died, but they crashed with the plane.
Boy 1: The poor little wolf.
RESEARCHER: Yes, Girl said 'poor little wolf', why?
Boy 3: Sad će se stvorit u ustima od vuka!
Girl: He's, like, dead.
Boy 2: He's boring.
Girl: They're driving on him, like, they're...
Boy 3: What's with that eye?
Boy 2: He's bored, he don't have anyone to eat and play with.
Boy 1: They had their behinds on his face, so...
Boy 4: He looks very stupid.
Boy 3: What's with that... Što je s ovim slovom 'o'? Što je s ovim slovom 'o' da izgleda ko patlidžan?
RESEARCHER: Why do you think this letter is like that?
Boy 2: Zgužvano, kak se to kaže?
RESEARCHER: It's scrunched.
Boy 1: Da, it's scrunched.
Boy 4: Gleda s jednim okom prema gore, a jednim prema dolje.
Boy 2: Because he crashed.

[PAGES 17 & 18]

All: [laughter]

Boy 1: Best picture!

Boy 3: That looks kind of funny, that looks kind of funny!

Boy 1: That's the best picture of the whole story!

Boy 3: Yes!

Boy 2: Oh, he found another story!

RESEARCHER: So what did the pig say?

Girl: I think something's out here.

RESEARCHER: What does it say, I think...

Boy 1: Something's out here!

Boy 3: It's just nothing.

RESEARCHER: Something?

Boy 1: Som... Someone's out here. When did you... You know, realise that?

Boy 2: Don't look with that look at me.

Boy 3: Why he looks like a Chinese?

RESEARCHER: Who is he looking at, who is the pig looking at?

Boy 5: Me.

Boy 3: He's looking at us.

Boy 1: Yes! Yes! Yes!

Boy 3: [laughter] Yes, he does!

RESEARCHER: And can he see, can he see us?

Girl: No.

Boy 2: And he found another story!

Boy 3: And he looks kind of... He looks kind of... Kind of dumb.

Boy 1: Maybe there's a camera placed in there!

Boy 2: The pigs... Some animals, uh, when look the cams, they come closer to see what, what is that.

RESEARCHER: So you think there's a camera?

Boy 2: Yes. And here, this is photography from camera and pigs come close to camera to see what is here. I think something's up here.

Boy 1: SomeONE!

Boy 3: That makes sense, that makes sense.

RESEARCHER: Yeah, that makes sense, it really does. And what does this pig say?

Girl: Come and help us with this.

RESEARCHER: With what?

Boy 2: They found another story, to get in the story.

Boy 4: To crash!

RESEARCHER: Ok, let's see, let's see!

[PAGES 19 & 20]

Boy 4: Hey diddle diddle!

Boy 3: That looks... That's for the... That's for the child. To five years.

Boy 1: Ok, I had enough of this.

RESEARCHER: Do you know this, do you know this song, Hey diddle diddle?

All: No.

RESEARCHER: Jel znate Ringe ringe raja, na primjer?

All: Da.

RESEARCHER: Ok, so this is, like, in America and England they have Hey diddle diddle, like we have Ringe ringe raja.

Boy 3: [starts humming the song]

Boy 3: How do cow flies?

Boy 1: [singing Hey diddle diddle, Boy 4 joins in]

Boy 3: How is the Moon, uh...

Boy 1: So close.

Girl: [singing to herself].

Boy 4: Yellow.
 Boy 3: Yellow, yellow. The Moon is yellow.
 Boy 1: Ok, but my question is how is the Moon so close?
 RESEARCHER: Tell me, do you know what a fiddle is?
 Girl: No.
 RESEARCHER: The cat and the fiddle, what do you think it means, what, what is...
 Girl: A violin!
 Boy 2: Violina!
 Boy 5: The pigs are different.
 RESEARCHER: A violin, that's right, ok. And do you know what it means 'a dish'?
 Girl: Yeah, like... Dishes, like, plates and that.
 RESEARCHER: And where is that here?
 Girl and Boy 1: [point at the dish]
 Girl: [humming the song].
 RESEARCHER: So what did David Wiesner do this, why did he draw this cow?
 Boy 3: How the dish...
 Boy 2: Hey diddle diddle, the cat and the fiddle!
 Girl: [singing] Hey diddle diddle, the cat and the fiddle!
 RESEARCHER: Beautiful!
 Boy 3: How the bird staying on... grm?
 Boy 1: Bush!
 Boy 2: Because he's not heavy.
 Boy 1: But birds are really light.
 RESEARCHER: Is this different, does this look, this world, does it look different, the story from this one [pointing]?
 Boy 2: That's another story.
 Boy 4: Yes.
 Boy 3: Yes, it does.
 RESEARCHER: How does it look different?
 Girl: It's... Prettier.
 Boy 2: Because it's another story.
 Boy 3: It's kiddy.
 Boy 2: It's another story.
 RESEARCHER: It's another story, and what's this story like?
 Boy 1: A fairy tale.
 Boy 4: There's a story in the story in the story.
 Boy 2: No, no... There... There... This dimension koja je dosadna i onda moš iz te dimenzije uć u priće.
 RESEARCHER: Mhm, yes, yes.
 Boy 2: To s crvotočinom, evo, prošli su kroz crvotočinu, u drugu priću.
 RESEARCHER: Ok, and tell me, do the pigs like this story?
 All: No.
 RESEARCHER: How do you know?
 Girl: Because they're running out.
 RESEARCHER: They're running out, and what else? So if you didn't see this, if you just saw this [removes one page], do you think the pigs like the story?
 Boy 1: Hmmm, kind of. Kind of.
 RESEARCHER: What do their faces look like, are they happy?
 Boy 4: Hmm. no.
 Boy 1: Hmm, kind of... No, no, no, no.
 ...
 RESEARCHER: Do you like this story?
 Girl: No.
 Boy 1: No, it's bad.
 RESEARCHER: Why?
 Boy 2: I like just... Just house.

Boy 1: It just looks so... It's just all... What is this Moon?

RESEARCHER: You don't like it?

Boy 1: Like a big orange!

Boy 3: Like a big yellow orange!

...

RESEARCHER: Can you see someone else, something else happening here, something interesting?

Girl: They're running out of the story.

RESEARCHER: So the pigs are running out, right?

Girl: Yeah.

Boy 4: Yes.

RESEARCHER: Only the pigs?

Girl: Oh, maybe the... Maybe the animals will run out with them too, because they're bored of this story.

Boy 1: Ej, ej, cat, the... Cat...

Boy 3: Hey, I can see something. How is the story in the circle?

Boy 2: Cat is trying to get out! Cat is trying to get out here!

RESEARCHER: Cat is trying to get out... Why do you think the cat is trying to get out?

Girl: Because they don't want to be in the same story their whole lives, because they gonna waste their whole lives for nothing.

Boy 4: Žele otić u neku drugu priču

Boy 3: And the pigs will eat the cat! Yes!

Boy 4: Nice.

Boy 3: I think I know who is this cat! Kako se zove onaj čo... Kako se zove onaj mačak u dugačkim čizmama?

RESEARCHER: Mačak u čizmama?

Boy 3: Da.

Boy 2: Cat in the boots.

Boy 3: Taj malo sličiči...

RESEARCHER: You think that's him?

Boy 4: Ovdje je milijun priča...

Boy 2: He found this and this story [pointing]. He found more... They found more stories.

RESEARCHER: How many stories are there?

Boy 3: Beskonačno...

Boy 1: Hey, this... This kind of goes by the alphabet.

Boy 2: E, abeceda, to je abeceda!

Boy 1: Yes, I just... Yes, yes, I just said...

RESEARCHER: Oh, so what kind of story could this be?

Boy 2: E, F, G, I, ... Ne, tamo H...

Boy 1: C, D, E, F, G, I.

RESEARCHER: Why do you think David Wiesner... Why do you think he drew it like this, what kind of a story is this, what's that [pointing]?

Boy 3: ABC.

Boy 2: That's like a song, for babies to... To...

Boy 4: To će se... Dogodit će se kolaps u svim pričama.

RESEARCHER: Oh, you think?

Boy 2: You can... Then we'll... Can't read any story...

Boy 1: I think we should... Uh... Next page.

[PAGES 21 & 22]

Boy 3: And I think...

All: Ooooh!

Boy 2: He entered this story!

Boy 1: Oh god, what is this? What is this?!

Boy 3: Can we...

RESEARCHER: Go back [turning page back to page 11]?

Boy 3: Da. Why he's doing the dab?
RESEARCHER: He's doing the dab? Yeah!
All: [laughing]
RESEARCHER: Why, why is he in this pose? What happened, why is he doing that?
Boy 1: Look! He's scared.
RESEARCHER: He's scared of what? What is he saying?
Boy 1: Of the stories.
Boy 2: Ne.. No... He...
Boy 1: Maybe he saw a human...
Boy 2: Kak se kaže spotaknuti?
RESEARCHER: He tripped.
Boy 2: He tripped and push this.
RESEARCHER: Yes...
Boy 2: [reading] How about in he... Oops!
RESEARCHER: Yes, oops, that's right.
Boy 3: Why is he staying on one leg?
Boy 2: Because that's in-shot!
RESEARCHER: That's in shot, yeah, yeah, that's just one second.
Boy 1: Let's continue.
RESEARCHER: Let's continue.
[PAGE TURN BACK TO PAGE 12]
All: Oooh!
Boy 2: Dragon that love pigs! Dragon that love pigs!
RESEARCHER: [Reading the picturebook]
RESEARCHER: So what happens here? Do you see the pig here?
Boy 4: Yes.
RESEARCHER: Where are the pigs here?
Boy 2: In the story. He... Here and here, he entered the story to help the dragon get out before the... King's... Uh...
Boy 1: Son!
Boy 2: Kak se kaže vojnici, već sam zab...
RESEARCHER: Soldiers.
Boy 2: Knights! Knights.. Uh... Kill the dragon.
Boy 1: But that's his son! King's son.
RESEARCHER: Yes, that's his son. But he's a knight, okay.
Boy 2: Ah, really.
RESEARCHER: And why are the pigs here, like, white and weird, here [pointing]?
Boy 2: Because that's another type of stor... Of illustrating story.
Boy 3: And maybe...
Boy 3 and Boy 4 [at the same time]: That is old story!
Boy 3: Yes!
Boy 1: And there's the cat! There's the cat! There's the cat!
Boy 2: And, and violin! Kak se kaže gudalo? To nikad nisam znao.
RESEARCHER: Ni ja.
Teacher: Bow.
RESEARCHER: Bow.
Boy 2: Bow. Bow and violin and bow and arrow.
Boy 1: Can we continue?
RESEARCHER: We can continue, but tell me, what happens here [pointing]?
Boy 5: This is like a border of the black and white story.
RESEARCHER: Oh, that's a border...
Boy 3: Yes, and maybe it's with the pencil. He made it by the pencil.
Boy 2: Znači, here pigs help out dragon to... To...
Boy 4: Running away?
Boy 2: To get out before this man... Whoever he is... Killed, killed him.

Boy 3: What is hurry?
 Boy 2: Požuri!
 RESEARCHER: Yes.
 Boy 1: Let's continue.
 RESEARCHER: Let's continue.
 [PAGE TURN - PAGE 13]
 Boy 2: Oh... Oh, how big...
 Boy 1: And slayed the drag...
 Boy 4: Hey diddle diddle!
 Boy 2: And he can't fight dragon because he... Because, uh, dragon is out, get out of the story.
 Boy 3: Hey diddle diddle!
 Boy 1: Hey diddle diddle!
 Boy 2: Where's the cat, where's the cat? Ooh, here's the cat.
 Boy 1: Here's the cat.
 Boy 2: Hey diddle diddle.
 RESEARCHER: Why does the cat say "hey diddle diddle"?
 Boy 2: Because he is... She... Or she is... From story Hey diddle diddle.
 RESEARCHER: And what about the dragon?
 Boy 1: He's happy?
 RESEARCHER: He's happy, why is he happy?
 Boy 1: He has his mouth kind of up.
 Boy 4: That's a very strange story.
 RESEARCHER: It's very strange story, I agree, yeah.
 RESEARCHER: [Reading] Is that true? Does this happen in the story?
 All: [laughing] No.
 Boy 1: How about no.
 Boy 2: He can't... He didn't find dragon because dragon is out of the story.
 RESEARCHER: And how does he feel?
 Boy 1: But there is... But his tail...
 Boy 3: He is in story...
 Boy 2: He's confused!
 Boy 1: Duck! Duck!
 Boy 4: Ružno pače!
 RESEARCHER: What's that?
 Boy 2: That's another story!
 Boy 5: I think it's not.
 Boy 4: Hey, hey, hey! Frog, frog, frog, frog!
 RESEARCHER: Why do you think the frog is here?
 Boy 2: That's another... Duck... It's just pieces.
 Boy 3: The frog kiss with the prince.
 Boy 2: That's another story, or?
 RESEARCHER: Do you think... Is this another story or is this... This [pointing] story?
 Boy 4: Another.
 Boy 1: No! No, no, no...
 Boy 3: It's that story.
 RESEARCHER: Why do you think it's that story?
 Boy 3: The princess kiss the... Žaba, frog... And then he practise to be a king.
 RESEARCHER: Oh, so you think the story goes from here to here [pointing from right to left]?
 Boy 3: Yes.
 Boy 1: Kind of, yes.
 RESEARCHER: Oh, yes, that's really interesting.
 Boy 2: Maybe they have some problem with frog, and to make real princess he need to grab the golden rose, and then...
 Boy 4: The princess kiss the frog, the princess is kiss the frog and frog... Is the prince.
 RESEARCHER: Becomes the prince?

Boy 4: Da.
 RESEARCHER: And how do you know that this is all the same story? This, and this, and this [pointing].
 Boy 2: I hear you that you say... The prince says...
 Boy 3: Because it's all...
 Boy 2: I hear you to prince kiss the frog and then frog become prince.
 RESEARCHER: Maybe.
 Boy 3: Yes!
 RESEARCHER: That's crazy, but maybe!
 Boy 2: I hear you that.
 Boy 1: I think because of the same art style.
 RESEARCHER: Because of the same...?
 Boy 1 and Boy 2: Art style!
 Boy 1: And look, look, the duck...
 Boy 2: Wait, wait! But that isn't... Isn't same.
 Boy 1: And the duck is the same with... Uh, the duck.
 Boy 4: Oh!
 Boy 3: Oooh!
 RESEARCHER: Oh, so you think that this story is also this story here?
 Boy 2: Ne, this behind!
 Boy 1: Behind!
 Boy 3: [pointing] Here and here and here.
 Boy 2: It isn't the same art style, look, here is something on edges [pointing at the ornaments], and down... And text is down here. Here is text up here.
 Boy 3: And, what about it?
 Boy 4: Ej, vidite, rep od zmaja je čak malo... Još uvijek unutra, u priči.
 Boy 3: Pa nije baš malo.
 RESEARCHER: Yes, the tail is still in the story, a little bit.
 Boy 3: Pola.
 Boy 2: Story in the story in the stor... Story in the story where a story.

[PAGES 23 & 24]

Boy 1: Yes, my theory was... My theory was true.
 Boy 2: Maybe it's a meme...
 RESEARCHER: What's this now?
 Boy 2: Maybe this is a meme about salmons, because they go... Uh... Up the river, not down the river, and someone made them even they don't go up the... Up the all things to he... To... Get to the...
 Boy 4: The dragon...
 Boy 2: The dragon found some story and look at the page.
 Boy 3: He's loved in the cat, maybe.
 Boy 1: He loves the cat!
 Boy 2: This is the... This is the story of pigs!
 Boy 1: This is a piggy!
 Boy 2: This is... This is the story...
 Boy 1: Of the piggies!
 Boy 2: This is the first story...
 Boy 1: Of the pigs!
 Boy 2: And the cat... Uh...
 Boy 1: Found.
 Boy 2: Kak se kaže pitati?
 RESEARCHER: Asked.
 Boy 2: Asked what is there, and he [pointing at the pig] looked like he will cry.
 Boy 4: Ej, vidite, ovo je iz... Ja... Janko i Čarobni Grah, ova, ova kao stabljika.
 Boy 2: Yeah, really!
 Boy 1: Da.
 RESEARCHER: Yes, maybe that's that story.

Boy 4: Ne znam to reć na engleskom.

Boy 3: It's so good story.

Boy 2: And here is golden eggs and golden... Uh...

Boy 3: Yes, it's golden eggs.

Boy 1: Golden eggie!

RESEARCHER: Would you like to be in this place to go through the stories?

All: No!

Boy 1: Not in a million years.

Boy 3: [hugging his friends] There is better here.

Boy 1: Čak ni za milijun kuna ne bih.

RESEARCHER: Why wouldn't you like to be... Like, to get in the stories?

Boy 3: Because that's boring!

Boy 1: Because all the stories, they are here are boring!

Boy 4: Rađe bih otišao, ako se može otiću u filmove, ja bih otišao u Star Wars.

RESEARCHER: So you think all the stories here are boring?

Boy 1: Yes.

Boy 3: I don't want to be in a story, to... Some... To some... Man... Read me.

Boy 2: Here isn't any text! Here isn't any text!

Boy 4: Da se može otić u neki film, ja bih otišao u Star Wars, znači otišao bih iz našeg svijeta, otišao bih u Star Wars.

Boy 2: Možda je ovo Kestu... Kęstutis Kasparavičius, nekak mi se čini poznato.

RESEARCHER: What is it?

Boy 2: Kęstutis Kasparavičius je možda, ilustracija mi se čini poznata.

RESEARCHER: What's that?

Boy 2: Kęstutis Kasparavičius je jedan pisac koji ima fora knjige, smiješne... Nisu smiješne, al su fora.

Boy 5: Ja imam dve njegove knjige.

RESEARCHER: Well, maybe David Wiesner was inspired by him, do you think maybe that's possible?

Boy 1: I'm not sure...

RESEARCHER: Maybe he knows him too, and then he wanted to show this [pointing]?

Boy 3: Maybe.

Boy 2: It look familiar.

Boy 1: Maybe, but it's raining fish, so I like it!

Boy 3: Me too.

Boy 1: But there is... There is raining fish, so I like it.

RESEARCHER: It's raining fish?

Boy 1 and Boy 3: Yes!

Boy 2: They're flying to the place because they didn't want any more to go up the river, they got up to air.

Boy 1: [singing] It's raining fish!

Boy 3: And then story Diddle diddle, the...

Boy 2: Nije niz vjetar, nego uz vjetar, prije nisu išli niz rijeku, nego uz rijeku.

Boy 3: There, the moon is normal.

RESEARCHER: Yes?

Boy 1: Kind of.

Boy 3: And in Diddle, diddle story, the Moon has a face.

RESEARCHER: So you think that each story is different?

Boy 3: Yes, really.

Boy 2: Yes, but those are different stories.

RESEARCHER: And how are stories different, how are these stories different?

Boy 2: But, look! How many stories are here in... Uh... Beginning there's just one... There's just these pages.

RESEARCHER: Yes, and then they found many stories.

Boy 2: Look, look. When he first come here, they were just this page, and now, there are more pages.

RESEARCHER: And tell me... Someone said that this pig looks sad.

Boy 3: Hmm, no.

Boy 1: No, he didn't... Sad.

Boy 2: He remember his story... Because he's remembering his story.

RESEARCHER: So, you think all the stories are different, but how are they different, how is each story different?

Boy 1: In their art style, the... Motifs...

Boy 4: The texts.

RESEARCHER: What about the texts?

Boy 2: The pages can be... The page can be in other shapes, kak se to kaže?

RESEARCHER: Other shapes, different frames maybe?

Boy 2: Da, yes.

RESEARCHER: And what did you say about the text, how is the text different here and here... [turning the pages and pointing]

Boy 2: Font and...

Boy 3: Pictures. And motifs.

Boy 2: Font style and what... Uh... What they wri...

RESEARCHER: What is written?

Boy 2: Da, what is written.

RESEARCHER: And what do you mean, what is written?

Boy 2: Diddle, diddle and Three pigs, that's... That's not same, the words...

RESEARCHER: Different words?

Boy 2: Da.

Boy 1: Yes!

[PAGES 25 & 26]

All: Oh! [laughing]

Boy 1: [pointing at the wolf] The poor guy.

RESEARCHER: [Reading the picturebook]

Boy 1: [laughing] Jadan!

Boy 4: Jadan vuk!

RESEARCHER: Yeah, the wolf is in a very bad position, what happened to the wolf?

Boy 1: He got destroyed.

RESEARCHER: How did he get destroyed?

Boy 1: [laughing] They crumbled him, they crashed him!

Boy 3: I want to be the wolf.

Boy 2: And he has... In his story... He doesn't have anyone to play and eat.

RESEARCHER: And how could they do this, how could they crumble him, I don't understand.

Boy 1: Because it's paper.

Boy 3: I'm the wolf, I'm this wolf.

RESEARCHER: And what are they doing now?

Boy 1: They're gonna go home.

RESEARCHER: Where home, where's home?

Boy 2: In the... In the story from beginning. Beginning of beginnings!

[PAGES 27 & 28]

Boy 1: Then I'll huff, then I'll puff!

Boy 2: Now they put stories how they... How they... Put page how they need to be.

RESEARCHER: They put them back together?

Boy 1: Hey. Hey, but... He actually could have gotten in because they had doors, the first two pigs, of the same material, wood. And he... He knocked them down.

Boy 2: But here, someone else... Kak se kaže drži?

RESEARCHER: Is holding...

Boy 2: Is holding doors, something better than... Or stronger.

Boy 1: But, but, but that means he could break those.

RESEARCHER: What do you think is going to happen now?

Boy 1: He couldn't blow the house and... They lived happily ever after.

[PAGE TURN - PAGES 29 & 30]

All: [gasp] Oh!

Boy 2: Ooh, dragon come here! Wh... What?

Boy 1: [reading] Ok, that's enough, that's enough! [laughing]

Boy 2: They try to pick up, uh, the...

Boy 1: Letters.

Boy 2: Letters that the dragon...

Boy 1: They're mijenjing... They're, uh, changing the story!

Boy 2: They help dragon, dragon then helps them with the wolf.

Boy 3: I need to ask something. How much time will took the... Some mans to progress this?

Boy 2: To draw this back.

RESEARCHER: What do you mean, to draw what?

Boy 2: To write this back.

RESEARCHER: To write this?

Boy 3: Znači, kolko bi dugo trebalo čovjeku da ovo tu [pointing at the jumbled letters] sastavi u smislene riječi?

RESEARCHER: Hmm, I don't know, what do you think?

Boy 3: One year?

RESEARCHER: And why did the letters get messed up?

Boy 1: Because the dragon got through the letters.

RESEARCHER: He got through the letters, how?

Boy 2: He crushed...

Boy 1: Hmmm. I don't know, this is a story, we can draw however we want.

RESEARCHER: How can the dragon touch the text?

Boy 2: Because he entered the story.

Boy 3: Možda zato što zmaj nije išao po redosljedu te knjige, po tome što piše u priči. Znači, on je kao prekršio tekst knjige.

RESEARCHER: And what are they doing here?

Boy 2: They're trying to bring back letters.

RESEARCHER: And why is he saying "OK, that's enough"?

Boy 2: Zato što... Zato što to... Kao... OK, dosta, dosta je s ovim slovima!

RESEARCHER: And what is this pig doing?

Boy 2: They are... He are...

Boy 1 [gasp] He is... He is shaking the page, so that text falls.

Boy 2: Into the basket.

RESEARCHER: Oh, that's interesting, so they are trying to collect the letters?

Boy 2: Yes.

Boy 1: Yes, and he said "Come inside, everyone. Soup's on! I think we're going to like it", so they're gonna drink the letters, which is... When I say it out loud, it sounds very weird.

RESEARCHER: Oh, you think they're gonna eat the letters? Did you ever eat a soup with letters?

All: Oh yes!

Boy 1: I know, I know, those, uh... Those, uh... Yes, those are super.

Boy 2: I like it very much.

Boy 1: I love it.

RESEARCHER: So he says "I think we're going to like it here", I don't understand, what does he mean?

Boy 1: Oh, oh! He thinks he's gonna, that he's gonna be good and...

Boy 2: He think that they will love... Live happy here. In this.

RESEARCHER: Who?

Boy 2: Their. They, they. Pigs, cat, and dragon. Dragon maybe not, but... He's too big...

RESEARCHER: So you think they're gonna live all in the same story of the three pigs?

Boy 1: Yes.

Boy 2: Maybe.

RESEARCHER: So they're gonna change the story, right?

Boy 1 and Boy 2: Yes.

Boy 2: But you can always get out of story, or?
 RESEARCHER: I don't know, maybe.
 Boy 1: Probably.
 Boy 3: But why the wolf don't get out of the story?
 RESEARCHER: I don't know, what do you think?
 Boy 2: Maybe... Maybe he's too dumb.
 Boy 3: He's scared?
 RESEARCHER: He's scared you think?
 Boy 2: The dragon scared him.
 Boy 1: Look, look, the wolf, there [pointing].
 Boy 2: But before, but before... Uh... He can enter, but... I think he's stupid and dumb.
 RESEARCHER: And tell me one more thing, just one more thing. Tell me, why is this pig shaking this [pointing]?
 Boy 1: So that letters fall...
 Boy 2: Into the basket.
 Boy 1: And they make into a soup!
 RESEARCHER: Oh, so you think they want to make a soup?
 Boy 2: Alphabet soup!
 RESEARCHER: And what was supposed to be here, written?
 Boy 1: So he climbed the chimney!
 RESEARCHER: So the wolf climbed the chimney...
 Boy 2: To collect the letters.
 Boy 1: And then he will fall in and eat the pig.
 RESEARCHER: So maybe they didn't want this to happen?
 All: Yes.
 RESEARCHER: What do you think about that?
 Boy 3: Interesting...
 Boy 2: But I think... It happ... Here, znači ne znam kak se to kaže na engleskom, ali, ovdje tu, kad je već razbčeko slova toliko, nije im se dalo popravljat pa su na kraju odlučili maknut sva slova pa će izgledat urednije. Nego da slova budu...
 RESEARCHER: Ooh, I understand. But were these letters messed up before the pig started shaking it?
 Boy 1: No, no.
 Boy 2: Maybe yes, maybe not, we don't know. And then, they didn't have... Uh... Znači, nisu imali dovoljno ovdje slova za juhu pa su i ovdje...

[PAGE 31 & 32]

Boy 1: And they lived evrily... And they lived happily ever after!
 Boy 2: Aft, i ovaj tu želi dodat 'e' i 'r'.
 Boy 1: Letter soup, letter soup!
 RESEARCHER: So where are the letters 'e' and 'r'?
 Boy 2: [pointing] Here and here.
 RESEARCHER: The pig is holding them, right?
 All: Da.
 RESEARCHER: How, how is the pig holding the letters of the story?
 Boy 2:
 Boy 3: Because that's a story.
 Boy 1: Look, soup! Soup made out of...
 Boy 2: Look, here's wolf, wolf sad... Ha, ha, ha, tako mu i treba!
 RESEARCHER: Why is the wolf sad?
 Boy 2: Because he... He don't have... Nobody... Because he have nobody to eat or play with.

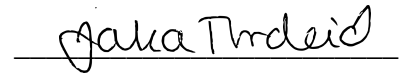
[FINAL DISCUSSION]

RESEARCHER: Did you like this picturebook?
 Boy 2: Yes!
 Boy 1: Hmm... It was confusing.

Boy 3: It was so good, but on the... Kak se zove naslovnica?
RESEARCHER: Cover.
Boy 3: On the cover, they really looks like an elephant. Because of nose, ears...
Boy 1: Oh, yes.
RESEARCHER: And do you think David Wiesner is a good artist?
Boy 3: Yes. Yes, really.
Boy 1: Hmmm, he's OK.
RESEARCHER: Why?
Boy 3: Because he's funny... Because he can, he can...
Boy 2: Because he have a lot of styles. Here one style, two styles [turning the pages]... And there are many styles...
Boy 3: Three styles...
RESEARCHER: Do you think it's difficult to draw so many styles?
Boy 1: Kind of.
Boy 2: Four styles...
RESEARCHER: Four styles, yes... How many?
Boy 3: That's all. Four styles. And in one book, that's a lot.
...
RESEARCHER: Did you read picturebooks before?
Boy 2: Yes.
Boy 3: Yes.
RESEARCHER: Did you read these kinds of picturebooks, something like this?
Boy 2: No.
Boy 3: No, but it's so good.
RESEARCHER: Why is this picturebook different?
Boy 2: Story in story, there are stories in stories.
Boy 3: Story in story in story in story in story...
Boy 2: There are stories in story.
Boy 3: Yes. That makes sense.
RESEARCHER: So you like stories in stories?
Boy 2: Yes.
Boy 3: Yes.
Boy 2: Maybe not alls, maybe not all of them, but this is good.
Boy 3: Me too.
RESEARCHER: Would you like to read more picturebooks like this?
All: Yes.
RESEARCHER: Do you think adults would like this story?
Boy 1: What?
RESEARCHER: Or just children?
Boy 2: Uh, no.
Boy 3: Maybe, maybe.
Boy 1: Maybe.
RESEARCHER: I like this story.
Boy 2: Not a lot, but...
Boy 1: Yes, no, yes, no...
RESEARCHER: And my friends like this story, too. So I think that adults would really like this story.
Boy 2: I didn't think they would say "wow", like, but they would be OK.
Boy 1: I mean, this is beyond my understanding, so yeah...
Boy 3: Not all adults, but the children...
RESEARCHER: OK, so you think that children would definitely like this picturebook? And you did like it, too?
All: Yes.

IZJAVA O SAMOSTALNOJ IZRADI RADA

Izjavljujem da je moj diplomski rad izvorni rezultat mojeg rada te da se u izradi istoga nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

A handwritten signature in black ink, reading "Jaka Tvrdeić", is written above a horizontal line.

Jaka Tvrdeić