COMMUNICATION RESEARCH TRENDS

An Annotated Media Literacy Bibliography

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Note: The following is a list of books which will be a help to Media Studies teachers. With very few exceptions, the books listed were published after 1980. There are other sources for books published prior to that date. In addition, it should be made clear that this is not an all inclusive listing. The author has tried to choose some of the better current books on the Media.

Contents:

Advertising:

Anderson, Michael H. *Madison Avenue in Asia: Politics and Transnational Advertising.* London: Associated University Press. 1984.
This book examines the trends that are affecting the flow of advertising at national, regional, and international levels.

Bartel, Diane. *Putting on Appearances: Gender and Advertising.* Temple University Press, 1988.
Examines the cultural meaning behind contemporary American advertising. The author shows how gender identities are emphasized and how advertising created a gendered relationship with the consumer.

Chapman, Simon. *Great Expectorations: Advertising and the Tobacco Industry.* London: Comedia, 1986.
The first major study to challenge the tobacco industry's claim that people are not affected by cigarette advertising.

Davidson, Martin. *The Consumerist Manifesto: Advertising in Postmodern Times.* London: Routledge, 1992.
Explores the implications of advertising's commercial and cultural dominance for business, cultural theory, art, anthropology, and language.

Dyer, Gillian. *Advertising as Communication.* London: Methuen, 1982.

Examines advertising as a form of communication in contemporary society and places it in its wider cultural and economic context.

Fox, Stephen. *The Mirror Makers: A History of American Advertising and Its Creators*. New York: Random, 1985.
Beginning with the origins of advertising in the nineteenth century, the book discusses the history of advertising to the present day.

Goldman, Robert. *Reading Ads Socially*. London: Routledge, 1992.
Argues that ads are an ideal site for observing how the logic of the commodity form expresses itself culturally and socially. It aims to produce a study of visual ideology which will cause us to consider the deep ideological structure of ads.

Haug, W.F. *Critique of Commodity Aesthetics: Appearance, Sexuality, and Advertising in Capitalist Society*. Minneapolis: University of Minnesota Press, 1986.
Drawing on Marx's analysis of capitalism, Haug demonstrates the economic importance of advertising and explores the way in which human sensuality is moulded and exploited by advertising.

Jhally, Sut. *The Codes of Advertising: Fetishism and The Political Economy of Meaning in The Consumer Society*. New York: Routledge, 1990.
Jhally argues that by watching commercial messages on TV, viewers actively create symbolic meaning and also generate profit for the media in return for the 'wage' of entertainment.

Key, Wilson Bryan. *Subliminal Seduction: Ad Media's Manipulation of A Not So Innocent America*. New York: New American Library, 1981.
An exploration of the use of subliminal images in advertising.

Leiss, William, et al. *Social Communication in Advertising: Persons, Products and Images of Well-Being* (Second Edition: Revised and Enlarged). New York: Routledge 1990.
The book looks at how advertising encompasses three influential domains of our lives: industrial technology, popular culture, and mass media.

Marchand, Roland. *Advertising The American Dream: Making Way for Modernity, 1920-1940*. Berkeley: University of California Press, 1985.
A study of the two decades when advertising discovered new ways to play on our anxieties and to promise solace for the masses.

Martin, David N. *Romancing the Brand: The Power of Advertising and How to Use It*. New York: AMACON, 1989.
An advertising professional tells how to use advertising to give brands the celebrity status they need for success in today's cluttered marketplace.

Mattelart, Armand (translated by Michael Chanan). *Advertising International: The Privatisation of Public Space*. London: Routledge, 1991.
Advertising has formed a network which enervates media, economics, politics and international relations. This survey examines the implications for democracy of the seemingly irrestible rise of the communications society.

Moog, Carol. *'Are They Selling Her Lips?': Advertising and Identity*. New York: William Morrow, 1990.
Moog wants us to understand the psychological effects of advertising by putting the reader into an active dialogue with the creative process. You will see what is behind the advertiser's message; what the ad is trying to say; what it is actually saying; and how you, as a consumer, interact with it.

Myers, Kathy. *Understains: The Sense and Seduction of Advertising*. London: Comedia, 1986.

This book looks at representation aesthetics and consumption in such areas as new products and selling political parties.

Myers, William. *The Image Makers: Secrets of Successful Advertising*. London: Macmillan, 1984.
The book looks at how advertisers seek to know us better than ourselves in order to make us buy what we neither need nor want.

Ogilvy, David. *Ogilvy on Advertising*. Toronto: Jon Wiley, 1983.
Discussion of topics such as good and bad advertising campaigns and how to write successful copy.

Rice, Ronald E., and Atkin, Charles K. (Eds.). *Public Communication Campaigns* (Second Edition). Newbury Park: Sage, 1989.
Essays on various aspects of public communications campaigns (purposive attempts to inform, persuade or motivate behaviour changes for noncommercial benefits) including history, recent developments and case studies.

Salmon, Charles T. (Ed.). *Information Campaigns: Balancing Social Values and Social Changes*. Newbury Park: Sage, 1989.
A series of essays providing a social context for examining public information campaigns including theory and practice.

Schudson, Michael. *Advertising, The Uneasy Persuasion: Its Dubious Impact on American Society*. New York: Basic, 1984.
A sociological view of the business and social institution of advertising.

Sinclair, John. *Images Incorporated: Advertising as Industry and Ideology*. London: Croom Helm, 1987.
A critical review of the major theories by which advertising's relationship to economy and culture have been explained.

Singer, Benjamin D. *Advertising and Society*. Don Mills: Addison-Wesley, 1987.
The book examines the present structure of advertising institutions, its explicit and implicit mechanism of social control, and control exerted over advertising.

Wernick, Andrew: *Promotional Culture: Advertising, Ideology and Symbolic Expression*. London: Sage, 1991.
A detailed analysis of advertisements as promotional texts showing how their impact on cultural formation has become increasingly fundamental with the spread of the market into every facet of social life.

Williamson, Judith. *Decoding Advertisements: Ideology and Meaning in Advertising*. London: Marion Boyars, 1978.
A detailed examination of advertisements attractiveness and appeal, and a discussion of the economic and ideological functions of advertising.

Audience:
Ang, Ien. *Desperately Seeking The Audience*. London: Routledge, 1991.
Looking closely at American and European approaches to the TV audience, Ang gives us new insights into TV culture, with the audience seen not as an object to be controlled, but as active social subjects, engaging with TV in stubbornly contradictory ways.

Ball-Rokeach, Sandra J., and Cantor, Muriel G. (Eds.). *Media, Audience and Social Structure*. London: Sage, 1986.
A sociological study of the media audience as active individuals who consumer media products in pursuit of their personal and social goals.

Barwise, Patrick and Ehrenberg, Andrew. *TV and its Audience*. London: Sage, 1989.

The book looks at the nature of TV starting from an audience perspective.

Bower, Robert T. *The Changing TV Audience in America*. New York: Columbia University Press, 1985.
Based on twenty years of research, the book looks at attitudes towards TV.

Goodhardt, G.J., Ehrenberg, A.S.C., and Collins, M.A. *The TV Audience: Patterns of Viewing: An Update*. London: Gower, 1987.
Summarizes much of what is known about how people watch TV.

Jenkins, Henry. *Textual Poachers: TV Fans and Participatory Culture*. New York: Routledge, 1992.
An ethnographic account of the media fan community, its interpretive strategies, social institutions and cultural practices, and its troubled relationships to the mass media and consumer capitalism.

Lewis, Justin. *The Ideological Octopus: An Exploration of TV and Its Audience*. New York: Routledge, 1991.
Lewis suggests that the medium influences us in unpredictable ways, depending upon what we bring to the experience of watching TV. He employs two major qualitative studies, one of TV news and the other of The Cosby show.

Lewis, Lisa A. (Ed.) *The Adoring Audience: Fan Culture and Popular Media*. London: Routledge, 1992.
Essays considering the relationship between fans, stars, media texts and media industries.

Lull, James. *Inside Family Viewing: Ethnographic Research on TV's Audiences*. New York: Routledge, 1990.
Working from an ethnographic perspective, Lull constructs a dialogue between the traditionally differing fields of quantitative and qualitative research in communications and cultural studies.

Morley, David. *TV Audiences and Cultural Studies*. London: Routledge, 1992.
Examines the emergence, development and future of TV audience research.

Seiter, Ellen, et al. (Eds.). *Remote Control: TV, Audiences & Cultural Power*. London: Routledge, 1989.
Essays investigating how viewers watch TV and what they think about the programs they see.

Bibliographies:
Blum, Eleanor. *Basic Books in The Mass Media* (Second Edition). Chicago: University of Illinois Press, 1980.
An annotated selected book list covering general communications, book publishing, broadcasting, editorial journalism, film, magazines, and advertising.

Blum, Eleanor. *Mass Media Bibliography: An Annotated Guide to Books and Journals for Research and Reference*. Chicago: University of Illinois Press, 1990.
The successor to the 1972 and 1980 editions of Basic Books in the Mass Media has been updated to 1987 and extensively revised and expanded.

Cooke, Liz (Ed.). *Media Studies Bibliography*. London: BFI, 1984.
Intended primarily for teachers new to the field of Media Education and to complement the separate reading lists on film and TV which are produced by the BFI--Guide To Film Studies in secondary and Further Education and TV Studies: A Selected Book List.

Geretschlaeger, Ingrid. *International Annotated Bibliography on Media Education*. Paris: UNESCO, 1987.

Covering the period 1975-1985, this list draws from international sources in Australia, France, Great Britain, Norway, Switzerland, India, Denmark, Germany, Italy and the USA.

Soukup, Paul A. *Christian Communication: A Bibligraphical Survey*. New York: Greenwood Press, 1989.
Provides an introductory guide to the study of Christian communication by surveying and annotating a fairly representative cross section of literature in all areas of communication studies.

Broadcasting:
Bates, Anthony. *Broadcasting in Education: An Evaluation*. London: Constable, 1984.
An examination of the range of purposes, target groups and contexts for education broadcasting especially in British schools.

Bird, Roger (Ed.). *Documents of Canadian Broadcasting*. Ottawa: Carleton University Press, 1988.
Canadian documents from the first mention in 1900 to the Caplan-Sauvageau task force on broadcasting.

Head, Sydney W., and Sterling, Christopher H. *Broadcasting in America: A Survey of Electronic Media* (Fifth Edition). Boston: Houghton Mifflin, 1987.
Starting with universally available broadcasting, the book goes on to deal with the many competing electronic media.

Hilmes, Michele. *Hollywood and Broadcasting: From Radio to Cable*. Urbana: University of Illinois Press, 1990.
The complex and mutually dependent relationship between film and TV is documented from the days before network radio to the contemporary era of cable TV.

Hollins, Timothy. *Beyond Broadcasting: Into The Cable Age*. London: BFI, 1984.
The book assesses the history, present experience and future policy of countries regarding cable and considers what Britain can learn from them.

Howell, Jr., W.J. *World Broadcasting in the Age of the Satellite*. Norwood: Ablex, 1986.
A study of comparative systems, policies, and issues in mass telecommunications.

Lorimer, Rowland and Wilson, Donald (Eds.). *Communication Canada: Issues in Broadcasting and New Technologies*. Toronto: Kagan and Woo, 1988.
A series of essays exploring the implications of Canada's communication system and some of the changes that may be about to occur.

Raboy, Marc. *Missed Opportunities: The Story of Canada's Broadcasting Policy*. Montreal & Kingston: McGill-Queen's University Press, 1990.
Covering the period from 1928 to the present, Raboy clarifies the relationship between the evolution of Canadian broadcasting policy over the past sixty years and the changes in Canadian society during the same period.

Children:
Brake, Michael. *Comparative Youth Culture: The Sociology of Youth Culture and Youth Subcultures in America, Britain and Canada*. London: Routledge, 1985.
The author suggests that these subcultures develop in response to social problems which a group experiences collectively, and that the main problem affecting young people today is unemployment.

Carlsson-Paige, Nancy and Levin, Diane E. *Who's Calling the Shots? How to Respond Effectively to Children's Fascination with*

War Play and War Toys. Philadelphia: New Society Publishers, 1990.
Examines the positive developmental needs served by dramatic play and contrasts them with the unimaginative, narrow-scripted play encouraged by today's merchandise-oriented children's TV and the accompanying specific war-related paraphernalia offered by the toy industry.

Davies, Maire Messenger. *TV is Good For Your Kids*. London: Hilary Shipman, 1989.
The book draws on recent research and first-hand evidence from children. It shows how children bring their own resources of common sense, scepticism and creativity to bear on TV; and that their lives and imaginations can be stimulated and enhanced by the use of TV.

Dewdney, Andrew, and Lister, Martin. *Youth, Culture and Photography*. London: Macmillan Education, 1988.
An introduction to photographic work with young people in a school and youth service setting and explores the issues raised by this sort of work.

Dorr, Aimee. *TV and Children: A Special Medium for a Special Audience*. London: Sage, 1986.
The author emphasises the child's active role in making sense of TV and determining its effect on him or her.

Gore, Tipper. *Raising PG Children in an X-Rated Society*. Nashville: Abingdon, 1985.
Written for parents who want to understand how to deal with the explicit messages on TV that bombard their children.

Greenfield, Patricia Marks. *Mind and Media: The Effects of TV, Computers and Video Games*. London: Fontana, 1984.
The author argues that the media can contribute to a child's development and that the ideal environment includes a multi-media approach to learning.

Gunter, Barrie, and McAleer, Jill L. *Children and TV: The One Eyed Monster?* London: Routledge, 1990.
Examines how children use TV, their response to it, and the effects it has on them, and concludes that children are far more selective and critical viewers than we give them credit for.

Hodge, Bob, and Tripp, David. *Children and TV: A Semiotic Approach*. Cambridge: Polity Press, 1986.
An analysis of the messages of TV cartoons and an examination of how children interpret these messages.

Kinder, Marsha. *Playing With Power in Movies, TV and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles*. Berkeley: University of California Press, 1991.
Traces the commercial and stylistic exchanges and interconnections among movies. videos, video games etc to show how they position today's youngster both as a passive consumer and as an interactive player.

Liebert, Robert M. and Sprafkin, Joyce. *The Early Window: Effects of TV on Children and Youth* (Third Edition). New York: Pergamon, 1988.
An updated account of the theory and research which has a direct bearing on TV and children's attitudes, development and behaviour.

Luke, Carmen. *TV and Your Child: A Guide For Concerned Parents*. Toronto: Kagan and Woo, 1988.
A practical guide for parents on how to teach children to watch TV.

Meyer, Manfred (Ed.). *Children and the Formal Features of TV*. Munich: K.G.Saur, 1983.

A series of essays on some aspects of research into the field of TV and children.

Murray, John P. and Salomon, Gavriel (Eds.). *The Future of Children's TV: Results of the Markle Foundation/Boys Town Conference*. Boys Town: Boys Town Press, 1984.
The papers examine what are the factors which will influence future programming and what can be the result of proper programming trends.

Palmer, Edward L. *TV and America's Children: A Crisis of Neglect*. New York: Oxford University Press, 1988.
The author focuses on the role of government, commercial TV and public TV in a search for a solution to the problem of American children's TV programming.

Neuman, Susan B. *Literacy in The TV Age: The Myth of the TV Age*. Norwood, NJ: Ablex, 1991.
A review and synthesis of the major studies on how TV influences children as well as a discussion of a new series of studies which analyze the relationship between media and literacy using both quantitative and qualitative measures.

Palmer, Patricia. *The Lively Audience: A Study of Children Around The TV Set*. Sydney: Allen and Unwin, 1986.
The book reveals how children interact with TV, how they incorporate it into their lives, and how TV means very different things to different children.

Provenzo, Eugene F, Jr. *Video Kids: Making Sense Of Nintendo*. Cambridge: Harvard University Press, 1991.
The author argues that from a social and cultural point of view, video games reflect and pass on the particular values of mainstream culture.

Rosengren, Karl Erik, and Windahl, Sven. *Media Matter: TV Use in Childhood and Adolescence*. Norwood, NJ: Ablex, 1989.
This book is the outcome of a decade's studies by a Swedish research group concentrating its efforts on the media use of children and adolescents, its causes and consequences.

Schneider, Cy. *Children's TV: The Art, The Business, and How It Works*. Lincolnwood: NTC Business Books, 1989.
A guide for professional marketeers that looks at the forces that drive children's TV, from programmers and advertisers to parents and children.

Schrag, Robert L. *Taming The Wild Tube: A Family's Guide to TV and Video*. Chapel Hill, NC: North Carolina University Press, 1990.
Written by a media professional and parent, the book proposed a genuinely constructive role for TV in the lives of families and shows how to do this. Over 100 videotapes and programs are reviewed along with ways to influence network offerings.

Tuchscherer, Pamela. *TV Interactive Toys: The New High Tech Threat to Children: Fight Back Without a Gun--Arm Your Child With Knowledge*. Bend, OR: Pinaroo Publishing, 1988.
Describes the possible effects of interactive TV toys on children and also deals with how to help children become critical viewers of TV.

Vernon, Ruth (Leader). *TV and Your Children*. Toronto: TV Ontario, 1985.
A handbook for parents on how to watch TV with children.

Comics:
Barker, Martin. *Comics: Ideology, Power and The Critics*. Manchester: Manchester University Press, 1989.
This book systematically re-examines claims about media influence through the arguments over comics.

Benton, Mike. *The Comic Book in America: An Illustrated History.* Dallas, TX: Taylor Publishing Company, 1989.
Traces history of American comics from the thirties to the eighties.

Dolley, Dennis and Engle, Gary (Eds.). *Superman at Fifty: The Persistence of a Legend.* New York: Macmillan, 1987.
Thirty essays deal with the beginnings, evolution, persistence and unanswered questions about the man of steel.

Dorfman, Ariel. *The Empire's Old Clothes.* London: Pluto, 1983.
An analysis of popular comic and magazines that looks at their concealed social and political messages.

Goulart, Ron (Ed.). *The Encyclopedia of American Comics: From 1897 to The Present.* New York: Facts on File, 1990.
Includes comic strips and comic books; the characters who people them; the artists who create them; and the syndicates that license them.

Horn, Maurice (Ed.). *The World Encyclopedia of Comics.* New York: Chelsea House, 1976.
Includes a global history of comic art; a chronology of the most important events in the history of comics; a summary relating comics to other aspects of twentieth century culture; a glossary of comic terms and a bibliography.

Kurtzman, Harvey. *From Aargh! to Zap!: Harvey Kurtzman's Visual History of the Comics.* New York: Prentice Hall, 1991.
The creator of *MAD* magazine takes a visual look at the history of American comics from the 1940's through to the 1990's.

Lenburg, Jeff. *The Encyclopedia of Animated Cartoons.* New York: Facts on File, 1991.
A comprehensive guide to over 1,000 animated cartoons produced from 1911 to the present on film and TV.

Pearson, Roberta A., and Uricchio, William (Eds.). *The Many Lives of The Batman: Critical Approaches To a Superhero and His Media.* New York: Routledge, 1991.
The first academic exploration of this cultural phenomenon offers interviews with the original creators of Batman as well as articles ranging from the political economy of comic books to the postmodernism of past and present Batman films.

Scott, Randall W. *Comic Books and Strips: An Information Sourcebook.* Phoenix: Oryx Press, 1988.
A bibliography of books, periodicals and library collections on comics.

Waugh, Coulton. *The Comics.* Jackson: University Press of Mississippi, 1991.
A reprint of the 1947 pioneer study of the comics showing the evolution and subgenre of the comics from 1895 to the late 1940's.

Computers:
Graham, Neill. *The Mind Tool: Computers and Their Impact on Society* (Fourth Edition). St. Paul: West Publishing, 1986.
Deals with an overview, microcomputers, computers in education, computer systems, and computers impact on society.

Mosco, Vincent. *The Pay-Per Society: Computers and Communication in The Information Age.* Toronto: Garamond Press, 1989.
A critical approach to understanding the impact of merging computer/communication systems on work, home-life and social institutions.

Turkle, Sherry. *The Second Self: Computers and the Human Spirit.* London: Granada, 1984.
The book examines the effects of computers and video games on our lives and those of future generations.

Woodhouse, David, and McDougall, Anne. *Computers: Promise and Challenge in Education.* Melbourne: Blackwell Scientific Publications, 1986.
Designed for use of teachers in all disciplines, this book sees the computer as one means of achieving educational objectives.

Ethics:
Christians, Clifford G. et al. *Media Ethics: Cases and Moral Reasoning.* New York: Longman, 1983.
Provides readers with practical situations in which they can make informed ethical decisions.

Cooper, Thomas W. et al. *Communications Ethics and Global Change.* New York: Longman, 1989.
Essays from fourteen countries offering a unique perspective on the political, methodological, technological, and comparative views of nations toward ethical codes for their mass media.

Goldstein, Tom. *The News At Any Cost: How Journalists Compromise Their Ethics To Shape The News.* New York: Simon and Schuster, 1985.
A description of ethically dubious practices and shortcuts that journalists take.

Gross, Larry et al. *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and TV.* New York: Oxford University Press, 1988.
The book examines the complex moral questions that arise when one person produces and another uses a recognizable visual image of another.

Klaidman, Stephen, and Beauchamp, Tom L. *The Virtuous Journalist.* New York: Oxford University Press, 1987.
Raises the issues that serious ethical issues in journalism do not yield computer-programmable right answers.

Lambeth, Edmund B. *Committed Journalism: An Ethic for The Profession.* Bloomington: Indiana University Press, 1986.
Provides an original and thought-provoking raison d'etre for journalism as a profession.

Meyer, Philip. *Ethical Journalism: A Guide for Students, Practitioners, and Consumers.* New York: Longman, 1987.
A discussion of major issues of ethical concerns and how these effect a newspaper's ethical judgments.

Traber, Michael (Ed.). *The Myth of the Information Revolution: Social and Ethical Implications of Communication Technology.* London: Sage, 1986.
An examination of the issues from a Third World point of view.

Family:
Lull, James (Ed.). *World Families Watch TV.* London: Sage, 1988.
This book examines the different ways in which families around the world interact with TV.

Morley, David. *Family TV: Cultural Power and Domestic Leisure.* London: Comedia, 1986.
A detailed study of TV viewing among families from different cultural backgrounds which exams the different ways in which TV is actually watched within the context of family life.

Simpson, Philip (Ed.). *Parents Talking TV.* London: Comedia, 1987.
Essays for parents who wonder where watching TV should fit into family life and whether the arguments about the dangers of TV for young people have any validity.

Film:

Andrew, Dudley. *Film In The Aura of Art*. Princeton, Princeton University Press, 1984.
Essays on films that demand the concentration provoked by masterpieces of painting, music or poetry.

Armes, Roy. *Third World Film Making and The West*. Berkeley: University of California Press, 1987.
A comprehensive account of film production in the Third World, what influences them and how they developed their own identities.

Balio, Tino (Ed.). *The American Film Industry* (Revised Edition). Madison: University of Wisconsin Press, 1985.
A systematic and unified history of the industry.

Balio, Tino (Ed.). *Hollywood In The Age of TV*. Boston: Unwin Hyman, 1990.
Essays tracing the history of the relationship between TV and the movie industry from the 1940's to the present.

Bennett, Tony and Woollacott, Janet. *Bond and Beyond: The Political Career of a Popular Hero*. London: MacMillan, 1987.
Examines the image of Bond constructed in the novels and films and its reflection in a wide range of other media.

Bergman, Ingmar. *The Magic Lantern: An Autobiography*. London: Hamish Hamilton, 1988.
Autobiography of one of the world's greatest film makers.

Blacker, Irwin. *The Elements of Screenwriting: A Guide for Film and TV Writing*. Toronto: Collier Macmillan, 1986.
The basics of screenwriting showing what works and what doesn't and why.

Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. London: Harvard University Press, 1989.
This is a history of film criticism as well as an analysis of how critics interpret film, and a proposal for an alternative program for film studies.

Bondanella, Peter. *Italian Cinema: From Neorealism to The Present*. New York: Ungar, 1983.
A critical history.

Boyum, Joy Gould. *Double Exposure: Fiction into Film*. New York: Mentor, 1985.
Refuting the view that film adaptations are inferior to the works on which they are based, Boyum contends that film is an art eminently capable of translating a novel, not only in plot and theme, but in style, technique and effect.

Brownlow, Kevin. *Behind the Mask of Innocence: Sex, Violence, Prejudice, Crime: Films of Social Conscience in the Silent Era*. Berkeley: University of California Press, 1990.
An historical look at the social films of the silent era and what they reveal of the times and customs.

Burton, Julianne. *Cinema and Social Change in Latin America: Conversations with Filmmakers*. Austin: University of Texas Press, 1986.
Interviews with twenty key figures in Latin American cinema.

Bywater, Tim and Sobchack, Thomas. *An Introduction to Film Criticism: Major Critical Approaches to Narrative Film*. New York: Longman, 1989.
Examining seven principal techniques of criticism--journalistic, humanist, auteurist, genre, social science, historical, and ideological/theoretical--the text discusses the basic tenets, audiences, practitioners, and functions of each approach and gives a brief history of its development.

Chatman, Seymour. *Antonioni, Or The Surface of The World*. Berkeley: The University of California Press, 1985.
Biography of one of the great Italian filmmakers.

Chell, David. *Moviemakers at Work*. Redmond: Microsoft Press, 1987.
Interviews with nineteen of today's influential movie-makers.

Clandfield, David. *Canadian Film*. Toronto: Oxford University Press, 1987.
A historical overview of film in both English and French Canada.

Corrigan, Timothy. *A Cinema Without Walls: Movies and Culture After Vietnam*. New Jersey: Rutgers University Press, 1991.
An investigation of how we watch film differently in the post-Vietnam era dealing with cult movies, narrative structure, genre films, and contemporary politics.

Coursodon, Jean Pierre. *American Directors: Volumes 1 & 2*. Toronto: McGraw-Hill, 1983.
Evaluations of more than 100 film directors.

Denzin, Norman K. *Images of Postmodern Society: Social Theory and Contemporary Cinema*. London: Sage, 1991.
A series of studies of contemporary Hollywood films are used to explore the tension between ideas of the postmodern and traditional ways of analysing society.

Dick, Bernard F. *Anatomy of Film* (Second Edition). New York: St. Martin's Press, 1990.
A complete revision of this basic text dealing with the nature of film.

Dick, Eddie (Ed.). *From Limelight to Satellite: A Scottish Film Book*. London: BFI, 1991.
Essays by Scottish authors explore the history and themes of Scottish film from 1913 to the present.

Donald, James (Ed.). *Fantasy and The Cinema*. London: BFI, 1989.
Essays on film using a new perspective that draws on aspects of contemporary cultural theory.

Ebert, Roger. *Movie Home Companion: 700 Films on Cassette--1980-88*. Kansas City, McMeel and Parker, 1988.
Listing of films available on video cassette--excellent for planning film units.

Elder, R. Bruce. *Image and Identity: Reflections on Canadian Film and Culture*. Waterloo: Wilfrid Laurier University Press, 1989.
Examines the unique qualities of Canadian film, situating it within the broader spectrum of Canadian culture.

Ellis, Jack C. *The Documentary Idea: A Critical History of English Language Documentary Film and Video*. Englewood Cliffs: Prentice Hall, 1989.
Chronicles the main line of English language documentary in Great Britain, Canada, and the United States.

Evans, Gary. *In the National Interest: A Chronicle of the National Film Board of Canada from 1949 to 1989*. Toronto: University of Toronto Press, 1991.
Traces the history of the post-war NFB and examines the role of film in the evolution of federal cultural policy.

Evans, Gary. *John Grierson and the National Film Board: The Politics of Wartime Propaganda--1939-1945*. Toronto: University of Toronto Press.
A study of the NFB's beginnings and its connection with Canada's information policy during and after World War II.

Feldman, Seth. *Take Two: A Tribute to Film in Canada*. Toronto:

Irwin, 1984.
Twenty-seven essays covering industry issues and in-depth discussions with individual film makers.

Fetherling, Douglas. *The Crowded Darkness.*
A critical examination of the films and filmmakers of the 1970's.

Fetherling, Douglas (Ed.). *Documents in Canadian Film.* Peterborough: Broadview Press, 1988.
Drawn from official papers as well as from scholarly and popular periodicals, the book presents textual evidence of Canada's cinematic heritage and of the continuing struggle to enlarge film's place in the society.

Friedman, Lester (Ed.). *Fires Were Started: British Cinema and Thatcherism.* Minneapolis: University of Minnesota Press, 1993. Essays which explore culturally and aesthetically the 1980's British cinema as a direct response to the governmental policies and political ideology of Prime Minister Thatcher.

Friedrich, Otta. *City Nets: A Portrait of Hollywood in the 1940's.* London: Headline Press, 1986.
A history of a fascinating decade in Hollywood.

Gado, Frank. *The Passion of Ingmar Bergman.* Durham: Duke University Press, 1986.
An excellent critical study of Bergman's films.

Giannetti, Louis. *Understanding Movies* (Fourth Edition). Englewood Cliffs: Prentice-Hall, 1987.
Deals with such aspects of film as photography, editing, sound, acting, genre, and theory.

Gledhill, Christine (Ed.). *Stardom: Industry of Desire.* London: Routledge, 1991.
A series of essays which raise important questions for the politics of representation, the impact of stars on society and the cultural limitations and possibilities of stars.

Goodwin, Michael, and Wise, Naomi. *On The Edge: The Life and Times of Frances Coppola.* New York: William Morrow and Company, 1989.
An unauthorized biography of the director tracing his career from *Paton* through *Godfather I* and *II* to *Tucker.*

Goudling, Daniel J. *Post New Wave Cinema in The Soviet Union and Eastern Europe.* Bloomington: Indiana University Press, 1989. Systematic survey and analysis of recent cinematic developments.

Grant, Barry Keith (Ed.). *Film Genre Reader.* Austin: University of Texas Press, 1986.
Twenty three essays of recent writing on genre.

Grover, Ron. *The Disney Touch: How A Daring Management Team Revived an Entertainment Empire.* Homewood, IL: Business One Irwin, 1991.
In 1984, Walt Disney Productions was a sick company. This book examines the who and the how of the turnaround that astonished the business community.

Hacker, Jonathan, and Price, David. *Take 10: Contemporary British Film Directors.* Oxford: Clarendon Press, 1991.
Interviews, essays, filmographies and bibliographies of Anderson, Attenborough, Forsyth, Frears, Greenaway, Jarman, Loach, Parker, Roeg and Schlesinger.

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A readable analysis of reporting in the press. The authors discuss style, slant, colour in news stories and they pass judgement on good and bad reporting.

Clurman, Richard M. *Beyond Malice: The Media's Years of Reckoning*. New Brunswick: Transaction Publishers, 1988.
A critical report of the news media in the 1980's.

Cook, Philip S., Gomery, Douglas, and Lichty, Lawrence W. (Eds.). *The Future of News*. Washington, DC: The Woodrow Wilson Center Press, 1992.
An analysis of the news business in the areas of TV, newspapers, wire services and news magazines.

Desbarats, Peter. *Guide to Canadian News Media*. Toronto: Harcourt, Brace, Jovanovich, Canada. 1990.
A concise overview of Canadian news media--their history, structure, method, personnel and impact on society--as well as a discussion of major issues in contemporary journalism.

Elliott, Deni (Ed.). *Responsible Journalism*. London: Sage, 1986.
Essays dealing where journalistic responsibilities come from, how they fit in with legal and press theories, and how they play out in specific contexts.

Ericson, Richard V., et al. *Negotiating Control: A Study of News Sources*. Toronto: University of Toronto Press, 1989.
Takes up the question of the power of news sources, and its variation across and within different institutions, from the perspectives of the sources themselves.

Ericson, Richard V., et al. *Visualizing Deviance: A Study of News Organization*. Toronto: University of Toronto Press, 1987.
In this study of how decisions are made, the authors suggest that, in Western societies, the essence of news is its emphasis on social deviance and control.

Fetherling, Douglas. *The Rise of The Canadian Newspaper*. Toronto: Oxford University Press, 1990.
Describes how newspapers, born as an instrument of government, gradually became a tool of various political parties, freeing themselves only after their own supremacy had been broken by TV and other media.

Fowler, Roger. *Language in The News: Discourse and Ideology in the Press*. London: Routledge, 1991.
Argues that news is not an unbiased recording of facts but a practice, constructed by the social and political world on which it reports.

Gaunt, Philip. *Choosing The News: The Profit Factor in News Selection*. New York: Greenwood Press, 1990.
This study looks at the selection of foreign news in regional newspapers in France, Great Britain, and the US. It also seeks to explain the news selection process as part of an overall image of journalism.

Goldstein, Tom (Ed.). *Killing the Messenger: 100 Years of Media Criticism*. New York: Columbia University Press, 1989.
An anthology of some of the most provocative writing that has been done in the twentieth century about the press. Contributors include Theodore Roosevelt, Joseph Pulitzer, Upton Sinclair, Spiro Agnew, John Hersey and others.

Hartley, John. *Understanding News*. New York: Routledge, 1982.
Well-written British book showing how news is con-structed. Suggested questions and projects highlight the key issues.

Hayes, David. *Power and Influence: The Globe and Mail and the News Revolution*. Toronto: Key Porter, 1992.
The author uses *The Globe and Mail* to tell about the running of a big city newspaper and how the news business runs.

Herman, Edward S., and Chomsky, Noam. *Manufacturing Consent: The Political Economy of The Mass Media*. New York: Pantheon, 1988.
The authors dissect the way in which the marketplace and the economics of publishing significantly shape the news.

Lee, Martin A., and Solomon, Norman. *Unreliable Sources: A Guide to Detecting Bias in News Media*. New York: A Lyle Stuart Book,1990.
A review and analysis of media bias showing how and why news media distort current events. It dissects news coverage of a wide range of North American and international issues and highlights key stories that have been censored or covered up by major media.

MacLean, Eleanor. *Between the Lines: How To Detect Bias and Propaganda in the News and Everyday Life*. Montreal: Black Rose Books, 1981.
How to decode daily newspapers and radio and TV news.

Manoff, Robert Karl and Schudson, Michael (Eds.). *Reading the News*. New York: Pantheon, 1986.
6 essays on the who, what, when, where, why and how of journalism.

Merrill, John C. *Global Journalism: Survey of International Communication* (Second Edition). New York: Longman, 1991.
An overview covering regional media systems, media theories, global ethical concepts, and press freedom and communications education in various nations.

Picard, Robert G. *The Ravens of Odin: The Press in The Nordic Nations*. Ames: Iowa State University Press, 1988.
A critical assessment of the modern press in Denmark, Finland, Iceland, Norway and Sweden--the first countries in the modern world to establish freedom of the press and to provide a model of the free press to the western world.

Prichard, Peter S. *The Making of McPaper: The Inside Story of USA Today*. New York: St. Martin's Press, 1987.
The story of *USA Today*, America's number one daily paper with 6.3 million readers.

Read, Donald. *The Power of News: The History of Reuters*. Oxford: Oxford University Press, 1992.
Traces the history of the international news agency from its founding in 1851 to 1989.

Schlesinger, Philip. *Putting Reality Together: BBC News* (Reissue). London: Methuen, 1987 (originally published 1978).
The book examines the ways in which the daily news is put together and examines such basic questions as impartiality and stereotyping.

Smith, Anthony. *Goodbye Gutenberg*. Toronto: Oxford University Press, 1980.
Analysis of recent changes in the print medium with emphasis on newspapers. Discusses the impact of the electronic media that resulted in changes in format and design.

Soothill, Keith and Walby, Sylvia. *Sex Crimes in The News*. London: Routledge, 1991.
An analysis of sex crime reporting in the press set within a broader context of concerns about the relationship between the media, the individual, and the state.

Stephens, Mitchell. *A History of the News: From Drum to Satellite*.

New York: Viking, 1988.
The book introduces the history not just of journalism but of news.

Stewart, Walter. *Canadian Newspapers: The Inside Story*. Edmonton: Hurtig, 1980.
A critique of Canadian newspapers that has much useful inside information.

Strentz, Herbert. *New Reporters and News Sources: Accomplices in Shaping and Misshaping the News* (Second Edition). Ames: Iowa State University Press, 1989.
Focuses on what happens before a news story is written and considers the roles and responsibilities of reporters and sources in serving the news audience.

Vipond, Mary. *The Mass Media In Canada*. Toronto: James Lorimer, 1989.
Concentrates on daily papers, general interest magazines, movies, radio and TV from their beginnings in Canada. Also deals with the attempts of the government to make the media serve national goals.

Walker, Tony, Golden, David and Fox, Brian. *Behind The Headlines: A Toronto Star Media Literacy Program*. Toronto: The Toronto Star, 1991.
A programme designed to meet the needs of teachers and students in English, History, Business, Marketing, and Media Studies from middle school through to grade 12. The loose-leaf book is divided into 8 sections, each of which functions as a self-contained unit about various aspects of producing a newspaper. There are questions and activities for each section.

Walter, Lynne Masel, et al. (Eds.). *Bad Tidings: Communication and Catastrophe*. Hillsdale: Lawrence Erlbaum Associates, 1989.
A collection of research about the mass media and their role in disasters.

Wanniski, Jude. *The 1987 Media Guide: A Critical Review of the Media*. New York: Harper and Row, 1986.
Rates the best news stories, reporters, columnists, periodicals and major press events of 1986.

Winter, James. *Common Cents: Media Portrayal of the Gulf War and Other Events*. Montreal: Black Rose Books, 1992.
Demonstrates how the media uses its power to reinforce neo-conservative views, with devastating ramifications for discourse in society and democracy itself.

Zwicker, Barrie, and MacDonald, Dick (Eds.). *The News: Inside Canadian Media*. Ottawa: Deneau, 1980.
An anthology of articles from *CONTENT*, Canada's national news media magazine.

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Atkinson, Max. *Our Masters' Voices: The Language and Body Language of Politics*. London: Methuen, 1984.
A review of how politicians use media to attempt to win our hearts, minds and votes.

Brownstein, Ronald. *The Power and The Glitter: The Hollywood-Washington Connection*. New York: Pantheon, 1990.
Explores the intimate connections between Hollywwod and Washington that have radically transformed American political culture.

Chilton, Paul. *Orwellian Language and The Media*. London: Pluto Press, 1989.
An analysis of the ideas of Orwell, Habermas, Chomsky and others to show how verbal messages transmitted by the media during and after the Falklands war expose the use of language as a political tool.

Chomsky, Noam. *Deterring Democracy*. London: Verso, 1991.
Chomsky argues that control of public opinion in the industrial democracies is achieved through a series of elaborate mechanisms designed to maintain the appearance of democratic freedom while restricting actual political choice.

Chomsky, Noam. *Necessary Illusions: Thought Control in Democratic Societies*. Montreal: CBC Enterprises, 1989.
An inquiry into the nature of the media and the role of intellectuals in a democratic political situation.

Comber, Mary Anne and Mayne, Robert S. *The News-mongers: How The Media Distort the Political News*. Toronto: McLelland and Stewart, 1986.
Examines the role of the media in the 1984 federal election campaign and shows how newspapers, radio and TV reported, packaged and influenced the news.

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Research papers and essays commissioned for a 1989 Moscow Conference and presented by American, Russian and Chinese scholars on the topic of mutual images and their connection to the end of the Cold War.

Denton, Jr. Robert E. *The Primetime Presidency of Ronald Reagan: The Era of TV Presidency*. New York: Praeger, 1988.
A study of Reagan's use of the media to define and perpetuate his public persona.

Diamond, Edwin and Bates, Stephen. *The Spot: The Rise of Political Advertising on TV*. Cambridge: MIT Press, 1984.
An examination of the major persuasive techniques and visual styles of political campaigns from Eisenhower to Reagan.

Downing, John D.H. (Ed.). *Film and Politics in The Third World*. New York: Autonomedia, 1987.
Essays from leading national cinemas all over the Third World.

Entman, Robert M. *Democracy Without Citizens: Media and The Decay of American Politics*. New York: Oxford University Press, 1989.
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Fox, Elizabeth (Ed.). *Media and Politics in Latin America: The Struggle for Democracy*. London: Sage, 1988.
Focuses on the different forces which have forged the modern mass media in Latin America.

Hollingsworth, Mark. *The Press and Political Dissent: A Question of Censorship*. London: Pluto, 1986.
Looks at the way the British press has branded as treachery every view which differs from its own.

Jamieson, Kathleen Hall. *Packaging the Presidency: A History and Criticism of Presidential Campaign Advertising*. New York: Oxford University Press, 1984.
Study of the presidential campaigns from 1952 to 1980 which ties political advertising to other televised events such as news, conventions and debates.

Kern, Montague. *30-Second Politics: Political Advertising in the Eighties*. New York: Praeger, 1989.
In this age of the media campaign where TV is the preferred source of candidate information, the author offers a scrutiny of political advertisements from 1972 to 1989.

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Examination of how TV by shaping public images of politics and personalities has influenced the nature and course of political life.

McQuail, Denis, and Siune, Karen (Eds.). *New Media Politics: Comparative Perspectives in Western Europe.*
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Michelson, Sig. *From Wl .tle Stop to Sound Bite: Four Decades of Politics and TV.* New Yc rk: Praeger, 1989.
A TV journalist and executive places the origins of TV's relationships with politics and politicians under close scrutiny to assess the merits and weaknesses of the present system and to analyze proposed remedial measures.

Mickiewicz, Ellen. *Split Signals: TV and Politics in The Soviet Union.* New York: Oxford University Press, 1989.
Comparison of over 100 hours of both Soviet and American TV. Also discusses the changes in Soviet programming due to *glasnost.*

Negrine, Ralph. *Politics and the Mass Media In Britain.* London: Routledge, 1989.
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Raboy, Marc. *Movements and Messages: Media and Radical Politics in Quebec.* Toronto: Between the Lines, 1984.
Study of the attempt by social and political movements to shape their own communication strategies in opposition to the power of the state and mainstream media.

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Traces the major transitions in American society from the period of the New Left to that of the New Right and states that Hollywood film undermined liberalism and led to the rise of conservatism.

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A year long study of the 1976 American Presidential election.

Wood, Robin. *Hollywood From Vietnam to Reagan.* New York: Columbia University Press, 1986.
Radical political viewpoint of the changes in American film from the 1970's to the 1980's.

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Adorno, Theodor W.. *The Culture Industry.* London: Routledge, 1991.
Collection of Adorno's essential essays on the cultural industry.

Angus, Ian and Jhally, Sut (Eds.). *Cultural Politics in Contemporary America.* New York: Routledge, 1989.
Lays out the complex ways in which American media and culture are powerfully interlocked.

Bayley, Stephen. *Sex, Drink and Fast Cars: The Creation and Consumption of Images.* London: Faber and Faber, 1986.
Explores the meaning of cars and looks at the ways these meanings are exploited by advertisers and marketeers.

Bennett, Tony (Ed.). *Popular Fiction: Technology, Ideology, Production, Reading.* London: Routledge, 1990.
Key essays on literary, filmic and televisual forms of popular fiction which survey the main genres and outline the debates and cultural questions which this analysis raises.

Brantlinger, Patrick. *Crusoe's Footprints: Cultural Studies in Britain and America.* New York: Routledge, 1990.
An introduction to the field of cultural studies which charts its development in Britain and America.

Buhle, Paul (Ed.). *Popular Culture in America.* Minneapolis: University of Minnesota Press, 1987.
A collection of essays from the journal *Cultural Correspondence* (1975-83) dealing with pulp fiction, radio and TV, music and comic strips.

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British and North American geographers present original viewpoints on the media.

Carroll, Noel. *The Philosophy of Horror or Paradoxes of the Heart.* New York: Routledge, 1990.
A look at the aesthetics of horror discussing the nature and narrative structure of the genre, dealing with horror as a transmedia phenomenon.

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A selection of essays from *Media, Culture and Society*--1979 to 1985.

Dyer, Richard. *Stars.* London, BFI, 1986.
Brings together all the various critical and theoretical approaches that have constructed stardom.

Ekstrom, Reynolds R. *Access Guide to Pop Culture.* New Rochelle, NY: Don Bosco Multimedia, 1989.
Information and critical commentaries on pop culture from a Christian perspective.

Enrico, Roger. *The Other Guy Blinked: How Pepsi Won the Cola Wars.* Toronto: Bantam, 1986.
The President of *Pepsi* gives his version of the cola wars.

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Ewan makes a compelling argument that the 'style industry' is no mere decorative device but a vital mechanism for the transmission of social, economic and political power. He demonstrates how the images we consume end up consuming us.

Fetterman, David M. *Ethnography: Step By Step.* Newbury Park, CA.: Sage, 1990.
Ethnography is the art and science of describing a group or culture. The task is much like an investigative reporter except the reporter seeks the unusual, the ethnographer the routine. Ethnography can be applied to popular culture, and this book very carefully explains the basic points of this science.

Finlayson, Iain. *Denim: An American Legend.* New York: Simon and Schuster, 1990.
A record of the changing face of denim on the street, the screen, and in advertisement which examines the changing social and cultural implications of wearing blue jeans.

Fishburn, Katherine. *Women in Popular Culture: A Reference Guide.* New York: Greenwood, 1982.
Good overview on the topic which will help teachers and students in independent study projects.

Fishwick, Marshall (Ed.). *Ronald Revisited: The World of Ronald McDonald.* Bowling Green: Bowling Green University Popular Press, 1983.
A look at the world of *McDonald's* as regards such topics as drive-ins, interior deign, psychology, fast food happiness and

architecture and people's habits.

Fiske, John. *Reading The Popular*. Boston: Unwin Hyman, 1989.
An analysis of popular 'texts' (shopping malls, popular music, TV) which reveals both their explicit and implicit (and often opposite) meanings and uses, and the social and political dynamics they reflect.

Fiske, John. *Understanding Popular Culture.* Boston: Unwin Hyman, 1989.
Presentation of a radically different theory of what it means for culture to be popular: that is, literally, of the people. It is not imposed on them, it is created by them, and its pleasures and meanings reflect popular tastes and concerns.

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Examines and extends our understanding of Australian popular culture.

Fjellman, Stephen M. *Vinyl Leaves: Walt Disney World and America*. Boulder,CO: WesTView, 1992.
Analysis of each ride and show at *Walt Disney World* showing how Disney puts visitors into stories in which pieces of American and world culture become ideological tokens in arguments in favour of commodification.

Geist, C.D. (Ed.). *The Popular Culture Reader* (Third Edition). Bowling Green: Popular Press, 1983.
An ideal introduction to the field and essential reading. Contains 27 essays on popular culture topics from *Barbie* dolls to the *Superbowl*.

Giroux, Henry, et al. *Popular Culture and Everyday Life*. Toronto: OISE Press, 1989.
Links the importance and implications of popular culture to pedagogical practice. It shows how cultural forms such as Hollywood films, pop music, soap operas and televangelism are organized by gender, age, class, race and ethnicity. A middle ground between uncritical celebration and outright condemnation of popular culture.

Gumpert, Gary. *Talking Tombstones and Other Tales of The Media Age*. New York: Oxford University Press,1987.
Examines how the media has altered, redefined, de-emphasized, and reinforced our society's values and beliefs.

Gurevitch, Michael et al. (Eds.). *Culture, Society and The Media*. London: Methuen, 1982.
Deals with questions regarding the power of the media as well as liberal and Marxist approaches to media analysis.

Hebdige, Dick. *Hiding in the Light: On Images and Things*. New York: Routledge, 1988.
Series of essays examining the creation and consumption of objects and images--fashion, cartoons, the Band Aid campaign, Pop Art, pop music videos.

Hewison, Robert. *In Anger: Culture in the Cold War 1945--60*. London: Methuen, 1988.
The revised edition focuses on the post-war years when the cultural climate was governed by the Cold War and by the economic difficulties faced by Britain, difficulties which were profoundly influential in shaping British culture.

Johnson, Richard A. *American Fads: 40 Crazes That Swept The Nation*. New York: Beech Tree Books, 1985. Swallowing goldfish, hula hoops, streaking, tie-dying, pet rocks, cabbage patch dolls-- some of the fads explored in this intriguing but somewhat uncritical examination.

Keen, Sam. *Faces of the Enemy: Reflections of the Hostile Imagination*. San Francisco: Harper and Row, 1988.
Analysis of propaganda posters, biased cartoons, and distorted images served up in print and on screen.

Kowinski, William Severini. *The Malling of America: An Inside Look at The Great Consumer Paradise*. New York: William Morrow & Company, 1985. NB: Out of print.
Most thorough analysis making important connections between our experience of TV and the shopping mall environment.

Lazere, Donald. *American Media and Mass Culture: Left Perspectives*. Berkeley: University of California Press, 1987.
40 essays from prominent Marxist, feminists and other leftist critics of American mass culture.

Lipsitz, George. *Time Passaged: Collective Memory and American Popular Culture*. Minneapolis: University of Minnesota Press, 1989.
Studying the period from World War II till the present, the author explores TV, rock music, films, novels and the Mardi Gras.

Lure, Alison. *The Language of Clothes*. New York: Vintage, 1983.
Examines an important dimension in popular culture that is central to the lives of young people and an integral part of our mediated images.

Lusted, David (Ed.). *Raymond Williams: Film TV Culture*. London: BFI, 1989.
Essays by a generation of media people influenced by the writings of Raymond Williams.

McRobbie, Angela (Ed.). *Zoot Suits and Second-Hand Dresses: An Anthology of Fashion and Music*. Boston: Unwin Hyman, 1988.
Popular culture essays looking at phenomena from consumerism to stardom to the politics of the body, taking into account issues of race and gender.

Medved, Michael. *Hollywood vs. America: Popular Culture and The War on Traditional Values*. New York: HarperCollins, 1992.
Medved asserts that Hollywood ignores and assaults the values of ordinary American families, pursuing a self-destructive and alienated ideological agenda that is harmful to the nation at large and to the industry's own interests.

Mitroff, Ian and Bennis, Warren. *The Unreality Industry: The Deliberate Manufacturing of Falsehood and What It Is Doing To Our Lives*. Birch Lane Press Book, 1989.
The premise of the book is the invention and selling of unreality on a gigantic scale. At times somewhat paranoid, it is still provocative and disturbing.

Modleski, Tania (Ed.). *Studies in Entertainment: Critical Approaches to Mass Culture*. Bloomington: Indiana University Press, 1986.
Essays exploring various forms of contemporary mass art and culture from popular music to slasher films.

Mukerji, Chandra and Schudson, Michael (Eds.). *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Berkeley: University of California Press, 1991.
Essays drawing upon recent developments in cultural theory and new methods of critical analysis. Topics include American food taboos, why women read romance novels, how men's dress suits reinforce class hierarchies.

Oliver, Thomas. *The Real Coke, The Real Story*. New York: Random House, 1986.
History of *Coke* which centers around the decision to change the taste of *Coke* and what followed.

Popcorn, Faith. *The Popcorn Report: Faith Popcorn on The Future of Your Company, Your World, Your Life.* New York: Doubleday Currency, 1991.
Popcorn, a marketer and trend forecaster, reports on what we'll buy, where we'll work, how we'll live, and what we'll think in the 1990's.

Powe, B.W.. *The Solitary Outlaw.* Toronto: Lester and Orpen Dennys, 1987.
With mass culture the dominant force of the last half of the twentieth century, the author believes that the 'literate' man, exiled from the mainstream of society can only be the critic of his surroundings.

Punter, David (Ed.). *Introduction to Contemporary Cultural Studies.* New York: Longman, 1986.
Series of essays dealing with Frameworks, Methodologies, Topics and New Directions of Cultural Studies.

Raphael, Ray: *The Men From The Boys: Rites of Passage in Male America.* Lincoln: University of Nebraska Press, 1988.
This is the first study of contemporary simulations of classical male initiations and is based on a hundred interviews the author did with American males.

Real, Michael. *Super Media: A Cultural Studies Approach.* London: Sage, 1989.
Introduction and illustration of the newly emerging cultural studies approach to understanding the media in society.

Riordan, Jim (Ed.). *Soviet Youth Culture.* Bloomington: Indiana University Press, 1989.
Essay on contemporary Soviet youth culture--rock community, young artists and youth organizations (official and unofficial), delinquents and deviants, problems of youth in the countryside and the political socialization of schoolchildren.

Rollin, Roger (Ed.). *The Americanization of The Global Village: Essays in Comparative Popular Culture.* Bowling Green, Ohio: Bowling Green University Press, 1989.
Essays which compare and contrast the culture consumed by masses of people in two different countries. Rollin's collection deals with the fact that the consumption of foreign products could generate emotions of disjunction and displacement.

Root, Robert. *The Rhetorics of Popular Culture: Advertising, Advocacy and Entertainment.* New York: Greenwood Press, 1987.
Uses the elements of rhetorical analysis to look at direct mail, print advertising, TV commercials, popular music and popular fiction.

Ross, Andrew. *No Respect: Intellectuals and Popular Culture.* New York: Routledge, 1989.
Investigates the history of American intellectuals and American popular culture. Ross shows how and why the cultural authority of modern intellectuals is bound up with the changing face of popular taste in America over the past half-century.

Schickel, Richard. *Intimate Strangers: The Culture of Celebrity.* New York: Fromm, 1986.
An examination of the American obsession with fame and how it has shaped the public consciousness.

Schiller, Herbert I. *Culture Inc.: The Corporate Takeover of Public Expression.* New York: Oxford University Press, 1989.
In this discussion of the privatization of culture, the author demonstrates the ways in which public expression, public space and public access to information--historic keystones of democracy-- are becoming increasingly limited, circumscribed and controlled.

Schultze, Quentin J. et al. *Dancing in The Dark: Youth, Popular Culture and the Electronic Media.* Grand Rapids, MI: William B. Eerdmans, 1991.
Critical examination of electronic media's role in packaging popular culture for youth consumption. The relationship is seen as a symbiotic one where the media need youth for economic survival and youth need the guidance, nurture and constructed reality which media provide.

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Essays on British popular media culture from 1945- 1992.

Sudjiic, Deyan. *Cult Heroes: How To Be Famous For More Than Fifteen Minutes.* London: André Deutsch, 1989.
Fame is a primary product of the decade. Dealing with areas ranging from sports to fashion, the author shows how fame is manufactured and exploited with all the precision of an exact science.

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Series of essays exploring the role of consumer culture in the contemporary political economy.

Tunstall, Jeremy, and Walker, David. *Media Made In California: Hollywood, Politics and The News.* New York: Oxford University Press, 1981.
Shows how many of the dreams of American popular culture are made in Hollywood.

Twitchell, James B. *Carnival Culture: The Trashing of America.* New York: Columbia University Press.
Looks at the changes in publishing, movies and TV since the 1960's that have affected changes in taste, particularly what is considered to be the vulgar.

Webster, Duncan. *Looka Yonder: The Imaginary America of Populist Culture.* London: Routledge, 1988.
Analysis of American populism across a range of cultural forms, historical traditions, and political events.

Williamson, Judith. *Consuming Passions: The Dynamics of Popular Culture.* London: Marion Boyars. 1987.
The classic study that examines the forces of films, books, TV, advertising, etc., which channel our tastes and structure our lives.

Zukin, Sharon. *Landscapes of Power: From Detroit to Disney World.* Berkeley: University of California Press, 1991.
Links our need to consume with two fundamental shifts: places of production have given way to spaces for services and paperwork, and the competitive edge has moved from industrial to cultural capital.

Popular Music:

Bennett, Tony (Ed.). *Rock Music: Politics and Policy.* Brisbane: Griffith University, 1989.
5 papers from a conference which dealt with the politics of popular music and the policy decisions that decide what music is to be played.

Blanchard, Tim, et al. *The Music Business: A Teaching Pack.* London: Hodder & Stoughton, 1989.
A photocopiable pack--with audio cassette--which provides an introduction through active learning to all aspects of the music business.

Brunning, Bob. *Blues: The British Connection.* Poole: Blandford Press, 1986.

The history of Blues in Great Britain.

Cepican, Bob, and Ali, Waleed. *Yesterday Came Suddenly: The Definitive History of the Beatles*. New York: Arbour, 1985.
History of the Beatles from the beginning to the death of John Lennon.

Cooper, B. Lee. *Images of American Society in Popular Music: A Guide to Reflective Teaching*. Chicago: Nelson-Hall, 1982.
The book contends that contemporary songs reveal major trends and crucial shifts in national character. Teaching strategies are included.

Cooper, B. Lee. *Popular Music Perspectives: Ideas, Themes, and Patterns in Contemporary Lyrics*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1991.
Social change, human interaction, technology and intellectual development are the general points of departure for specific examinations of public education, railroads, deaths, cars, and rebels. These are the ideas and themes prominent in contemporary lyrics.

Dallas, Karl. *Pink Floyd: Bricks in the Wall*. London: Baton Press, 1987.
Critical study of the works of this rock group.

Dannen, Fredric. *Hit Men: Power Brokers and Fast Money Within the Music Business*. New York: Vintage, 1991.
Controversial portrait of the pop music industry from the Tin Pan Alley days to the present which examines the various dealings among the people who make up this multi-billion-dollar industry.

Denselow, Robin. *When The Music's Over: The Story of Political Pop*. London: Faber and Faber, 1989.
Examination of post-war political pop from the McCarthy Era to Live Aid.

Dunphy, Eamon. *Unforgettable Fire: The Story of U2*. London: Penguin, 1987.
Biography of rock group U2.

Eberly, Philip K. *Music in the Air: America's Changing Tastes in Popular Music, 1920-1980*. New York: Hastings House, 1982.
History of radio's contribution to popular music.

Flanagan, Bill. *Written in My Soul: Conversations With Rock's Great Songwriters*. New York: Contemporary Books, 1987.
Useful resource book about the craft and challenges of writing pop lyrics. 18 top song writers--including Dylan, Springsteen, Jagger, Simon, and Sting--tell us how they write.

Frith, Simon (Ed.). *Facing the Music*. New York: Pantheon, 1988.
5 excellent essays on pop music: the rationale behind Hit Radio; the meaning of black and white 'crossover'; the packaging of pop as a commodity; how pop shapes teenage identity and sexuality; and an analysis of the pop industry in the age of video.

Frith, Simon. *Music for Pleasure: Essays in the Sociology of Pop*. New York: Routledge, 1988.
Wide ranging analysis of pop music and the entertainment industry in America and Britain.

Frith, Simon. *Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll*. London: Constable, 1983.
Sociological perspective on the culture of rock with sections on production, consumption and ideology.

Frith, Simon, and Goodwin, Andrew (Eds.). *On Record: Rock, Pop, and the Written Word*. New York: Pantheon, 1990.
Comprehensive survey of critical approaches to popular music. Divided by theoretical categories, the book serves as a guide to the

growing sophistication and shifting emphases in the field.

Frith, Simon, and Horne, Howard. *Art into Pop*. New York: Methuen, 1987.
Traces the culturally complex story of the art school influence on post-war British popular music.

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Examines how TV images are intimately tied to our every-day actions, opinions, and our whole system of social and political values.

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Goldberg reminds us that the community TV station is there for our use. She tells us why it is important that we use it; explains the politics of the community channel--why we have it; how the cable companies have controlled it; and why we must reclaim it.

Goldenson, Leonard H. *Beating the Odds: The Untold Story Behind the Rise of ABC: The Stars, Struggles and Egos That Transformed Network TV*. New York: Charles Scribners, 1991.
Goldenson, 1 of the 3 founding titans of network TV, tells his version of how he built ABC into a leading network.

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This book is about what we watch and what we get to watch on American TV. It traces major dimensions of TV content.

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Anthology of critical, theoretical and historical writings on film, video and TV.

Hardin, Herschel. *Closed Circuit: The Sellout of Canadian TV*. Vancouver: Douglas and McIntyre, 1985.
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Hartley, John. *Tele-ology: Studies in TV*. London: Routledge, 1992.
The author draws on current critical theory in Cultural Studies, from Marx to Madonna, to develop a wide-ranging and though-provoking view of TV in Britain, Australia and the United States.

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James, Clive. *Glued to The Box*. London: Pan, 1983.
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The lively and opinionated TV critic for *NEWSDAT* writes about current TV.

Kubey, Robert, and Csikszentmihalyi, Mihaly. *TV and The Quality of Life: How Viewing Shapes Everyday Experiences*. Hillsdale, NJ: Lawrence Erlbaum, 1990.
Innovative research into the nature of TV viewing which is rooted in a theoretical framework that embraces the complexities of TV viewing and human psychological processes.

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Lodziak, Conrad. *The Power of TV: A Critical Appraisal*. London: Frances Pinter, 1986.
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Lull, James. *China Turned On: TV, Reform, and Resistance*. London: Routledge, 1991.
Ethnographic study based on interviews with China's leading TV executives and with nearly 100 families in China's cities who describe how foreign and domestic TV programmes have helped stimulate visions of liberation.

Lusted, David and Drummond, Phillip (Eds.). *TV and Schooling*. London: BFI, 1985.
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MacCabe, Colin (Ed.). *High Theory/Low Culture: Analysing Popular TV and Film*. New York: St. Martin's Press, 1986.
Essays on film and TV offering new approaches to dealing with popular culture.

MacDonald, J. Fred. *One Nation Under TV: The Rise and Decline of Network TV*. New York: Pantheon, 1990.
A timely history of network TV, its conflicts, its deals to co-opt local programming stations and the resulting creation of limited and rigidly standardized TV fare. It also looks at the impact on the old monopoly of cable, pay TV, interactive TV, VCR's, and transnational multimedia conglomerates.

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Proposes the argument that despite all the commercial constraints, the TV producer is capable of using TV as a medium of personal expression.

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These essays focus on the central area of popular TV where the basic mythologies of our culture are nurtured.

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McCrohan argues that TV defines our current tastes, values, and social concerns and shows how the top-rated shows of each TV era both shaped and mirrored the American psyche.

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On May 3, 1990, the author collected 2000 hours of videotape from his cable network and watched it all. He then spent 24 hours on a mountaintop by a pond. The book is about the information each day imparted.

McNeil, Alex. *Total TV: A Comprehensive Guide to Programming from 1948 to the Present* (Second Edition). New York: Penguin, 1984.
A directory of all TV shows appearing from 1948 to 1984.

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Essays which examine and critique the theoretical and analytical problems of representation and postmodernism as well as the limits of certain film-theoretical concepts.

Meyers, Richard. *TV Detectives.* San Diego: A.S.Barnes, 1981.
Documentary study of the TV mystery genre with critiques of the shows and characters.

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An exploration of network TV's relations with advocacy groups' organized pressure.

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Connecting content with technology, the author examines the mind-set that created TV and the mind-set that TV itself helps to create.

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Excellent collection of essays mostly by American academics.

Norden, Denis. *Coming to You Live: Behind the Screen Memories of Forties and Fifties TV.* London: Methuen, 1985. Reminiscences from behind the scenes people in British TV.

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Reed, Maxine K. and Robert M. *Career Opportunities in TV, Cable and Video* (Second Edition). New York: Facts of File Publication, 1986.
Guide to careers which includes details on salaries, skills required, advancement prospects, labour unions and other aspects.

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The book of the British TV series dealing with topics such as good and bad TV, people and power, the national image.

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Expensive but valuable reference book summarizing the important dimensions of all TV genres with examples from TV history.

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The purpose of this book is to demonstrate how some of the various current approaches have influenced the study of TV in society and culture.

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Canadian TV never realized the ambitions of its masters or the fears of its critics. Its course was shaped by the will of the government, the power of commerce, Hollywood and the desires and habits of its viewers.

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Collection of essays focusing on hegemonic culture, the TV that is dominating global culture, and specific responses and critiques engendered by it.

Slater, Robert. *This is CBC; A Chronicle of 60 Years.* Englewood Cliffs: Prentice Hall, 1988.
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Stewart, Sandy. *Here's Looking At Us: A Personal History of TV in Canada.* Montreal: CBC Enterprises, 1986.
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A look at 4 decades of TV families as seen in popular episodic series from *I Love Lucy* to *The Cosby Show.*

Tichi, Cecelia. *Electronic Hearth: Creating An American TV Culture.* New York: Oxford University Press, 1991.
Study of how Americans' perceptions of TV have developed over the past 5 decades.

Tulloch, John. *TV Drama: Agency, Audience and Myth.* London: Routledge, 1990.
A focus on TV drama which examines the active agency of both viewers and media practitioners. Using examples from British, US, and Australian TV dramas--soap opera, science fiction, sitcoms, cop series and dramas--the book examines myths and counter myths as they circulate in popular culture.

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Shows how TV was woven into events and policies of the Kennedy years, not only in his campaign and image projection, but also in the efforts of his administration to regulate and improve the content of network programmes.

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Using the results of a large research project, the book examines the processes involved in TV's influence and the complexities of relationships between TV and human behaviour.

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Illustrated history of American game shows.

Trebek, Alex. *The Jeopardy! Book.* New York: Harper Perennial, 1990.
The answers, the questions, the facts and the stories of the second most popular game show in TV history.

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Written on the 25th anniversary of this show.

Baxter, Biddy and Barnes, Edward. *Blue Peter: The Inside Story.*

London: Ringpress, 1989.
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Suggests that there are 4 news frames through which the program views the news--news as mystery, as therapy, as adventure, and as arbitration.

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The book's thesis is that we learn much about contemporary American society by studying the kind of talk heard on Donahue.

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Handbook about the British science fiction programme which is over 25 years old.

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Kessler, Judy. *Inside Today: The Battle for The Morning.* New York: Villard, 1992.
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A study of *The Hour Has Seven Days*--the Canadian TV show that for 2 years successfully examined Canadian life and politics in a satirical manner.

Pullan, Robert. *Four Corners: Twenty Five Years.* Sydney: ABC Enterprises, 1986.
Study of the ABC program which weekly looks at events which have been or become the preoccupations of Australian society.

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Behind the scenes look at this popular American game show.

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A detailed history of TV medical series that includes an analysis

of changing public perceptions of doctors and medicine, and a commentary on how medical dramas have exploited and even shaped these perceptions.

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Postman, Neil, and Powers, Steve. *How to Watch TV News.* New York: Penguin 1992.
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Recounts the 10 year history of the Cable News Network and of its president, Ted Turner.

Yoakam, Richard D., and Cremer, Charles F. *ENG: TV News and The New Technology*. New York: Random House, 1985.
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A reexamination of the production and consumption of the soap opera through the use of an investigatory model based on contemporary poetics and reader-response theory.

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This study is based on letters received by the author in response to her advertisement. She deals with soap opera, fantasy and the place of women in contemporary society.

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Through interviews with the actors, programme controller, and viewing public, the author explores the why and how a soap opera is made and viewed, examining the appeal of *Crossroads* and its role as part of popular culture.

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A background history of every soap opera to appear on British TV.

Nown, Graham. *Coronation Street: 25 Years--1960-1985*. Montreal: CBC Enterprises, 1986.
A handbook to accompany this longest running British TV soap opera.

Oram, James. *Home and Away: Behind The Scenes*. London: Angus and Robertson, 1989.
A look at this Australian soap opera seen in many countries.

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A look at this Australia soap opera which is popular in many countries.

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A guide to the British soap opera set in Liverpool.

Redmond, Phil. *Grange Hill: The Official Companion*. London: George Weidenfeld and Nicolson, 1988.
A guide to this British soap opera about life in a comprehensive school.

Rouverol, Jean. *Writing for Soaps*. Cincinnati: Writer's Digest Books, 1984.
Discusses how to start writing scripts for soap operas plus a behind the scenes look at daytime drama.

Schemering, Christopher. *The Soap Opera Encyclopeadia*. New York: Ballantine, 1985.
In encyclopeadic form the book contains information about every soap opera ever broadcast.

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An examination of the reception of *Dallas* in 5 European countries and Europe's attempt to fight back by producing their own soap operas.

Smith, Julia and Holland, Tony. *EastEnders: The Inside Story*. London: BBC Books, 1987.
The producer and writer of the series give an official account of what took place between the development of the show in 1983 and the first programme transmitted in 1985.

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A study of Brazilian soap operas dealing with production, message, reception, class, and gender. Watched throughout Latin America, the telenovela has become an important influence on people of every class.

Text Books:
Andersen, Neil. *Media Works*. Toronto: Oxford University Press, 1989.
A senior text divided into 32 independent topics each containing assignments in research, speaking and writing.

Ayers, Rowan, et al. *Australian Film, TV & Radio School Guide to Video Production*. Sydney: Allen & Unwin, 1990.
An easy to follow reference for teachers, students and videomakers which to take them from original idea to finished programme on tape.

Carpenter, Donna. *Media Images and Issues*. Toronto: addison-Wesley, 1988.
Uses a thematic approach and contains a cross section of current media issues drawn from diverse sources. There are chapters on each medium as well as on current issues such as bias, as well as numerous projects for writing and discussion.

Considine, David, and Haley Gail E. *Visual Messages: Integrating Imagery Into Instruction*. Englewood, CO: Teachers Ideas Press, 1992.
Examination of mass media and its effects on us through ideas, strategies and activities. Can be used at all levels.

Duncan, Barry. *Mass Media and Popular Culture*. Toronto: Harcourt, Brace, Jovanovich, 1988.
Mass media anthology using an inquiry centred approach to look at each of the media and important popular culture phenomena. There are chapters on media concerns such as Canadian identity and sexuality and violence. Practical work is provided and a teacher's guide is available.

Duncan, Barry, et al. *Media Literacy Resource Guide*. Toronto: Queen's Printer, 1989.
Written for the Ontario Ministry of Education and the Ontario Teachers' Federation, this excellent document is meant as a guide for teachers of media providing activities for every media as well as a list of resources.

Dutton, Brian. *Media Studies: An Introduction*. New York: Longman, 1989.
British secondary text covering such areas as represent-ation, genre, audience, language, and institutions as well as a series of practical exercises.

Greenaway, Peter. *Teaching The Visual Media*. North Ryde, Australia: Jacaranda Press, 1991.
Providing a conceptual framework for the study of the visual media and the visual arts, the author uses demonstrations and hands-on activities to help students gain a working knowledge of reality and representation, perception, audience positioning, cultural identity, signs and codes, narrative structure, manipulation and more.

Hackman, Sue & Wink. *Constructing TV*. London: Hodder & Stoughton, 1989.
Derived from the Scottish TV series, *Time to Think*, the books 4 sections--fiction, news, advertising, community TV--are available on video cassette from publisher.

Harpley, Avril. *Bright Ideas: Media Education*. Leamington Spa, England: Scholastic, 1990.
Primary text giving ideas for producing media texts and suggesting projects.

Hone, Rick, and Flynn, Liz. *Video in Focus: A Guide to Viewing and Producing Video*. Toronto: Globe Modern, 1992.
An introductory student text that begins with a brief description of the video media and goes on through all the steps involved in making videos, from camera technique, to writing, rehearsing and editing.

Ingram, Roy, and Kennedy, Steve. *Media Focus: The News*. Toronto: Copp Clark, 1989.
The first in a series of modules that will deal with TV, Advertising, Film, Print etc. There is a 30 minute video from Global TV to accompany this module.

Johnson, Ron, and Bone, Jan. *Understanding Film: An Introduction to Film Appreciation*. (Third Edition). Lincolnwood: National Textbook Company, 1986.
Good senior high text.

Kaplan, Don. *Children and Media: An Action Book from Instructor*. Cleveland: Instructor Books, 1986.
A text for grades 4 to 8 that is full of reproducible activities to help students sort out the many messages with which the media bombards them. The activities can be used across the curriculum.

Kirkham, James D. *TV Production Today!* Lincolnwood, IL: National Textbook Company, 1991.
Designed as a basic text in beginning production courses in colleges and secondary schools, the book shows students how to prepare and present TV programming.

Kruger, Stephen, and Wall, Ian. *The Media Manual: A Teacher's Guide to Media Studies*. London: Mary Glasgow Press, 1988.
A 64 page practical guide to organising media education in school. It includes advice on planning and teaching courses, resource material and bibliography.

Kruger, Stephen, and Wall, Ian. *The Media Pack*. London: Macmillan Education, 1987.
A framework of lessons which looks both at individual media and also at the concepts which relate across the media.

Lloyd-Kulkin, Donna, and Tyner, Kathleen. *Media and You: An Elementary Media Literacy Curriculum*. Englewood Cliffs, NJ: Educational Technology Publications, 1991.
This 5 unit curriculum aims to teach media literacy skills to elementary students. The units deal with what are the mass media, production values, entertainment, advertising, and information.

McLuhan, Marshall, et al. *The City As Classroom: Understanding Language and Media*. Toronto: General Publishing, 1980.
Difficult to use as a text but many stimulating ideas throughout for use as reference.

McMahon, Barrie, and Quin, Robyn. *Australian Images*. Sydney: Science Press, 1990.
Focusing on Australian films of the '70's and '80's, this book introduces senior students to Australian films from a cultural studies perspective. Contains questions, exercises (oral and written) and a reading list.

McMahon, Barrie, and Quin, Robyn. *Meet The Media*. Melbourne: Macmillan, 1988.
An excellent text for introducing the mass media to 11-14 year olds. Complete with good exercises and assignments.

McMahon, Barrie, and Quin, Robyn. *Real Images*. Melbourne: Macmillan, 1985.
In spite of some culturally specific Australian references, this is an excellent text with exercises that are both practical and stimulating on narrative, montage and ideology in film and TV.

McMahon, Barrie, and Quin, Robyn. *Stories and Stereotypes*. Toronto: Copp Clarke, 1987.
This Australian text shows the interrelationships between the ways we tell out stories through the media and our propensity for stereotyping. Challenging assignments throughout.

McMahon, Barrie, Quin, Robyn, Livesley, Jack and Pungente, John. *Meet The Media--Canadian Edition*. Toronto: Globe/Modern Curriculum, 1990.
In this Canadian edition of the excellent Australian text for 11-14 year olds, Canadian photos and examples have been used.

Rissover, Frederic, and Birch, David (Eds.). *Mass Media and The Popular Arts* (Third Edition). Toronto: McGraw Hill, 1983.
An American college text with some useful material for senior high school students.

Robinson, Sam (Ed.). *Fast Forward: Destinations*. Englewood Cliffs: Prentice-Hall, 1990.
An English/Language Arts program developed for use in senior high English courses and divided into Language, Literature and Media.

Schrank, Jeffrey. *Understanding Mass Media* (Third Edition). Toronto: Copp Clark, 1986.
An American high school text dealing with each media and such topics as Media Control and Media and Our Image of The World.

Smart, Bill (Ed.). *The AML Anthology 1990*. Toronto, Association for Media Literacy: 1990.
A loose-leaf binder of media lesson plans and units coming directly out of tested classroom experience and covering advertising, print, TV, film, radio, popular culture, cross media and media literacy resources. A very valuable book for the media teacher.

Ungerleider, Charles S., and Krieger, Ernest. *TV and Society: An Investigative Approach*. Toronto: Irwin, 1989.

A senior high text.

Vande Berg, Leah R., and Wenner, Lawrence A. *TV Criticism: Approaches and Applications*. New York: Longman, 1991.
A university text which will be helpful for any teacher. Part 1 is an exposition of the aims, functions, and nature of TV criticism. Parts 2-12 each include 2 essays on a different genre of TV which include key critical concepts.

Vivian, John. *The Media of Mass Communication*. Boston: Allyn and Bacon, 1991.
A introductory text for college students.

Washington Post Writer's Group. *Messages: The Washington Post Media Companion*. Boston: Allyn and Bacon, 1991.
Contains 91 articles on the media taken from *The Washington Post*, intended as a supplement to a regular text book.

Whetmore, Edward Jay. *Mediamerica: Form, Content, and Consequence of Mass Communication* (4th Edition). Belmont: Wadsworth, 1989.
A senior high or college level text covering all the major media and highlighting personalities, trends and issues.

Theory:

Alvarado, Manuel, Gutch, Robin, and Wollen, Tana. *Learning the Media: An Introduction to Media Teaching*. London: Macmillan, 1987.
A polemic introduction to some of the key concepts and areas of work likely to be encountered in media education whatever the source or syllabus.

Alvarado, Manuel, and Boyd-Barrett, Oliver (Eds.). *Media Education: An Introduction*. London: BFI, 1992.
Essays documenting the history of media education teaching, a guide to distinct media education traditions, a new conceptual framework for the organization of curriculum work, and a collection of accounts of what happens in the media classroom.

Anderson, James A., and Meyer, Timothy P. *Mediated Communication: A Social Action Perspective*. London: Sage, 1988.
Examination of 'Accommodation Theory' which describes the interpenetration of media, texts, and our daily lives.

Bazalgette, Cary (Ed.). *Primary Media Education: A Curriculum Statement*. London: BFI, 1989.
The curriculum statement is the result of 3 years' work sponsored by the BFI and the Dept. of Education and Science on primary media education. This is a necessary document for anyone interested in primary media education. It provides a comprehensive and detailed account of just what media education is.

Bazalgette, Cary. *Media Education*. London: Hodder and Stoughton, 1991.
Building on the approach recommended in the Non-Statutory Guidelines for English in the British National Curriculum, Bazalgette introduces some of the key concepts of Media Education and shows how they can be applied in the classroom.

Berger, Asa. *Media Analysis Techniques*. London: Sage, 1982.
Introductory methods text for those interested in popular culture.

Berger, Asa. *Signs in Contemporary Culture: An Introduction to Semiotics*. New York: Longman, 1984.
The book explains the basic principles of semiotics simply and clearly in an accessible way.

Bowker, Julian (Ed.). *Secondary Media Education: A Curriculum Statement*. London: BFI, 1991.
The result of a collaboration between BFI Education, media advisers and teachers, which brings together their ideas and experiences to provide a comprehensive guide to media education in secondary schools.

Brown, James A. *TV 'Critical Viewing Skills' Education: Major Media Literacy Projects in the United States and Selected Countries*. Hillsdale, NJ: Lawrence Erlbaum Associates, 1991.
Overview of purposes and scopes of 23 major US and 10 international Media Education projects in the 1980's as well as evaluation of these projects. First book to gather together all this information.

Buckingham, David (Ed.). *Watching Media Learning: Making Sense of Media Education*. London: The Falmer Press, 1990.
Identifies the awards and achievements, as well as the difficulties and contradictions, of teaching about the media. 4 major themes emerge: the process of teaching and learning; the relationship between theoretical and practical work; teaching about race and gender; and the place of media education in other curriculum areas.

Burton, Graeme, and Dimbleby, Richard. *Teaching Communication*. London: Routledge, 1990.
The main focus is on day-to-day strategies and materials. Techniques for teaching specific topics are explained. The book includes a comprehensive list of British resources and contacts.

Collins, Jim. *Uncommon Cultures: Popular Culture and Post-Modernism*. New York: Routledge, 1989.
An investigation of what happens to the notion of culture once different discourses begin to envision a culture in conflicting ways, constructing often contradictory visions of it simultaneously.

Connor, Steven. *Postmodernist Culture: An Introduction to Theories of the Contemporary*. London: Basil Blackwell, 1989.
The book treats the postmodern debate as a self-reflexive phenomenon, whose nature and form themselves reflect conditions of the postmodern.

Craggs, Carol E. *Media Education in the Primary School*. London: Routledge, 1992.
Provides an informative introduction to the subject for students and teachers of education.

Curran, James, and Gurevitch, Michael (Eds.). *Mass Media and Society*.
Essays written by an international team present a debate between pluralist, neo-marxist, feminist and postmodernist perspectives on the media.

Dimbleby, Richard and Burton, Graeme. *More than Words: An Introduction to Communication*. London: Methuen, 1985.
An introduction to the theoretical study of communication.

Ellsworth, Elizabeth and Whatley, Mariamne H. (Eds.). *The Ideology of Images in Educational Media: Hidden Curriculum in the Classroom*. New York: Teachers' College Press, 1990.
Essays dealing with the relationship between visual representation and the construction of knowledge in educational media.

Fiske, John. *Introduction to Communication Studies* (2nd Edition). London: Routledge, 1990.
This classic text, aimed at students coming to the subject for the first time, introduces the main authorities in the field, outlines a range of methods of analysis and describes the theories underpinning them. The second edition contains new material on the theory, methods, and applications of structuralism, ideology, and audience ethnography.

Fuss, Diana (Ed.). *Inside/Out: Lesbian Theories, Gay Theories*. New York: Routledge, 1991.

Investigates representations of sex and sexual difference in literature, film, music, video, and photography.

Hart, Andrew. *Understanding The Media: A Popular Guide.* London: Routledge, 1991.
Developed from a series of BBC radio programmes (available as a cassette package), the book is designed for the media teacher and includes such topics as how to begin teaching about the media, how to organize practical work, and includes detailed lesson plans related to the require-ments of the National Curriculum and the Examining Boards.

Henderson, Brian. *A Critique of Film Theory.* New York: E.P. Dutton, 1980.
The book formulates a structural model of film theory that makes possible an exploration of the conceptual foundations that underlie all film theories.

Jarvie, Ian. *Philosophy of Film: Epistemology, Ontology, Aesthetics.* New York: Routledge and Kegan Paul, 1987.
A study of all aspects of film emphasising the aesthetic and the philosophical.

Jensen, Joli. *Redeeming Modernity: Contradictions in Media Criticism.* Newbury Park, Sage, 1990.
Beginning with an examination of the writings of Dwight Macdonald, Daniel Boorstein, Stuart Ewens, and Neil Postman, the author seeks to explain how and why the image of the media as a monolithic, and malevolent, force has been sustained in American thought.

Lemert, James B. *Criticizing The Media.: Empirical Approaches.* London: Sage, 1989.
Examines how social science theory can be used to criticize and evaluate the performance of present and future news media.

Lusted, David (Ed.). *The Media Studies Book: A Guide for Teachers.* London: Routledge, 1991.
Written by practising teachers, this book, designed for quick and easy reference, focuses on the central concepts in media studies, showing how to put these ideas into classroom practice. Contains an excellent U.K. bibliography.

Masterman, Len. *Teaching the Media.* London: Comedia, 1985.
The comprehensive study of Media Education theory which has been the basis from which many countries have developed their own Media Education work.

McLuhan, Marshall. *Understanding Media.* Toronto: McGraw Hill, 1964.
McLuhan's original insights about the global village and the effects of media environments on our society are still very valuable for media teachers.

McLuhan, Marshall, and McLuhan, Eric. *Laws of Media: The New Science.* Toronto: University of Toronto Press, 1988.
The McLuhans present a 'unified field' theory of human culture.

McLuhan, Marshall, and Powers, Bruce R. *The Global Village: Transformations in World Life and Media in The 21st Century.* New York: Oxford University Press, 1989.
An exploration of how the electronic explosion may affect our lives in a psychic sense as well as a physical one.

McQuail, Denis. *Mass Communication Theory: An Introduction* (Second Edition). London: Sage, 1987.
An introduction to the study of mass communication theory.

Meyrowitz, Joshua. *No Sense of Place: The Impact of Electronic Media on Social Behaviour.* New York: Oxford University Press, 1985.

An analysis of how the media have come to alter the texture of everyday experiences.

Miller, Mark Crispin. *Boxed In: The Culture of TV.* Evanston: Northwestern University Press, 1988.
Analysis of visual moments over the past 2 decades and 2 essays on the elimination of critical consciousness from our culture.

Postman, Neil: *Amusing Ourselves to Death: Public Discourse in The Age of Show Business.* New York: Viking, 1985.
Discusses the effects of TV culture on the manner in which we conduct our public affairs, on how entertainment values have corrupted the way we think.

Postman, Neil. *Conscientious Objections: Stirring up Trouble about Language, Technology and Education.* New York: Alfred A. Knopf, 1988.
Collection of essays on current crises and issues in American culture.

Postman, Neil. *The Disappearance of Childhood.* New York: Dell, 1982.
The author explores the development of childhood and questions the media's erosion of the barriers of secrecy that once protected the young from a world of adult violence and sexuality.

Postman, Neil. *Technopoly: The Surrender of Culture to Technology.* New York: Knopf, 1992.
Postman traces the historical movement of technology from being a support-system for a culture's traditions to competing with them, and, finally, to creating a totalitarian order with no use for tradition at all.

Prinsloo, Jeanne, and Criticos, Costas (Eds.). *Media Matters in South Africa.* Durban, South Africa: Media Resource Centre University of Natal, 1991.
Essays presented at a national conference on Media Education at the University of Natal dealing with issues of theory, power and pleasure.

Rosen, Philip (Ed.) *Narrative, Apparatus, Ideology: A Film Theory Reader.* New York: Columbia University Press, 1986.
Anthology of the most significant and influential writings on film theory from the last 20 years.

Shoemaker, Pamela J., and Reese, Stephen D. *Mediating The Message: Theories of Influences on Mass Media Content.* New York: Longman, 1991.
Providing a framework within which students and researchers can approach media content, the authors synthesize the growing body of research in the field, evaluate theoretical perspectives, and begin to build a new theory of media content.

Solomon, Jack. *The Signs of Our Time: Semiotics: The Hidden Messages of Environments, Objects, and Cultural Images.* Los Angeles: Jeremy P. Tarcher, 1988.
Proposes ways to read the codes and signs of our popular culture and environments such as shopping malls.

Ulmer, Gregory. *Teletheory: Grammatology in The Age of Video.* Routledge: New York, 1989.
Ulmer lays out a theory and practice that shows how to integrate video forms and styles of thought into the practices of literate education.

Werner, Walter, and Nixon, Kenneth. *The Media and Public Issues: A Guide for Teaching Critical Mindedness.* London, Ontario: Althouse Press, 1990.
Explains how to analyze the content and politics of public issues, and to evaluate the ways in which they are presented through the media.

Winston, Brian. *Misunderstanding Media*. London: Routledge and Kegan Paul, 1986.
The formulation of a law which states that new telecommunication technologies are introduced into society only insofar as their disruptive potential is contained.

Video and VCR:
Alvaredo, Manuel (Ed.). *Video World Wide: An International Study*. London: John Libby, 1988.
The report on the UNESCO study of the uses of video in 39 countries.

Armes, Roy. *On Video*. London: Routledge, 1988.
An examination of the relationship of video technology and society as well as the connection between production methods and the communication of meaning.

Barker, Martin (Ed.). *The Video Nasties: Freedom and Censorship in the Media*. London: Pluto, 1984.
A series of essays by critics of the British 1984 Video Recordings Bill which look at the videos in question, at the scientific research into their effects, at how the campaign against them was mounted and at the wider implications for artistic freedom and civil liberties in Britain.

Cubitt, Sean. *Timeshift: On Video Culture*. New York: Routledge, 1991.
Testing current semiotic, postmodernist and psychoanalytic approaches through real life viewing, the book presents a perceptive analysis of video culture in the 1980's.

Dobrow, Julia R. (Ed.). *Social and Cultural Aspects of VCR Use*. Hillsdale, NJ: Lawrence Erlbaum, 1990.
Series of essays dealing with relationships of the VCR to other media industries, of the VCR to various theoretical frameworks, and of the VCR to the behaviour and use patterns of individuals.

Gray, Ann. *Video Playtime: The Gendering of a Leisure Technology*. New York: Routledge, 1992.
Investigation of what women feel about video both as to how it is used in the household and the type of programs they enjoy.

Hilsman, Hoyt R. *The New Electronic Media: Innovations in Video Technologies*. Boston: Focal Press, 1989.
An overview of the advances in the telecommunications industry within the last decade--home video, cable, videotext and teletext.

Lardner, James. *Fast Forward: Hollywood, The Japanese and the VCR Wars*. New York: W.W.Norton, 1987.
History of the VCR which includes the technology, legal battles, developments, and the role of Hollywood.

Levy, Mark R. (Ed.). *The VCR Age: Home Video and Mass Communication*. London: Sage, 1989.
Essays on the growth, use, and effect of VCR's on individuals and society.

Levy, Mark, and Gunter, Barrie. *Home Video and The Changing Nature of The TV Audience*. London: John Libbey, 1988.
Results of a survey of 450 video households in 4 areas of England.

Lyman, Peter. *Canada's Video Revolution: Pay-TV, Home Video and Beyond*. Toronto: James Lorrimer, 1983.
Discusses the impact of the VCR's and other new technologies on Canadian cultural industries.

Marlow, Eugene and Secunda, Eugene. *Shifting Time and Space: The Story of Videotape*. New York: Praeger, 1991.
Chronicles the metamorphosis of videotape from a media technology to a popular communications agent.

Nmungwun, Aaron Foisi. *Video Recording Technology: Its Impact on Media and Home Entertainment*. Hillsdale, New Jersey: Lawrence Erlbaum Associates, 1989.
Documents the history of video recording technology and the factors that contributed to such changes in new technologies.

Thede, Nacy and Ambrosi, Alain (Eds.). *Video The Changing World*. Montreal: Black Rose Books, 1991.
Papers from a symposium presenting exchanges among organizations involved in alternative electronic media around the world.

Violence:
Barlow, Geoffrey and Hill, Alison. *Video Violence and Children*. New York: St. Martin's Press, 1985.
The British Parliamentary Group Video Enquiry was set up in 1983 to produce factual evidence relating to the effects upon children of their viewing scenes of violence in video films. This book contains the findings of the academic Working Party which undertook the necessary research into this field.

Carlsson-Paige, Nancy and Levin, Diane E.. *Who's Calling the Shots?: How To Respond Effectively to Children's Fascination With War Play and War Toys*. Philadelphia: New Society Publishers, 1990. (see entry under "Children", p.4).

Docherty, David. *Violence In TV Fiction*. London: John Libby, 1990.
This report--based on a British survey of public attitudes to violent TV, and on a special survey of viewers in Northern Ireland--explores the nature and complexity of public opinion about violent TV fiction.

Gunter, Barrie. *Dimensions of TV Violence*. London: Gower, 1985.
Examination of audience perceptions of different forms of TV violence in fictional settings.

Gunter, Barrie. *TV and The Fear of Crime*. London: John Libbey, 1987.
New findings on whether and in what ways TV viewing may be linked to public perceptions of crime and discusses research from around the world.

Martinez, Andrea (Ed.). *Scientific Knowledge About TV Violence*. Ottawa: CRTC Public Affairs, 1992.
Summary of scientific research on TV violence grouped as research about the perceptions, uses and gratifications associated with TV violence and as research about aggressiveness and violent behaviour.

Mulligan, Suzzane. *A Handbook for The Prevention of Family Violence*. Hamilton, ON: The Family Violence Prevention Society, 1991.
Deals with every aspect of family violence and has an especially good chapter on Media Violence and Children which deals with-- among other topics--Violence as Entertainment, Verbal Violence, and the Problems of Televisual Violence for Children.

Schlesinger, Philip, et al. *Women Viewing Violence*. London: BFI, 1992.
The authors uncover the complex patterns of response to TV's depiction of violence against women.

Twitchell, James B. *Preposterous Violence: Fables of Aggression in Modern Culture*. New York: Oxford University Press, 1990.
Dealing with comics, TV, movies, and video games, Twitchell stresses the outrageousness of the violence depicted and its ritualistic nature. He argues that such violence serves an important socializing function for its audience of mostly adolescent males.

War:

Cumings, Bruce: *War and TV.* London: Verso, 1992.
Exploration of TV's relationships to US warmaking since World War II, up to and including Kuwait and Iraq.

Hallin, Daniel C. *The 'Uncensored War': The Media and Vietnam.* New York: Oxford University Press, 1986.
An examination of the role of the media which shows how TV presented an idealized picture of the conflict in the early years, and shifted toward a more critical view later.

Koppes, Clayton R., and Black, Gregory D. *Hollywood Goes To War: How Politics, Profits and Propaganda Shaped World War II Movies.* Berkeley: University of California Press, 1987.
Well researched and informative study of Hollywood during World War II showing how its films were slanted and manipulated to further the war effort.

MacDonald, J. Fred. *TV and the Red Menace: The Video Road to Vietnam.* New York: Praeger, 1985.
Explores how TV may have altered and controlled political perceptions in America leading to the Viet Nam war.

Morrison, David E., and Tumber, Howard. *Journalists at War.* London: Sage, 1988.
The dynamics of news reporting during the Falklands conflict.

Wiener, Robert. *Live From Baghdad: Gathering News at Ground Zero.* New York: Doubleday, 1992.
CNN's executive producer tells his story of covering events in Iraq prior to and during the Gulf War.

Periodicals:

The following periodicals are among those which media teachers will find most useful:

Adbusters. 1243 West 7th Avenue, Vancouver, British Columbia, V6H 1B7, Canada.
Quarterly publication dealing with advertising, the environment and media literacy. An excellent and must-have publication. $16 US per year for individuals, $32 US for schools and institutions, $40 US overseas.

American Film. P.O. Box 2046, Marion, Ohio 43306-2146, USA. $28.95 (US) per year.
Monthly publication. Articles on feature films, videos, and TV, interviews with directors, as well as book and video reviews. Ceased publication January 1992.

Channels. Subscription Service Department, P.O. Box 6438, Duluth, Minnesota, 55806, USA. $83.00 (US) per year. Monthly publication.
An insider's view of the TV industry which, though expensive, contains good background information and statistics about the business of TV. [Ceased publication 1990]

Clipboard. Suite 300, 47 Ranleigh Avenue, Toronto, Ontario M4N 1X2, Canada. $15 (Canadian) per year.
Published twice a year. Gathers information on media education events and books from around the world.

Communication Research Trends. 221 Goldhurst Terrace, London NW6 3EP, England. $28.00 (US) per year. Quarterly Publication.
Each issues deals with one topic--such as 'media education'--by analyzing current publications and listing research on that topic.

Cultural Information Services. PO Box 786, Madison Square Station, New York, New York, 10159, USA. $37.00 (US) per year. Published 10 times a year.
Contains background information on forthcoming TV shows and films as well as review of new fiction.

Cultural Studies. Subscriptions Department, Routledge, North Way, Andover, Hants, SP10 5BE, England. $45.00 (US) per year. Published three times a year.
International journal dedicated to the notion that the study of popular culture is important, complex and both theoretically and politically rewarding.

Educommunication--News. Rue de l'Orme, 12, 1040 Brussels, Belgium. $11.00 (US) per year. Quarterly publication.
Newsletter of the International Catholic Association for Radio and TV. (UNDA).

The English and Media Magazine. The English and Media Centre, Sutherland Street, London SW1V 4LH, England.
This quarterly deals with Media Education topics as they relate to teachers of English.

Entertainment Weekly. P.O. Box 60890, Tampa, Florida 33660-0890, USA. $51.48 (US) for 52 issues.
A popular yet insightfully written weekly that covers film, TV, music, books, videos, and children's media as well as feature articles.

Extra. FAIR, 175 Fifth Avenue, Suite 2245, New York, NY, 100010, USA. $30.00 (US) per year. Published bimonthly with special summer and winter issues by Fairness and Accuracy in Reporting.
Alternative media perspective.

In The Picture. c/o Yorkshire and Humberside Arts, 21 Bond Street, Dewsbury WF13 1AX, England.
This quarterly covers Media Education activities in the North and Midlands of England.

Journal of Communication. Journals Department, Oxford University Press, 2001 Evans Road, Cary, North Carolina, 27513, USA. $37.50 (US) per year. Quarterly Publication.
A journal dealing with the study of communication theory, research, practice and policy.

Journal of Popular Culture. Bowling Green University, Popular Press, Bowling Green, OHIO, 43403, USA. $30 per year (US). Quarterly Publication.
Deals with all aspects of popular culture including those of the Third World and Europe.

Journal of Popular Film and TV. 4000 Albermarle Street N.W., Washington, DC, 20016, USA. $28.50 (US) per year. Quarterly publication.
Analysis of current film and TV show as well as good filmographies and bibliographies.

Lies of Our Times (A Journal to Correct the Record). Institute for Media Analysis, Inc., 145 West 4th Street, New York, NY 10012, USA. $24.00 (US) per year.
Alternative media perspective.

Media&Values. 1962 S. Shenandoah Street, Los Angeles, California, 90034-9909, USA. $30.00 (US) per year. Monthly publication.
Each issue centres around a theme-- Media and The Environment--and presents short articles and classroom exercises on the topic.

Media Development. WACC, 357/9 Kennington Lane, London SE11 5QY, England. $25.00 (US) per year. Quarterly Publication.
International publication centred around a particular topic with reviews and articles about that topic as it effects different cultures and countries.

Media Education. Tower Arts Centre, Romsey Road, Winchester SO22 9PW, England. Published three times a year.
Centres around Media Education activities in Southern England.

Media Education Journal. MEJ Subscriptions, c/o The Scottish Film Council, 74 Victoria Crescent Road, Glasgow G12 9JN, Scotland. UK£15 per year.
Published three times a year by the Association for Media Education in Scotland, contains articles, reviews and classroom helps in Media Education.

Media Information Australia. P.O. Box 126, North Ryde, New South Wales, 2113, Australia. $55.00 (Australian) per year. Quarterly Publication.
Contains articles on various aspects of Media and an excellent series of book reviews with each issue.

Metro. P.O. Box 204, Albert Park, Victoria 3206, Australia.
A Media Education magazine published three to four times a year by the Australian Teachers of Media. Cost of subscription is part of membership fee in ATOM. An excellent magazine covering all media in articles especially helpful to teachers of media.

Mother Jones. P.O. Box 58249, Boulder, CO 80322, USA. $29.00 (US) per year.
Bimonthly with occasional superb media analysis.

Popular Music and Society. Bowling Green University Popular Press, Bowling Green, Ohio, 43403, USA. $20.00 (US) per year. Quarterly Publication.
Deals with music in the broadest sense of the term. Some fine articles on MTV and other popular institutions.

Premiere. Subscription Department, P.O. Box 7080, Red Oak, IA, 51591-2080, USA. $30.00 (US) per year. Monthly Publication.
One of the liveliest film magazines and one that students will enjoy. Don't be fooled by its slick look, the articles are excellent, the reviews well done, and the interviews well researched.

Religious Broadcasting. Subscription Services, c/o NRB, 299 Webro Road, Parsippany, New Jersey, 07054, USA. $29.00 (US) per year. Monthly publication.
Published by Christian broadcasters, it deals with such professional areas as programming, marketing, audience profiles etc. as it affects Christian TV and radio.

Rolling Stone. P.O. Box 51934, Boulder, Colorado, 80321-1934, USA. $38.00 (US) per year--price varies from country to country. 26 issues per year.
Excellent articles on popular music as well as commentary on politics and other media.

Screen (incorporating *Screen Education*). Crystal (Computer Services), 46 Theobalds Road, London WC1, England. Institutions: UK & Europe £45, Rest of World US$92. Individuals: UK & Europe £25, Rest of World US$40. Quarterly publication.
Articles, book reviews, and interviews on film.

Sight and Sound. 1671 East 16th Street, Suite 176, Brooklyn, New York, 11229-2901, USA. $17.80 (US) per year. Quarterly publication.
An international magazine published out of England with excellent articles and reviews on all aspects of film.

Small Screen. PO Box 129, Daw Park, South Australia 5041, Australia. $54.00 (Australian) per year. Monthly publication.
Newsletter published by the Australian Council for Children's Films and TV. Contains articles and reprints of monthly news items on children and TV.

Strategies. Room 410, 1095 Market Street, San Francisco, California, 94103. USA. S15.00 (US) per year. Quarterly publication.
Newsletter of Strategies for Media Literacy group containing excellent articles on Media Literacy activities in the USA.

Telemedium. 120 East Wilson Street, Madison, Wisconsin, 53703, USA. $20.00 (US) per year. Quarterly Publication.
The newsletter of the National Telemedia Council which contains articles about media and media education.

Trailers. 9 Salisbury Avenue, Wellington 2, New Zealand.
A bi-monthly newsletter on media matters that has interesting information from New Zealand and Australia as well as around the world.

TV World. 7 Swallow Place, London, W1, England. $130.00 (US) per year. Published ten times a year.
Very expensive international business magazine for TV and video for use by the media industry.

Variety. Circulation Department, 5700 Wilshire Blvd., Suite 120, Los Angeles, California, 90099-3253, USA. $115.00 (US) per year. Weekly.
International entertainment weekly dealing with all media and sometimes referred to as 'the bible' of the entertainment industry.

Z Magazine. 116 St. Botolph Street, Boston, MA 02115-9979, USA. $30.00 (US) per year.
Monthly social comment on current social and political issues.

John Pungente, S.J.
Jesuit Communication Project,
Toronto, Ontario.
Canada.

Afterword

by W. E. Biernatzki, S.J.

The 'media revolution' of the past few decades has shaped many of the world's cultures into forms very different from those of the past. A different form of education is necessary to prepare children to live in a changed culture--in particular, to help them to use the many opportunities for growth which the media present and to maintain autonomy and dignity when the media's mesmerizing power is misused.

This is one of the major educational challenges of the late twentieth century, and it should be faced squarely, not only by families and educators but by churches and all other groups in society which have the moral well-being of people as a major concern. Unfortunately, in all but a handful of countries, the challenge is being met only half-heartedly.

The causes of this poor response are many. They include a pedagogical traditionalism which does not understand and adapt to rapid changes in culture. Confusion about how to measure media effects also may be used as an excuse to delay effective teaching about the media. In addition, advertisers who depend on the media to promote a lucrative consumerism may consciously or unconsciously use their economic and political power to block the growth of media education--since, if successful, it could give people the skill to avoid much of the influence of advertising. Governments which use the media for political control also might wish to prevent their populations from gaining the media sophistication to resist their propaganda.

Religious groups, as part of their fundamental mandate, are interested in maintaining human dignity and in reinforcing the ability of the individual to make moral judgements independently of cultural, social and media pressures. In the Catholic Church this interest was stated with regard to the mass media in the decree of the Second Vatican Council on communication (*Inter Mirifica*). It has been increasingly and more explicitly stressed by official Vatican pronouncements since then, most recently in the Pastoral Instruction, *Aetatis Novae* (Pontifical Council for Social Communications 1992). The obligation of Catholics to promote media education is clear, and it has resulted in some practical developments in different parts of the world. All too often, however, the work has been left to specially motivated individuals who lack sustained institutional support.

Protestant groups also have been active in media education, but among them, too, the involved individuals often seem to be 'voices crying in the wilderness', lacking much institutional backing.

While churches and others should begin to develop institutions which will be able to carry out successful media education development over the long term, they must be careful to adopt a positive attitude towards the mass media. When the critical stance of much media theory is wedded to the moral concerns of religious people the temptation to be negative may become overwhelming. But the media have a good side, too, and the benefits which can be derived from their proper use need to be given prominence in a balanced media education programme. A moralistic and excessively critical approach will soon wear thin with students--who see positive dimensions in their own use of the media. It also will not be attractive to the administrators, politicians and businessmen who ultimately must be relied on to fund any programme.

The broader field of relations between religious groups and creative media professionals has been poisoned, in the past, by untempered and frequently ill-informed criticism of the media by religious leaders. Were the latter seen to advocate projects for balanced media education, aimed at promoting understanding of the media rather than distrust and revulsion, more sympathy for the religious perspective might develop among media professionals. That, in turn, would lay the groundwork for a more positive presentation of religion in the mass media and a more substantial presence of religion in the mainstream culture which is so largely shaped by the media.

To Our Readers

We apologize for delaying the mailing of Vol. 13, No. 1, on 'Communication and the Environment', in order to send it along with Vol. 13, No. 2, on 'Media Education.' This was done to save money so that we could partially cover the additional cost of printing section 2 of No. 2, the extensive annotated bibliography on media education. Despite that saving, however, we have considerably overrun our budget for this issue, in our enthusiasm to bring you this valuable bibliography. If you agree that the result is worth this seeming fiscal 'irresponsibility', we would greatly appreciate any donation you might wish to make to help us bring our budget back into balance and help guarantee that *Trends* can continue to bring you its widely-appreciated service.

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