

Integrating the Book into Media Education Syllabi

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SUMMARY

Media education is an independent subject or an integral part of other subjects in curricula at all levels of education in numerous countries. These countries recognise that in the contemporary world our time and environment are fundamentally defined by the mass media.

Recent media research indicates a clear predominance of the visual media and new technologies over other forms of media communication. The book as the oldest mass medium has been marginalised in use and excluded from media education courses. The author argues that the book should be introduced in media education syllabi and that an appropriate environment should be secured where the book will receive due attention. Media competence, which is the proclaimed aim of all models of media education, cannot be achieved without reading literacy.

Key words: media competence, media education, book as medium

If we are no longer able to read, our world will first look threatening, then strange, and finally we will stop caring about it.

Michael Krüger

Introduction

We live in a mass media-driven time. Our environment is predominantly defined by media discourse. What is real, what the reality of the world in ourselves is, can only be recognised as such, when the presence of other people, who see and hear the same thing as we do, confirms that *this* is true and real, and that it *corresponds* to what me,

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and you, and us hear and see. Nowadays we mostly hear and see what the media voices and pictures offer us. Media construction of reality seems to be the most important “reality” (Košir, 1995).

Not so long ago, the exchange of information about what had been heard and seen was going on at the level of interpersonal communication and through personal experience, in “the first-order reality”, as the constructivists would call it. Nowadays we are becoming “second-order” observers – consumers of media information and viewers of media images. It is through mass media that the most important “truths” about the state of the world and about our identities are being encoded (Košir, 2001). Mass media communicate the truths about who we are, what we should be as individuals, as local, regional and national communities, and as the “global village”. They determine what is more and what is less important for our existence. They tell us how to live, what is valuable, which lifestyles to adopt, which customs to observe, what is politically correct and what is not, and above all, what to buy in order to stay “in”, to consume what we need and even to consume what we do not need. The media masters constitute the elites, which detain the financial and consequently the political power (or vice versa). It is essential that the audience fulfil the media giants’ need for profit.

Teaching media literacy

“The media also give shape and limited life to issue” (Ferguson, 2001: 11). This can be achieved through a specific production organisation of mass media. The communication environment of mass media is characterised by an original structure and technology, by a specific use of language, and categories / genres. Mass media persuade the audience to deal with the issues offered on a well designed and a carefully composed menu (agenda setting). “Agendas are defined and discourses are structured. The agendas and the discourses of the media are intimately bound up with the maintenance or very occasional challenging of relations of power and subordination in our societies.” (Ferguson, *ibid.*) That is why the functioning of the media should be analysed and critically discussed. To teach *media literacy* means to develop “the ability to approach, analyse, evaluate and produce media messages in various forms” (Hobbs in Košir, 1996: 28). This is the reason why Media Education is necessary.

Currently Media Education exists either as a special subject or as an integral part of other subjects in the curricula at primary, secondary and tertiary levels of education. The history of Media Education goes back to 1964 when the UNESCO noted that Media Education constitutes an important part of the education system. In Finland, Media Education was introduced in the curricula at the beginning of 70ies. In 1978, a Finnish researcher, Sirkka Minkkinen, offered a systematic view of Media Education. Her analysis was based on the cognitive, philosophical, ethical, and aesthetical premises of mass media communication. In 1982, nineteen countries signed the UNESCO Declaration on Media Education. This declaration called for improved knowledge and media skills. Moreover, it demanded a critical approach to media at all levels of education, including the programs of preschool education, as well as the university and lifelong education, with a view to “training the users of electronic and print media in order to

develop a critical approach and to enhance their media skills” (Košir, Ranfl, 1996: 12). Since then Media Education has been introduced in the curricula at all levels in several countries, either as a special subject, or as an integral part of various other subjects, i.e. the Native Language, Sociology, History, etc. (cf. Erjavec, Volčič, 2000).

In April 1999 an international conference, *Educating for the Media and the Digital Age* was held in Vienna. The conference was co-organised by the UNESCO and the Austrian Federal Ministry of Education and Cultural Affairs. It welcomed the participants coming from 33 states, from Europe, Africa, Australia, the USA, Canada, South America and India. All the participant countries had already integrated Media Education in their curricula. The participants reported on their practical experience and examined the objectives and the methods of Media Education. The conference was concluded by a discussion on the future strategies of Media Education. The participants adopted *Recommendations addressed to the United Nations Educational Scientific and Cultural Organisation UNESCO*. This document states that:

Media Education is part of the basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy. While recognising the disparities in the nature and development of Media Education in different countries, the participants of the conference... recommended that Media Education should be introduced wherever possible within national curricula as well in tertiary, non-formal and lifelong education (p. 274).

Similarly to Britain, Slovenia made the first steps to Media Education already in the late 50ies of the 20th century. The programs consisted essentially of film education. Fostered by the enthusiasm of film amateurs – teachers as well as artists- film education flourished in the sixties and in the seventies. Later on, it gradually disappeared from the Slovene curricula. In the nineties, “there was ‘a boom’ in Media Education field in Slovenia” (Erjavec, 2000: 33). During the period of transformation of education system (1993-1998), new possibilities for different projects arose: Media Education was integrated in different subjects of the primary school curriculum. It has also been introduced in the new nine-year primary school curriculum, where it is has been offered as an independent elective subject to the pupils in the last three-year cycle of compulsory education. The syllabus includes the following topics: Press in the 7th grade, Radio in the 8th grade, and Television in the 9th grade. In the academic year 1998 / 1999, a new course on Media Education was introduced at the Faculty of Social Sciences in Ljubljana. In 2001 / 2002, this course was also introduced in the study programs at the Faculty of Education in Ljubljana. Both faculties organise training for primary school teachers and for secondary school teachers. The training is based on the analysis and the production of media communications. The Slovene pupils are enthusiastic over Media Education; therefore the teachers like teaching this subject.

Prevailance of Visual Media in Media Education

For the last ten years, I have been researching the concepts of Media Education and the theoretical premises for the introduction of this important topic into the curricula

all over the world. I have also been teaching this subject. I have come to the conclusion that the bases of Media Education should be reconsidered. In *Teaching Media in the English Curriculum* Hart and Hick claim that: "In the twenty-first century, if one's starting point for Media Education were the uniqueness of each medium, the teacher and students could easily be overwhelmed by the extraordinary range of digital media developing almost daily (2002: 95)." Having researched the position and the practice of Media Education in the English education system, these two authors conclude that visual mass media and new technologies prevail in the Media Education courses. Visual media and new technologies prove to be the most thrilling and attractive topics for the young as well as for the adult learners. Therefore, the research in these fields and the exploration of these issues seems to conform most to the "spirit of the time".

Let us now turn briefly to the historical outline of the attractiveness of audio-visual media and new technologies in education. According to Rothschild (2002: 2), the roots of the phenomenon are to be found in the 60ies of the 20th century. At that time, the young generation rebelled against the middle-class education system, the academism, and the privileged pastimes of the elites. This protest was expressed in the form of mass consumption of pop culture. It put forward the idea that pop culture was not inferior to elite culture; on the contrary, pop culture was believed to be more authentic and genuine. Film was making its way to the forefront of the Media Education teachers' attention. It was in schools that the film was freed of the negative connotation it had acquired by the early 20th century, when "many opinion leaders were denouncing films as a form of barbarism which would destroy the legacy of the past" (Sorlin, 1994: 4). In the Scandinavian countries, Media Education was referred to as "screen education". This subject aimed at establishing the equality of "high culture" and "low culture". Consequently, it was believed that the contents of the subject should be based on what the pupils liked and enjoyed rather than on the enforcement of the old-fashioned middle-class cultural and educational values.

What do pupils enjoy most today? What are their pastimes? Mirjana Ule (2002: 62) researched into the leisure time of the young generation in the nineties of 20th century. In line with many other researchers, she recognises leisure time as a category of growing importance in modern society. She came to the following conclusions: the respondents (the population of 14-year-olds) passed most of their free time watching television. 41.2 % of the respondents spent more than two hours a day in front of a TV set (p. 64).

In a project under the title Children's Parliament, "*Children and Media*", organised by the Slovene Association of Youth Friends, Karmen Erjavec and Zala Volčič (1999) carried out a research on media habits of the Slovene primary school population. The sample included a total population of 9752 pupils coming from the majority of the Slovene primary schools. An average pupil in the sample spent 3.5 hours a day watching television. The results varied according to the age groups: younger children (7-10 year-olds) spent from 4.1 to 4.5 hours watching TV, while older children spent less time in front of a TV set. 11-14 year-olds watched TV from 3.2 to 2.5 hours a day (Erjavec, Volčič, 2000: 123). The pupils' parents were not interviewed, therefore no

results are available for the parents' leisure time activities, but I am convinced, that most of them are no less enthusiastic over watching TV than their children.

In the light of these results it is quite understandable that mass media, particularly the "queen of the mass media" – television, computer games, video games, CD-ROMs and Internet are often referred to as "parallel school". For the children population these media constitute "a factor (...) that is neglected by the school" (Masterman in Tufte, 1999: 173). The question about the nature of this "parallel school" is therefore a question *par excellence*, which concerns not only Media Education, but also the social sciences and sciences in general. "The new media are changing our society, especially the form and the function of work. The media critique, when applied with rigour, is always a critique of the society, since media are the creators as well as the products of the existing society." (Rothschild, 2002: 12).

At this point, let us consider, not without a touch of self-criticism, the contemporary concepts and models of Media Education. A claim should be made *in medias res*: something has been overlooked, something has been forgotten. Drawn by an excessive desire to include pop culture in Media Education, we have privileged this segment to such an extent, that we succumbed to the force of the visual code. By narrowing down the Media Education and by restricting it to the quasiabsolute treatment of television and of new technologies we have been narrowing down our own and our pupils' perspective. This is why some theorists claim that we are presently participating in the creation of different people: *Homo sapiens* is being remoulded into *Homo videns* (Sartori, 1999).

Sartori (p. XI) claims, that we undergo deep radical changes in front of a TV screen – the "anthropogenetic apparatus". "Watching TV weakens *the homo sapiens*' cognitive apparatus. At the stage of *Homo videns* man is no longer capable of abstract thinking (concept representation)." *Homo videns* attributes more importance to the picture, while the word, and the written culture, which contributed to the evolution of man to *Homo sapiens*, are relegated to an inferior position. Hence, man experiences a double crisis: a crisis of knowledge possession – television often misinforms instead of informing – and a crisis of knowledge appropriation. According to Sartori, the public is nowadays unable to rule, since television emotionalises politics, fills it with unnecessary pathos, which results in a loss of *rationality*. He believes that television destroys knowledge and understanding instead of broadcasting them, therefore it cannot form critical citizens and it cannot ensure the democratisation of the world.

Many other theorists share this opinion. Let us mention only the famous Karl Popper's manifesto against television, and the Croatian physicist, philosopher, pacifist, and academician Ivan Supek. In an interview for *Medijska istraživanja*, (1999: p. 15) Mr. Supek said:

People say: The world is news. What has not appeared in the news did not happen. This is really frightening. However, the fact that people read good books so rarely is even worse for me as a writer. People stare at the television, whose picture is so transporting, but it does not develop any thinking whatsoever. It offers a wealth of information, but what is the use of it if we are unable to manage it, and therefore unable to think? This is extremely important. Man

should devote a lot of time to himself, to his thoughts and to reflection in seclusion. We should not be overburdened by pictures received through the media.

Our thoughts are framed by language

Mr. Supek brought us to the core concept of our paper, i.e. to the category, which has been overlooked by the contemporary models of Media Education. This category is the book. Books are not read or learned about in the Media Education programs, they are ignored by them as if they were not mass media. What a mistake! It is only recently that book has been included in the category of mass media. When and how it got lost from the theoretical concepts of mass media, as well as why¹ essentially the media consumers fail to recognise the book as a mass medium, are topics, which would deserve an in-depth study. In the legendary Fischer's encyclopaedia *Publizistik* (1971), under the entry *Medium (Massenmedium)* E. Noelle-Neumann and W. Shultz, the founders of the communication studies, distinguish the following mass media "public communications": *a journal, a newspaper, a book, a poster, a record, a film*. Furthermore, they enumerate the means and processes, which frame the public communications: *press, radio, television, and cinema* (p. 96). The book should be reintegrated in the field of mass communication and it should receive an equal treatment within the Media Education programs. This claim can be sustained by several arguments.

Media Education should embrace all the mass media – and the book continues to exist as one of them. Media Education should aim at an integral activation of the pupil's brain: not only the right hemisphere, which is responsible for the visual, aesthetic and emotional perception but also the left hemisphere, where the linguistic activities are performed. It should encourage the analytic and the logical thinking, reading and writing. In *The Brain Book*, Russell claims that a perfect education should aim at enhancing verbal-analytical as well as aesthetic-synthetic thinking (Russell, 1987: 52). We should not forget that our thinking is framed by language and not by pictures.

We stare at a TV set, but we read a book and we think it. In front of a screen, we adopt the posture of a passive viewer, while the position of a reader is an active one. Since watching TV is an undemanding activity, many people prefer it to reading. In his manual *Kako vzgajati bralca: Naj vaš otrok postane bralec za vse življenje*, Paul Kropp illustrates the difference between watching television and reading a book and suggests the following exercise (2000: 228). Next time, when you read a book, use a pen and a piece of paper. Whenever you stop reading to reflect on something, make a tick on your piece of paper. You will find out that in thirty minutes your paper will have been scattered with ticks. If you repeat the same exercise while watching TV for half an hour, the result will be only an occasional tick here and there. This is due to the fact that TV offers no opportunities for thinking and reflection.

Recent research indicates that people who devote more of their time to watching TV than the average are more likely to occupy lower positions at work and have less quality interpersonal relations" (Ule, 2000: 68). These people read less. They do not read less because they watch TV too much, on the contrary, they watch TV a lot be-

cause they do not read much or they do not read at all! In the above mentioned research on leisure time of the Slovene youth in the nineties (p. 68-69) 41.2% of the respondents declared that they watched TV more than 2 hours a day. Only 4.3% of respondents did not watch TV at all. Under the heading *Reading and correspondence* the following results were obtained: 5.4% of the population devoted more than two hours a day to reading and correspondence, while 36.8% of the respondents never indulged in such activities.

The questions related to the frequency of watching TV yielded the following results: 87.9% of the respondents replied that they watched TV regularly several days a week, while 1.1% never watched TV. Only 19.6% of pupils regularly read books, while 23.1% never read books.

In his essay *Literature in the non-literary world* (2000: 677), Michael Krüger claims that: "While learning how to read we learn how to live. This may be one of the reasons why we increasingly express our fears that reading skills in population will decrease or even disappear. This would bring us to a new civilisation stage, but it would not be a superior one." The author states resignedly (p. 678): "At the era of computers and television a reinvention of written words is doomed to failure. Obviously, the tyranny of images, which do not represent the object, but annihilate it, is more fascinating than text analysis. Therefore, it is all the more tragic to note that schools and universities, the authorities which could offer a corrective, are no longer able to define their function."

In other words, Krüger believes that schools and universities do not define their function in the sense of integrating the necessity of text analysis, reading and writing for the purposes of the development of communication, language and thinking skills. This definition however is a key factor in learning, and it is laid down in the foundations of Media Education models (Košir in Košir, Ranfl, 1996: 28). Mrs. Meta Grosman, chairperson of the Reading Association of Slovenia, highlights the importance of the development of verbal skills. In her article *Why are reading skills our common concern?* (1998: 9-10), which is of key importance for the understanding of our endeavours to introduce the book in Media Education models, Mrs. Grosman writes summarily that: "The brain which has lacked verbal stimulation to the point that it has not received the necessary experience in the early stages of development does not evolve adequately. It can also fall behind in dealing with the processes, which accompany the more sophisticated linguistic activities such as analysis, reflection, sense attribution and contemplation. All these processes are prerequisites for a meaningful learning, for the verbal mastery of reality and for all the forms of successful functioning in life."

The primary schooling is the time of most intensive reading: this is often due to the teachers' and the parents' compulsion. In the secondary school, both of these influences slacken and the students' interest for reading falls steeply, particularly in the case of literary works. A research made by Natalija Žalik (2000) in the Slovene secondary schools showed that none of the students from the sample (0%!) scored excellent in reading culture (the students had to read 15 books a year). 92% of the interviewed professors of the Slovene language, headmasters and librarians coming from 28 sec-

ondary technical schools and 10 general upper secondary schools, believe that the secondary school population does not read enough literary works or does not read literature at all. A total of 89% of the respondents supports the idea that an adequate form of reading promotion should be searched for not only in the scope the Slovene Language, which is the only subject “officially in charge”, but also beyond these confines. These data should not be overlooked when Media Education is introduced in the secondary schools, since a genuine need and the interest for this subject are great.

Literature: a machine for slowing down the time

Mr. Supek said: “*Man should devote a lot of time to himself, to his thoughts and to reflection in seclusion.*” In this statement, he brought forward the personal and the temporal dimension of reading. Contemporary societies are characterised by quickly elapsing time, where mass media play one of the key roles in the process of socialisation. Television is one of the prevailing and the most attractive media of this time. Television communication is characterised by quickly moving pictures. It is through these pictures that we are bombarded by various kinds of information about the exterior world. Therefore, an important question arises, namely, which of the media can help us slow down the time, and which images can show us the way to our interior world, away from “the impressive facades, behind which nothing important seems to be happening” (Ule, 2000: 68).

A philosopher, writer and mediologist (a term that he uses to describe himself), Régis Debray (2000) reflects on this question and answers it by introducing a differentiation between commercial mass media and literature. Media train us to adopt stereotypes, set phrases and postcards from our environment, in order to “grow for others, not for ourselves” (p. 62), and to become mass consumers (p.63). “To free a person from the herd instinct, to return to each one his or her own voice, to pull an individual away from collective habits and needs, to show him or her that the unchangeable exists as well – the media cannot do this, simply because their function is exactly the opposite: they throw the fish back into the tank” (ibid.). According to Debray the effects of literature are just the opposite: it produces chronic maladjustment to mass consumption.

The quick pace of time can be defied by slowness. Physical and spiritual survival in our civilisation can be ensured by a tempo, which differs from the one offered by “the stroboscopic journeys into the fascination of pictures and sound”, fast *food, fast sex and fast thinking* (ibid.). Debray believes that literature is one of the best “*machines for slowing down*”. Many people, who contemplate this furiously rushing time, would agree with him.

Television does offer a wealth of information, but as previously stated, it does not offer the necessary time to reflect on the information. This is a confounding communication, where the audience is led to believe that it is the master of the world, when in fact it is only the receiver of visual images (cf. Sfez, 1994: 92). “Human reaction to the offered information is increasingly automatised, it is characterised by accumulation of information, because we are lacking the time to reflect on what a certain piece of in-

formation offers and means.” (Javornik, 2000: 52). All these factors have a decisive effect on the formation of individuality, which is more and more often referred to as a hazy, diffuse, blurred entity. Hence, Javornik believes that humanities – and I would add Media Education, too – are facing a real challenge, namely how to *stop* the acceleration of information flow, and not how to increase it. In this context, the book as a medium has an important role to play. The book slows down the information flow, thus offering the reader the necessary time to make sense of what has been read and to reflect on the contents. As Sven Birkerts puts it in *Gutenberg’s galaxies* (Jackson, 2000: 135): “Electricity is necessarily a thing of the moment – this moment, now. The depth, the meaning and the narrative structure of subjectivity do not refer to the present moment: they flourish only in the time which was called ‘duration’ by Henri Bergson.” While the TV screen is unable to re-establish the passed now, literature restores the duration, when man sits down and reads a book or a poem in a real time.

The book as a media event

There is another dimension of the book, which deserves to be mentioned while discussing the concept of Media Education. The book as a mass medium should be treated on equal terms with press, radio, television, and new media. Furthermore, it should become a *media event*. It should find its way to the radio and television reports, as film managed to establish itself among the most popular media events and became an essential part of TV programmes. It is widely recognised that what is not reported about in the newspaper, on the radio, and on television seems not to have happened. Reading of books should therefore move from the intimistic personal space into the public arena, where it should become a recognised public good and an equal part of the media menu in our everyday life².

Why is this so important at present? There are two reasons and both are related to Media Education. Media Education should promote an active use of mass media among the citizens. This refers also to the possibility to influence the programs and to participate in the framing of media communications. Media Education should be active at two levels: the *reflective* and the *productive* one (Košir in Košir, Ranfl, 1996: 28). It is through the productive level that the theorists of the concept of Media Education wish to induce the changes in the existing media landscape in order to achieve plurality of democratic arenas, of different perspectives, and of a multitude of cultural spheres. “Literature must be allowed the opportunity to speak, and it must get it in the old-fashioned way of reading” (Rothschild, 2002: 6). To speak about literature and to read it is the least complicated form of communication from the perspective of media production, therefore it is accessible also to the lay communicators, who are not professionals in the media field.

Speaking in favour of the reintroduction of literature – we refer particularly to the national literature – in the TV programmes, from which it has been practically expelled, entails the promotion of a different language: the language of personal existence and the language of national identity. This identity has been undermined at the time when globalisation has established itself by means of the audio-visual commer-

cial media, which stand for the market-driven logic of aggressive corporate capital. “Young people from all countries are becoming increasingly similar. We are better and better at imitating each other. Or rather – because we are talking about well-directed mimicry³ – increasingly weaker: the poorer want to imitate the stronger and the richer, we want to speak the same language (underlined by M.K.)” (Debray, 2000: 66).

Conclusion

Television is attractive and interesting, but the fact that it dominates the children’s (and the adults’) leisure time consumption is not encouraging for their personal development, thinking and learning. Television gives, but it gives too little. In the flood of visual images, the book must be welcomed again among the mass media, where it should receive an equal treatment. Mrs. Grosman warns against the exclusive consumption of numerous visual and highly convincing musical codes appearing in audiovisual media. Accompanied by a restricted language use, this kind of consumption results in a restricted need for the use of language. Each medium has its own characteristics. Thus, media create parallel media languages, forms and genres. Media competence, which is the aim of all Media Education models, can only be achieved through integration of all media languages, forms and levels of communication: speaking, listening, writing, and reading. Through an exclusive use of visual media, children will be unable to learn “the processes of linguistic encoding of experience, which are presently considered to be extremely important for their cognitive development as well as for their mental balance” (Grosman, 1998: 21). A holistic approach to the media should encourage a total media literacy, which cannot exist without reading literacy.

ENDNOTES:

¹ Under the influence of massive social changes the books, especially the quality literary works have been marginalised. Special attention should be paid to the reflection on a less highlighted issue, namely the fact that the literary works have (so far) not been perceived as an advertising space, that is why they have failed to attract the capital of international corporations. In recent years, however, media trends have reached a turning point in the sense of the use of the book with the “appropriate”, attractive contents for the new profit making purposes in the media industry of entertainment. The story of Harry Potter is paradigmatic: this bestseller was followed by a film adaptation and a number of other products, which have been selling like hot cakes. Hence, Media Education should consider a modification of strategy in order to integrate the book in its changing conceptual basis.

² Slovenia has a fresh experience of reading as a public good. In the context of the endeavours deployed by the Slovenian Institute for Adult Education, which organises numerous study circles for adults, reading circles, under the title *Let’s read with Manca Košir*, have been organised for three years now. The motto of these circles was: *If we don’t read we’ll be written off* (Tone Pavček). 35 reading circles have held regular meetings. The topics tackled at these meetings mainly embrace the contemporary Slovene literature. One of their objectives is also to spread the “reading virus”. The members of the circles report to the local and to the regional media. They inform them about the books they have read and about the literary events, they organise. Some actions address even the general Slovene public (e.g. in February 2001, at the occasion of the Prešeren day, the members of the circle “occupied” the Nama, the central department store in Ljubljana, where they were reading, promoting books, discussing with authors. Thus reading is becoming a national media event.

- ³ Rothschild (2002: 7) raised feelings of malaise among the audience, when he spoke about 11th September. 11th September had received an extraordinary media coverage, whereby media constructed one of the biggest events of the century. On the other hand, media omitted to give prominence to 11th September 1973, when the CIA terrorists killed Salvador Allende and five thousand (!) innocent witnesses at the stadium in Santiago de Chile. Television is thus the product as well as the instrument of universal americanisation, claimed Rothschild.
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Manca Košir

Uključivanje knjige u obrazovni program medijske pismenosti

SAŽETAK

Medijski odgoj je nezavisan predmet ili sastavni dio drugih predmeta u nastavnim programima na svim razinama obrazovanja u brojnim državama. One prepoznaju da je u suvremenom svijetu, naše življenje i okruženje određeno masovnim medijima. Recentna istraživanja masovnih medija ukazuju kako vizualni mediji i nove tehnologije prevladavaju nad drugim oblicima medijske komunikacije. Knjiga, kao najstariji medij masovne komunikacije, marginalizirana je u svojoj uporabi i isključena iz predmeta medijskog odgoja. Ovaj rad zastupa mišljenje da bi knjiga trebala biti uključena u program medijskog odgoja, i da bi trebalo osigurati prikladno okruženje u kojem će knjizi biti poklonjena dužna pažnja. Medijska pismenost, koja je zacrtani cilj svih modela medijskog odgoja, ne može se postići bez čitalačke pismenosti.

Ključne riječi: medijska kompetencija, obrazovanje za medije, knjiga kao medij