

Wilfrid Laurier University Press

# Media and Communications



# Series

## Cultural Studies

Cultural Studies is the multi- and interdisciplinary study of culture, defined anthropologically as a “way of life,” performatively as symbolic practice, and ideologically as the collective product of varied media and cultural industries. Wilfrid Laurier University Press invites submissions of manuscripts concerned with critical discussions on power relations concerning gender, class, sexual preference, ethnicity, and other macro and micro sites of political struggle.

## Environmental Humanities

Features research that adopts and adapts the methods of the humanities to clarify the cultural meanings associated with environmental debate. It addresses the way film, literature, television, Web-based media, visual arts, and physical landscapes reflect how ecological relationships and identities are lived and imagined.

**Series editor** Cheryl Lousley

## Film and Media Studies

Critically explores cinematic and new-media texts, their associated industries, and their audiences. The series also examines the intersections of effects, nature, and representation in film and new media.

**Series editors** Philippa Gates, Russell Kilbourn, and Ute Lischke

## Life Writing

This series includes autobiographical accounts, diaries, letters, and testimonials by (or told by) individuals whose philosophical or political beliefs have driven their lives. Life Writing also includes theoretical investigations in the field.

**Series editor** Marlene Kadar

## Studies in International Governance

Studies in International Governance is a research and policy analysis series that provides timely consideration of emerging trends and current challenges in the broad field of international governance. Representing diverse perspectives on important global issues, the series will be of interest to students and academics while serving as a reference tool for policy-makers and experts engaged in policy discussion.

## TransCanada

The study of Canadian literature can no longer take place in isolation. Pressures of multiculturalism put emphasis upon discourses of citizenship and security, while market-driven factors increasingly shape the publication, dissemination, and reception of Canadian writing. The goal of the TransCanada series is to publish forward-thinking critical interventions that investigate these paradigm shifts in interdisciplinary ways.

**Series editor** Smaro Kamboureli

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Canada Council  
for the Arts

Conseil des arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

# Beauty in a Box

## Detangling the Roots of Canada's Black Beauty Culture

Cheryl Thompson

Print | ebook | 2018  
240 pages | 6 x 9  
978-1-77112-358-7  
**\$36.99** paper

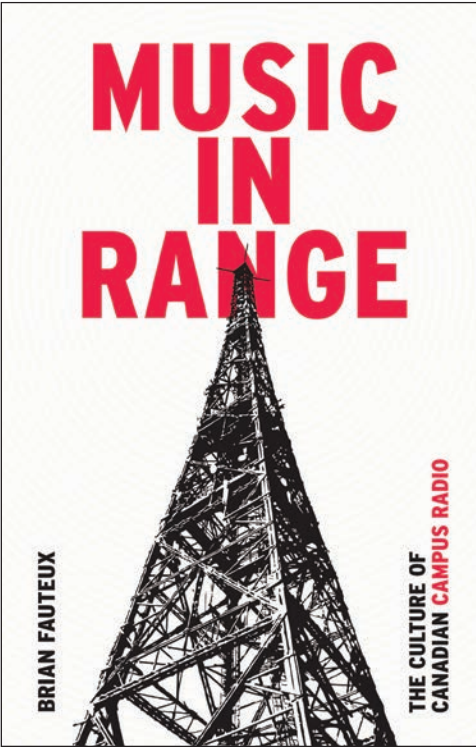


One of the first transnational, feminist studies of Canada's black beauty culture and the role that media, retail, and consumers have played in its development, *Beauty in a Box* widens our understanding of the politics of black hair.

The book analyzes advertisements and articles from media—newspapers, advertisements, television, and other sources—that focus on black communities in Halifax, Montreal, Toronto, and Calgary. The author explains the role local black community media has played in the promotion of African American–owned beauty products; how the segmentation of beauty culture (i.e., the sale of black beauty products on store shelves labelled “ethnic hair care”) occurred in Canada; and how black beauty culture, which was generally seen as a small niche market before the 1970s, entered Canada's mainstream by way of department stores, drugstores, and big-box retailers.

*Beauty in a Box* uses an interdisciplinary framework, and engages with African American history, critical race and cultural theory, consumer culture theory, media studies, diasporic art history, black feminism, visual culture, film studies, and political economy to explore the history of black beauty culture in both Canada and the United States.

**Cheryl Thompson** has a PhD in Communication Studies from McGill University. She is a Banting Postdoctoral Fellow (2016–2018) at the University of Toronto, where she teaches courses on visual culture, North American cultural history, and promotional culture. She was born and raised in Toronto.



# Music in Range

## The Culture of Canadian Campus Radio

Brian Fauteux

Print | ebook | 2015

230 pages | 6 x 9

Film and Media Studies series

978-1-77112-150-7

paper **\$29.99**

*Music in Range* explores the history of Canadian campus radio, highlighting the factors that have shaped its close relationship with local music and culture. The book traces how campus radio practitioners have expanded stations from campus borders to surrounding musical and cultural communities by acquiring FM licences and establishing community-based mandates.

The culture of a campus station extends beyond its studio and into the wider community, where it is connected to the local music scene within its broadcast range. The book examines campus stations and local music in Vancouver, Winnipeg, and Sackville, NB, and highlights the ways that campus stations—through music-based programming, their operational practices, and the culture under which they operate—produce alternative methods and values for giving exposure to local and independent Canadian artists at a time when ubiquitous commercial media outlets do exactly the opposite.

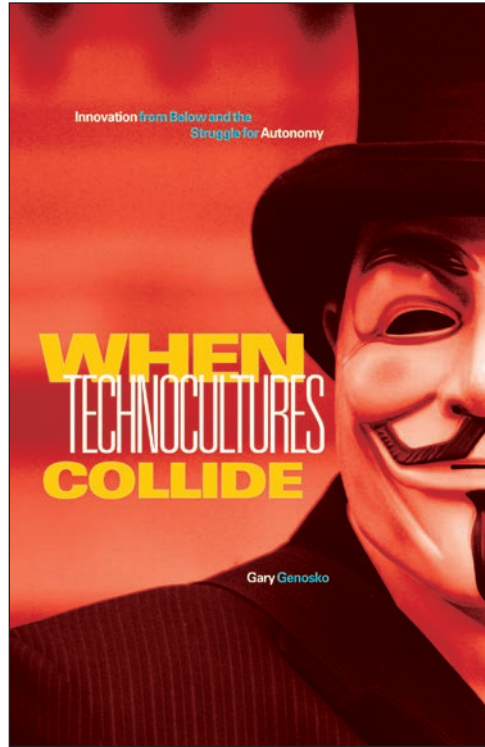
*Music in Range* sheds light on a radio sector that is an integral component of Canada's musical and cultural fabric and positions campus radio as a worthy site of attention at a time when connectivity and sharing between musicians, music fans, and cultural intermediaries are increasingly shaping our experience of music, radio, and sound.

**Brian Fauteux** is an assistant professor at the University of Alberta. He has recently published on radio, music, and sound in *Popular Music and Society*, *IASPM@Journal*, and *Interactions: Studies in Communication and Culture*. He is a co-founder of the *Cultural Capital* project.

# When Technocultures Collide

Innovation from Below and  
the Struggle for Autonomy

Gary Genosko

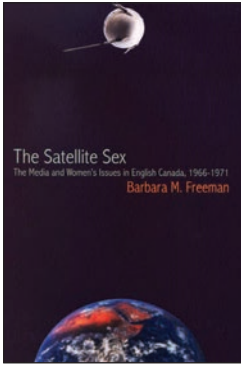


Print | ebook | 2013  
222 pages | 5¼ x 8  
Cultural Studies series  
978-1-55458-897-8  
**\$29.99** paper

*When Technocultures Collide* provides rich and diverse studies of collision courses between technologically inspired subcultures and the corporate and governmental entities they seek to undermine. The adventures and exploits of computer hackers, phone phreaks, urban explorers, calculator and computer collectors, “CrackBerry” users, whistle-blowers, Yuppies, zinsters, roulette cheats, chess geeks, and a range of losers and tinkers feature prominently in this volume. Gary Genosko analyzes these practices for their remarkable diversity and their innovation and leaps of imagination. He assesses the results of a number of operations, including the Canadian stories of Mafiaboy, Jeff Chapman of Infiltration, and BlackBerry users.

The author provides critical accounts of highly specialized attributes, such as the prospects of deterritorialized computer mice and big toe computing, the role of electrical grid hacks in urban technopolitics, and whether info-addiction and depression contribute to tactical resistance. Beyond resistance, however, the goal of this work is to find examples of technocultural autonomy in the minor and marginal cultural productions of small cultures, ethico-poetic diversions, and sustainable withdrawals with genuine therapeutic potential to surpass accumulation, debt, and competition. The dangers and joys of these struggles for autonomy are underlined in studies of RIM’s BlackBerry and Julian Assange’s WikiLeaks website.

**Gary Genosko** is a professor and director of the Communication Program at the University of Ontario Institute of Technology. He held a Canada Research Chair in Technoculture from 2002 to 2012. He is the author of *Remodelling Communication: From WWII to the WWW* (2012).



## The Satellite Sex

### The Media and Women's Issues in English Canada, 1966–1971

Barbara M. Freeman

Print | ebook | 2001  
362 pages | 6 x 9  
978-0-88920-370-9  
paper \$42.99

**Barbara M. Freeman** is an adjunct professor in the School of Journalism and Communication at Carleton University, Ottawa.

In this provocative book—the first one to examine print and broadcast news coverage of women's issues in English Canada—Barbara Freeman explores what the media were saying about women and their concerns during an important period in our history and why.

*The Satellite Sex* is both a social history and a media case study of the years 1966–1971, when the feminist movement began once more to gather support. It demonstrates that the print and broadcast media coverage of women's issues at that time were much more complex and fragmented than revealed by other research and raises questions about the lack of strong feminist voices in today's news media.



## Beyond Bylines

### Media Workers and Women's Rights in Canada

Barbara M. Freeman

Print | ebook | 2015  
342 pages | 6 x 9  
Film and Media Studies series  
978-1-55458-303-4  
paper \$38.99

**Barbara M. Freeman** is an adjunct professor in the School of Journalism and Communication at Carleton University, Ottawa.

Shortlisted  
Gertrude J. Robinson Book Prize  
Canadian Communication  
Association 2011

*Beyond Bylines: Media Workers and Women's Rights in Canada* explores the ways in which several of Canada's women journalists, broadcasters, and other media workers reached well beyond the glory of their personal bylines to advocate for the most controversial women's rights of their eras. To do so, some of them adopted conventional feminine identities, while others refused to conform altogether, openly and defiantly challenging the gender expectations of their day.

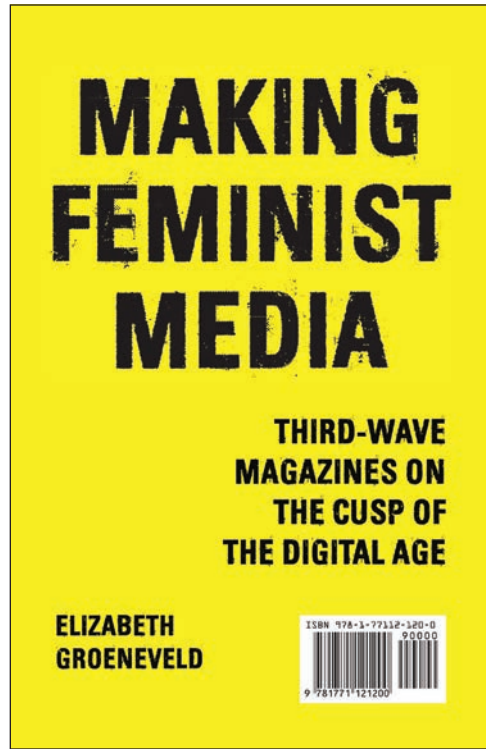
The book consists of a series of case studies of the women in question as they grappled with the concerns close to their hearts: higher education for women, healthy dress reforms, the vote, equal opportunities at work, abortion, lesbianism, and Aboriginal women's rights.

# Making Feminist Media

Third-Wave Magazines on the Cusp of the Digital Age

Elizabeth Groeneveld

Print | ebook | 2016  
250 pages | 6 x 9  
Film and Media Studies series  
978-1-77112-120-0  
**\$36.99** paper



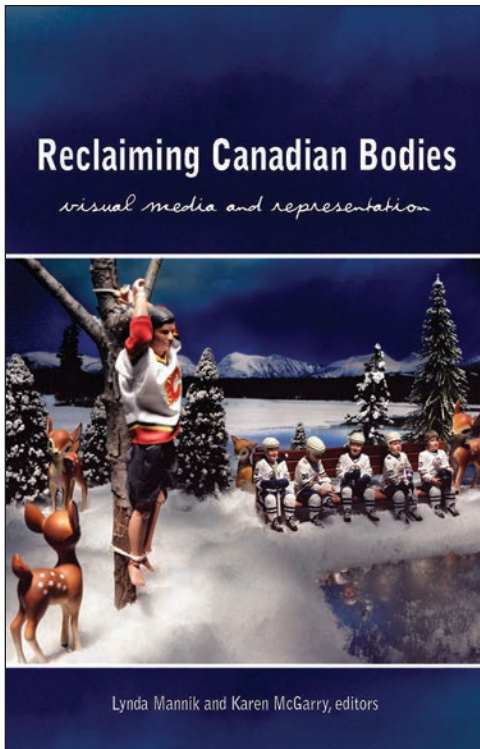
*Making Feminist Media* provides new ways of thinking about the vibrant media and craft cultures generated by Riot Grrrl and feminism's third wave. It focuses on a cluster of feminist publications—including *BUST*, *Bitch*, *HUES*, *Venus Zine*, and *Rockrgrrl*—that began as zines in the 1990s. By tracking their successes and failures, this book provides insight into the politics of feminism's recent past.

*Making Feminist Media* brings together interviews with magazine editors, research from zine archives, and analysis of the advertising, articles, editorials, and letters to the editor found in third-wave feminist magazines. It situates these publications within the long history of feminist publishing in the United States and Canada and argues that third-wave feminist magazines share important continuities and breaks with their historical forerunners. These publishing lineages challenge the still-dominant—and hotly contested—wave metaphor categorization of feminist culture.

The stories, struggles, and strategies of these magazines not only represent contemporary feminism, they create and shape feminist cultures. The publications provide a feminist counter-public sphere in which the competing interests of editors, writers, readers, and advertisers can interact. *Making Feminist Media* argues that reading feminist magazines is far more than the consumption of information or entertainment: it is a profoundly intimate and political activity that shapes the way readers understand themselves and each other as feminist thinkers.

**Elizabeth Groeneveld** is an assistant professor in the Department of Women's Studies at Old Dominion University, Norfolk, Virginia.





# Reclaiming Canadian Bodies

## Visual Media and Representation

Lynda Mannik and  
Karen McGarry, editors

Print | ebook | 2015

272 pages | 6 x 9

Cultural Studies series

978-1-55458-983-8

paper **\$48.99**

The central focus of *Reclaiming Canadian Bodies* is the relationship between visual media, the construction of Canadian national identity, and notions of embodiment. It asks how particular representations of bodies are constructed and performed within the context of visual and discursive mediated content. The book emphasizes the ways individuals destabilize national mainstream visual tropes, which in turn have the potential to destabilize nationalist messages.

Drawing upon rich empirical research and relevant theory, the contributors ask how and why particular bodies (of Estonian immigrants, sports stars, First Nations peoples, self-identified homosexuals, and women) are either promoted and upheld as “Canadian” bodies while others are marginalized in or excluded from media representations. Essays are grouped into three sections: Embodied Ideals, The Embodiment of “Others,” and Embodied Activism and Advocacy. Written in an accessible style for a broad audience of scholars and students, this volume is original within the field of visual media, affect theory, and embodiment due to its emphasis on detailed empirical and, in some cases, ethnographic research within a Canadian context.

**Lynda Mannik** teaches anthropology at York University in Toronto. Her research focuses on visual media, memory, and affect in various photographic realms.

**Karen McGarry** is an assistant professor at McMaster University, Hamilton. She previously held positions in the anthropology departments at Trent and York universities. Her research focuses upon two areas of interest: the anthropology of sport, with an interest in high-performance and competitive sport; and educational anthropology.



# Programming Reality

Perspectives on English-  
Canadian Television

Zoë Druick and  
Aspa Kotsopoulos, editors

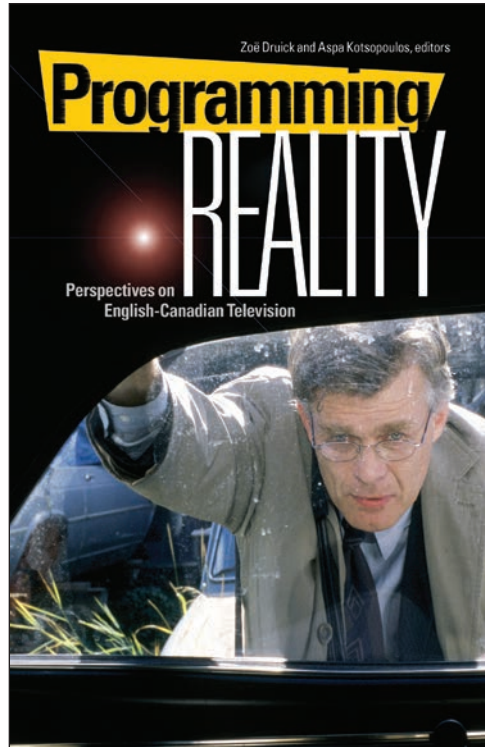
Print | ebook | 2008

354 pages | 6 x 9

Film and Media Studies series

978-1-55458-010-1

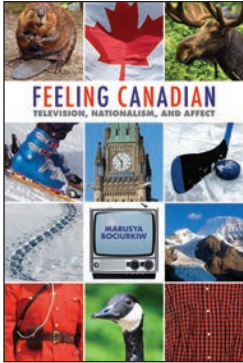
**\$42.99** paper



*Programming Reality: Perspectives on English-Canadian Television*, the first anthology dedicated to analyses of Canadian television content, is a collection of original, interdisciplinary articles, combining textual analysis and political economy of communications. It explores the television that has thrived in the Canadian regulatory and cultural context: namely, programs that straddle the border between reality and fiction or even blur it. The conceptual basis of this collection is the hybrid nature of television fare: the widely theorized notion that all mediations of reality involve fiction in the form of narrative or symbolic shaping. Each of the contributions here is a reminder, too, of the significant relationship of television to nation building in Canada—to the imaginative work involved in thinking through the relations that constitute nations, citizens, and communities. The collection focuses on English-language Canadian television because the imperatives guiding its texts are markedly different from those pertaining to their French-language counterparts. The collection, therefore, develops a nuanced perspective on the cultural and political economic specificities that inform the imaginative work of television production for English Canada.

**Zoë Druick** teaches media studies, popular culture, and cultural theory in the School of Communication at Simon Fraser University.

**Aspa Kotsopoulos** is a senior policy analyst at the Canadian Radio-television and Telecommunications Commission (CRTC). She has taught at Simon Fraser University, the University of British Columbia, and the University of Victoria.



## Feeling Canadian Television, Nationalism, and Affect

Marusya Bociurkiw

Print | ebook | 2011

192 pages | 6 x 9

Film and Media Studies series

978-1-55458-268-6

paper **\$36.99**

**Marusya Bociurkiw** received her PhD in Interdisciplinary Studies from the University of British Columbia. She is currently an associate professor of media theory in the School of Radio and Television Arts at Ryerson University in Toronto.

This book about Canadian TV examines how affect and consumption work together, producing national practices framed by the television screen. Drawing on the new field of affect theory, *Feeling Canadian: Television, Nationalism, and Affect* tracks the ways that ideas about the Canadian nation flow from screen to audience and then from body to body.

Close readings of TV shows and news items such as *Canada: A People's History*, *North of 60*, and coverage of the funeral of Pierre Trudeau reveal how television works to resolve the imagined community of nation, as well as the idea of a national self and national others, via affect.



## Canadian Television Text and Context

Marian Bredin, Scott Henderson,  
and Sarah A. Matheson, editors

Print | ebook | 2011

238 pages | 6 x 9

Film and Media Studies series

978-1-55458-361-4

paper **\$39.99**

**Marian Bredin, Scott Henderson, and Sarah A. Matheson** are associate professors in the Department of Communication, Popular Culture, and Film, at Brock University.

*Canadian Television: Text and Context* explores the creation and circulation of entertainment television in Canada from the interdisciplinary perspective of television studies. Each chapter connects arguments about particular texts of Canadian television to critical analysis of the wider cultural, social, and economic contexts in which they are created. The book surveys the commercial and technological imperatives of the Canadian television industry, the shifting role of the CBC as Canada's public broadcaster, the dynamics of Canada's multicultural and multiracial audiences, and the function of television's "star system."



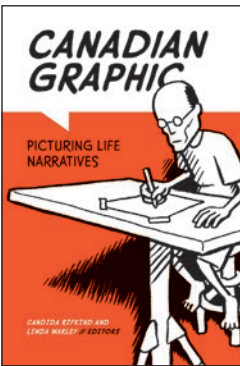
## Boom! Manufacturing Memoir for the Popular Market

Julie Rak

Print | ebook | 2013  
258 pages | 6 x 9  
Life Writing series  
978-1-55458-939-5  
paper **\$29.99**

**Julie Rak** is a professor in the Department of English and Film Studies at the University of Alberta.

Since the early 1990s, tens of thousands of memoirs by celebrities and unknown people have been published, sold, and read by millions of American readers. The memoir boom, as the explosion of memoirs on the market has come to be called, has been welcomed, vilified, and dismissed in the popular press. But is there really a boom in memoir production in the United States? If so, what is causing it? Are memoirs all written by narcissistic hacks for an unthinking public, or do they indicate a growing need to understand world events through personal experiences? This study seeks to answer these questions by examining memoir as an industrial product like other products, something that publishers and booksellers help to create.



## Canadian Graphic Picturing Life Narratives

Candida Rifkind and  
Linda Warley, editors

Print | ebook | 2016  
320 pages | 6¾ x 10¼  
Life Writing series  
978-1-77112-179-8  
paper **\$29.99**

AAUP Book, Jacket, and Journal Show  
(Design Excellence)  
2017

Winner  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2016

**Candida Rifkind** is an associate professor in the Department of English, University of Winnipeg.

**Linda Warley** specializes in Canadian life writing, including texts by First Nations and Métis authors.

*Canadian Graphic: Picturing Life Narratives* presents critical essays on contemporary Canadian cartoonists working in graphic life narrative, from confession to memoir to biography. The contributors draw on literary theory, visual studies, and cultural history to show how Canadian cartoonists have become prominent in the international market for comic books based on real-life experiences. The essays explore the visual styles and storytelling techniques of Canadian cartoonists, as well as their shared concern with the spectacular vulnerability of the self. *Canadian Graphic* also considers the role of graphic life narratives in reimagining the national past, including Indigenous-settler relations, both world wars, and Quebec's Quiet Revolution.



## Avatar and Nature Spirituality

Bron Taylor, editor

Print | ebook | 2013

378 pages | 6 x 9

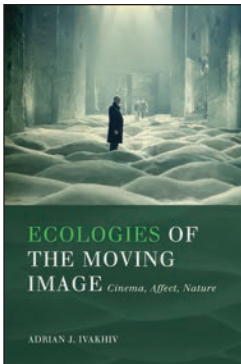
Environmental Humanities series

978-1-55458-843-5

paper **\$38.99**

**Bron Taylor** is a professor at the University of Florida and a fellow of the Rachel Carson Center in Munich. His books include *Dark Green Religion: Nature Spirituality and the Planetary Future* (2010).

*Avatar and Nature Spirituality* explores the cultural and religious significance of James Cameron's film *Avatar* (2010), one of the most commercially successful motion pictures of all time. Its success was due in no small measure to the beauty of the Pandora landscape and the heart-wrenching plight of its nature-venerating inhabitants. To some, the film was inspirational, leading them to express affinity with the film's message of ecological interdependence and animistic spirituality. Some were moved to support the efforts of indigenous peoples, who were sympathetically depicted in the film, to protect their cultures and environments. To others, the film was politically, ethically, or spiritually dangerous. Indeed, the global reception to the film was intense, contested, and often confusing.



## Ecologies of the Moving Image Cinema, Affect, Nature

Adrian J. Ivakhiv

Print | ebook | 2013

435 pages | 6 x 9

Environmental Humanities series

978-1-55458-905-0

paper **\$48.99**

**Adrian Ivakhiv** is a professor at the Rubenstein School of Environment and Natural Resources, University of Vermont, where he coordinates the graduate concentration in Environmental Thought and Culture.

This book presents an ecophilosophy of cinema: an account of the moving image in relation to the lived ecologies—material, social, and perceptual relations—within which movies are produced, consumed, and incorporated into cultural life. Cinema takes us on mental and emotional journeys, that reshape our understanding of ourselves, life, and the Earth and universe. A range of styles are examined, from ethnographic and wildlife documentaries, westerns and road movies, sci-fi blockbusters and eco-disaster films to the experimental and art films of Tarkovsky, Herzog, Malick, and Brakhage, to YouTube's expanding audio-visual universe.



## Moving Environments

### Affect, Emotion, Ecology, and Film

Alexa Weik von Mossner, editor

Print | ebook | 2014

296 pages | 6 x 9

Environmental Humanities series

978-1-77112-002-9

paper **\$42.99**

**Alexa Weik von Mossner** is an assistant professor at the University of Klagenfurt in Austria. She has published widely on cosmopolitanism and various ecocritical issues in literature and film.

In *Moving Environments: Affect, Emotion, Ecology, and Film*, international scholars investigate how films portray human emotional relationships with the more-than-human world and how such films act upon their viewers' emotions. Emotion and affect are the basic mechanisms that connect us to our environment, shape our knowledge, and motivate our actions. Contributors explore how film represents and shapes human emotion in relation to different environments and what role time, place, and genre play in these affective processes.

The collection opens a new discursive space at the disciplinary intersection of film studies, affect studies, and a growing body of ecocritical scholarship.



## Technonatures

### Environments, Technologies, Spaces, and Places in the Twenty-first Century

Damian F. White and Chris Wilbert, editors

Print | ebook | 2010

282 pages | 6 x 9

Environmental Humanities series

978-1-55458-150-4

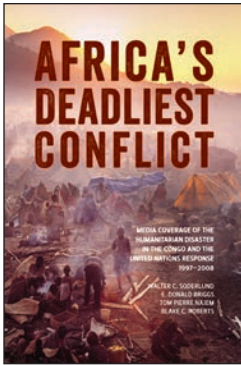
paper **\$42.99**

**Damian F. White** is an assistant professor in the Department of History, Philosophy, and Social Science at the Rhode Island School of Design.

**Chris Wilbert** is a senior lecturer in tourism and geography at Anglia Ruskin University, England.

Environmentalism and social sciences appear to be in a period of disorientation and perhaps transition. In this innovative collection, leading international thinkers explore the notion that the current malaise of the "politics of ecology" is due to our increasingly finding ourselves negotiating "technonatural" space/times. International contributors map the political ecologies of our technonatural present and indicate possible paths for technonatural futures.

*Technonatures* highlights a growing range of voices considering the claim that we not only inhabit diverse social natures but that within these our knowledge of our worlds is ever more technologically mediated, produced, enacted, and contested.



## Africa's Deadliest Conflict

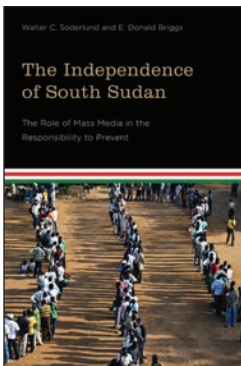
### Media Coverage of the Humanitarian Disaster in the Congo and the United Nations Response, 1997–2008

Walter C. Soderlund, E. Donald Briggs,  
Tom Pierre Najem, and Blake C. Roberts

Print | ebook | 2012  
275 pages | 6 x 9  
978-1-55458-835-0  
paper \$38.99

**Walter C. Soderlund** and **E. Donald Briggs** are professor emeriti in the Department of Political Science at the University of Windsor. **Tom Pierre Najem** is an associate professor of political science at the University of Windsor. **Blake C. Roberts** is Program Chair of Digital Journalism at the University of Windsor.

*Africa's Deadliest Conflict* deals with the complex intersection of the legacy of post-colonial history—a humanitarian crisis of epic proportions—and changing norms of international intervention associated with the idea of human security and the responsibility to protect (R2P). It attempts to explain why, despite a softening of norms related to the sanctity of state sovereignty, the international community dealt so ineffectively with a brutal conflict in the Democratic Republic of the Congo, which between 1997 and 2011 claimed an estimated 5.5 million. In particular, the book focuses on the role of mass media in creating a will to intervene, a role considered by many to be the key to prodding a reluctant international community to action.



## The Independence of South Sudan

### The Role of Mass Media in the Responsibility to Prevent

Walter C. Soderlund and  
E. Donald Briggs

Print | ebook | 2014  
182 pages | 6 x 9  
Studies in International  
Governance series  
978-1-77112-117-0  
paper \$38.99

**E. Donald Briggs** is a professor emeritus in the Department of Political Science at the University of Windsor.

**Walter C. Soderlund** is a professor emeritus in the Department of Political Science at the University of Windsor.

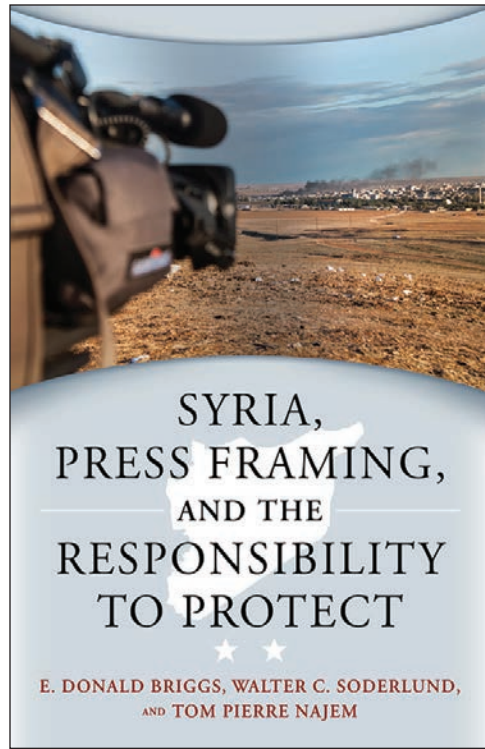
*The Responsibility to Protect*, the report of the International Commission on Intervention and State Sovereignty (ICISS), focused on three international responsibilities in the area of human security: the responsibility to prevent, the responsibility to react, and the responsibility to rebuild. The report acknowledged the difficulty of identifying countries likely to experience widespread civil violence and then predicting when this would occur. But the authors of this book submit that if ever a case of a “responsibly to prevent” was possible to anticipate, South Sudan was it. This book examines the way in which the press in Canada and the United States interpreted the potential for violence that accompanied South Sudan's independence in 2011, and whether or not their governments had a responsibility to prevent.



# Syria, Press Framing, and the Responsibility to Protect

E. Donald Briggs, Walter C. Soderlund, and Tom Pierre Najem

Print | ebook | 2017  
240 pages | 6 x 9  
Studies in International  
Governance series  
978-1-77112-307-5  
**\$39.99** paper



The Syrian Civil War has created the worst humanitarian disaster since the end of World War II, sending shock waves through Syria, its neighbours, and the European Union. Calls for the international community to intervene in the conflict, in compliance with the UN-sanctioned Responsibility to Protect (R2P), occurred from the outset and became even more pronounced following President Assad's use of chemical weapons against civilians in August 2013. Despite that egregious breach of international convention, no humanitarian intervention was forthcoming, leaving critics to argue that UN inertia early in the conflict contributed to the current crisis.

The volume provides a review of the arguments concerning appropriate international responses to events in Syria and how they were framed in leading newspapers in the United States, Great Britain, and Canada during the early years of the conflict; considers how such media counsel affected the domestic contexts in which American and British decisions were made not to launch forceful interventions following Assad's use of sarin gas in 2013; and offers reasoned speculation on the relevance of R2P in future humanitarian crises in light of the failure to protect Syrian civilians.

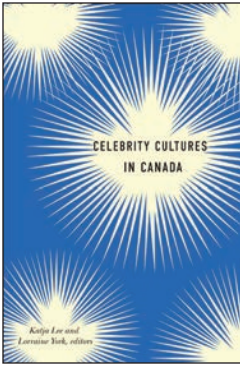
**E. Donald Briggs** is a professor emeritus in the Department of Political Science at the University of Windsor, where he taught full-time for nearly forty years.

**Walter C. Soderlund** is a professor emeritus in the Department of Political Science at the University of Windsor. His books include *Africa's Deadliest Conflict*, *The Independence of South Sudan*, and *The Responsibility to Protect in Darfur*.

**Tom Pierre Najem** is an associate professor of political science at the University of Windsor and researches in the areas of international relations and comparative politics.



## Related Titles



### Celebrity Cultures in Canada

Katja Lee and Lorraine York, editors

*Celebrity Cultures in Canada* is an interdisciplinary collection that explores celebrity phenomena and the ways they have operated and developed in Canada over the last two centuries. The chapters address a variety of cultural venues—politics, sports, film, and literature—and examine the political, cultural, material, and affective conditions that shaped celebrity in Canada and its uses both at home and abroad. The scope of the book enables the authors to highlight the trends that characterize Canadian celebrity—such as transnationality and bureaucracy—and explore the regional, linguistic, administrative, and indigenous cultures and institutions that distinguish fame in Canada from fame elsewhere.

Print | ebook | 2016

285 pages | 6 x 9 | Cultural Studies series

978-1-77112-222-1

**\$34.99** paper



### Landscapes and Landmarks of Canada

Real, Imagined, (Re)Viewed

Maeve Conrick, Munroe Eagles, Jane Koustas, and Caitrona Ní Chasaide, editors

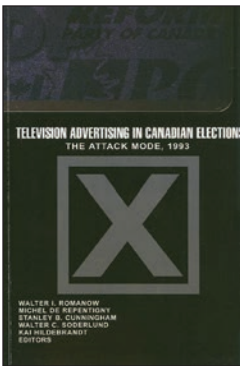
The image of the “land” is an ongoing trope in conceptions of Canada—from the national anthem and the flag to the symbols on coins. The land and nature remain linked to the Canadian sense of belonging and to the image of the nation abroad. Linguistic landscapes reflect the multi-faceted identities and cultural richness of the nations. Earlier portrayals of the land focused on unspoiled landscape, depicted in the paintings of the Group of Seven, for example. Contemporary notions of identity, belonging, and citizenship are established, contested, and legitimized within sites and institutions of public culture, heritage, and representation that reflect integration with the land, transforming landscape into landmarks.

Print | ebook | 2017

245 pages | 6 x 9 | Cultural Studies series

978-1-77112-201-6

**\$34.99** paper



### Television Advertising in Canadian Elections

The Attack Mode, 1993

Walter I. Romanow, Michel de Repentigny, Stanley B. Cunningham, Walter C. Soderlund, and Kai Hildebrandt, editors

The year 1988 saw elections in both the United States and Canada. It also saw a turning point in the tenor of television campaign advertising. By the early 1990s there was a growing reliance upon negative political images and symbols.

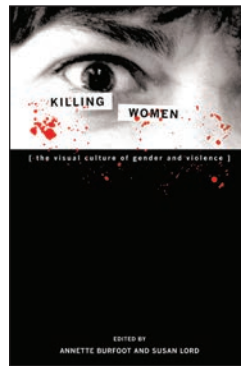
This book is about that growing reliance. While focusing on the use of attack ads, *Television Advertising in Canadian Elections* provides a historical overview of the growth of negative advertising. It includes a discussion of advertisers' intentions and strategies, an analysis of the ads played on both English-language and French television, and their impact and the ethics of political advertising.

Print | ebook | 1999

262 pages | 6 x 9

978-0-88920-323-5

**\$42.99** paper



### Killing Women

The Visual Culture of Gender and Violence

Annette Burfoot and Susan Lord, editors

The essays in *Killing Women: The Visual Culture of Gender and Violence* find important connections in the ways that women are portrayed in relation to violence, whether they are murder victims or killers. The book's extensive cultural contexts acknowledge and engage with contemporary theories and practices of identity politics and debates about the ethics and politics of representation itself. Does representation produce or reproduce the conditions of violence? Is representation itself a form of violence? This book adds significant new dimensions to the characterization of gender and violence by discussing nationalism and war, feminist media, and the depiction of violence throughout society.

Print | ebook | 2006

354 pages | 6 x 9 | Cultural Studies series

978-0-88920-497-3

**\$48.99** paper

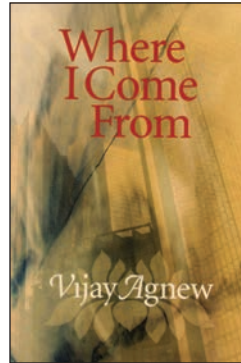


## Be Good, Sweet Maid

The Trials of Dorothy Joudrie

Audrey Andrews

Shortlisted  
Henry Kreisel Award for Best First Book  
Wilfred Eggleston Award for Non-Fiction  
Alberta Book Awards 2000



## Where I Come From

Vijay Agnew

January 21, 1995: Dorothy Joudrie is arrested for attempting to murder her estranged husband. Soon after, Audrey Andrews begins to write her book. Audrey and Dorothy had known each other as children, but the identification of Andrews with Joudrie goes beyond merely the accident of a childhood acquaintance. It has to do with being subjected to the same societal constraints placed on girls and women during the years immediately following World War II, the years in which they had prepared for their adult lives.

When Andrews attempted to understand why Dorothy Joudrie had tried to kill her husband, and to write Joudrie's story, she began to examine her own life, her own expectations—those she had of herself and those others had of her.

Print | ebook | 1999

280 pages | 6 x 8.9 | Life Writing series

978-0-88920-334-1

**\$36.99** paper

When Vijay Agnew first immigrated to Canada people would often ask her "Where do you come from?" She thought it a simple, straightforward question, and would answer in the same simple, straightforward manner, by telling them where she had been born and where she grew up.

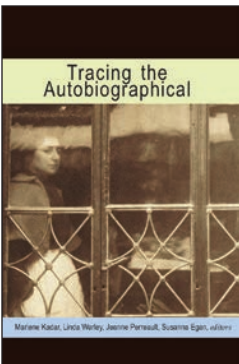
But over the years she learned that many so-called Third World people resent being asked this question, because it implies that having a different skin colour (which is what usually prompts the question) makes a person an outsider and not *really* Canadian. This realization inspired her to look more closely at the question—and the answer. The result is this book.

Print | ebook | 2003

305 pages | 6 x 9 | Life Writing series

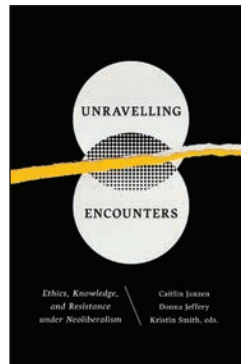
978-0-88920-414-0

**\$36.99** paper



## Tracing the Autobiographical

Marlene Kadar, Linda Warley, Jeanne Perreault, and Susanna Egan, editors



## Unravelling Encounters

Ethics, Knowledge, and Resistance under Neoliberalism

Caitlin Janzen, Donna Jeffery, and Kristin Smith, editors

The essays in *Tracing the Autobiographical* work with the literatures of several nations to reveal the intersections of broad agendas (for example, national ones) with the personal, the private, and the individual. Attending to ethics, exile, tyranny, and hope, the contributors listen for echoes and murmurs as well as authoritative declarations. They also watch for the appearance of auto/biography in unexpected places, tracing patterns from materials that have been left behind. Interdisciplinary in scope and contemporary in outlook, *Tracing the Autobiographical* is a welcome addition to autobiography scholarship, focusing on non-traditional genres and on the importance of location and place in life writing.

Print | ebook | 2005

288 pages | 6 x 9 | Life Writing series

978-0-88920-476-8

**\$48.99** paper

This multidisciplinary book brings together a series of critical engagements regarding the notion of ethical practice. As a whole, the book explores the question of how the current neoliberal, socio-political moment and its relationship to the historical legacies of colonialism, white settlement, and racism inform and shape our practices, pedagogies, and understanding of encounters in diverse settings.

From a social justice perspective, *Unravelling Encounters* exposes the political conditions that configure our meetings with one another and inquires into what it means to care, to respond, and to imagine oneself as an ethical subject.

Print | ebook | 2015

300 pages | 6 x 9

978-1-77112-125-5

**\$38.99** paper

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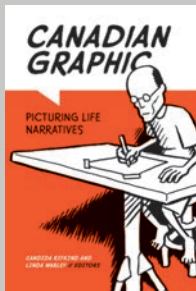
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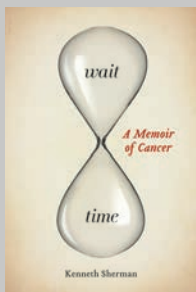
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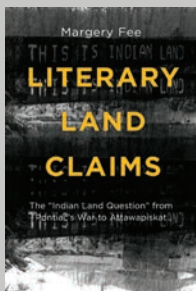
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