

section on poets before 1800, Catherine Smith explores some of the visionaries such as Jane Lead (mid 1600s) 'who wrote outside of literary mainstreams just as they had illuminations and formed congregations outside of institutionalized religion.' She goes on to exhibit how these visionaries (and contemporary poets such as Adrienne Rich, Robin Morgan, and Sylvia Plath) speak across centuries in the sexual politics of the spirit. She also discusses the similarities between feminist theory and mystic philosophy (as Adrienne Rich describes feminist time, 'we find ourselves at once in prehistory and in science fiction'). In this same section, Wendy Martin discusses Anne Bradstreet's key to the universe as being 'unity based on cooperation, not order based on dominance.' Unfortunately the next chapter, by Katharine Rogers on Anne Finch, is weak.

In 'Titanic Opera' 19th century poets), the one essay on Emily Brontë by Nina Auerbach lacks an introduction that would place it within the framework of the 19th century, the Brontë family, and the rest of Emily Brontë's *oeuvre*. Helen Cooper's contribution on Elizabeth Barrett Browning provides an excellent insight into how a woman writes and thinks but it would have benefited from the placing of the poet's work in a political and historical setting.

The consideration of 19th century poets is concluded by three essays on Emily Dickinson. Adrienne Rich's critical essay on Dickinson is a perfect blending of personal reflection, historical setting, the life of the poet, her critics, and original analysis of the poet's work, including an in-depth exegesis of 'My life had stood — a Loaded Gun.' In the next selection, Albert Gelpi also concentrates on 'a Loaded Gun' but he tries, not entirely successfully, to apply Jungian theory to Dickinson.

In 'The Silver Reticence' (modernist poets), Jeanne Krammer has the excellent 'The art of silence and the forms of women's poetry,' which breaks new ground and also considers Dickinson: 'Perhaps the most subtle use of

silence in poetry, and at the same time the most familiar to us, comes through the devices of linguistic compression: ellipsis, inversion, syntactic substitution, the omission of connectives in favour of dramatic juxtapositions of word and image and complicated processes of sentence embedding.'

Black poets are not excluded from this collection and Gloria Hull gives us, in her 'Afro-American women poets: a bio-critical survey,' a good beginning sketch of major American Black poets.

Susan Gubar's brilliant and scholarly essay 'The echoing spell of H.D.'s *Trilogy*' quite inadvertently ties together the writing of all the poets in this collection, using the imagery of women confined (on shelves, in jars, shells, boxes and bowls) together with the search for the female principle.

The last part of the book (contemporary poets) is entitled 'The Difference made me bold,' and May Swenson, Gwendolyn Brooks, Sylvia Plath, Anne Sexton, Marianne Moore, Margaret Atwood, Denise Levertov and Muriel Rukeyser are discussed. Sandra Gilbert's 'A fine, white flying myth: the Life/Work of Sylvia Plath' also explains the confinement of Plath and all women 'in plaster, bell jar, a cellar or wax house' and their attempts to escape. Suzanne Juhasz's excellent and perceptive unit on Anne Sexton points out that 'sanity might bring peace to the woman, but it would destroy the poet.'

Ending with an outstanding bibliography and notes, this book, a perfect companion piece to *Naked and Fiery Forms: Modern American Poetry by Women, a new tradition*, is an excellent resource for teaching courses on women poets, both at the undergraduate and graduate levels. It could also be used selectively in community colleges. This is one of the best critical books in the field of Women's Studies — a joy to read.

**The Landau Strategy**  
*Suzanne Landau & Geoffrey Bailey, Lester & Orpen Dennys Limited, 1980, pp 175, hardcover \$10.95*

Jean Wood

Ms. Landau certainly knows how to market. This book has received extensive coverage in a number of Canadian women's magazines recently. I did not like the book so I have to ask myself: 'Why does it have such an appeal? Why such coverage?' . . . or is it just that Ms. Landau is very good at marketing.

The quote on the inside cover seems to sum up the approach of the whole book: 'Women must learn to seize opportunities for self-advancement in the same way so many successful men do: coolly, purposefully, directly. Men have been reared to recognize that top jobs are expropriated, won. It's about time women did too.'

One of the major problems with the book for me is its examples. They are largely from the advertising, sales and marketing side of business. The executives operating in these fields are pictured as razor-sharp cookies who are wowed by women carrying expensive briefcases and gloves (yes, gloves; always carry gloves when going to an interview!!) and who are waiting at every minute to trip them up, or maybe worse. Although I am sure such business executives in the tough world of New York exist, I have rarely met one.

The average business executive in Canada is just average. Sure he has norms and rules which must be met; sure he has his corporate language; but he is rarely a giant waiting to 'expropriate' the next job.

The reality in most organizations where women work in large numbers: banks, insurance companies, retail outlets, law firms — is that promotion is based largely on who you know, length of service and a creative (though not too creative) conformity to the rules. Following the Landau strategy in industries such as these would, I think, likely cause executive cardiac arrest and mutterings of 'hard bitch', and 'aggressive, pushy broad'.

Deciding that I was being altogether too cynical about this book, I asked a few job-hunting friends to comment, and this proved valuable. There is no doubt

that the key success word in selling this book is 'STRATEGY'. For most women the words 'strategy' and 'tactic' have almost mystical powers. These women have just turned up at work each day, completed an honest day's toil and hoped the future would somehow resolve itself. No strategy there. So to this extent Landau and Bailey provide some structures and clues. They are building on the well-known lack of career planning in most women's lives and they do it through the marketing techniques they are familiar with.

As a primer for the woman who has never planned the process of selling herself in the market place, the book has some minor merit. However, it is not going to take that woman to the stage of coolly, purposefully and directly seizing opportunities.

As ever, Ms. 'Aspiring Executive', you're on your own for that!!!!

### **Women's Studies Films at the Toronto Board of Education**

*Susan McGrath, Pat Kincaid & Myrna Mather*

The Teaching Aids Department of the Toronto Board of Education has approximately 60 films relating to Women's Studies. These films are acquired as the result of a reviewing and recommending process. The Teaching Aids Department and the Board's Women's Studies Consultant cooperate to bring in films for previewing. The Women's Studies Consultant, with the assistance of other consultants, coordinators, teachers, students, and — until recently — a sub-committee of the Board's Women's Liaison Committee, preview the films. A new committee, the Teachers' Advisory Committee on Sex Role Stereotyping, has been formed and its film sub-committee will be taking over the previewing function of the Women's Liaison Committee. No film is purchased unless the Women's Studies Consultant and/or the other reviewers recommend the film.

A number of the films are listed below with the permission of the Teaching



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# Divorce Guide For Manitoba & Saskatchewan

Step-by-step guide to obtaining your own divorce

By Heather Fayers

International Self-counsel Press Ltd.  
306 W. 25th Street  
North Vancouver, British Columbia V7N 2G1

Aids Department and the Women's Studies Consultant.<sup>1</sup> These films were selected because of their excellence and popularity. In addition, they illustrate the range of topics and grade levels in the collection. Under each film title, the suggested school grades are given followed by the film's running time, its production date, and the place and name of its distributor. A brief annotation is also included. All of the films are 16mm sound films, and all except *Maria* are in colour. Unfortunately, the Toronto Board makes films available only to schools within its jurisdiction. However, other school boards and public libraries may have these films. Distributors are often helpful in providing locations for their films.

### **Battered Women: Violence Behind Closed Doors**

11-13, Teachers 22 min. 1977  
Oakville, Ont.: Magic Lantern Film Distributors  
Interviews with both abusers and victims provide an excellent introduction to this topic.

### **Do I Have to Kill My Child?**

11-13, Teachers 52 min. 1977  
Toronto: Kinetic Film Enterprises  
Physical release of tension is not a new phenomenon in our society, nor is the maltreatment of children; but as the pace and tension of modern life increases, so does the incidence of assault upon children. This film dramatizes the anguish and desperation of parents who become child abusers.

### **Fable of He and She**

5-13 11 min. 1974  
Mississauga, Ont.: Marlin Motion Pictures  
Gently challenging stereotyped and sexist thinking, and celebrating the joys of self-expression, this animated fable shows a humorous view of life on a mythical island where male and female roles are clearly defined until unusual events force both sexes to assume different roles for survival.

### **Free to Be . . . You and Me**

The following three films involve young people in the endless possibilities of their

own uniqueness as they explore such concepts as independence, peer and sibling cooperation, and self-fulfilment.

### **Expectations**

3-13 14 min. 1974  
Scarborough, Ont.: McGraw-Hill Ryerson  
Examines life goals and social roles from the point of view of individual fulfilment rather than traditional sex-role stereotyping.

### **Friendship and Cooperation**

3-13 16 min. 1974  
Scarborough, Ont.: McGraw-Hill Ryerson  
Investigates the two-way street of interpersonal relationships with friends and siblings.

### **Independence**

3-13 17 min. 1974  
Scarborough, Ont.: McGraw-Hill Ryerson  
Fosters self-reliance by developing the conviction that one's unique feelings and talents are gifts to be used and should never be hidden.

### **Good Day Care: One out of Ten**

7-13 30 min. 1978 Toronto: DEC (Development Education Centre) Films  
Although footage from three Toronto day care centres illustrates the benefits of good day care, the film points out how inadequate and poorly financed day care is in Canada. Active organization by parents is necessary to change this situation.

### **Great Grand Mother**

8-13 29 min. 1975 Toronto: National Film Board  
An appreciation of the women who settled the prairies, that begins with early immigration and ends with the victory of the first women in Canada to receive the provincial vote. Recollections of women, living today, complemented by a series of quotations drawn from letters, dairies, and newspapers of the day, are spoken over re-enacted scenes and archival photographs.

### **Learning to Read between the Stereotypes**

11-13, Teachers 20 min. 1974  
Toronto: Association Films  
Raises some fundamental questions about the treatment of sex roles in many of the materials currently in use in schools.

### **Maria**

9-13 56 min. b & w 1977  
Toronto: National Film Board  
Against the wishes of her family and boy friend, a young Italian-Canadian woman decides to organize a union at her factory to fight for justice and respect on the job. The story is based on a real union organizing campaign in Toronto.

### **Men's Lives**

11-13 43 min. 1974  
Mississauga, Ont.: Marlin Motion Pictures  
This examination of men's socialization and roles in North America is warm, supportive, and political. Looks at individual men but also at the societal process that shapes men in general.

### **The Other Half of the Sky: A China Memoir**

11-13 74 min. 1975  
Mississauga, Ont.: Marlin Motion Pictures  
A record of Shirley MacLaine's trip to China with seven other American women of diverse backgrounds, occupations, and beliefs. The film focuses on the effect on the women as they are plunged into an alien culture which has been closed to Western eyes for many years. The film is not dry reportage on China today; little time is spent on statistics. It is a document — sometimes funny, sometimes moving, always interesting — of people from two cultures trying to communicate across the barriers of language, ignorance, and conflicting ideologies.

### **Rookie of the Year**

4-13 47 min. 1975  
Mississauga, Ont.: Marlin Motion Pictures  
Based on the book *'Not Bad for a Girl'* by Isabella Taves, this true story shows how difficult it can be for girls to gain acceptance in sports for boys. Sharon Lee, a talented, capable, 11-year-old girl, is invited by a supportive coach to join an all-male little league baseball team. Disapproval slowly spreads and mounts, but despite intense pressure and many misgivings Sharon perseveres, gaining personal insight and strength. This film will appeal to parent groups and teachers, as well as to students.

### **Sex-Role Stereotyping in Schools Series**

This series provides examples of stereotyping as it occurs in familiar contexts involving teachers and students.

### **Anything They Want to Be**

11-13, Teachers 7 min. 1974  
Toronto: International Tele-Films  
Explores sex-role stereotyping in intellectual and career-oriented activities in both elementary and high school classrooms.

### **Hey? What about Us?**

11-13, Teachers 15 min. 1974  
Toronto: International Tele-Films  
Presents an insight into sex-role stereotyping in physical activities in schools, including physical education classes, playground games, and boisterous behaviour in the classroom.

### **I Is for Important**

11-13, Teachers 12 min. 1974  
Toronto: International Tele-Films  
Covers examples of sex-role stereotyping in social interaction and emotional expressions in schools.

### **This Film Is about Rape**

11-13, Teachers 30 min. 1978  
Toronto: Canadian Film-Makers Distribution Centre  
Produced in British Columbia, this film presents in a very rational way the facts and feelings about rape.

### **The Visible Woman**

9-13 30 min. 1975 Toronto: Women Teachers' Federation  
Thought-provoking content and excellent film technique combine to provide a vital portrayal of women in Canada from the late 19th century to the 1970s.

### **With Babies and Banners:**

**Story of the Women's Emergency** 11-13 45 min. 1978 Toronto: DEC Films

### **Women in Sports: An Informal History**

7-13 28 min. 1976 Toronto: Kinetic Film Enterprises

<sup>1</sup> For a complete list of the Board's films, consult *Instructional Media Catalogue, 1980* (Toronto: Teaching Aids Dept., Toronto Board of Education, 1980).