improve his on-job performance find much emphasis placed on professional development, at least in the narrower sense in which the term is usually understood.

Reading *Coming of Age* is to become aware of the great shift of perspective on adult education which took place in the period between the late 1960s and the late 1970s. Ah, for the halcyon days of Expo '67 — that "major experience in adult education," as Leonard Marsh would have it in his contribution to the setting of the topic. In those far-off days the educational universe, if not quite unfolding as it should, was at least visibly expanding. Ten years later, with declining enrolments plaguing every educational sector except the adult, and with teachers' unions insisting on the strictest interpretation of seniority rules, the setting for adult education is vastly different. For one thing, adult educators may soon have to defend their field against an invasion of ill-prepared place-holders grasping at last straws. For another, the stately skepticism which marked the entrance of many of the more established universities into the area of adult education has given way to a less dignified scramble for registrations at any price, and the accompanying threat of jurisdictional disputes with the community colleges who, understandably enough, regard adult education as their own special preserve. In the face of this kind of tension, much of the material of *Coming of Age* seems today to be rosily optimistic in tone and somewhat removed from the harsher realities of educational life.

But perhaps this kind of comparison is unfair. *Coming of Age* is essentially what it purports to be — a collection of written material broadly representative of Canadian adult education in the 1960s. It is a worthy successor to the companion anthologies *Adult Education in Canada* (1950) and *Learning and Society* (1962). As such, it extends by yet another volume that convenient repository of information about adult education that will, in the future, prove invaluable to the authors of more definitive texts.

Roland J. Wensley
McGill University

Jeanette Llerena Webber and Joan Grumman.
WOMAN AS WRITER.
Boston: Houghton Mifflin Company, 1978.
451 pp. $9.45 (paper).

One supposes that in some future age of androgyny, it will no longer be necessary to title a book in this manner; perhaps the myth of "male writing" and "female writing" will have rightfully dissolved, and such collections will be viewed as historical curiosities. For current audiences, however, this excellent collection of women's writing serves well the authors' purpose of sharing with readers the literary and emotional range of these works and the sense of tremendous potential for creative women.

The book is organized into two sections: the focus of Part I, "Woman on Writing," is on statements by twentieth-century women writers about the creative process; Part II, "Woman Writing," shows the range of literature produced by these same writers. The collection is large and includes two works from each of the thirty-two writers. The authors present a chronological view of women writing in England, Canada, and America during this century, and try to present a balance of themes and styles. A rather extensive bibliography is included at the end as suggestions for further reading, and biographical notes on each author precede the selections in Part I. These short biographies are appropriately anecdotal and sensitive to the theme of women's writing and the difficulties encountered by these women in pursuing their art. The authors resist the temptation to become maudlin or defensive on this issue; instead, they present pointedly intelligent and critical observations which reveal the writers' attitudes.

The collection begins appropriately with selections from Virginia Woolf's *A Room of One's Own,* including her speculations on Shakespeare's mythical sister, a dramatization of the feminine stereotype, and her exhortation to women demanding they rethink their personal, social, and creative lives. The authors remind us that this work is, even after fifty years, a landmark in the discussion of women and creativity, and as a beginning selection, it sets the lucid and logical tone regarding the seriousness of the situation that pervades the entire collection.

Katherine Mansfield's journals show her yearning to be "a real writer given up to it and to it alone." Zelda Fitzgerald is seen struggling to overcome a Southern-belle girlhood, facing her personal needs for artistic expression while coping with the difficulties of living with a creative and demanding man. Eudora Welty and Flannery O'Connor speak of the importance of the setting and manners of the South in their writing; both are wary of generalizations, steeped in the importance of the craft that gives writing its distinction. Eudora Welty is convinced that "All writers write out of the same few, few and eternal [sources] — love, pity, terror do not change." O'Connor's conviction is that the writer's business is to "contemplate experience, not be merged in it."

Almost all these women comment in some way on what it means to be a woman and a writer at the same time. Mary McCarthy was asked directly by an interviewer what she thought of "woman writers" and whether or not she thought the term should be used. She replied, "...There's a certain kind of woman writer who's a capital W capital W... Virginia Woolf... Katherine Mansfield... Elizabeth Bowen... I think they become interested in décor. You notice the change in Elizabeth Bowen. Her early work is much more masculine. Her later work has much more drapery in it."

Carson McCullers is here, telling of her beginnings as a writer,

her yearnings for the wider experience of the city, but making the most of the limitations of Southern life. She wrote *The Heart is a Lonely Hunter* at twenty-two. Joyce Carol Oates makes observations on the phenomenon of creativity, and Doris Lessing deplores the lack of ethical values in current literature. The poet's total involvement in life is expressed in Denise Levertov's writing. Adrienne Rich and Sylvia Plath and Diane Wakoski speak in various ways of the need for a new social reality for women and of the difference between men and women poets. In Anne Sexton's poem, "The Black Art," she states:

> A woman who writes feels too much
> those trances and portents!
> ...She thinks she can warn the stars.
> A writer is essentially a spy.

Other selections in the book represent various segments of society: Tillie Olsen represents the working class and tells of "unprivileged lives" as she call them, characters haunted by unfulfillment; Nikki Giovanni and Maya Angelou reveal the life of black women; Adrienne Kennedy is included for her significance as an experimental dramatist. Another dramatist, Myrna Lamb, writes of "the recognition that there is no support system for a strong female artist."

The cumulative effect of these comments and of the actual prose and poetry selections overwhelms one with the intensity and seriousness of what amounts to a political movement. But we are reassured by Diane Johnson, in a superb piece called "What Women Artists Really Talk About," that the proletariat in the movement, the working women writers, are discussing their craft and leaving to the theoreticians the discussion of ideology. She concluded, "Consciousness is androgynous in some degree... when readers will accept the female consciousness as mediating consciousness in a narrative with as little reluctance as they accept a male one... things will be greatly improved for the woman writer."

Geraldine Marshall
Darien High School, Connecticut

A. D. Van Nostrand, C. H. Knoblauch, Peter J. McGuire, and Joan Pettigrew.
FUNCTIONAL WRITING.
Boston: Houghton Mifflin Company, 1978.
378 pp. $10.00.

Widely publicized as a possible solution to the problems presented by the 'literacy crisis,' this text constitutes a highly structured course complete with pre- and post-test writing samples, a final examination, and an instructor's guide which gives explicit directions on how to use