

not through admission of women to combat but rather through liberating men from militarism. That brings me back to Virginia Woolf's *Three Guineas* and why it was such a jolt to turn from it to this book. The authors' perspective is too restrictedly military and hence blinkered against some other crucial considerations. Nowhere is it acknowledged, for instance, that the menace of thermonuclear holocaust might affect women's attitudes toward participation in militaries committed to the testing and deployment of nuclear arms. Nor is there any recognition that American women might resist full integration into military forces whose duty it could be to overthrow the legitimate government of Nicaragua or to assist the Guatemalan government in genocidal counter-revolution. The contributors to this volume would all agree, I am sure, that *Female Soldiers—Combatants or Noncombatants?* is not an abstract philosophical question; but they do seem to think it is an apolitical one. Many contemporary feminists would heartily disagree.

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Getting There. Producing Photostories with Immigrant Women. Deborah Barndt, Ferne Cris-tall and dian marino. *Toronto: Between the Lines, 1982. Pp. 110.*

The last five years have witnessed increasing numbers of works on the experiences and situations of immigrant women in western capitalist societies, a social group whose contributions to the economy had been profoundly underrated (eg. Guyot *et al.*, 1978; Ng and Ramirez, 1981; Seller, 1981). *Getting There* is a welcome addition to the burgeoning body of literature which addresses immigrant women's experiences from their own perspectives. But there is a difference: *Getting There* is not a book of words; it is a collection of photographs with inserts of texts which display visually the stories of how immigrant women survive in a metropolis.

The book begins with a statement on the history of the project, its objective (photostories, the images of which are created by women themselves rather than by others), and the kinds of materials and methodology used in producing the book. In addition to the two photostories about immigrant women, it includes textual information on how the stories were made, on immigrant women and work, on advertising, and a final section on how the stories can be used for consciousness-raising. The book underscores the importance of starting from women's experiences. The philosophy of the book is summarized as follows:

We are not supporting the telling of personal stories only for self-expression or therapy; we are supporting the sharing of daily experiences, which can lead to a clearer understanding of social structures, a critical analysis and a readiness to act collectively. (p. 15)

On the whole, the book is very well put together. The visual display is interesting and direct; the text is simple, easy to read and lucid. The photostories, in particular, arrest the reader's interest right away, and is an effective way of teaching about immigrant women's struggle for survival in an urban setting. I would like to use this book as a benchmark to critically reflect on our work with and about immigrant women up to now. Thus, the comments I am going to make should be seen as constructive criticisms directed more generally at activists working with immigrants (as educators, social services workers, researchers, etc.) rather than simply at the producers of the book.

Given the producers' emphasis on the learning process and the reciprocal relationship between teachers and other participants, I would like to have seen a lengthier discussion on the production of the photostories. Although the procedures of putting the stories together are useful information, more importantly, I would want to know how the production of these sto-

ries was an educational experience for the immigrant women involved and for the educators.

The producers outline a three-step procedure for this kind of educational process: the sharing of daily experience, an understanding and critical analysis of social structure; and collective action. However, it is unclear from the book how participants of the project made the transition from personal experience to an understanding of social structure, if it was made at all. This linkage is made, in the book, by the producers in the account on "immigrant women and work", which serves as a bridge between Gloria's and Aurora's stories, and not by the protagonists themselves. Further, it is unclear as to what collective action means in this context. Is the project the collective effort to which the producers refer, or does it point to something which goes beyond the production of the book?

This also raises questions about the teaching methodology recommended by the producers:

We are not supporting a methodology that assumes the 'teacher' or 'group leader' makes all the decisions about what is important to learn and how to learn it. We are encouraging active and democratic participation of all people in a class, group or union local. (p. 15)

Given the knowledge about the Canadian social structure which the educators/teachers have, is the absence of the teacher-student relationship entirely possible? I am not objecting to the emphasis on experience as a starting point for analysis; indeed, I concur whole-heartedly that validating people's experiences is a necessary point of departure for analyses which are grounded in everyday life. But as Smith has pointed out, although the determinations of the everyday world are embedded in it, they are not always readily available to individual members of society. She said, "studies...which confine themselves to the everyday world of direct experience

are not adequate to explicate its socially organized character" (Smith, 1975: 367). Thus, while I reject the traditional hierarchical organization and passive character of the learning experience, I also recognize that, despite our efforts to make learning a more democratic process, the teacher-student relationship is not totally equal. In practice, the teachers (in this case the producers) have an understanding and skills of analysing the social structure which the students (in this case immigrant women telling and helping to produce their own stories) do not have. Although it is true that the students are experts of their own lives and their expertise should be acknowledged, they also rely on the skills and knowledge of the teachers to facilitate the transition of their experience as an individual one to a social one, and from that to an explication of the social organization which gives their experience determinate shape and form.

By now, we have had considerable practice in implementing this Freirean way of teaching and learning. But it is also time for us to evaluate this method critically, to question seriously the notion of "democracy" embedded in it, and to refine it and push it further. How can we develop a way of teaching which minimally respects the participants' experiences and skills, and which at the same time makes visible the power relationship inherent in it? What, indeed, would this methodology look like?

To return to the book itself, I find the section on "advertising and women: cultural obstacles to speaking out" somewhat at odds with the major theme of the book, because it fails to put forward a convincing argument of the relationship between the position of immigrant women and media images. I suspect that the stories told by immigrant women in fact do not lend themselves to the argument which the producers wish to make. Thus, although this section is interesting and thought-provoking, it bears little relation to the rest of the book.

There is a final point which the book raises that I want to take up, and that is the notion of working with working class immigrant women (p. 10). As a result of the work on the left and in the women's movement, there is by now a recognition that the lives of working people, including women, have been rendered invisible by scientific and literary writings. But together with this awareness is the development of an ideology and a rhetoric that, if we work with working class people, our work is somehow justifiable. Again, it is time to critically examine the extent to which our work, in fact, serves the interest of working people. Recent inquiries have pointed out the problem of orthodox analysis which divides people into different classes according to education, occupations and income levels, and the central role of the state in mediating and organizing the struggle between labour and capital (eg. Cockburn, 1977; Jossop, 1982). Analysis conducted by community activists, such as that undertaken by the London-Edinburgh Weekend Return Group (1979), indicates that we need to re-think our methods of working with disadvantaged groups so that we do not inadvertently take up the perspective of the dominant classes against the interest of those with whom we work for instance, the way in which advocacy work masks the social character of the client's problems and seeks individualist solutions. This is also how research and intellectual work can help us to identify and clarify the contradictions which confront us in our attempt to strive for social change. Although *Getting There* does not directly address this issue, I think that the methodology the producers adopted points to the underlying tension between our work with working people and our own contradictory location as members of the intelligentsia.

In conclusion, I would recommend this book to those interested in ethnic and gender relations, and in alternative teaching methodologies (keeping in mind the questions I raised above). In addition to using the book for adult education classes suggested by the producers (p. 92), it

would also be useful for high school social studies courses. Finally, the ideas in the book can be adopted in numerous contexts by those interested in "multiple ways of learning, and multiple forms of art and media to enrich that learning" (p. 15).

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Women and Part-time Work. Julie White. *Ottawa: The Canadian Advisory Council on the Status of Women, 1983. Pp. 159.*

With her latest book, *Women and Part-time Work*, Julie White has made another important contribution to the study of women and work in Canada. Long ignored by researchers, part-time workers have become an increasingly significant constituent—13.5%—of the Canadian labour force. The majority (72%) of this part-time work force, as White points out, are women. At present, approximately one in four of the women who work in the paid labour force work part-time. Many are mothers seeking to find some reasonable accommodation between their domestic work and their paid labour force participation. Since we know that in the years following