

# **i stand here ironing by tillie olsen**

**\*\*Exploring "I Stand Here Ironing" by Tillie Olsen: A Deep Dive into Maternal Struggles and Social Realities\*\***

**i stand here ironing by tillie olsen** is a poignant short story that delves into the complexities of motherhood, regret, and the socio-economic hardships faced by women in mid-20th century America. Through a reflective monologue, Olsen captures the emotional landscape of a mother grappling with feelings of guilt and helplessness as she contemplates the upbringing of her daughter Emily. This narrative, though brief, resonates deeply with readers due to its raw honesty and the universal themes it touches on.

In this article, we will explore the thematic richness of "I Stand Here Ironing," its narrative style, and the socio-cultural context that shapes the story. We will also examine how Tillie Olsen uses symbolism and narrative voice to engage readers and spark meaningful discussions about motherhood, poverty, and the constraints imposed by society.

## **Understanding the Narrative Voice in "I Stand Here Ironing"**

One of the most striking features of "I Stand Here Ironing by Tillie Olsen" is its use of first-person narrative. The story is narrated by a mother who reflects on her relationship with her daughter while performing the mundane task of ironing. This interior monologue style offers readers an intimate glimpse into the mother's thoughts, emotions, and regrets.

## **The Power of Reflection and Stream of Consciousness**

Olsen employs a stream of consciousness technique, allowing the mother's thoughts to flow uninterrupted. This narrative style effectively conveys the complexity of her feelings, from love and pride to guilt and frustration. The act of ironing becomes a metaphor for the repetitive and often invisible labor of motherhood, emphasizing the ongoing nature of her internal struggle.

The mother's reflections reveal how external circumstances – such as poverty, societal expectations, and limited support systems – have influenced her ability to nurture Emily. This introspective approach invites readers to empathize with her and consider the broader social issues that impact family dynamics.

# **Thematic Exploration: Motherhood, Guilt, and Socioeconomic Hardship**

At its core, "I Stand Here Ironing by Tillie Olsen" is a meditation on motherhood and the feelings of inadequacy that often accompany it. The mother's narrative highlights how external pressures and difficult life circumstances can shape the parent-child relationship.

## **Motherhood and Guilt**

The story vividly captures the theme of maternal guilt. The mother questions whether she did enough for Emily, wondering if her daughter's struggles could have been prevented. This sense of guilt is compounded by the societal expectation that mothers are solely responsible for their children's success and happiness.

Olsen's portrayal challenges this notion by illustrating how factors beyond the mother's control—such as economic hardship and absence of support—play a critical role in child development. This nuanced depiction encourages readers to rethink simplistic judgments about parenting.

## **Impact of Socioeconomic Conditions**

The story also sheds light on how poverty and social constraints shape family life. The mother recounts how the Great Depression and financial instability affected her ability to care for Emily adequately. These hardships limited her options, forcing her to work long hours and sometimes leaving Emily in the care of others.

This theme resonates strongly with discussions about social justice and the systemic barriers faced by working-class families. The story underscores the need for empathy and understanding towards parents navigating these challenges.

## **Symbolism and Imagery in "I Stand Here Ironing"**

Tillie Olsen skillfully uses symbolism and imagery to deepen the emotional impact of the story. The act of ironing, which gives the story its title, serves as a central metaphor throughout the narrative.

# **The Ironing Board as a Symbol of Domestic Labor**

Ironing represents the repetitive, often overlooked labor that mothers perform daily. It symbolizes the mother's attempt to smooth out the wrinkles of life, much like she wishes she could smooth out the difficulties and imperfections in Emily's upbringing.

The physicality of ironing also mirrors the emotional weight the mother carries. As she stands at the ironing board, she is simultaneously grounded in the present and lost in memories, highlighting the tension between past regrets and current realities.

## **Use of Light and Shadow Imagery**

Olsen's descriptions often contrast light and shadow, reflecting the duality of hope and despair in the mother's narrative. Moments of warmth and affection toward Emily are interspersed with darker reflections on missed opportunities and hardship.

This imagery enhances the story's emotional texture, inviting readers to experience the mother's internal conflicts more vividly.

## **Contextualizing "I Stand Here Ironing" within Tillie Olsen's Work and Feminist Literature**

"I Stand Here Ironing" is often studied within the context of feminist literature due to its focus on women's experiences and social critique.

## **Tillie Olsen's Background and Literary Influence**

Tillie Olsen was an influential writer and activist who gave voice to the struggles of working-class women and mothers. Her own experiences with poverty and raising children while pursuing a writing career informed much of her work.

This story exemplifies Olsen's commitment to highlighting the often invisible labor of women and challenging patriarchal narratives that marginalize their experiences.

## **The Story's Place in Feminist Literary Canon**

"I Stand Here Ironing by Tillie Olsen" is frequently included in anthologies

and courses focused on feminist literature because it foregrounds the emotional and social realities faced by women. The story critiques traditional gender roles and emphasizes the need for systemic support for mothers.

By centering a mother's perspective, Olsen contributes to a broader conversation about gender, class, and power dynamics, making the story relevant to contemporary discussions on feminism and family.

## Tips for Analyzing "I Stand Here Ironing" in Academic or Literary Contexts

Whether you are a student, educator, or literature enthusiast, approaching "I Stand Here Ironing by Tillie Olsen" with a critical eye can deepen your appreciation of its themes and techniques.

- **Consider the historical context:** Understanding the economic and social conditions of the 1930s and 1940s can provide insight into the mother's struggles.
- **Focus on narrative voice:** Analyze how the first-person monologue shapes the reader's perception of the characters and themes.
- **Explore symbolism:** Pay attention to recurring images like ironing and how they relate to the story's message.
- **Reflect on themes of motherhood and guilt:** Think about how these themes resonate with broader social issues and personal experiences.
- **Connect to feminist theory:** Examine how the story critiques traditional gender roles and advocates for recognition of women's labor.

Engaging with these elements can enrich discussions and written analyses, helping to uncover layers of meaning in Olsen's concise yet powerful narrative.

## Why "I Stand Here Ironing" Remains Relevant Today

Despite being written in the mid-20th century, "I Stand Here Ironing by Tillie Olsen" continues to resonate with modern readers. Its exploration of motherhood, regret, and social inequality speaks to ongoing challenges faced by families worldwide.

In an era where conversations about work-life balance, parental guilt, and economic disparity are increasingly prominent, Olsen's story offers a compassionate lens through which to view these issues. It reminds us that behind every family's story lies a complex interplay of personal sacrifice and societal influence.

Moreover, the story encourages empathy and understanding, urging readers not to judge parents harshly but to consider the broader circumstances that shape their lives. This timeless message contributes to the enduring power of Olsen's writing.

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Through vivid storytelling and profound emotional insight, "I Stand Here Ironing by Tillie Olsen" invites us to reflect on the multifaceted nature of motherhood and the impact of social conditions on individual lives. It stands as a testament to the resilience of women and a call to acknowledge and support the often unseen labor that sustains families and communities.

## **Frequently Asked Questions**

### **What is the main theme of 'I Stand Here Ironing' by Tillie Olsen?**

The main theme of 'I Stand Here Ironing' is the complexities of motherhood, including guilt, regret, and the impact of socio-economic hardships on parent-child relationships.

### **How does Tillie Olsen use the iron as a symbol in the story?**

The iron symbolizes the mother's continual labor and the repetitive, often unseen work of parenting, as well as her attempt to smooth out the difficulties in her daughter's life.

### **What narrative perspective is used in 'I Stand Here Ironing'?**

The story is told from a first-person perspective, providing an intimate and reflective monologue from the mother as she contemplates her relationship with her daughter.

### **How does the story address the impact of societal factors on the mother and daughter?**

The story highlights how poverty, war, and societal expectations constrain

the mother's ability to nurture her daughter, showing how external circumstances affect personal relationships.

## **What role does guilt play in the mother's reflection throughout the story?**

Guilt is a central emotional undercurrent; the mother reflects on her perceived shortcomings and missed opportunities in raising her daughter, questioning if she could have done better.

## **How does the story explore the theme of communication between the mother and daughter?**

The story reveals a lack of open communication and emotional distance between mother and daughter, emphasizing the complexities and misunderstandings in their relationship.

## **In what ways does 'I Stand Here Ironing' reflect feminist perspectives?**

The story reflects feminist perspectives by focusing on the struggles of a working-class mother, highlighting women's labor, both domestic and emotional, and critiquing societal pressures on women.

## **What is the significance of the story's setting and time period?**

Set during the Great Depression and World War II era, the story's setting underscores the economic hardships and social challenges that shape the characters' lives and decisions.

## **Additional Resources**

**\*\*A Critical Examination of "I Stand Here Ironing" by Tillie Olsen\*\***

**i stand here ironing by tillie olsen** is a poignant short story that explores the complexities of motherhood, social expectations, and the struggles of poverty through a reflective monologue. First published in 1961, this narrative stands as a testament to Tillie Olsen's ability to convey profound emotional and societal themes within a concise literary framework. The story's enduring relevance is evident in its frequent inclusion in academic discussions and literary anthologies, making it a vital subject for analysis in contemporary literary studies.

# **In-depth Analysis of "I Stand Here Ironing" by Tillie Olsen**

At its core, "I Stand Here Ironing" delves into the internal dialogue of a mother who reflects on her relationship with her daughter, Emily. Olsen's narrative technique emphasizes introspection and memory, allowing readers to witness the speaker's remorse, guilt, and love as she recounts the hardships that shaped her daughter's upbringing. The story's structure is non-linear, moving seamlessly between past and present, which mirrors the mother's fragmented recollections and emotional turmoil.

The title itself carries symbolic weight. The act of ironing, a traditionally domestic chore, represents the mother's attempt to smooth out the wrinkles of her past decisions and to come to terms with the imperfections in her relationship with Emily. This metaphor extends to the broader themes of societal pressures on women, particularly working-class mothers, who often face impossible choices between survival and nurturing.

## **Thematic Exploration: Motherhood and Social Constraints**

One of the most significant themes in "I Stand Here Ironing" by Tillie Olsen is the portrayal of motherhood under the strain of economic hardship. Olsen sheds light on the limited options available to women, especially during the Great Depression era, which forms the backdrop of Emily's childhood. The mother's reflections reveal a sense of helplessness and societal judgment, emphasizing how external circumstances, such as poverty and single parenthood, deeply influence child-rearing.

The story critiques the societal expectations placed on mothers to be perfect caregivers, often ignoring the material and emotional challenges they face. This treatment aligns with feminist literary criticism, which interprets Olsen's work as an early voice advocating for recognition of women's struggles beyond idealized motherhood.

## **Character Development and Psychological Depth**

Olsen's characterization of the mother is nuanced and deeply human. The mother's voice is candid and self-critical, which invites readers to empathize with her rather than judge. Her contemplation of Emily's personality development captures the psychological complexity of children affected by parental absence and social instability. Emily's character remains somewhat elusive, portrayed more through the mother's memories and perceptions, which underscores the theme of misunderstanding and distance within family relationships.

The story also subtly addresses the impact of gender roles. Emily's "weakness" and eventual resilience are framed against the mother's constrained circumstances, highlighting how societal definitions of femininity and strength intersect in the shaping of identity.

## **Literary Devices and Narrative Techniques**

Tillie Olsen employs various literary techniques in "I Stand Here Ironing" to enhance the emotional resonance and thematic depth of the story. The use of stream-of-consciousness narration allows the mother's thoughts to flow organically, reflecting the natural process of memory and self-examination. This technique creates intimacy and immediacy, engaging readers in the mother's inner conflict.

Imagery and symbolism are also prominent. The ironing board and iron symbolize the mother's attempt to exert control and order in a chaotic life. The recurring references to light and shadow parallel moments of clarity and confusion in the mother's understanding of her past.

Olsen's economical prose style contributes to the story's impact. The brevity of sentences and the restrained emotional tone amplify the underlying tension and sorrow, demonstrating the author's skill in conveying complex feelings with subtlety.

## **Comparative Context: "I Stand Here Ironing" and Contemporary Works**

When compared to other mid-20th century feminist literature, "I Stand Here Ironing" shares thematic concerns with works like Sylvia Plath's poetry and Kate Chopin's short stories. However, Olsen's focus on working-class struggles sets her apart, offering a perspective that is often marginalized in mainstream narratives.

The story also resonates with contemporary discussions about single parenting, socioeconomic disadvantage, and the emotional labor involved in caregiving. Its themes continue to find relevance in modern literary and sociocultural analyses, making it a rich text for ongoing study.

## **Pros and Cons of the Narrative Approach**

- **Pros:** The first-person reflective style provides emotional depth and authenticity. The story's brevity ensures a concentrated exploration of themes without superfluous detail. Symbolism enriches the narrative, inviting multiple interpretations.



- **Cons:** The ambiguity surrounding Emily's character may frustrate readers seeking a more detailed portrait. The non-linear structure can be challenging for some audiences, potentially disrupting narrative flow.

## Relevance and Impact of "I Stand Here Ironing" in Literary Studies

The story remains a cornerstone in discussions of feminist literature and social realism. Its exploration of maternal guilt and societal judgment contributes to a broader understanding of the psychological impact of poverty and gender roles. Educational institutions frequently include "I Stand Here Ironing" in curricula aimed at examining the intersections of class, gender, and family dynamics.

Moreover, Tillie Olsen's work has inspired subsequent generations of writers to address similar themes with honesty and compassion. The story's impact is evident in its continued critical acclaim and its capacity to evoke empathy and reflection among diverse readerships.

Through its masterful combination of narrative technique, thematic depth, and emotional honesty, "I Stand Here Ironing" by Tillie Olsen endures as a powerful meditation on the challenges of motherhood and the resilience of the human spirit.

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daughters describe their conflicts and consolations, their trusts and mistrusts, their loves and hates. Including stories written between the 1840s and the 1990s, *Between Mothers and Daughters* explores the maternal and filial bonds between women and investigates the practice of family, exposing the complicated, bittersweet truths of women's intergenerational relationships. Newly revised and updated, this edition of the classic anthology includes several new stories and an expanded introduction that revisits this ancient relationship with fresh vision and insight. Book jacket.

**i stand here ironing by tillie olsen: A Study Guide for Tillie Olsen's "I Stand Here Ironing"** Cengage Learning Gale, 2017-07-25 A Study Guide for Tillie Olsen's *I Stand Here Ironing*, excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

**i stand here ironing by tillie olsen: Tillie Olsen** Panthea Reid, 2009-12-10 In *Tillie Olsen: One Woman, Many Riddles*, Panthea Reid examines the complex life of this iconic feminist hero and twentieth-century literary giant. Born in Omaha, Nebraska, Tillie Olsen spent her young adulthood there, in Kansas City, and in Faribault, Minnesota. She relocated to California in 1933 and lived most of her life in San Francisco. From 1962 on, she sojourned frequently in Massachusetts, New Hampshire, Santa Cruz, and Soquel, California. She was a 1920s hell-cat; a 1930s revolutionary; an early 1940s crusader for equal pay for equal work and a war-relief patriot; an ex-GI's ideal wife in the later 1940s; a victim of FBI surveillance in the 1950s; a civil rights and antiwar advocate during the 1960s and 1970s; and a life-long orator for universal human rights. The enigma of Tillie Olsen is intertwined with that of the twentieth century. From the rebellions in Czarist Russia, through the terrors of the Depression and the hopes of the New Deal, to World War II, the Nuremberg Trials, and the United Nations' founding, to the cold war and House Un-American Activities Committee hearings, to later progressive and repressive movements, the story of Olsen's life brings remote events into focus. In her classic short story *I Stand Here Ironing* and her groundbreaking *Tell Me a Riddle*, *Yonnondio*, and *Silences*, Olsen scripted powerful, moving prose about ordinary people's lives, exposing the pervasive effects of sexism, racism, and classism and elevating motherhood and women's creativity into topics of study. Popularly referred to as Saint Tillie, Olsen was hailed by many as the mother of modern feminism. Based on diaries, letters, manuscripts, private documents, resurrected public records, and countless interviews, Reid's artfully crafted biography untangles some of the puzzling knots of the last century's triumphs and failures and speaks truth to legend, correcting fabrications and myths about and also by Tillie Olsen.

**i stand here ironing by tillie olsen: American Protest Literature** Zoe Trodd, 2008-04-03 *American Protest Literature* presents sources from eleven protest movements—political, social, and cultural—from the Revolution to abolition to gay rights to antiwar protest. In this impressive work, Zoe Trodd provides an enlightening and inspiring survey of this most American form of literature.

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**i stand here ironing by tillie olsen: Protest and Possibility in the Writing of Tillie Olsen** Mara Faulkner, 1993 *Tillie Olsen's fiction and nonfiction* portray, with all their harsh contours, the lives of people who cannot speak for themselves or whose words have been forgotten or ignored. Olsen's writing is neither serene nor despairing. In this sensitive thematic reading, Mara Faulkner shows that its most subversive function is the assertion that human life can be other than and more

than it is. Olsen's promise of full creative life aims to make her readers forever dissatisfied with physical, emotional, and intellectual starvation. Faulkner finds in Olsen's writing a triple-layered pattern combining protest against oppression (blight), celebration of courage and strength (fruit), and the heartening dream of a radically transformed future world (possibility). She focuses on four of Olsen's main themes - motherhood, the relationship between men and women, community, and language - and shows how, because of social and economic circumstances, potentially creative tensions become destructive contradictions: motherhood stifles women's lives, patriarchy and poverty turn men into enemies of women and children, communities force their members into betrayal, and language distorts or erases human experience. Olsen reveals, according to Faulkner, the overlapping oppressions of class, race, gender, nationality, education, and age that both link people and set them apart. Yet, she refuses to exalt suffering and deprivation. In this comprehensive examination of a literature of social consciousness, Faulkner approaches Olsen's works within their historical, social, and political contexts without treating them as propaganda. In fact, she shows that it is Olsen's compressed, poetic style that gives her writing its revolutionary power. She illuminates both the author's individual talent and the traditions in which her works were created - traditions of women writers of color, writers of the working class, and writers who were immigrants or children of immigrants.

**i stand here ironing by tillie olsen: Tillie Olsen and a Feminist Spiritual Vision** Elaine Neil Orr, 1987 Tillie Olsen's work resonates with the promises and difficulties of mothering and with the immense holiness revealed in every child. Regarding her vision of women's lives and dreams, Olsen's working-class background, political activism, and mothering have lent her a different perspective from most American writers, even other women writers and feminist critics. --

**i stand here ironing by tillie olsen: Critical Theory Today** Lois Tyson, 2006 This new edition of the classic guide offers a thorough and accessible introduction to contemporary critical theory. It provides in-depth coverage of the most common approaches to literary analysis today: feminism, psychoanalysis, Marxism, reader-response theory, new criticism, structuralism and semiotics, deconstruction, new historicism, cultural criticism, lesbian/gay/queer theory, African-American criticism, and postcolonial criticism. The chapters provide an extended explanation of each theory, using examples from everyday life, popular culture, and literary texts; a list of specific questions critics who use that theory ask about literary texts; an interpretation of F. Scott Fitzgerald's *The Great Gatsby* through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; and a bibliography of primary and secondary works for further reading. This book can be used as the only text in a course or as a precursor to the study of primary theoretical works. It motivates readers by showing them what critical theory can offer in terms of their practical understanding of literary texts and in terms of their personal understanding of themselves and the world in which they live. Both engaging and rigorous, it is a how-to book for undergraduate and graduate students new to critical theory and for college professors who want to broaden their repertoire of critical approaches to literature.

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**i stand here ironing by tillie olson:** Upward Mobility and the Common Good Bruce Robbins, 2009-12-21 We think we know what upward mobility stories are about--virtuous striving justly rewarded, or unprincipled social climbing regrettably unpunished. Either way, these stories seem obviously concerned with the self-making of self-reliant individuals rather than with any collective interest. In *Upward Mobility and the Common Good*, Bruce Robbins completely overturns these assumptions to expose a hidden tradition of erotic social interdependence at the heart of the literary canon. Reinterpreting novels by figures such as Balzac, Stendhal, Charlotte Brontë, Dickens, Dreiser, Wells, Doctorow, and Ishiguro, along with a number of films, Robbins shows how deeply the material and erotic desires of upwardly mobile characters are intertwined with the aid they receive from some sort of benefactor or mentor. In his view, Hannibal Lecter of *The Silence of the Lambs* becomes a key figure of social mobility in our time. Robbins argues that passionate and ambiguous relationships (like that between Lecter and Clarice Starling) carry the upward mobility story far from anyone's simple self-interest, whether the protagonist's or the mentor's. Robbins concludes that upward mobility stories have paradoxically helped American and European society make the transition from an ethic of individual responsibility to one of collective accountability, a shift that made the welfare state possible, but that also helps account for society's fascination with cases of sexual abuse and harassment by figures of authority.

**i stand here ironing by tillie olson:** *The Cultural Front* Michael Denning, 1998 As garment workers, longshoremen, autoworkers, sharecroppers and clerks took to the streets, striking and organizing unions in the midst of the Depression, artists, writers and filmmakers joined the insurgent social movement by creating a cultural front. Disney cartoonists walked picket lines, and Billie Holiday sang 'Strange Fruit' at the left-wing cabaret, Café Society. Duke Ellington produced a radical musical, *Jump for Joy*, New York garment workers staged the legendary Broadway revue *Pins and Needles*, and Orson Welles and his Mercury players took their labor operas and anti-fascist Shakespeare to Hollywood and made *Citizen Kane*. A major reassessment of US cultural history, *The Cultural Front* is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century.

**i stand here ironing by tillie olson:** Better Red Constance Coiner, 1995 *Better Red* is an interdisciplinary study addressing the complicated intersection of American feminism and the political left as refracted in Tillie Olsen's and Meridel Le Sueur's lives and literary texts. The first book-length study to explore these feminist writers' ties to the American Communist Party, it contributes to a re-envisioning of 1930s U.S. Communism as well as to efforts to promote working-class writing as a legitimate category of literary analysis. At once loyal members of the male-dominated Communist Party and emerging feminists, Olsen and Le Sueur move both toward and away from Party tenets and attitudes - subverting through their writing formalist as well as orthodox Marxist literary categories. Olsen and Le Sueur challenge the bourgeois assumptions - often masked as classless and universal - of much canonical literature; and by creating working-class women's writing, they problematize the patriarchal nature of the Left and the masculinist assumptions of much proletarian literature, anticipating the concerns of second wave feminists a generation later.

**i stand here ironing by tillie olson:** *Encyclopedia of Feminist Literature* Mary Ellen Snodgrass, 2015-04-22 Presents articles on feminist literature, including significant authors, themes and history.

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questions about power in the classroom--its use, abuse, and distribution. The book is based on the concept of equity, which the editors define: Equity does not mean to us the abolition of differences among individuals, nor does it imply a blanket imposition of an Orwellian homogeneity. It does not mean stifling some voices so that others may be heard; it does not demand the compromising of academic standards in the name of egalitarianism. Equity, as we understand it, creates new standards which accommodate and nurture differences. Equity fosters the individual voice in the classroom, investing students with confidence in their own authority. Equity unleashes the creative potential of heterogeneity. this definition of equity is at the heart of this anthology, and our attempts as teachers to model our pedagogy on this principle provided the impetus for assembling it. -- from the Introduction

**i stand here ironing by tillie olson:** Encyclopedia of the American Short Story Abby H. P. Werlock, 2015-04-22 Two-volume set that presents an introduction to American short fiction from the 19th century to the present.

**i stand here ironing by tillie olson:** *Themes for English B* J. D. Scrimgeour, 2006-01-01 In *Themes for English B* a teacher ponders the nature of meaningful learning, both in and beyond the classroom. J. D. Scrimgeour contrasts his Ivy League education to the experiences of his students at a small public college in a faded, gritty New England city. What little Scrimgeour knows of the burdens his students bring to class--family crises, dead-end jobs, overdue bills--leaves him humbled. Fighting disenchantment with the ideals of higher education, Scrimgeour writes, How much I owe these students, how much I have learned. They know the score; they know they are losing by a lot before the game even begins, and they shrug, as if to say, 'What am I supposed to do, cry?' Scrimgeour's obligations to his students and his hopes for them glance off each other and sometimes collide with the realities of the classroom: the unread assignments and the empty desks. Is there too great a student-teacher divide? Can Richard Wright, Langston Hughes, or any other writer Scrimgeour teaches have something to say to a single mother with a full course load, two jobs, a sick kid, and a broken car? Yes, it turns out, and it is magic when it happens. The pupil inside the teacher emerges when Scrimgeour finds unexpected occasions for his own ongoing education. Pickup basketball games at a local park become exercises in improvisation, in finding new strengths to compensate for age and injury. His collaboration on a word-and-movement performance piece with a colleague, a dancer mourning the death of a beloved niece, leads him into unfamiliar creative terrain. A routine catch on a baseball field long ago, a challenged student in a grade school writing workshop, a yellowed statue of education pioneer Horace Mann: each memory, each encounter, forces revisions to a life's lesson plan. Scrimgeour's achingly honest, intimate essays offer clear-eyed yet compassionate accounts of the trials of learning.

**i stand here ironing by tillie olson:** *Mama, PhD* Elrena Evans, Caroline Grant, 2008 Every year, American universities publish glowing reports stating their commitment to diversity, often showing statistics of female hires as proof of success. Yet, although women make up increasing numbers of graduate students, graduate degree recipients, and even new hires, academic life remains overwhelming a man's world. The reality that the statistics fail to highlight is that the presence of women, specifically those with children, in the ranks of tenured faculty has not increased in a generation. Further, those women who do achieve tenure track placement tend to report slow advancement, income disparity, and lack of job satisfaction compared to their male colleagues. Amid these disadvantages, what is a Mama, PhD to do? This literary anthology brings together a selection of deeply felt personal narratives by smart, interesting women who explore the continued inequality of the sexes in higher education and suggest changes that could make universities more family-friendly workplaces. The contributors hail from a wide array of disciplines and bring with them a variety of perspectives, including those of single and adoptive parents. They address topics that range from the level of policy to practical day-to-day concerns, including caring for a child with special needs, breastfeeding on campus, negotiating viable maternity and family leave policies, job-sharing and telecommuting options, and fitting into desk/chair combinations while eight months pregnant. Candid, provocative, and sometimes with a wry sense of humor, the

thirty-five essays in this anthology speak to and offer support for any woman attempting to combine work and family, as well as anyone who is interested in improving the university's ability to live up to its reputation to be among the most progressive of American institutions.

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