



Kate chopin 1850-1904

Born Katherine O'Flaherty

Born and died in St. Louis, MO

American author of short stories and novels

A forerunner of the feminist work of the 20th century.

Kate Chopin's short story "A Pair of Silk Stockings"

-Published in 1896 in *Vogue* (vs. ADH published in 1879)

-Kate Chopin most well-known for *The Awakening* (1899) - themes of female independence/self-awareness, female sexuality, aversion towards/struggles with identity in motherhood

Kate Chopin's short story "A Pair of Silk Stockings"

- In what ways does the money both *free* and *trap* Mrs. Sommers? Compare to Nora's relationship to money?
- When the play ends that Mrs. Sommers is watching, it's described as "it was like a dream ended" - symbolism for her experiences? Financial situation? Social role? What things are coming to an end? What realizations does she have?
- What does Mrs. Sommers' "poignant wish" and "powerful longing" to continue traveling forever at the end of the story signify? Relate to Nora's "waiting for the miracle to occur"?
- Compare/contrast Nora's relationship with her children/spending money on her children to Mrs. Sommers
- What do we know of Mrs. Sommers independently from her relationship to the money/her children? Same with Nora? What do the characters *know of themselves* independently from money/children?
- What do the silk stockings symbolize for Mrs. Sommers? What role do the silk stockings play in ADH? Power? Multi-functional?



Learning from youth:
the writing lives of teens

ENGLISH JOURNAL



Question: What does it mean to be a teen writer?

Goal: Listen to teens—studies show that...

Theoretical Framework: I want to teach writing from a **strength-based perspective**, and **focus on what research and my students say teens already do as writers** to see how schools can use those intrinsically motivated independent practices to our advantage, elevating more diverse, younger voices

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Writing is composing—even texting and updating a website, so honor that sort of student writing too to legitimize their efforts

Often school writing feels very artificial to students; we need to create a hybrid space where school writing can feel natural

Teens are often talked about—even by teachers--as bad writers and that is a societal problem.

Teens usually have multiple purposes when they write and that influences what form they choose.

Teens in class think personal writing in class is designed as therapy or a personal interrogation—it's not. Though aspects of writing are therapeutic, it's not therapy.

Question: what are the challenges for today's college-bound teen writers?

- **Federal Political Policies–2001's** No Child Left Behind Act
 - Language Arts classes, as a result of No Child Left Behind, focus on formal academic writing to assure their schools continue to receive federal funding. All college students now are products of No Child Left Behind and its privileging of one type of tested, formulaic writing.
 - According to the WA OSPI, NCLB requires each state to establish [state academic standards](#) and a [state testing system](#) that meet federal requirements. This accountability requirement is called [Adequate Yearly Progress \(AYP\)](#). Washington received final approval of its [state accountability plan](#) from the U.S. Department of Education on August 6, 2008.
 - According to Wikipedia, ☺ By 2015, criticism from right, left, and center had accumulated so much that a [bipartisan Congress](#) stripped away the national features of No Child Left Behind. Its replacement, the [Every Student Succeeds Act](#), turned the remnants over to the states.
- **Personal Challenges**
 - Support or lack thereof from adults
 - Navigating online audiences
 - Higher-quality models of teen writing

Question: What do college profs think about their incoming student writers?

Stats:

44% of university faculty say their students are not prepared for college-level writing (Sanoff, 2006, p1)

6% of univ faculty think their students are well prepared (Sanoff, 2006, p1)

- Many univ faculty think that this is because not enough creative writing is done, and students only master a single form—formal argumentative writing

Reports from the Front Line: #woof

- it's basically 10th grade honors English
- focus on audience, context, identity
- too easy after IB 12
- going over basics: pathos/ethos/logos, paraphrasing, MLA, how to analyze quotes, etc etc
- classes are pretty small (20-25 people)

Things that seem constant among classes:

- SA = short assignment (I think there are 8 per quarter, basically a weekly assignment -- generally 2-3 pages double spaced + 12 pt TNR, but some of my assignments are a good deal longer because they also include writer's memo/heads up statement along with the main body of the assignment)
- MP = major paper (2 per quarter, 5-6 pages double spaced + 12 pt TNR)
- at the end of the quarter, the work you've done this quarter is consolidated into a portfolio.
- Lots of similar readings: Mother Tongue by Amy Tan, If Black English Isn't A Language Then What Is? by James Baldwin, and To Tame a Wild Tongue by Anzaldua(sp?)
- non-FIG sections (they make you join a 2-credit FIG class so you can access restricted sections of certain classes) seem to have a lot more international students

Reports from the Front Line: #woof

- starting first major paper of the quarter: about language use/policy (p broad as far as prompts go) a lot of other students are confused as to where to start
- research workshop w/ UW library that did a lot of rehashing what IB/HS prepared us for (i.e. primary vs secondary sources, etc etc)
- going over essay writing: inquiry, arguable claim, etc
- a lot of lessons on rhetorical awareness, genre, and rhetorical situation based on the textbook, but my professor switches things up and adds some other interesting ideas to consider in small group discussions (she jumps around different groups) since it's relevant to her dissertation
- professor give out copies of exemplars after the assignment turn-in from our class/previous classes she's taught (I was the exemplar for the first assignment woo!)
- she gives out snacks/drinks during one-on-one conferences (there are two in the quarter I think, one before each MP--major paper--assignment)

- discussions are really awkward - no one talks! I feel like I keep jumping in so some of the professor's really interesting questions aren't just met with really awkward silence. (i.e. we were talking about genre and she floated the question of whether hate speech should be regarded as a genre. you could basically hear the crickets among the students so I just floated a kind of radical opinion to try to get others to talk... but like only one other person did)
- CRAAP test for source eval (currency (how recent)/relevance/authority/accuracy/purpose): hits similar notes as OPCVL
- forgot to mention this last email, but my prof hooked up students with former students to get used textbooks - it was pretty neat

Connecting to Ibsen's *A Doll's House*

Private portfolio writing: 20 minutes

Analyze the construct of money in your life using any handwritten form you choose.

- **Does your financial identity to the public feel the same to you as your financial identity seems to you? When have perception and reality differed and how did it feel?**
- Is it a public topic in your family? Private? Gauche in their families? How did your public and private financial identity form
- Does money provide freedom or protection to you? To others around you?
- Is money a cage or a platform to you at this point in your life?