

UNIVERSITY OF CHICAGO WRITING PROGRAM

JOB APPLICATION PACKET 2017-2018 ACADEMIC YEAR

APPLICATION DEADLINE: MONDAY, MAY 8, 2017 AT 1PM

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We hire graduate students from all divisions and programs,
to teach students from all divisions and programs.

NB: We hire graduate students who are covered by the terms of GAI (the Graduate Aid Initiative) **and** those who are **not** covered by GAI. If you are covered by the terms of GAI, please check with your department to see if it has any employment policies specific to GAI students. Some departments have asked their students in GAI funding to follow departmental policies for using GAI points and for accepting jobs outside their departments. Please check with your department to see if it has developed such a policy.

**APPLICATIONS FOR 2017-18 ACADEMIC YEAR
JOBS AVAILABLE TO GRADUATE STUDENTS - BRIEF DESCRIPTIONS**

Application deadline: Monday, May 8 2017 at 1PM

We offer several teaching positions for graduate students:

1. **Writing Interns in the Humanities Core** are graduate students who assist faculty by providing writing instruction in first-year Humanities Common Core courses. Interns typically work for two or three quarters of an academic year, depending on scheduling and course demand. These appointments are ordinarily renewable. To work as an intern you must complete a training workshop given in Spring 2017 or Summer 2017. The training workshop is available for credit if you wish (HUMA 50000).
2. **Lectors** are graduate students teaching in the Advanced Professional Writing course (a.k.a. Little Red Schoolhouse, ENGL 13000). Lectors typically work two quarters a year, depending on scheduling and course demand. Lectors may also have opportunities to work in summer quarter. To work as a Lector, you must complete a training workshop given in Autumn 2017. This workshop may be taken for course credit (ENGL 50300). After you have taught as a Lector, you are automatically eligible to teach as a Humanities Writing Intern, or as a Lector in other courses.
3. **Writing Tutors** are graduate students who work individually with students in the Common Core sequences. The Writing Tutor appointment is for one quarter and it is ordinarily renewable each quarter. Writing Tutors will participate in a training workshop in Spring or Summer of 2017. After completing their training, Writing Tutors may also be eligible to work as Humanities Writing Interns. Tutors do not accrue GAI teaching points.

You may obtain more information about the Lector, Writing Intern and Writing Tutor positions on-line at:

<http://writing-program.uchicago.edu/jobs>

General Qualifications.

- A. To teach as a Lector or a Writing Intern, you must in most cases be enrolled in a Ph.D. program at the University of Chicago. Students in the fifth year of Ph.D. study or beyond may be eligible for tuition grants. You need not be in advanced residency to apply and to work in these jobs.
- B. To teach as a Writing Tutor, you must be enrolled in a graduate degree program at the University of Chicago.
- C. **We welcome applicants from throughout the University.** You do not need prior experience teaching writing; you do not need to be in a literature department; you do not need to have been an undergraduate major in rhetoric, composition, or literary studies.

APPLICATION PROCEDURE: DUE MONDAY, MAY 8, 2017 AT 1PM

We require

One Letter of Recommendation

- This letter should be from someone familiar with your teaching or your potential as a teacher. *Please ask your recommendation writer to send the letter by email to writing-program@uchicago.edu by the application deadline.*

You will submit all your other materials to us on the Writing Program web site.

On the site, you will fill out an on-line Application Information form and submit the following

- **Personal Statement** on our **Cover Sheet** (included in this packet),
- 10-page **Writing Sample**, with an attached **Writing Sample Cover Sheet** (included in this packet)
- Sample **student paper comment**. The paper is included in this application packet. You may take up to an hour to comment on the paper, using any combination of end comments and marginal comments that you think appropriate.

To ensure the anonymity of your Writing Sample, its Cover Sheet, and your student paper comment, please do not put your name on them. (#protip: to anonymize bubble comments in Microsoft Word, go to Review>Protect Document>Privacy, and check “Remove Personal Information from this file on save”)

Please prepare all the materials BEFORE you start submitting them on the web site. All your materials must be submitted at the same time. When you have these materials assembled and you are ready to fill out our application form, you may do so at our web site here:

<https://writing-program.uchicago.edu/content/writing-program-application-submission>

You will be asked to log in with your university ID.

Questions? Contact us at writing-program@uchicago.edu

FORMS FOR APPLICATION MATERIALS

Cover Sheet One: Cover Sheet for Personal Statement

Please create a copy of this cover sheet as a separate Word file and submit it with your other application materials.

Your first name:	Your last name:	Your email:

Recommender's name and email:

Personal statement

Please tell us about your teaching, editing and writing experience, your approach to writing, and anything else you think relevant to a position teaching for the Writing Program. You may paste your statement below or include it in a separate document. Your statement may exceed the length of this page; let us know what you think we need to know, using as many words as you need.

Cover Sheet Two: Cover Sheet for Writing Sample

Office Use Only: Application number _____

*Please paste this cover sheet to the beginning of your writing sample. To allow us to judge this portion of your application blind, **please do not include your name on this cover sheet or the writing sample itself***

1. Is your submission (part of) a:

dissertation chapter journal article conference paper

seminar paper for coursework

other: _____

2. Please provide a brief synopsis of the piece you have submitted: what is your overall argument, and/or what are the main points that you're trying to communicate to your readers?

3. Is this an excerpt of a larger project? If so, how does it fit into the larger project?

4. Who are your intended readers? What disciplines are you writing for, and what might your imagined audiences care about? [For example: perhaps you're writing for a Sociology audience, but also for a more interdisciplinary audience of scholars interested in urban studies.]

5. What about the piece are you most happy with?

7. Few writers believe their writing is perfect. You may feel that a central concept eluded description, or that a key paragraph escaped all bounds of rational structure, or that a sensitive issue might not have been framed in the best possible way. In a paragraph or less, please tell us what about this piece gave you the most difficulty as a writer.

Sample student paper for commenting

Please put this sample paper with your comments in a separate Word file, and submit it with your other application materials.

Please comment on the following paper, letting the student ("Jamie") know what they need to do to improve their writing. You may take up to an hour to write your comment, and you may use any combination of end comments and bubble comments that you think will be helpful in getting your points across. We ask that you offer feedback that stands on its own (vs. deferring your remarks to a hypothetical meeting by saying "let's talk about this").

To submit your comment, you'll need to copy this document into a separate Word file and submit it with the rest of your application on our web site. Make sure all your comments are included.

The scene of Hippolytes club foot surgery in Madame Bovary is portrayed as a possible medical success story that could keep Charles and his medical practice "up with the time", but more importantly a key scene to the development of the main theme of the novel (140)/ No matter what Emma, his adulterous wife, tries to change in her life, her selfish desires will never allow her to be happy. Emma feels that there is "little about [Charles] to nourish her revival of feeling" yet she wants to be able to love him. Unfortunately for Emma she lives in a dream world where her life has to be fulfilled with lavish adornments, romantic situations with her lover. Emma did not use Hippolyte and his club foot surgery to spark new interest in her husband, rather she wanted to satisfy her own selfish desires which could ultimately lead to her further alienation of Charles.

Emma was clearly bored with Charles and their marriage, which led to her affairs with Leon and Rodolphe. She tried to go back to Charles after he affair with Rodolphe, which was taking a turn for the worst. When Emma heard about the idea of the club foot surgery, she quickly held onto it because she could make Charles more appealing. "How satisfying for her to have coaxed [Charles] into taking a step that would enhance his reputation and increase their income. She only wanted to lean upon something rather more solid than love"(140). Emma talked Charles into the performing the unheard of. Operation with the underlying motive being to gain her own fame and fortune. Hippolyte was merely a pawn to her. Hippolyte was coaxed into going through with the surgery by preaching and humiliation from the rest of

the town's people, but it was really Emma's thought of the surgery being free that added the "generous touch" to Hippolyte's final decision. If Emma's only motive was to spark a new interest for Charles, then she should not have to go about it with this surgery. She was being selfish by asking this poor man to put his life on the line and give up his club foot to a risky operation to better her life. While Emma has always seen Charles as a pathetic man, she let her romantic mind blind her into thinking that the surgery would go along perfectly.

While Charles is telling himself that "his wife was an angel", he becomes excited with his plans for the surgery by studying the different kinds of club feet and tendons (141). Hippolyte, not knowing that his surgery was really to benefit someone else's life, was excited as well. While performing the surgery, Charles was shaky and nervous holding the tenotome in his hand. But through the support of his wife, he built up the courage to lean forward and cut the tendon. The surgery seemed to be a success, which gave Emma a reason to allow herself to grow close to her husband.

Emma waited for Charles the night of the surgery "in great anxiety" and when she saw that everything went smoothly "she flung her arms round his neck" (142). Because Emma has not shown any physical display for Charles since the birth of their child, her anxious hug tells the reader that she is suddenly attracted to him because he finally accomplished something up to her standards. "She found herself happily revived in a new sentiment, healthier, better, happy to feel some tenderness for this poor boy who so adored her". If her only motives for coaxing Charles into performing the surgery were to find a new interest in him, which would bring vigor back into their marriage, this moment of happiness should have satisfied her enough. But as things took a turn for the worst, she tried all that she could to save this feeling, afraid that it would not last for long.

Hippolyte's leg became grossly infected and no one knew how to fix it. Charles and the others simply ignored it. While Hippolyte would lie in bed groaning, Emma "would come to see him. She brought him linen for his poultices, and consoled him, encouraged him"(145). Emma tried to comfort Hippolyte to take his pain away when in reality it was her selfish motives that coaxed him into going through with the operation. She felt guilty which parallels the guilt that she felt for her lack of passion for

Charles and her affairs. Comforting herself by trying to make Charles look more appealing, lessened his guilt, Emma was suffering from. As her plan went awry, she tried to hold on to it by her nursing.

“A livid tumefaction was spreading up the leg, and there were blistering patches, with a black liquid seeping out” (144). Dr. Canivet was called to look at Hippolyte’s leg when it became clear there were no signs of healing. Dr. Canivet took one look at the gross bulge of a leg and said, “Straighten up a club-foot! How can you straighten up a club foot? You might just as well try to flatted out a hunch back” (147). Hippolyte’s leg resembles Emma’s perception of her marriage to Charles How can she fix a bad marriage? She has let her desires of being treated like a princess, and being romantically swept off her feet by a Romeo get into the way of the love that she could have had for Charles. This is like the leg that no one tried to clear of the infection, when it started. The leg had to be amputated.

Charles was extremely embarrassed by his failure to heal Hippolyte’s club foot. How could he show his face in town again after causing one of his patients to lose a leg? “[Emma] did not share his humiliation, she had her own to endure; that she had ever thought such a man could be worth anything, as if she had no already sufficiently observed his mediocrity at least twenty times” (149). This passage presents to the reader the real picture of Emma. She was only out to save her marriage with the surgery because it would be to her personal gain, not because it would spurn an mutual happiness to be shared with Charles. Causing a man to lose his leg was something that she did not even think twice about. Emma was more concerned of having the reputation of being married to a dumb oaf.

In the end, Hippolyte’s leg drove Emma further away from Charles. ‘Everything about him irritated her now, his face, his clothes, the things he didn’t say, his whole person, his very existence” (149). Emma could find nothing romantic and intriguing about a man whose clever endeavors had failed. If she could not make him more interesting for her own amusement she would have to be with someone else. “The memory of her lover came back to her with a dizzying pull: she cast her soul to him, drawn with new appetite to this image” (150).

DEADLINES AND FURTHER INFORMATION

The 2017 **deadline** for these parts of the application is **Monday, May 8, 2017 at 1PM.**

Once we receive your application, it will be assigned a number, and will be identified to the readers only by that number. The writing sample and paper comment will be rated without any knowledge of who you are. Each application will be read by two people within the Writing Program.

For more information about our open positions and the application process, see:

<http://writing-program.uchicago.edu/jobs>

or contact us:

Deputy Director Kathy Cochran (702-1936)

Associate Directors Tracy Weiner (834-4691), or Linda Smith-Brecheisen (702-2658)

Assistant Directors Ashley Lyons, or Meg Mass (or 834-0850).

Program Coordinator Margaret Fink (writing-program@uchicago.edu)

DETAILED DESCRIPTIONS OF WRITING PROGRAM JOBS

Lector: Academic & Professional Writing

(A.K.A. THE LITTLE RED SCHOOLHOUSE OR "LRS")

Job Description.

The Little Red Schoolhouse is a course in advanced writing for upper-level undergraduates and graduate students. At the undergraduate level, it addresses the needs of third and fourth-year students who are preparing for advanced writing challenges, including writing a B.A. thesis, applying to graduate school, and applying to professional school. The course meets twice weekly (TTh, 2:00-3:20). Each week students attend one lecture given by the LRS faculty, and one Lector-run writing seminar with no more than **7 students**. The seminar discussions focus on students' weekly writing assignments. Lector's responsibilities include preparing for and leading the seminar discussions, reading and commenting on all papers, and recommending both paper and course grades. Lectors may also hold occasional office hours and meet with students to discuss individual problems.

Commitment:

1. Attending one seminar per week
2. Preparing for and leading one writing seminar per week
3. Submitting written comments for 7 papers per week

Training. Lectors are required to attend a quarter-long training seminar in **Autumn Quarter**. In the past, seminar has met on Monday afternoons from 3 to 5:50 PM. This seminar may be taken for credit (English 50300). In addition, during their first quarters of work, lectors are required to attend the weekly lectures with their students.

Compensation In 2016-17, Lectors working in undergraduate sections earned a base salary of \$3,000 per quarter. Senior Lectors working in a graduate sections earned a base salary of \$3,000 per quarter. Lectors in the fifth year of Ph.D. study and beyond may be eligible for a tuition grant (check with your Division).

Further Opportunities. Once you have worked as a Lector and received satisfactory evaluations from us and from your students, you may continue working as a Lector at either the undergraduate or graduate level. You may also work as a Writing Intern in the Humanities Common Core. You will not need to reapply to the program to obtain these positions.

Special Qualifications. The least important qualification is prior experience or an extensive background in teaching English. We have found that the most important qualifications are an analytical mind and the ability to work with undergraduates in a friendly and courteous way. About two-thirds of the Lectors selected regularly come from outside the Humanities Graduate Division.

Term of Appointment: Winter and/or Spring 2018; possible positions for Summer 2018.

Writing Intern: Common Core Humanities

Job Description. The chief responsibility of the Humanities Writing Intern is to provide a writing component in a Humanities Common Core section of approximately **17-19 students**. Graduate students from all divisions and programs are eligible to apply. The Writing Intern assists the University faculty member who teaches the section. The duties of Writing Interns will vary, but generally they read the course texts and attend class, read and comment on student papers, and teach writing in small seminar groups. Writing Interns will often have the opportunity to lead one or two discussions of texts in the main class.

During Autumn quarter, interns divide their class into seminar groups of no more than 7 students, and meet with each of these seminar groups at least three times. Seminar meetings last an hour and twenty minutes. After Autumn quarter, interns may design a curriculum that combines seminars with one on one meetings.

Commitment:

1. Attending and preparing for two classes per week
2. Preparing for and leading nine small group seminars over the quarter
3. Writing paper comments on half of the student papers (split with instructor).

Training. Interns must complete a quarter-long training seminar in **Spring or Summer Quarter of 2017**. The seminar will require approximately three hours per week of class time and two hours per week of preparation. The seminar may be taken for course credit (Humanities 50000).

Compensation. In AY 2016-17, Writing Interns received a base salary of \$3,000 per section per quarter. Interns in the fifth year of Ph.D. study and beyond may be eligible for a tuition grant (check with your division).

Special Qualifications. You do not necessarily need specialized knowledge of the scholarly work done on the texts in a particular Humanities Core Course. Such knowledge helps, of course, but we have found that the most important qualifications are an analytical mind, the ability to read challenging texts carefully, and the ability to work with undergraduates in a friendly and courteous way.

Term of Appointment. Typically Fall-Spring, 2017-18. Interns are hired quarter by quarter, and reappointment is contingent on satisfactory performance.

Further Opportunities. Once you have worked as a Writing Intern, you may ordinarily renew your position for as long as you wish if your job performance is satisfactory. You will not need to reapply to the program to do this, and you may take quarters off and return when you wish.

Common Core Writing Tutors

Job Description. Writing Tutors work individually with students in the Common Core sequences. Graduate students from all areas are eligible to apply. Tutors work in Reading Room North of Harper Library.

Writing tutors neither copyedit student's work nor advise them on the content of their papers. Instead, they teach writing in the context of a one-on-one session. They may help students brainstorm on how to evolve a significant claim in response to a paper prompt. More frequently, they work with students on partial or completed drafts, advising students on how to make their writing more persuasive, organized, and significant to their academic readers.

Tutors work one four-hour shift per week. They may commit to as little as one shift per week or as many as three, depending on their schedules and on student demand. Shifts are typically in the evenings, Sundays through Thursdays, second through eleventh weeks.

Commitment:

1. Tutor College Core students one-on-one during a four-hour shift each week for 10 weeks.

Training. In Spring or Summer 2017, Writing Tutors attend the training session provided for Writing Interns (Humanities 50000). Writing Tutors also attend workshops and brief staff meetings one or two times each quarter.

Compensation. Beginning salary for Tutors is \$13.00 per hour. Tutors are not eligible for a tuition grant.

Term of Appointment. Fall Quarter, ordinarily renewable Winter and Spring.