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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 2019-20 ACADEMIC YEAR
JOBS AVAILABLE TO GRADUATE STUDENTS - BRIEF DESCRIPTIONS

Application Deadline: February 11th, 2019 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 course given in Spring 2018 or Summer 2018. The training course 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 quarters. To work as a Lector, you must complete a training course given in Autumn 2018. This course 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 course in Spring or Summer of 2018. 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.

*Note for MAPH, MAPSS, MACSS, and CIR Applicants:* In 2019-20, we will continue a pilot initiative for hiring recent MAPH/MAPSS/MACSS/CIR graduates to work for our program. Please rest assured that you are an exception to our General Qualifications about current enrollment in a degree program. We welcome your application!

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. You do not need to be a native English speaker.
**APPLICATION COMPONENTS & PROCEDURE**

The application requires the following six components:

1. **One Letter of Recommendation**
   The letter of recommendation should be from someone familiar with your teaching or your potential as a teacher. We read letters of recommendation carefully as we assess each applicant's potential for a position with our program. It's less important to get a letter from someone who can speak to the quality of your scholarly work than it is to get a letter evaluating the way you interact in a classroom.

   If you have no previous teaching experience, we suggest you ask someone who has seen you participate in a class, seminar, or workshop. The letter does not have to be from a member of the University of Chicago faculty, so if you have teaching experience at another institution, a letter from a faculty member there may be best.

   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 (below) to us on the Writing Program website by the application deadline. Prepare the five materials below before you start submitting them on our website, as they must be submitted at the same time.

2. **Personal Statement**
   In 1-2 pages (single-spaced), please let us know about your writing and revision experiences, your approach to writing, and/or anything else you think relevant.

3. **Personal Statement Cover Sheet**
   Included in this packet.

4. **Writing Sample**
   7-10 pages (double-spaced). You are welcome to submit a *portion* of a longer paper. Do **NOT** put your name on this.

5. **Writing Sample Cover Sheet**
   Included in this packet. Do **NOT** put your name on this.

6. **Sample Student Paper Comment**
   Included in this packet. Do **NOT** put your name on this.

   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. We ask you to pretend you're writing to the *author* of the paper, **not** to us. We're interested in how you engage with the writer, and the way you use the paper comment as an opportunity to teach the writer something about writing.

When you have all five of these items assembled and you are ready to fill out the application form, you may do so here:

[https://writing-program.uchicago.edu/content/writing-program-application-submission](https://writing-program.uchicago.edu/content/writing-program-application-submission)
Cover Sheet One: Personal Statement Cover Sheet

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

<table>
<thead>
<tr>
<th>Your first name:</th>
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<th>Your email:</th>
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<tbody>
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Recommender's name and email:

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<th>Recommender's name and email:</th>
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</table>

Personal Statement

In 1-2 pages (single-spaced), let us know about your writing and revision experiences, your approach to writing, and/or anything else you think relevant. You may paste your statement below or include it in a separate document.
Cover Sheet Two: Cover Sheet for Writing Sample

Please paste this cover sheet to the beginning of your writing sample. To allow us to judge this portion of your application anonymously, 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
   __ 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.
Women of the *Iliad*

Homer's usually indirect presentation of women still sometimes gives them prominent roles, especially after the battle has worn on and the death toll risen. Helen’s acerbic tone is unmatched by any woman in the Iliad, and utters the following regret:

> I wish I had been the wife of a better man than this is  
> one who knew modesty and all things of shame that men say.  
> But this man’s heart is no steadfast thing, nor yet will it be so  
> ever hereafter; for that I think he shall take the consequence.

More power is held by Helen than any other woman of the *Iliad*, as evinced by the entire war, and she holds a special status as neither completely a Trojan nor an Achaian, but this statement is unusually forceful even given this. Paris's cowardly behavior being not befitting that of a warrior and a leader of his state by the guidelines set forth by Homer’s more noble characters in part explains this. So, the uneasy voice of the Trojan people is spoken by Helen, along with Hector.

In the last hundred lines of the poem, the Trojans are overcome with anguish at Hector’s death. Although Priam was equally bereaved, his absence at front of his son’s mourning group is
highlighted. Tearing their hair in anguish, the procession is led into the city by Andromache and Hekabe. It takes the presence of an old man to remind them to move on into the city, lest they mourn outside all night. Sage men of the older generation retain their role as purveyors of wisdom. Once inside, the action is again driven by the women. They speak at his funeral, beginning with his wife Andromache. It is surprising, considering the limited roll women have directly played in the play up until this scene, that she “leads the lamentation. (24.723) Indeed she fulfills her role beautifully, speaking as eloquently as any male character. Hekabe and then Helen follow, presenting equally heart-wrenching personal speeches. “The vast populace” is inspired by their tearful speeches and grieves with them. Homer shows these ladies as powerful and eloquent in their anguish as to address and inspire all of Troy.

The women of Troy earlier hold an important role at Athene’s temple, where they sacrifice their most precious robes and supplicate the gods to aid them. In their desperation, they cry humbly first to Athene, promising her sacrifices if she would take pity on them and their children. However, when Athene “turned her head,” they show remarkable fortitude and turn to the highest of gods, Zeus. (6.297-311) These women are not passive. They take matters into their own hands as best they can and invoke the gods on behalf of their city.

Similarly, Kassandra, “no man, no fair-girdled woman… a girl… who had gone up to the height of the Pergamos,” begins Hector’s funeral scene when she is the first to spot the party returning his body to Troy. Then something incredible happens:

She cried out in sorrow and spoke to the entire city:
Come, men of Troy and Trojan women; look upon Hector
If ever before you were joyful when you saw him come back living from
Battle; for he was a great joy to his city, and all of his people.
She spoke, and there was no man left there in all the city
Nor woman, but all were held in sorrow passing endurance.

Although Kassandra is the daughter of Priam, it would normally be unacceptable for her to climb up to the top of Pergamos, a Trojan citadel, like a modern-day tomboy and address the multitudes. However, in this case she is given the same consideration that later belonged to Andromache, Hekabe, and Hera and rewarded by the rapt attention of Troy’s populous.
Homer’s “off-stage” reference to widows, mistresses, and mothers left behind are more common, though less dramatic. Although Homer unquestionably shows glory won through the conflict, his almost regretful description of vanquished fighters’ loved women poignantly communicates the bloody reality of war. “Meges in turn killed Pedaios, the son of Antenor, who, bastard, though he was, was nursed by lovely Theano with close care, as for her own children, to please her husband.” (5.69-71) Homer turns what would have been just another fallen Trojan into the loose of a man who had been lovingly and selflessly raised by the wife Antenor, one of Troy’s most important councilmen. Homer communicates by narrating the story of a warrior’s mother midbattle that each slain enemy was not just a soldier and a barrier to victory, but a man and a human being with a family.

This kind of mid-battle narration is also an example of Homer’s utilization of female characters to make his poem more interesting and accessible to his audience. These descriptions of soldiers’ lovers and mothers make the audience more involved in the story by giving a deeper understanding of the men. The interludes where women and girls are actually present, most notably when we are taken inside of Troy, gave the Trojan warriors a tangible home, wives, and children to protect and help to punctuate the grim battle episodes. Homer, like every good storyteller, brings his audience to care about his characters. Bringing to combat descriptions a more human level with which the audience can identify is one purpose purpose of the stories of fallen warriors. As exciting as chapters of masculine intrigue and valiant battle are, the sorrow and love of all forms represented by the Iliad’s female characters are an essential part of the human experience and serve to create balance and depth in the Iliad.

Thus the feminine half of the Iliad is given a vital role, if not equal footing. Both “on” and “off-stage” females provide Homer an outlet for the uninhibited expression of each side’s grief and outrage. They vocalize the dire consequences of the Trojan war, not solely in terms of glory and honor, but of raw emotion. Female characters humanize and add depth to the Iliad. In this way, well-spoken and girls transcend the customary place of their gender and the poem becomes a more engaging work.
DEADLINES AND FURTHER INFORMATION

The Winter 2019 application deadline is **February 11th, 2019 at 1PM**.

Once we receive your application, it will be assigned a number, and will be identified to the application 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) and Linda Smith-Brecheisen (702-2658)
Assistant Directors Margaret Fink (mlfink@uchicago.edu) and Ashley Lyons (834-0850).
Program Coordinator Carissa Ábrego-Collier (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 weekly 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 each week  
2. Preparing for and leading one writing seminar each week  
3. Submitting written comments for 7 papers each week

**Training.** Lectors are required to attend a quarter-long training course in **Fall Quarter.** In the past, this course has met on Monday afternoons from 3 to 5:50 PM. This course 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 2018-19, Lectors earned a base salary of $3,000 per quarter. Lectors in the fifth year of Ph.D. study and beyond may be eligible for tuition remission in the quarters they work (check with your Division). For each section of LRS a Lector teaches, that Lector accrues one GAI point.

**Further Opportunities.** Once you have worked as a Lector and received satisfactory evaluations from the Writing Program 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 Writing 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 2020; possible positions for Summer 2019. Lectors are hired quarter by quarter, and reappointment is contingent on satisfactory performance.
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.

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. Each seminar meeting lasts an hour and twenty minutes.

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 2019. 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 2018-19, 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 tuition remission in the quarters they work (check with your division). For each section of the Common Core an Intern works, that Intern accrues one GAI point.

Further Opportunities. Once you have worked as an Intern and received satisfactory evaluations from the Writing Program and from your students, you are eligible for re-appointment as an Intern in future quarters. You need not reapply to the Writing Program to be re-appointed as a Writing Intern, and you may take quarters off and return as your availability dictates.

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, 2019-20. Interns are hired quarter by quarter, and reappointment is contingent on satisfactory performance.
Common Core Writing Tutors

Job Description. Writing Tutors provide writing support on a one-on-one basis to writers in the Common Core sequences. They’re not copyeditors or proofreaders; instead, Peer Writing Tutors work with writers on individual papers in order to help improve writers’ overall skills in academic argumentation and structure.

Writing Tutors can:

• Help writers brainstorm on how to get started on a paper or how to best approach a paper assignment or prompt, particularly in terms of how to construct an argument.
• Read a full or partial draft of a paper and comment on its overall argumentation (use of textual evidence, logical flow of argument, persuasive placement of points, etc.).
• Read a full or partial draft of a paper and comment on its organization, both globally and at the paragraph level.
• Make suggestions for how to revise a paper for greater coherence, clarity, and persuasiveness of argument.

Tutors hold office hours in the evenings in the Arley D. Cathey North Reading Room. Tutors can work one to three 4-hour shifts per week. Shifts are typically in the evenings, Sundays through Thursdays from Week 2 through Week 11.

Commitment:

1. Teach writing on a one-on-one basis to College Core students during a four-hour shift each week for 10 weeks.

Training. In Spring or Summer 2019, Writing Tutors attend the training course provided for Writing Interns (Humanities 50000). Writing Tutors also attend brief staff meetings one or two times each quarter.

Compensation. The beginning salary for Tutors is $17.00 per hour. Tutors receive a $0.25 per hour raise for each quarter they continue to work. The Writing Tutor position is not eligible for tuition remission, and it does not accrue GAI points.

Term of Appointment. Fall Quarter, ordinarily renewable Winter and Spring. Writing Tutors are hired quarter by quarter, and reappointment is contingent on satisfactory performance.