

Spring, 2017

Dear Potential Writing Fellow:

This letter is aimed at clarifying for you, from the very outset, what it means to become a part of the Writing Fellows Program.

Writing Fellows are specially selected and trained Barnard undergraduates who work with their peers to strengthen student writing in all disciplines. Students in all majors are encouraged to apply. We are of course looking for strong readers and writers, but equally crucial to being a Writing Fellow is an ability to connect with other people.

Writing Fellows staff the Barnard Writing Center (for a minimum of an hour every week) and, in addition, work in different courses across the curriculum. They are/have been attached to courses in Anthropology, Architecture, Art History, Asian and Middle Eastern Cultures, Biology, Dance, Economics, Education, English, Environmental Science, History, Philosophy, Political Science, Psychology, Religion, Sociology, Theatre, and Women's Studies.

The onerous part of being a Writing Fellow occurs during the week that rolls around three times in the course of the semester when each Writing Fellow must find the time and energy to read and confer with (up to) fifteen students on their papers.

This can be done. Writing Fellows have been doing it, and doing their own work, and flourishing in each, since 1992. But the commitment of time and energy—of mind and heart—is a serious one; current Fellows say it is the equivalent of taking another course. If you feel that you cannot make such a commitment, please do not apply to the program. We ask of Writing Fellows, moreover, that they commit to working for at least three semesters, one of those being the semester immediately following the training workshop. Please take this into consideration as well.

Once training is completed, the salary for working as a Writing Fellow is \$980 per semester.

A word about the training course: "The Writer's Process" is a semester-long workshop (3 credits), taught by Pam Cobrin (Director of the Writing Program), in the teaching of writing. It is an intense experience (which does not mean we don't laugh a lot). Students write a minimum of three essays and an ongoing journal; they also work with each other's writing and with that of First-Year students in First-Year English and First-Year Seminar. Toward the middle of the semester, they begin to help staff the Writing Center. And of course, they read a great deal—not only Strunk & White on grammar and style, and nuts-and-bolts articles on how to talk with students about their writing, but also a significant amount of theory: about what constitutes a text and who constructs it (the writer? the reader?), about how we make meaning, how race, ethnicity and gender influence our writing and reading, etc.

All of us in the program believe that becoming a Writing Fellow is a privilege, as well as a responsibility. If you are still intrigued by the idea, we urge you to join us.

Sincerely yours,

Pam Cobrin  
Director, Writing and Speaking Programs

**WRITING FELLOW APPLICATION**

**Deadline: Friday, February 24<sup>th</sup> at 5pm**

*Please submit your completed application to Professor Pam Cobrin's office in 216 Barnard Hall (you can leave it on her door if she is not there).*

Name:

Graduation Year:

Email Address:

Phone:

Projected Major:

Instructor in First-Year Writing:

Instructor in First-Year Seminar:

Faculty member whom you have asked for a recommendation:

*The Faculty Recommendation Form appears at the end of this application. Faculty recommendations are due no later than **Friday, February 24<sup>th</sup> at 5pm**. They should be sent to Pam Cobrin in 216 Barnard Hall or emailed to [pcobrin@barnard.edu](mailto:pcobrin@barnard.edu).*

Please indicate below the courses you have taken at Barnard/Columbia and the grades you received:

Please list your work and/or volunteer experience, including the dates (or attach a resume):

Please list your prior experience in tutoring or peer counseling:

**WRITING FELLOW APPLICATION**  
***Supplementary Materials***

1. Please tell us, in a page or so, why you would like to be a Writing Fellow, how you yourself go about writing, and how that might relate to your interest in working with other people's writing.
2. Please include in your application a 3-5 page sample of your own recent writing, preferably for a Barnard class. It should include, if possible, your instructor's comments.
3. Attached to this form is a paper written for an actual college course. Imagine yourself as a Writing Fellow – write comments aimed at helping the writer revise. You may write in the margins or on the back of each page, and include an endnote at the end of the paper. What are its strengths? What still needs work?

Please return this application by **Friday, February 24<sup>th</sup> at 5pm** to Pam Cobrin (Director, Writing and Speaking Programs) in 216 Barnard Hall.

Applicants whom we wish to interview will be listed outside of 216 Barnard Hall on Friday, March 3<sup>rd</sup> at 5pm. If you are on the list, please sign up for an interview.

**WRITING FELLOW APPLICATION**  
*Sample Paper*

The Archetype of Marriage Not of Femininity

The model of a woman is often being sculpted because of her differences from man. Women are given many roles overtime, but mainly roles that make them appear weak and roles determined by her capabilities. There are so many gender roles that differ depending on religion and cultural values. The “Wife of Bath’s Tale”, in *The Canterbury Tales* creates an archetype of a woman based on her instincts and human drives, not on her capabilities. However, this tale eliminates gender roles through presenting the needs of both women and men and creates a fine line between them, demonstrating that women and men are on the same level of interests.

According to Jungian psychology, an archetype is “an inherited idea or mode of thought supposed to be present in the unconscious mind and to derive from the experience of the whole human race, not from the life experience of the individual”. His theory accounts for the fact that an archetype cannot be built on one experience solely, but on the experiences of a bigger group of persons. If an archetype is not built on one person only, then it can be said that the archetype of a woman can also fit into that of a man, because of the similar experiences they share in marriage throughout time. A marriage consists of a couple, not just a wife, and because they experience life situations together, the archetype of a woman must be built to fit that of a man and vice versa, which puts them on the same level of experiences.

The “Wife of Bath’s Tale” begins with the story of a knight who lived in King Arthur’s house and raped a maiden, taking away her virginity. Many people wished his death because of his crime but he was saved by pleads of the queen and other women. However, his life was not granted because he must first find the answer to one question, “what thing ... women most desire.” (p 339, l 49). He is given a year to find the answer, but unfortunately is has difficulty

finding that answer. He finds one day a group of ladies dancing and when he approaches them, they disappear and an old hag appears. She offers to tell him the answer to the question if he promises to do what she wishes, not knowing what she wants, he promises and she tells him that women love to have control over their men best. He presents the answer to the queen and his life is saved but with one consequence, he must marry the old hag. The thought of it upsets him because he does not want to marry an old hag, with no money, and with no lovely appearance, but ends up marrying her nevertheless.

In the tale, when the knight asks women what they desire most, they say what they think they desire most based on their experiences in marriage. All their answers collectively build the archetype of a woman. They say that women "...love riches best", "...pleasure in bed", "...to be widowed and remarried", to be "...flattered and pampered", "... to be free", and "do just as we please and to have no man reprove us for our vice..." (p 341, ll 69-81). All these answers are forms of control that women want in a marriage, because all of them allow them to get what they desire. Women can have money, sexual desire, to do as they wish with marriage, and to thought of a clean, "we wish to be thought wise and clean from sin." (p 341, l 88). Women like to be thought of as clean so that no man can reprove her for being otherwise and so that she can keep a level of control in the marriage. This level of control is important to maintain her desire fulfilled. Even though love must exist in marriage to keep it strong, love consists of sexual desires and of needs from both the woman and the man. How can a woman have "pleasure in bed", if the man does not have desires as well and if he is not interested? His desires will drive him to his actions just as the desires of the woman will drive her actions. Both commit actions that will fulfill their desires.

A marriage between a woman and a man also means having the ability to compromise. Compromise is defined as reaching a level of understand that satisfies both the man and the woman. Besides the obvious compromise that takes place at the moment of marriage, there are other situations within marriage that require compromise and a level of trust. The wife of bath and the knight, even before they marry, compromise which means that they have the ability to trust each other. The knight promises he will do “the next thing” she “requires” without knowing what it was. His promise demonstrates that he trusts the old hag and she trusts him to keep the promise. He puts his life at risk, when he takes her answer and presents it to the queen. He does not know if she is right or wrong, but because he promises something as well, the knight knows that there must be a level of truth in what she tells him.

When the knight presents the answer to the queen, there are many wise women present, “many a noble wife and many a maiden, and many a widow (since widows are so wise)” (p. 345, ll 170-71). The reason why widows and married women are considered wise in this story is because of their experiences in marriage. All these women deal with keeping a man’s desires fulfilled in order to get hers filled as well. When the old hag asks the knight to marry her he tells her “...take all my property and let my body go” and she responds “ I wouldn’t want all the metal or ore...unless I were your wife and your love as well.” (p 347, l 205-10). The old hag clearly does not want to be engaged in a marriage without love because she knows that her desires will not be filled, especially because she cannot have at least some level of control over him. This is affirmed at the night of their marriage when he does not give her “pleasure in bed”, but rather treats her cold. She asks him “What am I guilty of? For God’s sake tell me and it shall be corrected, if I can manage it” and she tells him that “I could rectify all this, if...you behaved yourself to me well.” (p. 349 ll 240-52). He must cooperate with her so that she can give him

what he wishes, but because he does not attempt to, she does not cooperate. They must both reach a level of understanding and must both be in love to make it work.

The wife of bath tries to engage her husband in the marriage when she explains to him the advantages of having an old wife, and how she is better than another unfaithful wife. She tells him “Choose now”, “to have me ugly and old...and be faithful, humble wife...and never displease you in all my life; or else to have me young and fair, and take your chances on the flocking of people to your house because of me” (p. 357 ll 363-69). At this moment there is a form of control from both the wife of bath and the knight. She controls him through offering him two options and through making the situation to be at her advantage, and he has control over the choice that he makes. They must compromise and reach a solution that will keep them both satisfied in their desires in the marriage and must try to reach a solution that will allow them to both have some form of control over the relationship. The knight ultimately hands her the control over the situation when he tells her “I put myself under your wise control; you yourself choose which may be most pleasurable and most honorable to you and to me also.” (p. 357, ll 375-76). He gives her the control because he knows he cannot get the best out of the relationship without her cooperation, so if he hands her control he knows she will also make a decision that will satisfy his desires so she can get what she wants out of the marriage as well. She ends up choosing to be both fair and beautiful, and if not he can deal with the question of her life and death as he wishes.

The decision she makes demonstrates that a woman does want to have control in a relationship as she predicted, but it also demonstrates that men want to have control as well so that they can keep their desires fulfilled. The archetype of a woman in marriage also fits the archetype of a man in marriage. The story is ironic because the wife of bath gives the knight

what the women said they want most. She gives him pleasure in bed, as the end suggests when it says she gives him everything that might “give him pleasure and or joy”. (p 359, l 400). She lets him be free as he pleases when she allows him to choose the wife he wants best, and she gives him control over her so that he may do as he wishes with her. However, she does not fully submit to him because although she promises to remain true to him forever, she handled the marriage and initiated the compromise so that it can be advantageous to her. If he would not have given her love, she would not be satisfied, as was seen at the night of her marriage when she wanted to make him love her. There is a balance of control between the man and the woman in a marriage, but this control is only to keep their desires fulfilled. If they cannot communicate and compromise then the marriage will ultimately fail due to the fact that someone is bound to only listen to his or her own needs.

If Jung finds that an archetype is an instinctual thought in the unconscious derived from collective human thought and experience then the archetype of a woman in marriage must fulfill an archetype of a man in marriage because they are experiencing each other. In order to make it work they must understand each other and communicate. Likely, in the balance of power theory of international politics as defined by John Mearsheimer, it is best to have two superpowers balancing with each other and remain in constant communication to ensure their survival. In an anarchic world, where there is no greater power to negotiate conflicts between states [countries], states must do what can best secure their survival. In order to continue to exist they must have some sort of power, whether it be military or economic, to remain threatening to others. If a state has no power at all, then its existence could terminate at any given moment since a greater power can take over. Mearsheimer predicts that the best way to ensure security is to have two superpowers because it is easier to keep an eye over each other, but in order to do that, they must



remain in constant interaction and must trade and keep in communication. Likely in marriage, in order to succeed and get one's own interests, one must listen to the other's needs to create compromise and a balance of power within the relationship.

“archetype n.” *Concise Medical Dictionary*. Oxford University Press, 2007. *Oxford Reference Online*. Oxford University Press. Columbia University. 16 November 2009

<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t60.e6.64>

Chaucer, Geoffrey. “The Wife of Bath’s Tale”. *The Canterbury Tales*. New York: Bantam Books 2006.

**WRITING FELLOW APPLICATION: *Faculty Recommendation***

*Deadline: Friday, February 24<sup>th</sup>, 5pm*

Student Name: \_\_\_\_\_

Recommender's Name: \_\_\_\_\_

**Please attach a letter of recommendation** and please rate the applicant on the following qualities:

*On a scale of 1 (poor/absent) to 10 (outstanding), please rate:*

The applicant's written communication:

1      2      3      4      5      6      7      8      9      10

The applicant's oral communication:

1      2      3      4      5      6      7      8      9      10

The applicant's interpersonal skills:

1      2      3      4      5      6      7      8      9      10

The applicant's level of intellectual curiosity:

1      2      3      4      5      6      7      8      9      10

The applicant's level of responsibility:

1      2      3      4      5      6      7      8      9      10

*Please send this completed form, along with your letter, to Pam Cobrin (216 Barnard Hall). You may also email the form and letter to: [pcobrin@barnard.edu](mailto:pcobrin@barnard.edu)*