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ineztan.com



As a liberal arts graduate educated in the USA and Singapore, with **over four years of university teaching experience in Fiction, Poetry, Creative Writing Workshops, Composition, Digital Literacy, Research, Argumentative Writing, Academic English, and Literature**, I'm passionate about helping people discover their voice in any form that gives the fullest expression to what they truly care about.

EDUCATION

University of California, Irvine, September 2016 – present

Master of Fine Arts in Poetry Writing; graduating June 2019, GPA 4.0

- Graduate coursework: poetry workshops, English literature (especially 19th century British), hybrid genres, Composition and Writing Studies, and Education

University of Michigan, August 2013 – April 2016

Master of Fine Arts in Fiction Writing, GPA 4.0, Graduate Teacher Certificate from the Horace H. Rackham School of Graduate Studies

- Graduate coursework: fiction workshops, prosody, English literature (including history and ideology of the English language), hybrid genres, and pedagogy

Williams College, August 2008 – June 2012

Bachelor of Arts in English, Cum Laude, GPA 3.71, Dean's List, Highest Honors for Creative Writing Thesis

- Coursework: fiction and poetry workshops, craft-based literature courses taught by creative writing professors, English literature (especially American Renaissance fiction, poetry, and nonfiction), and education (psychology of education, learning and teaching second languages)

Earlier education: Convent of the Sacred Heart High School (New York City), Nanyang Girls' High School (Singapore), Raffles Girls' Primary School (Singapore), Methodist Girls' School (Singapore). Alumni of the Singapore Gifted Education Programme (GEP; Primary Four-Secondary) and Creative Arts Programme.

TEACHING EXPERIENCE AND EMPLOYMENT HISTORY

Graduate Student Instructor, University of California, Irvine (2016-present)

Irvine, CA

- *Fully designed, taught, and assessed* the following **poetry workshops and composition courses**:
 - **Poetry:** Writing 30: Beginning Poetry Writing: workshop, craft elements, and close reading. Fall 2017, Winter 2018, Spring 2018.
 - Student evaluations: 7/7 for enthusiasm for course and subject, 6.86/7 for knowledge and competence specific to the genre, 6.86/7 for written comments that improved student writing and reading, and 6.79/7 for conferences that helped improve student writing (Spring 2018 evaluations).
 - **Composition:** Writing 39B: Critical Reading and Rhetoric: composition with a creative final project, part of the university's writing requirement. First college-level writing class for most students. Fall 2016, Winter 2017; Writing 39C: Argument and Research: capstone course for the university's writing requirement. Spring 2017, Fall 2018, Winter 2019, Spring 2019;
 - Student evaluations: 7/7 for being an instructor with whom students would take another class, 6.92/7 for enthusiasm for the subject and dedication to student learning, 6.8/7 for

feedback (written, verbal) that improved student writing (Fall 2018 evaluations).

Graduate Student Instructor, University of Michigan (2014-2015) Ann Arbor, MI

- Fully designed, taught, and assessed the following **fiction workshops and composition courses**:
 - o **Fiction and Poetry: English 223: Introduction to Creative Writing**: fiction and poetry workshops, craft elements, and close reading. Spring 2015.
 - Student evaluations: my teaching was ranked in the upper 25% of university instructors for written comments that helped to improve their writing, and in the upper 25% for instructor's willingness to conference and help students outside of class.
 - o **Composition: English 125: Writing and Academic Inquiry**: argumentative and research-based writing requirement for all students. Fall 2014.
 - Student evaluations: my teaching was ranked in the upper 25% of all university instructors for improving students' ability to revise their writing.

Creative Writing Pedagogical Mentor, University of Michigan (2015-2016) Ann Arbor, MI

- Self-directed community professional development project.
- Provided guidance, support, and teaching resources to current graduate student instructors.
- Led roundtable and panel discussions among current and experienced instructors.

Best American Nonrequired Reading Intern, 826michigan (2014-2015) Ann Arbor, MI

- Led high school students in discussing contemporary fiction and nonfiction for inclusion in *Best American Nonrequired Reading*, an annual anthology published by McSweeney's.

Writing Mentor and Communications Coordinator, Augustine Collective (2012-present) Boston, MA

- Led writing workshops and leadership development on the intersection of higher education, the public sphere, and Christianity at biannual conferences for over 220 college students from more than 20 top American universities, including Yale, MIT, Harvard, Dartmouth, and Williams.
- Publicity: weekly updates to our website and social media (Facebook, Twitter, Instagram, and more): <http://augustinecollective.org>.

Freelance Consultant on Creative Writing and Professional Communication (2012-ongoing)

- My secondary and tertiary students have gained **admission to/employment at their first choice colleges, MFA programs, and graduate schools, including Brown University, Columbia University, Northwestern, University of Michigan, University of Ohio, University of California Santa Barbara.**
- Creative writing consulting: workshops at Nanyang Girls' High School, CHIJ St. Nicholas Girls' School, manuscript consultation, memoir writing
- Professional communication skills: job search, career planning and management, cover letter and resume writing, and interview and public speaking skills.

Office of Communications, Web Team, WordPress Support Specialist (2012-13) Williams College

- Conveyed the Williams story of liberal arts education across multimedia platforms; built new college websites, offered consultation on user-oriented design and technical support; trained faculty and staff in WordPress; wrote help documentation and user guides, anticipating the needs of many different users.

Peer Tutor, Chinese Department of Williams College (2010-2012) Williams College

- Taught grammar, pronunciation, writing skills, and cultural nuances.

SERVICE CONTRIBUTIONS AND PROFESSIONAL DEVELOPMENT

University of California, Irvine (2016-present): Led workshops for fellow creative writing and composition instructors on designing syllabi, assessments, collaborative e-learning platforms and digital instruction (e.g. Canvas), and pronouncing Chinese students' names. Participated actively in monthly professional development workshops, particularly on pedagogical best practices.

University of Michigan (2013-2016): Led workshops for fellow creative writing and composition instructors on

designing syllabi, assessments, in-class activities, and public speaking skills. Participated actively in monthly professional development workshops.

AWARDS, GRANTS, AND FELLOWSHIPS

Winner of the Academy of American Poets Prize, 2018

Pushcart Prize nomination, 2018

Nora Folkenflik Award for Excellence in Poetry, 2018

Jose and Susana Encinias Award in Creative Writing, 2018

Kundiman Fellow (Kundiman is the largest national organization dedicated to the creation and cultivation of Asian American creative writing), New York City, 2017

Zell Fellowship, University of Michigan, 2015-16 (fully funded year to write)

Rackham Merit Fellowship, University of Michigan, 2015-16 (fully funded first year and summer)

Winner of Singapore Unbound Poetry Contest, 2015

Rackham Graduate Student Research Grant (\$1,500), University of Michigan, 2014

Hubbard Hutchinson Memorial Fellowship for creative writing (\$18,000), Williams College, 2012

BOOKS



This Is Where I Won't Be Alone: Short Stories (Epigram Books: Singapore, London), September 2018. Nationally bestselling debut collection of short stories about home and belonging.

“There is much to admire about this collection: precision, humour, audacity. But what gives these stories depth is that, beneath the experimentation with form and tone is an emotional honesty that manifests in the telling details, in the occasional sentence that knocks you back, and in many of the stories’ endings, which are often suddenly and bracing and true. This is the first I’ve read of Tan’s work, but it won’t be the last.” – Charles Yu, acclaimed author of *Sorry Please Thank You*, *How to Live Safely in a Science Fictional Universe*, and screenwriter for *Westworld*

PUBLICATIONS

(Ongoing updates at <https://ineztan.com/publications/>)

Fiction: “Edison and Curie.” Best New Singapore Short Stories, Epigram Books (forthcoming 2019).

Poetry: “[Origin Story](#),” “[Return](#).” The Kindling (2019).

Poetry: “[The Long Circuit](#).” Hyphen Magazine (2019).

Fiction: “[Dear Famous Poet](#).” Letters Journal of the Yale Institute of Sacred Music (2018).

Poetry: “[Sanctuary](#).” Academy of American Poets (2018), winner of the Academy of American Poets Prize.

Essay: “[Crazy Rich Asians](#)” isn’t *Pride and Prejudice* - it’s the *Kardashians*.” Medium (2018).

Poetry: “[I Am Trying to Care about You as a Person but You Keep Turning Me into a Bear](#)” (Pushcart Prize nomination, Editors’ Prize Finalist), “[Not Cute](#),” “[Work and Idolatry](#)”. Foothill Journal (2018).

Essay: “[Home, Truly?](#)” Localbooks.sg (2018).

Poetry: “[Apology for Bread](#).” The Collagist #95 (2018).

Fiction: [“Oyster.”](#) Fairy Tale Review (2018).

Book Review: [“What the Tradition of the Oppressed Teaches: *State of Emergency* by Jeremy Tiang.”](#) Singapore Unbound (2018).

Poetry: [“Wayang Wayang,” “Proclamation.”](#) LONTAR #9. Singapore: Epigram Books (2017).

Poetry: [“Animating Principle,” “Goodness is a Fruit,” “Romance Novel,” “Toil.”](#) Softblow (2017).

Poetry: [“On the Moon.”](#) Quarterly Literary Review Singapore, Vol. 16 No. 1 (2017).

Book Review: [“Medusa in Singapore: *The Gatekeeper* by Nuraliah Norasid.”](#) Singapore Unbound (2017).

Book Review: [“Learning to Speak up for Exactly What You Want: *Erotic Stories for Punjabi Widows* by Balli Kaur Jaswal.”](#) Singapore Unbound (2017).

Poetry: [“Throw Yourself Down from Here,” “The Source of the Darkness was Unconfirmed.”](#) descant #56 (2017).

Poetry: [“Laurel.”](#) Rattle #54, 2016.

Poetry: [“Rapture of the Deep,” “Inquisition,” “Let’s Not Wait Until After the Apocalypse.”](#) dusie #19 (2016).

Essay: [“You Have to Enjoy What You’re Doing in Order to Do Something Good: On Teaching Creative Writing.”](#) The Kairos Journal (2016).

Poetry: [“Tyranny.”](#) A Luxury We Must Afford Singapore: Math Paper Press, 2015.

Fiction: [“Crawling.”](#) Quarterly Literary Review Singapore, Vol. 14 No. 4 (2015).

Poetry: [“Tragic Flaws,” “At the Dentist in Michigan.”](#) Singapore Unbound Poetry (2015).

Fiction: [“The Princess and the Dragon.”](#) Psychopomp (2015).

Fiction: [“Why, Grandmother.”](#) Print-Oriented Bastards #7 (2015).

Fiction: “Talking to Strangers.” The Irish Literary Review (2014).

Book Review: [“*When My Brother Was an Aztec* by Natalie Diaz.”](#) Fare Forward (2014).

Essay: [“Disappearing Bodies: On Spencer Reece.”](#) Fare Forward (2013).

Essay: [“Wooden Minds: On Flannery O’Connor.”](#) Fare Forward (2013).