

LIFE AFTER YOUR MFA – SOME IMPORTANT POINTS

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History of the Life After Your MFA Talk: I began this talk at UVA, for their MFA students, back in 2001. At that time, the internet was in its infancy, and the only avenues we had to find out about post-MFA fellowships were our fellow MFA-ers, which was awkward, as we were competing against each other for the same fellowships. I decided to compile post-MFA fellowship information and make it available to everyone so that more students would apply for these great opportunities.

Post-MFA Fellowships as Lottery: Everyone should apply for at least some of the many Post-MFA fellowships out there, but no one should count on actually getting one of these. It's kind of like buying a lottery ticket, so be sure to have some kind of backup plan for your post-MFA life that feels do-able to you or even exciting. The advantage to these fellowships is that when you apply for other things (jobs, colonies, etc.), a post-MFA fellowship will set you apart—it will mean that you've been vetted and approved by a 'higher power.' It will also give you more time to work on your writing.

More on Post-MFA Fellowships—these range from more job-like fellowships (like the Colgate or the Keenan at UNC Chapel Hill) to the more group-esque (Wisconsin, Stegner). Some, like the Stegner, require you to do workshops. Others, like the Exeter or Gilman school Fellowship, require you to teach high school. Still others, like the Colgate or Wisconsin, require you to teach college CW. Some require administrative work, like the Bucknell fellowship. Others are specifically for research or teaching abroad (like the Fullbrights).

More on the selection process of post-MFA Fellowships (and why it's a total crapshoot):

When I helped choose the next round of fellows at Wisconsin, here's how it worked—every fellow and faculty member were handed a giant stack of nameless poetry packets (10 pages each). Each person had a different set of packets. We rooted through our 60-80 packets and chose 1-2 that we thought should make it to the final round. If you were a super-experimental poet and got stuck in my pile at that time, you were probably out of luck, but if you ended up in my friend Deborah's pile you were in luck. All 15 of us came together to debate the 20-ish finalists, and pick 3 (total).

A note on Post-MFA Fellowships: *Should I apply for some of these even if I'm not sure I can accept one due to family commitments or geography?* Yes. You can always decline a fellowship if, for example, you're partnered and your partner can't move. You can still write it on your cv as "declined," and it will still carry some weight. In this case, you might only apply to some of the more prestigious fellowships (Stegner, Wisconsin, Colgate).

Further Existential Explorations: *What should I do after my MFA if I need a job to support myself, but would like to continue writing?* The answer to this question is incredibly individual, because each of you comes to us with different backgrounds, experiences, and needs. For many folks, work outside of the academy is the best way to earn a living and find the time to continue to write. I have poet-friends who work for university presses or small presses, who run non-profit organizations like book festivals or writers-in-the-schools programs. I have writer-friends who teach high school, who are freelance writers and editors for trade or commercial publications, who work in construction, who are social workers or librarians, who sell antiques on E-bay to support themselves. I have one poet-friend who's an Episcopal priest and another fiction writer friend who's a Sommelier. I have a few successful fiction writer friends who actually support themselves as fiction writers. This route is not possible for poets (unless you potentially dabble in memoir).

Some questions to start thinking about while you're here: Do you love teaching? Have you been able to carve out time to write—especially in your second year? Are there things that make you more excited than teaching?

On academia: The academic job market is notoriously difficult (the adjective that Natasha Saje uses in a recent article for AWP was "dismal"). If you do not feel absolutely called to teach, if there is anything else that you can see yourself doing, you should do it. If you doubt the fact that the market is difficult, do a quick search for articles over at the AWP Job Listings (<http://www.awpwriter.org/careers/klane01.htm>), the *Chronicle of Higher Education*, or even the *NY Times* (<http://www.nytimes.com/2009/12/18/education/18professor.html?scp=1&sq=MLA&st=cse>). Take a quick look at the Creative Writing Job Wiki from last year (link below) to see what qualifications

the folks who did get jobs had. Ask writers you know how long it took them to get a stable, tenure-track job, even with good publications.

http://academicjobs.wikia.com/wiki/Creative_Writing_Jobs_2009-10

The Most Comprehensive Article on the Job Market for Creative Writers: by Natasha Saje from the Sept. 2010 AWP e-link—you should all read this!

<http://elink.awpwriter.org/m/awpJobs/articles/sep2010.lasso>

On academic jobs—a quickie primer: The best academic jobs, at “research 1” universities offer faculty a 2-2 or 2-3 load, and generally pay from 45,000-65,000/year in starting salary. These jobs are few and far between, and generally go to poets (in this market) with ~1-3 books from recognized presses, MFAs and PhDs, and prestigious post-MFA fellowships, or some combination of these things, or fiction writers with ~1 book, and PhDs and/or MFAs. Most jobs currently listed are 4-4 or 3-4 teaching loads at liberal arts colleges or non-tier-1 public universities, and often they’re visiting jobs (rather than tenure track) with 1, 2, or 3-year contracts. They pay anywhere from 35,000-55,000/year, and the job often will involve teaching not only creative writing, but literature and/or composition. A Note on Geography: If you are contemplating academia, another thing to keep in mind is your geography—to truly go on the academic job market and give yourself the best possible chance to get a job, you’ll need to be willing to abdicate control over your geography. For students with partners or families, this might not always be possible.

How VT Stacks Up: Our program is very new (we’ve only graduated three full classes so far), but we’ve had good luck with our graduates getting teaching jobs in various places, often due to their extensive composition training and teaching experience. Lauren Goldstein (Poetry ‘08) had a 2-year visiting Asst. Professorship at Creighton (her undergrad alma mater) where she taught comp, lit, and CW. Jeremy Griffin (Fiction ‘09) is teaching composition at VMI as an instructor. Weston Cutter (Poetry ‘09), one of our most well-published graduates, got a TT job at Northwestern College in Iowa teaching lit, comp, and CW. Alice Shen (Playwriting ‘08) was teaching comp at a community college in Texas last year, and is now an instructor at USI teaching CW and comp. Mimi McDonald (Poet ‘08) as an instructor at New Mexico Highlands University. Carrie Meadows (Poetry ‘09) is adjuncting at U of T Chattanooga and teaching online as well. Robert Walker (Poetry ‘10) is adjuncting at a few different colleges and universities in Northern Florida. Other graduates are doing other things: Bryon Sabol (Fiction ‘08) is a Creative Manager at WorldStrides (Educational Student Travel Company) and teaches part-time in UVA’s extension program; Bryan Murray (Poetry ‘10) is teaching high school in Manhattan; Ennis McCreary (Poetry ‘07) is the Ombudsman for the VT Graduate School; Manisha Sharma (Fiction ‘09) is faculty at Virginia Tech’s Language & Culture Institute teaching ESL.

A Note About Adjuncting/Instructorships: These are the easiest route into academia, but these positions are also the lowest paid (e.g. at the far lowest end of the scale, at JMU, they pay \$1800/class with no benefits; at the higher end of the scale, better contract instructorships range from \$30,000-45,000 with benefits), the most unstable (contracts are often renewed year-by-year based on budgets and budget cuts), offer little in the way of upward mobility (it’s exceedingly rare that an instructor is promoted out of the instructor pool to a tenure-track faculty position), and carry large teaching loads (4-4, 4-5, and even 5-5 or 6-6 at community colleges). While these positions are good ways to gain more teaching experience, as a long-term career path they have many drawbacks. Talk to instructors at VT and elsewhere, and ask them about the pros and cons of their jobs!

More School: Many of our students who would like to stay in academia have gone on to PhD programs in various fields. Tim Lockridge (Poetry ‘08) is at VT doing a PhD in Rhet/Comp, and Lauren Goldstein (Poetry ‘08) is doing a PhD in Rhet/Comp at NMSU. Lamar Wilson (Poetry ‘10) is doing a PHD in English Literature at UNC-Chapel Hill. Keep in mind that PhD programs are far more time-intensive than MFA programs, in terms of the amount of reading and writing you will be expected to do.

- **PhD Programs in CW:** There are PhD programs in Creative Writing (and Seth Abramson has a decent comprehensive listing of these on his blog (see below)). Students tend to have good luck getting jobs out of the CW PhD programs at Missouri, Houston, FSU, Cincinnati, Nebraska, and U of Illinois-Chicago, among other places. <http://sethabramson.blogspot.com/2010/02/2011-mfa-rankings-creative-writing-phd.html>
- **PhD Programs in English Literature:** There are also a few PhD programs in English Literature that will allow you to do a creative dissertation (UGA,). It’s become much harder for MFAs to get into lit PhD programs due to both the rise in applications

- **Second MFAs:** Another trend is the 2nd MFA in another field—there are a fair number of candidates on the market with MFAs in Poetry AND Fiction, or Poetry and CNF. CNF seems to be the most reliable growth field.
- **Higher Ed Administration:** As any professor will tell you, the only field of growth in the academy these days seems to be administration. Positions for Deans, and for folks who will run various 'centers' on campuses (LGBTQ centers, ESL centers, etc.) are widely advertised. If you would like to stay in an academic environment, a PhD in higher ed admin might be another route to look into. (Library Science is another road many PhD students are taking after completing their doctorates, due to lack of jobs in academia.)

POST-MFA FELLOWSHIPS, 2010-11

(compiled by Erika Meitner, meitner@vt.edu)

Note: anything with a * next to the name has not posted an update yet for 2010-11

- PROVINCETOWN FINE ARTS WORK CENTER WINTER FELLOWSHIP (Provincetown, MA)
Website: <http://www.fawc.org/winter/index.shtml>
(Residency from Oct-May with other artists; \$650/month stipend and place to live; no teaching obligations; no health insurance but healthcare is available via free clinic.)
Deadline: December 1 (notification by May 15)
- STEGNER FELLOWSHIP, STANFORD UNIVERSITY (Palo Alto, CA)
Website: <http://www.stanford.edu/group/creativewriting/stegner.html>
(Two-year fellowship with 20 writers total; \$26,000 per year, plus tuition and health insurance; workshop twice weekly; opportunities to teach at Stanford for more income.)
Deadline: Dec. 1 postmark
- CREATIVE WRITING INSTITUTE OF WISCONSIN FELLOWSHIP, UNIVERSITY OF WISCONSIN-MADISON
Website: <http://creativewriting.wisc.edu/fellowships/poetryfiction.html>
(Residency from Aug 15-May 15 with 5 other writers; \$27,000 for the year plus health insurance; teach one creative writing workshop each semester.)
Deadline: the month of February (notification by May 1)
- EMORY UNIVERSITY CREATIVE WRITING FELLOWSHIP (Atlanta, GA)*
Website: <http://www.creativewriting.emory.edu/about/index.html>
(Two-year fellowship, which rotates between fiction and poetry, in undergraduate English/Creative Writing program. Load 2-1, all workshops, competitive salary, benefits. Required: MFA or PhD, with creative writing teaching experience. Desirable: record of publication, with a book underway; interest in secondary genre. The fellowship rotates between fiction writers and poets each year—check the AWP job listings or contact the department for the most current information on this fellowship. They will be accepting applications this year—2010—from poets, says Kevin Young.)
Deadline: Jan. 15.
- COLGATE UNIVERSITY OLIVE B. O'CONNOR FELLOWSHIP IN CREATIVE WRITING (Hamilton, NY)*
Website: <http://www.colgate.edu/DesktopDefault1.aspx?tabid=1556>
Email contact: englishdept@mail.colgate.edu
(Writers of poetry, nonfiction prose, or prose fiction who have recently completed an MFA, MA, or PhD in Creative Writing, and who need a year for the completion of their first book, are encouraged to apply. The selected writer will spend the academic year (beginning in late August and concluding in early May) at Colgate University in Hamilton, New York. The fellow will teach one creative writing course each semester and will give a public reading from the work in progress. The fellowship carries a stipend of \$30,000 plus travel expenses; health and life insurance are provided.)
Deadline: Jan. 15
- Gaius Charles Bolin Dissertation and Post-MFA Fellowships, Williams College (Williamstown, MA)
Website: http://dean-faculty.williams.edu/?page_id=93
(The Gaius Charles Bolin Fellowships at Williams College are designed to promote diversity on college faculties by encouraging students from underrepresented groups to complete a terminal graduate degree and to pursue careers in college teaching. The Bolin Fellowships are two-year residencies at Williams, and three scholars or artists are appointed each year. Fellows devote the bulk of the first year to the completion of dissertation work—or in the case of MFA applicants, building their professional portfolios—while also teaching one course as a faculty member in one of the College's academic departments or programs. The second year of residency is spent on academic career development while again teaching just one course. The annual stipend for the position is \$33,000. The College will also provide health and dental benefits, housing

assistance, academic support including office space and computer and library privileges, and an allowance of up to \$4,000 for research-related expenses. During the period of residence at Williams, the Bolin Fellows will be affiliated with an appropriate department or program, and will be expected to teach one one-semester course each year, normally in the fall semester of year one and the spring semester of year two.)

Deadline: Dec. 1 (notification in early March)

- BUCKNELL STADLER FELLOWSHIP & EMERGING WRITER FELLOWSHIP (Lewisburg, PA)

Website: <http://www.bucknell.edu/x3733.xml>

- The Stadler Fellowship offers a recent MFA, MA, or PhD graduate in poetry the opportunity to receive professional training in arts administration, literary editing, and teaching. The Stadler Fellowship is designed to balance the development of professional skills with time to complete a first book of poems. The Stadler Fellow assists for twenty hours each week in the administration of the Stadler Center for Poetry and in the editing of *West Branch*, a nationally distinguished semiannual literary magazine. The Fellow also works as a staff member in the Bucknell Seminar for Younger Poets in June. The Fellowship stipend is \$20,000. In addition, the Fellow is provided a furnished apartment on campus, office space in the Stadler Center, and health insurance. In Fall 2010, the Stadler Center will be accepting applications 2011-12 Stadler Fellowship. The Fellowship will extend from August 2011 to June 2012, with the possibility of renewing for a second year. The application deadline is **January 10, 2011**. Our new online application portal will be available for use in late September.
- The Emerging Writer Fellowship: Initiated in 2007 and modeled on the Stadler Fellowship, the Emerging Writer Fellowship program offers poets who have recently completed their graduate work the chance to contribute to a thriving poetry center while providing time for the completion of a first book of poems. Like the Stadler Fellow, the Emerging Writer Fellow assists for twenty hours each week in the administration of the Stadler Center or in the editing of *West Branch*, Bucknell's nationally distinguished literary journal. The Emerging Writer also serves as an instructor and staff member in the Bucknell Seminar for Younger Poets in June. The stipend is \$20,000. The Emerging Writer Fellowship includes health insurance, office space in the Stadler Center, and a stipend is provided for housing. Please check back in late fall for information on future application deadlines.)

Deadlines: Jan. 10, 2011 (notification in late spring)

- BENNETT FELLOWSHIP AT EXETER (Exeter, NH)

Website: http://www.exeter.edu/about_us/about_us_537.aspx

(\$13,000 stipend plus housing and meals; no teaching, but writer is informally available to help students with their writing.)

Deadline: Dec. 1 (notification by March 1)

- ST. ALBAN'S WRITER IN RESIDENCE (Washington D.C.)*

Website: <http://staweb.sta.cathedral.org/>

Contact Dr. Paul Piazza in their English Dept. for more information.

(Residency from Sept-June; \$6000 for the year plus room in the dorms, meals and health insurance; teach one creative writing class per semester to high school students.)

- THE REGINALD S. TICKNER WRITING FELLOWSHIP, THE GILMAN SCHOOL (Baltimore, MD)

Website: http://www.gilman.edu/program/arts_mcreativew_ticknerwritingfell.asp

(Gilman School, an independent boys' school with coordinated classes with Bryn Mawr School and Roland Park Country School, sponsors a writer-in-residence position for the academic year. Responsibilities include teaching one class in creative writing, directing a speakers' series, advising the literary magazine, & working one-to-one with students on their writing; 32-hours/week. Salary: \$30,000, plus full benefits package.)

Deadline: Jan. 8

- JAMES MERRILL WRITER-IN-RESIDENCE PROGRAM (Stonington, CT)

Website: <http://www.jamesmerrillhouse.org/>

(The fellowship provides living and working space to a writer in search of a quiet setting to complete a

project of literary or academic merit in James Merrill's house on the water in Stonington. The apartment is available for a full or half academic year. The Writer-in-Residence program includes a \$5,000 stipend for a five month term or a \$10,000 stipend for an eleven month term.)

Deadline: Jan. 15

- STEINBECK FELLOWSHIPS, SAN JOSE STATE UNIVERSITY (CA)

Website: <http://www/steinbeck.sjsu.edu/fellows>

(The Steinbeck Fellows Program of San Jose State University offers new writers of any age and background the opportunity to pursue a significant project. \$10,000 stipend and other support.)

Deadline: Jan. 1

- KENAN VISITING WRITER PROGRAM AT UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL*

Website: <http://english.unc.edu/creative/index.html>

(The Kenan Visiting Writer Program seeks to bring an emerging talent to campus for a one-year teaching appointment. The position will rotate among the following genres: poetry, fiction, creative nonfiction. Check the AWP listings for the most up-to-date salary and genre information on this fellowship.) **Deadline:** Feb. 1

For 2010-11 they had a fiction writer. The University of North Carolina at Chapel Hill. The Department of English & Comparative Literature & the Creative Writing Program seek to bring an emerging talent to campus for a one-year teaching appointment as the Kenan Visiting Writer. For the 2008-09 academic year, beginning August 2008, the Program requests applicants in **Poetry**. Requirements: Significant publication in major literary magazines; applicants must have NO MORE than one recently published book or one book under contract; previous college teaching experience; & a willingness to relocate to Chapel Hill for one year. MFA degree preferred but not required.

Conditions of appointment include a one-year non-renewable appointment, a salary of \$28,000, the ability to teach one undergraduate creative writing course per semester, & full participation in the life of the Creative Writing Program. Mail c.v.; three letters of reference, two of which should be written by people familiar with the applicant's teaching abilities & who can evaluate applicant's suitability; up to 10 pp. of published work; & a 1-page personal statement indicating how an appointment of this sort would serve the applicant's needs & endeavors by Feb 1, 2008 to: Bland Simpson, Director, Creative Writing Program/Visiting Writer Search Committee, Greenlaw Hall, CB#3520, UNC Chapel Hill, Chapel Hill, NC 27599-3520.

- JENNY MCKEAN MOORE WRITER, GEORGE WASHINGTON UNIVERSITY (Washington, DC)

Website: http://www.gwu.edu/~english/creative_jennymckeanmoore.html

(One-year visiting appointment rotating between poetry and fiction. Each semester, teach a tuition-free community workshop & a course for George Washington University students. Salary: \$52,000. Residency required for academic year. Usually looking for a writer who already has a book published, though not always.) 2011–2012 Jenny McKean Moore Writer-In-Washington (**Fiction**). For appointment beginning in the fall of 2011, we seek a writer of fiction to teach two semesters at The George Washington University as the Jenny McKean Moore Writer-in-Washington. The successful candidate will teach a small fiction workshop each semester for members of the metropolitan Washington community. No tuition is charged for these workshops, which are not open to University students. The successful candidate will also teach two classes, one each semester, for students at The George Washington University. This position is funded by an endowment from the Jenny McKean Moore Fund for Writers. The late Jenny McKean Moore, who had been a playwriting student at The George Washington University, left in trust a fund to encourage creative writing, & the trustees of the Fund helped design the program. The position is intended to serve as a fellowship for the visiting writer, since it involves only a moderate teaching load, & the program's location at a university in the center of Washington should offer additional attractions for the writer. The writer must have significant publications (fiction published by a well regarded press) & a demonstrated commitment to teaching. Like students in the community workshops, the writer need not have conventional academic credentials. He or she should reside in the Washington area while the University is in session, 1 September through early May. The historic Lenthall House, a 4-story Federal-era townhouse on campus, is normally available to the visiting writer through a subsidized rental agreement. The salary for 2011–2012 is expected to be \$58,000 plus an attractive benefits package. To be considered, applications for the 2011–2012 Writer-in-Washington position must be made by letter, indicating publications & other projects, extent of teaching experience, & other qualifications. The application must also include a resume & a selection of published fiction. Applicants are encouraged to send a book as their sample. Books will be returned if accompanied by an appropriate SASE. Only complete applications will be considered. **Review of all applications will begin on November 1, 2010 & will continue until the position is filled.** Applications should be sent to: **Professor Gayle**

Wald, Chair, Department of English, 801 22nd St., NW (Suite 760), The George Washington University, Washington, DC 20052.

Deadline: Nov. 1

- **NEW: INTERLOCHEN CENTER FOR THE ARTS (MICHIGAN)***
Interlochen Center for the Arts seeks two Writers in Residence, one for first semester & one for second semester of the 2009-10 school year. The Writer-in-Residence position is a one semester position teaching secondary students in the Creative Writing Department of Interlochen Arts Academy, a fine arts boarding school located in northwestern Michigan. Responsibilities include teaching a Fiction Workshop & an appropriate elective of the writer's design that is not offered in the regular program. The weekly schedule is Tuesday through Saturday with Sunday-Monday weekends. Other responsibilities include tutorials with students, department activities, & regular meetings. Professional behavior & appropriate use of facilities/equipment required. Michigan state law requires that all employees be fingerprinted. Writers in Residence are provided with an office, classroom, computer, e-mail/network account, lunch, one-bedroom apartment, stipend of \$6500.00, optional insurance, & a formal reading. The Writer-in-Residence will also have the camaraderie of other writers & the pleasure/challenge of teaching young developing writers. Writers who are interested should send cover letter, resume/vita (teaching experience required), list of publications, three samples of writing, a brief overview of the writing project they would like to complete while in residence, & three letters of recommendation. The letters of recommendation may be sent under separate cover. Applications should be submitted electronically to employment@interlochen.org.
- **NEW: SEVEN HILLS SCHOOL / COOMBE WRITER IN RESIDENCE PROGRAM (CINCINNATI, OH)***
The Eva Jane Romaine Coombe Writer in Residence Program For the Academic Year 2010-2011: Seven Hills School is an independent non-sectarian school for grades K-12, located in the eastern suburbs of Cincinnati, Ohio. The Coombe Fellowship provides a writing and teaching residency for a writer whose work has shown promise and who may wish to have a transitional opportunity to teach and to write before moving on to a professional writing or teaching career. The Fellowship asks the Writer in Residence to: Teach one creative writing elective each semester in the Upper School (beginning with the Fall semester of 2010) for selected Juniors and Seniors; Direct or participate in various events at the School that will heighten involvement in and awareness of creative writing. The Fellowship: Provides substantial time within the academic year to pursue personal writing projects. The Fellow should expect to maintain a presence on campus and interact with students and other members of the School community; Provides a stipend of \$12,000 dollars annually; Offers a ten-months' residency in a School-owned house near the Upper School Campus (utilities are included); Provides breakfast and lunch at school on days when school is in session; Includes health benefits for the academic year; Provides use of a School laptop and software for the academic year. By February 15, 2010, applicants should submit: a letter of application that includes a statement of interest; a resume; an academic transcript (An MFA or its equivalent from a nationally recognized creative writing program is preferred); evidence of serious intent to pursue a writing or teaching career (three published work samples and information from references would fulfill this requirement); three confidential references—preferably two that could speak to teaching and writing achievement, and one character reference. All documentation and correspondence to Andi Guess, Administrative Assistant to the Head of School, Seven Hills School, 5400 Red Bank Road, Cincinnati, OH 45227. For further general information about Seven Hills School, consult the website at www.7hills.org
- **NEW: HUB-BUB ARTIST-IN-RESIDENCE PROGRAM (SPARTANBURG, SC)**
One Writer-in-Residence position to an emerging writer between the ages of 20 and 35. The writer is given a beautiful studio apartment with all utilities paid and a \$600/month stipend in exchange for 10-20 hours of work for the program. The writer is given ample time to create, the opportunity to interact with other creative people, and a community eager and willing to support his or her work. This residency, now in its fourth year, is part of the HUB-BUB Artist-in-Residence program, which also hosts three young visual artists each year. The artists live upstairs in the HUB-BUB building, where there is an art gallery, concert venue, a restaurant and a community arts program. Work for the AIR program includes attending HUB-BUB-sponsored events, working at openings, apprenticing for Hub City Writers Project, and spearheading

community projects. We are looking for writers who are community-oriented and whose work reflects a high level of craft. The deadline is February 15. To read more or apply, click here: <http://hub-bub.com/air>

- AXTON FELLOWSHIPS, UNIVERSITY OF LOUISVILLE (Louisville, KY)*
Website: <http://louisville.edu/english/creative-writing/axton-fellowships.html>
(The fellowship is open to writers who have received their terminal degree (M.A., M.F.A., or Ph.D.) in creative writing within the past five years. Two fellows (one in poetry and one in fiction) will be appointed for the next two academic years. They will be awarded stipends (\$25,000/year) and benefits. Each fellow will give a reading in the Axton reading series once during his or her tenure, will run one, two-day literary seminar, and will teach one course each semester. Of the four courses, one will be of the fellow's design, one will be on the teaching of creative writing, and the other two will be upper level creative writing or literature courses. The fellows will be expected to be in residence in Louisville during their fellowship period.)
Deadline: Jan. 15

A NOTE ON RECOMMENDATION LETTERS: For many of these fellowships, you will need to send recommendation letters from your professors. Open up a file for these letters, either via Interfolio (www.interfolio.com) or AWP, which offers a credentials service if you're a member (www.awpwriter.org/careers/services.htm). Have your professors send a confidential copy of the letter they write for you to your file, which will allow you to send that letter out to as many places as you wish.

WRITERS' & ARTISTS' COLONIES

- See this website for a full list: (www.artistcommunities.org)
- Yaddo (free) – Saratoga Springs, NY (www.yaddo.org)
- Blue Mountain Center (free) – Blue Mountain Lake, NY (www.bluemountaincenter.org)
- Jentel (free) – Banner, WY (www.jentelarts.org)
- U Cross (free) – WY (www.ucrossfoundation.org)
- Millay Colony for the arts – Austerlitz, NY (www.millaycolony.org)
- MacDowell Colony (free & can also give you money towards rent while you're in residence) – NH (www.macdowellcolony.org)
- Vermont Studio Center (full fellowships available, but difficult to get) - (www.vermontstudiocenter.org)
- Djerassi (free) – CA (www.djerassi.org) - Runs mid-March through mid November (Feb. 15 deadline for residency in following year)
- Virginia Center for Creative Arts (negotiable fee) – Sweet Briar, VA (www.vcca.com)
- The University of Arizona Poetry Center Summer Residency Program – one month summer residency for one writer; application usually due by March 15 - (www.coh.arizona.edu/poetry/poet-res.html)
- Atlantic Center for the Arts (fellowships available) – New Smyrna Beach, FL – Master Workshop Classes + colony (www.atlanticcenterforthearts.org)

GENERAL JOB SEARCH RESOURCES

- Virginia Tech Career Services (<http://www.career.vt.edu/>)

ACADEMIC POSITIONS

- AWP Job Listings (www.awpwriter.org)
- *The Chronicle of Higher Education*. Job Openings: Humanities (chronicle.com/)
- MLA Job List The primary source for national jobs in literature, writing and composition. You have to log in on the ADE page to access the listings. Paul Heilker can give you the dept log-in and password - (www.mla.org)
- H-rhetor Job Guide specializes in Composition and Rhetoric openings. Frequently updated. (www.h-net.org/~rhetor/)

THE DIRECTION OF THE FIELD

- <http://www.nytimes.com/2009/12/18/education/18professor.html?scp=1&sq=MLA&st=cse> (“At Colleges, Humanities Job Outlook Gets Bleaker,” by Tamar Lewin, *The New York Times*, 12.17.09)

- **Secondary Expertise in Ethnic Lit:** The Dept. of English at Florida Atlantic University invites applications for a tenure-track Assistant Prof. with specialization in Creative Nonfiction writing & additional expertise in multicultural literatures (which may include African-American, Latino/a, Caribbean, Asian-American, Native American, and/or other multiethnic literatures of the United States)...
- **The Two-Genre Expectation:** Penn State Erie is accepting applications for a tenure-track position as either Assistant or Associate Professor of English and Creative Writing, with a primary specialty in literary nonfiction and a secondary specialty in either fiction or poetry. Course load is three classes per semester. Teaching responsibilities include courses in literary nonfiction, either poetry or fiction, and other related courses. Qualifications: M.F.A. or Ph.D.; teaching experience at the college or university level; significant publications in literary nonfiction, including at least one book from a reputable national press, and significant publications in either fiction or poetry.
- **The Multiple Additional Expertise Expectation:** Two tenure-track positions as Assistant Professor of English at Central Michigan University, beginning fall 2008. Course load is 3/3 per semester. Ph.D. or M.F.A. in English, Creative Writing, or related field is required. Significant creative publication and the expertise and ability to teach graduate and undergraduate courses in creative writing, contemporary literature and composition are required. Demonstrated evidence of effective teaching and an active research program are required. Additional expertise in playwriting, screenwriting, creative nonfiction, or non-western literature desirable. Send application, curriculum vitae, copies of transcripts, writing sample of at least twenty pages, and letters of reference to....

OTHER WEB RESOURCES:

Mary Ann Samyn's FAQ about post-MFA fellowships and the job market:
<http://www.as.wvu.edu/~dallen/faq.html>

A good listing of all the CW fellowships available:
<http://www.poetryresourcepage.com/fellowships.html>

SOME OTHER COOL THINGS:

Antarctic Artists and Writers Program
http://www.nsf.gov/funding/pgm_summ.jsp?pims_id=12783

Dobie Paisano Fellowship Program (if you happen to be from Texas)
<http://www.utexas.edu/ogs/Paisano/info.html>

Hugo House Residencies (Seattle)
<http://www.hugohouse.org/residencies/residencyfaq/>

Artist-in-Residence Programs at National Parks

- http://www.nps.gov/romo/supportyourpark/artist_in_residence.htm
- <http://www.nps.gov/pefo/parknews/artist-in-residence.htm>
- <http://www.nps.gov/grca/supportyourpark/air.htm>
- <http://www.nps.gov/acad/supportyourpark/artistinresidence.htm>
- <http://www.nps.gov/heho/supportyourpark/artist-in-residence-program.htm>
- <http://www.nps.gov/archive/badl/brochures/artistinresidence.pdf>
- <http://www.nps.gov/slbe/parkmgmt/artistinresidence.htm>

p.s. If interested in the job market, do read Natasha Saje's article here!
<http://elink.awpwriter.org/m/awpJobs/articles/sep2010.lasso>

SAMPLE JOB COVER LETTER

JANE JONES
318 Norris Court #7
Madison, WI 53703
201-825-2159 (mobile)
janejones@uw.edu

November 27, 2009

Dr. Jon Smith, Chair
English Dept.
Beloit College
Beloit, WI 53511

Dear Dr. Smith,

(Open with what job you're applying for at what institution, as well as where you found the listing.) I am sending this in response to your posting in the *Modern Language Association* job listings for candidates interested in the position of

Note: The three things you want to tackle, **in whatever order seems most advantageous to your experience and expertise**, is your *writing*, your *teaching*, and your "service" (anything you do outside what's required for school – editing a journal, working at a soup kitchen, judging a writing contest, etc.)

(Talk about what you're currently doing, and why working at college x seems like a great thing to do, or why their job seems like a good match for you—why should they hire you?) I am currently the Diane Middlebrook Poetry Fellow at the Wisconsin Institute for Creative Writing, where I was chosen from among 7000 applicants to spend the year at the University of Wisconsin-Madison writing and teaching. I received my M.F.A. in poetry from the University of Alaska, where I was awarded a Todd Palin Fellowship to fund my studies. There, I studied poetry with Sylvia Plath, Anne Sexton, and Robert Lowell, fiction with William Faulkner and F. Scott Fitzgerald, and non-fiction with Joan Didion. As a native of Wisconsin, I am eager to settle in the state, and return to the intimate environment of a liberal arts college.

(Be prepared to discuss your writing. This should answer the question, "tell us about your work") I have recently finished my first manuscript of poems, entitled *Frogs on Ice*. Themes that I explore in this collection of poetry, mainly via narrative, include amphibians, urban landscapes, environmental identity, rain forest devastation, and what it means to come of age as a woman in the late twentieth century. *Frogs on Ice* is currently in submission at a number of book contests and publishing houses, and poems from the manuscript have recently appeared in *The Northernmost Woods Review*, and *The Bathroom Wall Journal*.

- talk about your teaching experience—the classes you've taught, and where you taught them, and what makes your workshops unique. Include a little of your teaching philosophy as well...) I've had extensive teaching experience in university and other settings....
- In addition, if you've had a past life, other jobs, or interesting experiences that would add to your cache as a teacher, put these in.)
- Discuss service
- Close with stuff about your rec letters/writing sample, whether you'll be at MLA, and thanks

Sincerely,

Jane Jones

SAMPLE CV - JANE SMITH
1700 North Main Street, Blacksburg, VA 24060
(540) 555-5603 / janesmith@vt.edu

EDUCATION

Virginia Tech – Blacksburg, VA (2005-2008)

M.F.A. in Creative Writing (poetry), fully funded by a Graduate Teaching Assistantship.

Oberlin College – Oberlin, OH (1998-2001)

B.A. in Creative Writing and English Literature, *Magna cum Laude*, High Honors for Senior Thesis in poetry.

Trinity College – Dublin, Ireland (Fall 1999 semester)

English Abroad program. Courses in British and Irish Literature.

TEACHING EXPERIENCE

Instructor, Department of English, Virginia Tech (2005-2008)

ENGL 2744, Introduction to Creative Writing (Spring 2008)

ENGL 2000, Freshman Composition (Spring 2006, Fall 2006, Spring 2007, Fall 2007, Spring 2008, Fall 2008)

Teacher, New York City Board of Education – Brooklyn, NY (Sept. 1998 - June 1999)

Taught English Language Arts and Creative Writing to inner-city 6th and 7th graders at M.S. 821, a public middle school in Sunset Park, Brooklyn. Created curriculum for both subjects using a Balanced Literacy model.

Implemented Writers' Workshop for all M.S. 821 students.

Teaching Interests: Composition, Creative Writing (Poetry, Fiction, Creative Non-Fiction), Contemporary American Poetry, Poetry and Performance, Jewish-American Literature

ADDITIONAL WORK & LITERARY EXPERIENCE

Faculty Advisor, The Poetry Project – Blacksburg, VA (2006-2007)

Served as mentor and resource to student group that taught poetry to juvenile prisoners.

Co-ordinator, M.F.A. Reading Series – Blacksburg, VA (2005-present)

Recruited writers for reading series, coordinated venues and scheduling, and organized publicity for events.

AWARDS, PUBLICATIONS, ETC.

Fellowships & Grants:

Works in Progress:

Awards:

Publications (use correct MLA citation format):

“Monsoon Eclogue,” *The Harvard Review* 22 (2002) 154-5.

“Circle (I)” and “Circle (II),” *Fence* 5:1 (2002) 72-3.

Book Reviews:

Recent Readings:

Contests Judged:

Be sure to include: Education, Fellowships & Awards, Publications (Books, Anthologies, Journals/Magazines, On-line), Scholarly Articles, Book Reviews, Work in Progress, Readings, Related Experience/Professional Service, Languages, Affiliations (with professional organizations—AWP, MLA, CCCC, etc.), References (names, positions, university, email, phone)

You should all have websites. Fantastic online e-portfolio: (Thanks, Carrie Meadows!)

<https://filebox.vt.edu/users/c11m77/meadows-eportfolio/>

MFA CV sample from the Chronicle of Higher Ed: <http://chronicle.com/jobs/news/2003/09/2003092604c.htm>