

Writing a Curriculum Vitae



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Writing a Curriculum Vitae

What is a Curriculum Vitae?

The origin of the term is Latin and means, “the course of one’s life or work.” It is similar to a resume, and the words are often used interchangeably, leading to a great deal of confusion. The curriculum vitae, also known as a “vita” or CV, is an account of your academic credentials and experience. It includes a summary of educational and professional experience and lists publications, presentations, and committee assignments.

In the academic job market, high quality job search materials play a critical role in helping you stand out as a strong candidate. As part of your job search, a curriculum vitae (CV) is often your first introduction to a search committee. Your vita must reflect educational and professional experiences of value to the position for which you are applying.

As with any self-marketing document, an effective vita combines elements of content and format to reflect your own unique background and job search goals. The curriculum vitae conventions presented here are primarily for those beginning their academic careers. Approaches to CV development vary based on years in the field, your areas of specialization, specified institutional formats, etc.

Differences Between a Resume and a CV

- Since most candidates who use a CV have an educational background directly related to the positions they seek, education is almost always listed first, which is not always the case with resumes.
- Name-dropping is more common in CVs than in resumes. For example, if you performed research with a certain professor, you would probably include his or her name and title. Academia is a small world, and it is likely that a prospective employer will have heard of a given specialist in his or her own speciality.

- Unlike resumes, CVs can run for pages. They should be well organized with clear headings and distinct conceptual divisions, so that they can be skimmed as easily as a page-long resume.
- In addition to the usual catalogs of degrees and job histories, CVs contain more categories of information than a resume. For example, experience may be divided under TEACHING and PROFESSIONAL headings; education may be listed under DEGREES and ADVANCED TRAINING; publications may be recorded under ARTICLES, CONFERENCE PRESENTATIONS, and UNPUBLISHED WORKS. How you organize this material determines its impact on your reader.

Let the type of position and organization guide you to whether a CV or resume is more appropriate to provide. You may want to meet with a FACS staff member to help you identify which document is best for your job search.

When CVs are Used

- Positions in higher education
- Graduate and professional schools
- Speaking engagements
- Grant applications
- Fellowships
- Departmental/tenure reviews
- Professional association leadership
- Artist-in-residencies
- Many European and Latin American countries always use CVs instead of resumes

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Purposes of a CV

The fundamental purpose of your vita is to help you get interviews. It is a tool to help you move from applicant to seriously-considered candidate. The structure of your CV should reflect educational and professional experiences that are MOST RELEVANT to the position for which you are applying.

For the Applicant, a CV:

- Serves as an introduction by reflecting your academic credentials to the search committee. Creating a favorable first impression as a potential colleague is critical to your job search success.
- May lead to an initial interview. Your CV won't get you a job offer; rather, its goal is to create interest in your candidacy and to encourage the committee to grant you an interview.
- Focuses attention on aspects of your background that are most relevant for each institution.

For the Search Committee, a CV:

- Serves as a tool to **filter** in (or out) applicants to develop a manageable candidate pool to interview.
- Provides an **initial assessment** of whether a candidate will "fit" the institution's and department's profile.
- Suggests interview **questions** via what is included and what is not.

Job applicants are often unaware that individuals outside the department to which they apply frequently participate in the search process. There are many administrators in academia unfamiliar with the specifics of arts-related fields. Prepare your CV in such a way that someone outside your discipline can understand the content.

During a typical search process, your vita may be read by several people of varying positions (provost, deans, chairs, etc.) within an institution. As you create it, keep your audience in mind and consider how they will view your material.

Search committee members and administrators may need to review hundreds of applications, so your CV needs to be easy to read. Select fonts and sizes that facilitate reading. Use the white space well. Do not submit your CV on a CD-ROM or jump drive unless the institution requests it.

Writing a CV

As you begin writing your CV, focus on **brainstorming** and being thorough. Your goal at this stage should be to generate a list of all the things that could be a part of your CV.

- **Try not to evaluate the content while writing your first draft.** Deciding what to include and what to exclude will be easier once you have a good idea of all the relevant information.
- **Don't spend too much time organizing how your CV will look.** While you may already have an idea of how you may like to organize your CV, focusing too much on form could stifle your brainstorming. As you narrow your content, these decisions will become easier.
- **Save decisions about length for a later day.** There is no such thing as a standard length for a CV; length is determined by many factors. During the revision process, you will have ample opportunity to adjust the length of your document. Check with colleagues or discipline organizations to determine if there are field-specific guidelines that you should follow. Generally, the vita of a new

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graduate will be shorter than that of a more experienced professional. A targeted, concise vita is more effective than one that describes everything in your background. Ultimately, your CV will be evaluated by its content rather than the length.

- **Tailor your vita for each position you seek.** Use headings that specifically address areas of responsibility detailed in the job description. Even subtle changes in emphasis can enhance your candidacy in the eyes of a search committee.
- **Seek feedback** from faculty members, others in the field, and FACS staff members before you send your CV.

The Elements of a Good CV

- **CLARITY:** Use concise, unambiguous language, and formatting. Avoid useless repetition.
- **ORGANIZATION:** Arrange your information in such a way that what is most relevant is highlighted and draws the reader to it (place the most relevant or important information toward the top of the page). It should be visually appealing and use a variety of formatting tools, such as: white space, bold, italics, bullets, and other techniques.
- **CONSISTENCY:** Deliberately arrange your CV to avoid confusion. Be **consistent** with where you place your information. For example, place the key elements of title, organization, dates, and location in the same order for each experience.

Organizing Your Information

As you shape the content of your vita, you should also be giving some thought to how you will create a professional looking document.

While the format of your vita may be shaped in part by the standards of your discipline, it is also important to consider which aspects of your background you wish to highlight for the types of institutions and positions to which you apply. Ultimately, your format should reflect your situation. As you structure your information, keep these general tips in mind:

- Prioritize the information on your vita. Place your most important information on the first page. A general guideline for vita writing is to order the sections in descending order of importance.
- Devote more space to the most important aspects of your background. Not everything on your CV demands equal space.
- Choose headings that emphasize your strengths and that are most appropriate for your discipline and area of interest. The options for organizing your information are almost limitless.

Visual Considerations

In addition to strong content and smart organization, a CV must appeal visually to be effective. A vita with strong visual elements will be easy to read because key information will be easy to find and understand. Keep the following points in mind as you put the finishing touches on your CV:

- Adequate **white space** is essential in a CV. Use the margin and space within and between sections to help your printed information stand out.
- Use **formatting techniques** such as bolding and italicizing to highlight important pieces of information. This will help the reader quickly identify key elements of your background. You should also consider using horizontal dividing lines to identify each section of your Vita and to make it more visually appealing.

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Here is a brief statement about **fonts and papers**. Steer clear of fonts that are difficult to read and are overly decorative. As much as it may stifle your creativity, conservative fonts (Times, Geneva, Palatino) are *de rigueur*. Equally difficult to read are any font sizes smaller than 10 point.

Use paper that will enhance visual impressions. Good quality bond paper weighing between **20# and 50#** is a sound choice. White, beige or other neutral colors will communicate professionalism for your document. *Please do not raid your department's office for University bond paper*. The University watermark will tip people off and reveal you to be a pilferer of office supplies! Buy your own paper.

Summary for Writing Your CV

- Prepare a first draft that includes everything you've done academically and professionally. Do not be concerned with how it looks.
- Tailor the CV for each particular position you apply for.
- Have it proofed by several people, including FACS!
- Repeat the process until you are satisfied that you have a "sales" document that best reflects you and your skills.
- Proof it, then proof it again, and again.
- Submit the CV.

Information to Include

What you include in your vita will be dictated by **two factors**: *your background, and the types of positions and institutions to which you apply*. The process of building your vita will become easier as you develop clear job search goals. In your efforts to keep your CV current, get in the habit of documenting everything you do. Keep a file or scrapbook that proves you had an exhibition, received a grant, gave a visiting artist lecture, etc. You will eventually have to do this in some form for salary raises, retention (renewal), promotion, tenure, and post-tenure reviews. Your record-keeping should prove

the existence of everything in your curriculum vitae.

As a general rule, every CV starts with a core of contact information, education, and professional experience. The rest of your CV should be built on information that will showcase your background and talents most effectively.

CONTACT INFORMATION

This should be placed at the top of the first page. If your address changes during your job search, make sure that you update the contact information on your document and call the institutions where you have sent your CV to update your information. Include:

- Your **full name** as a heading at the top of the page. Include your name and page numbers at the top of each subsequent page.
- **Full address, including phone number**. If you are currently employed and are comfortable with a potential employer contacting you at work, you may also list a work address and phone number.
- **E-mail address**. Use a professional address---nothing cutesy.
- **Website**. It is common for visual and performing artists to post their work on a personal web page. You can list your site at the beginning of the CV after your e-mail.

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EDUCATION

Indicate your major, type of degree, and the date you received each degree for each post-secondary school attended. Eventually, you'll include titles of theses or dissertations and chairs of committees. If you haven't yet completed your degree, indicate the expected graduation date. *NOTE: The official name of the university is: The University of Texas at Austin not UT.* Areas you can include are:

Degrees:

- List all of the academic degrees you have earned, noting any honors. Degrees outside your primary field do not diminish your standing as a viable candidate. In fact, the opposite is true. For example, a French degree could tell a dean or department chair that you might be able to assist with their study-abroad program.
- It is not uncommon to have studied the arts at a university without completing the degree. You may want to list these periods of study, but they should be listed after degrees you have earned.

Subcategories:

Professional Studies

Principal Teachers

Additional Training

Educational Highlights

Coursework

Proficiencies

Areas of Knowledge

Areas of Expertise

Graduate Areas of Concentration

Internships (could be placed in the professional category)

Thesis/Master's Report, Dissertation

Title

Brief Abstract of Thesis or Dissertation

Chair/Advisor

Committee Members

PROFESSIONAL EXPERIENCE

This section is designed to include experiences that support your professional objectives. This may work well as one section, or you may decide to subdivide experience to draw attention to your multiple areas of strength. For example, you could incorporate the following sections:

Administrative Experience

Consulting Experience

Directing Experience

Acting Experience

Conducting Experience

Artists-in-Residencies

Summer Festivals

Related Experience

Performance of Works

Play Readings/Productions

Performing Experience

- This is an important category, especially for musicians, dancers, and actors. You may want to include the title and composer or author of the works performed and the conductor or director.

Exhibits/Exhibitions

- The exhibition record may be the most important category for visual artists, so it should be near the beginning. It is the equivalent of a publication record in other academic disciplines, and it is often used as a barometer of how active you will be as a colleague.
- List all exhibitions during each year so that the reader can easily see the number and type of shows in any given year. Identify solo shows with by an asterisk or by using the word "solo" in parentheses at the end of the entry. For group shows it is useful to provide information about the juror, awards, or type of show (e.g., juried vs. invitational). Refereed academic activities often carry more weight.
- If you work in different disciplines, do not list different sets of exhibitions by media.

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You might note somewhere at the end of the entry that you exhibited sculpture, photography, etc.

- For those with digital, technological, video, performance, etc., experience note collaborative work. If it is, develop a simple method for identifying individual contributions.

Teaching Experience

- If you taught as a graduate student, indicate whether or not you were the “instructor of record.” That tells the reader that you were responsible for all aspects of the course (lectures, syllabi, grades, etc.).
- Note the institution, title held in each position, and the years you taught. This section will become more relevant during your graduate school years, but sometimes undergraduates are assigned teaching roles.
- Provide your exact professional titles. There are distinct differences between such titles as Teaching Assistant, Assistant Instructor, Instructor, Lecturer, Adjunct Professor, Visiting Assistant Professor, etc. If you are unsure, check with someone in your department for the correct title of your position.

The information you include will be based on your particular circumstances. However, each experience listed should include:

- **Name and location of organization**
- Your **title** (or role for actors--including name of the production)
- **Dates** of involvement, typically designated by month and year
- **Description** of the experience (other than roles or performances where no description is necessary).

- In describing your experiences, focus on skills developed and tangible accomplishments in addition to your job responsibilities. Short, concise phrases beginning with action verbs rather than whole sentences will guide the reader through your descriptions effectively.

HONORS & AWARDS

List each award, granting institution, and the date it was awarded. If you have only one award (e.g., graduation honors), consider incorporating this information within the education section. You can include a listing of academic and professional awards either as a separate section of your CV, or as part of the education section. You may need to explain briefly awards not widely known in your field, such as those that are institutionally based. You may also benefit by describing honors that are especially prestigious or exclusive, such as:

- **Fellowships**
- **Academic Awards**
- **Special Honors**
- **Distinctions**
- **Prizes**

INTERESTS

A section outlining specific teaching or research interests will allow you to demonstrate a wide range of areas in which you could contribute. This is especially important if your areas of interest are not evident from other sections of your vita.

For example, a Ph.D. in art history may benefit from listing teaching interests in specific areas such as Medieval art, Mayan artifacts, or gender studies. Be prepared to offer support for your areas of interest during interviews as search committees will often develop questions based on your areas of interest.

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Teaching Interests

- List courses you're prepared to teach or would like the opportunity to teach, based on your qualifications. Update as necessary.

Research Interests

- Briefly summarize your research interests with four to six key descriptors. Add this during graduate school rather than before.

PUBLICATIONS

Some institutions give more weight to articles that are juried or refereed. Indicate whether the publication was juried or invited at the end of the entry.

Use the standard bibliographic form for your field. For articles, those that are published or in press are most advantageous; too many publications listed as "submitted" or "in preparation" could erode your credibility. Depending on the length of this section, you may need to be selective by listing publications or presentations that are most relevant to the position you are seeking.

It is unlikely that a young scholar will have more than two or three publications. Given this reality it is perfectly acceptable to simply list your scholarly writings under the heading "Publications." As your career progresses you may wish to use the various headings that have been listed below:

Plays

Compositions

Arrangements/Scores

Encyclopedia/Dictionary Entries

Scholarly Publications

Books

- Book(s) completed
- Book(s) edited
- Book(s) co-edited
- Chapters in books

Textbooks

Professional Papers

Articles

- Scholarly periodicals, journals

Reviews

- Books
- Exhibitions
- Performances

Catalogues

- Catalogue Essays
- Catalogue Entries
- Exhibition/Museum Catalogues

PRESENTATIONS

Participation at professional conferences is a significant activity. List only those conferences where you were a participant (panel chair, delivered a paper, served as a discussant, keynote or plenary speaker, professional workshop, honoree, etc.).

From time to time you may give a presentation or chair a panel at a conference. Academic institutions value this kind of activity, because it adds to the visibility of a department and helps the faculty member network.

If you have presented a certain paper on multiple occasions, list the institutions, conferences, etc., under a single entry. Multiple listings of the same paper may be viewed as CV-padding.

SERVICE or PROFESSIONAL ACTIVITIES

Most universities require a certain amount of service within the university and local community. List national or local activities that contribute to your professional credentials. This can be in the form of committee work, serving on a board, consulting for a public art project, assisting with a local art event, etc. Always include dates of service. The details of this section may be adjusted as needed. The value of these kinds of activities varies among institutions. You can put your service activities under one category, such as "Service," or divide the activities among the subcategories listed on the following page.

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Highlight projects that display leadership or initiative, such as:

- **Committee work** and leadership within the university or organization
- Service in **professional organizations**
- **Manuscript reviews**
- Service as a **grader**
- **Fundraising** for the university, or for professional organizations
- Service as **juror** for exhibitions or performances
- **Consulting** (could be listed under professional experience)
- **Education projects** in the community, lectures
- **Departmental Leadership/Activities**
- **Volunteer/Community Service**

REFERENCES

Whether you are using reference letters or a reference list determines in part how you handle references on your CV. If you use reference letters, give the name and address where the letters may be retrieved. If you use a reference list, include name and contact information as the final information on your CV or on a separate reference list.

ADDITIONAL CATEGORIES

Beyond these major sections of your vita, any other information you include should reflect specific areas of strength and interest as they relate to the specific job to which you apply.

A brief summary follows of less traditional sections found on CVs. There are a wide variety of professional activities that can be used as headings, such as:

PROFESSIONAL CERTIFICATION

- Certificates
- Licensures
- Special Training
- Endorsements

PROFESSIONAL AFFILIATIONS

List professional organizations and associations to which you have a membership.

SKILLS

You may decide to include a separate section highlighting specific skills (e.g., language, specific computer programs). It may be helpful to quantify your skill level, for example, Italian: *fluent speaking, proficient reading and writing*.

Language Competencies

Computer Skills

Hardware: PC or Mac

Software: ProTools, MS Office, etc.

Technical Abilities (Technical Expertise, Technical Skills)

- It is highly desirable to list your technical skills somewhere in your cover letter, CV, or both. You might indicate the types of tools, machines, presses, computer technologies, processes, etc., that you know well enough to teach.

Audio-Visual Skills

Photography/Slide making

- This skill is especially applicable for art historians who may have responsibilities related to the slide collection or operation of exhibition spaces at smaller institutions. On the other hand, a list of these skills might be omitted if you sense this information would be used by an institution to expand your duties.

INTERNATIONAL/OVERSEAS EXPERIENCE

- List countries, and what you studied, researched, or performed.

VISITING LECTURES

Giving a lecture or technical demonstration at another institution is an important activity. Sometimes the visiting artist or lecturer will be

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asked to conduct a critique of a work, class, performance, or concert. If you only have a few guest-lecturing credits, you should put them in the “Teaching Experience” category. You can also specify the type of activity at the end of the entry, such as:

- Lectures
- Workshops
- Critiques
- Guest Lectures

ARTIST RESIDENCIES (Artist-in-Residence)

This category should not be confused with the heading “Visiting Artist Lectures.” The major distinction is duration. This heading includes visits to universities or arts organizations, or arts camps, etc., where you are scheduled to conduct seminars, workshops, lectures, or other activities over a period of several days.

BIBLIOGRAPHY

The bibliography records published material that has been written about you.

- Reviews
- Articles
- Catalogues
- Radio and television interviews

EXHIBITIONS CURATED

You may have the opportunity to select work for an exhibition that does not involve a blind jurying process. List the title of the show, the institution, and the year.

COVER LETTERS

Your CV, when accompanied by a cover letter, can show a serious and professional approach to job-hunting. A well-written cover letter effectively presents your qualifications to potential employers. It should not restate what is on your CV, but instead spell out how your skills and background match the position’s requirements. Creating a winning cover letter involves not only researching the organization to uncover its

probable needs and organizational mission, but also writing a clear, concise, and error-free letter that communicates your credentials as a strong candidate.

Tips on Cover Letters

- Tailor each letter for the specific situation. Duplicated letters and mass mailings are not appropriate. State the reasons **why** you want to work at the organization or institution.
- The letter should not exceed one page.
- Address each letter to a specific individual including his or her title, if possible.
- Give specific examples of your experience.
- Use paper and envelopes that match your CV.
- Sign each letter and make certain your address is plainly visible.
- Keep a copy of all correspondence and do not forget to follow-up.
- Use standard business format (see sample letters)

OTHER JOB SEARCH LETTERS

Thank You Letter: After any interview or appointment, you should send a follow-up letter should. Even if you have been rejected as a candidate, or you have decided not to pursue the position, a polite “thank you” note may enhance your chances for employment in your current job search or at some time in the future.

Acceptance Letter: ReAfter verbally accepting a job offer, you should write a letter to confirm your acceptance. The letter should include the terms of the job offer agreed to by both parties and reinforce the employer’s decision to hire you. Include your title, starting date, work schedule, salary, and any other specifics.

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Withdrawal Letter: Once you accept a position, you have an ethical obligation to inform all other employers of your decision and to withdraw your applications from consideration. Your letter should express appreciation for the employer's consideration. It may be appropriate to state that your decision to go with another organization was based on having a better person-job fit.

Rejection Letter: If you refuse a job offer, it is polite to send a letter of decline, even if you have already verbally declined. Do not communicate any negative reasons for your refusal. Simply state that the position does not fit your current career interests.

Final Steps

The samples that follow may help you think about content and formatting techniques for your CV and cover letter. Use these samples to generate ideas that suit your own needs, not as templates to be copied verbatim. There are additional CVs collected in the *Sample Resume and CV Binders* and other books located in the FACS offices. As you complete drafts of your CV and cover letter, seek feedback from a variety of sources: FACS staff, faculty members, and others who can help you follow standard conventions in your field. Keep in mind, there is no one correct way of writing a CV. You should write your CV in a way that best markets you and your skills.

HELPFUL RESOURCES

- *The Academic Job Search Handbook* by Mary Morris Heiberger and Julia Miller Vick. (Available in our office and a must-have for anyone interested in academia.)
- *How to Prepare Your Curriculum Vitae* by Acy L. Jackson (FACS resource.)

- *The Global Resume and CV Guide* by Mary Anne Thompson. Provides information on 40 different countries including the United States. Lists job sources, Internet sites, work permit and visa requirements, interview tips, and cultural advice. (FACS resource.)
- *Developing a Professional Vita or Resume*, 3rd ed., by Carl McDaniels. This book is designed for the professional who frequently needs a formal summary of education and work background. It is full of examples and worksheets that guide users in the process of creating or updating their vitas or resumes. (FACS resource .)
- NEC Handouts (New England Conservatory). An entire notebook of informative handouts for musicians. (FACS resource.)
- www.chronicle.com The Chronicle of Higher Education site has a great "Career Network" with advice for every field.
- www.about.com A great search engine to locate info on just about anything. Search for "curriculum vitae" and it will bring back pages of helpful links.
- www.caa.org The College Art Association.
- www.eurograduate.com/ Provides information on writing a CV for careers in Europe.

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PHRASES FOR ACCOMPLISHMENTS

The following phrases may help with organizing your accomplishment statements. When choosing the phrase that best describes the situation, read it over once or twice in the context of the sentence to be certain that your selection is correct and that the sentence reads well.

According to...	Included the following management functions...
Accountable to...	Includes the following functional responsibilities...
Acted/Functioned as...	Initially employed to/joined organization to...
Allowing/Enabling the...	Innovation resulted in...
Amounting to a total savings of...	Instrumental in...
Assigned territory consisting of...	Knowledge of/experienced as/in...
Assigned to...	More than _years extensive and diverse experience in...
By exploring/using...	Newly established company/entity engaged in...
Company engaged in...	On an ongoing basis...
Company is one of...	Ongoing concern with/responsibility for...
Complete authority and responsibility for...	Personally responsible for...
Concerned directly with...	Primarily responsible for/Primary responsibilities included...
Consistently...	Prior to relocation/promotion...
Constant/ Heavy interaction with...	Progressive functional responsibilities included...
Contracted/Subcontracted by...,to...	Project(s) involved...
Direct operations accountability involving...	Promoted from...to.....
Direct/Indirect control over...	Promoted to...
Dual/Multiple responsibilities included...	Proven track record of/in
Employed by...	Provided liaison for/between...
Ensuring/assuring...	Provided technical assistance to...
Experience involved/included...	Provided valuable/invaluable...
Experienced in all facets/phases/aspects of...	Recipient of...
Expertise and demonstrated skill in...	Recommendations accepted by...
Extensive and diverse practical experience in...	Regularly undertook...
Extensive and involved academic background in...	Remained as...
Extensive involvement in...	Reported to Reported directly to...
Extensive training in...	Representing a...
Facilitating a...	Saving the company an average of...
For the purpose of...	Selected as/elected to...
From inception to operational profitability...	Served/Operated as...
From outset/inception to profitable operation...	Specialized in...
Function to...	Specifically concerned with all phases/aspects of...
Honored as...	Successfully/succeeded in...
In addition to..., responsible for...	System/Program still in operation to date.
In charge of...	To insure maximum/optimum/minimum...
In the capacity of/As...	Total accountability / Totally accountable for...

Adapted from Swarthmore College Career Services: www.swarthmore.edu/student-life/career-services.xml

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HINDA'S LIST OF ACTION VERBS (Taken from *Resume Pro: The Professional's Guide*)

Creative Skills

Acted
Adapted
Began
Combined
Composed
Conceptualized
Condensed
Created
Customized
Designed
Developed
Directed
Displayed
Drew
Entertained
Established
Fashioned
Formulated
Founded
Illustrated
Initiated
Instituted
Integrated
Introduced
Invented
Modeled
Originated
Performed
Photographed
Planned
Revised
Revitalized
Shaped
Solved

Communication/

People Skills

Addressed
Advertised
Arbitrated
Arranged
Articulated
Authored
Clarified
Collaborated
Communicated
Composed

Condensed
Conferred
Consulted
Contacted
Conveyed
Convinced
Corresponded
Debated
Defined
Described
Developed
Directed
Discussed
Drafted
Edited
Elicited
Enlisted
Explained
Expressed
Formulated
Furnished
Incorporated
Influenced
Interacted
Interpreted
Interviewed
Involved
Joined
Judged
Lectured
Listened
Marketed
Mediated
Moderated
Negotiated
Observed
Outlined
Participated
Persuaded
Presented
Promoted
Proposed
Publicized
Reconciled
Recruited
Referred
Reinforced
Reported
Resolved
Responded

Solicited
Spoke
Suggested
Summarized
Synthesized
Translated
Wrote

Teaching Skills

Advised
Adapted
Clarified
Coached
Communicated
Conducted
Coordinated
Critiqued
Developed
Enabled
Encouraged
Evaluated
Explained
Facilitated
Focused
Guided
Individualized
Informed
Instilled
Instructed
Motivated
Persuaded
Set goals
Simulated
Stimulated
Taught
Tested
Trained
Transmitted
Tutored

Management/ Leadership Skills

Administered
Analyzed
Appointed
Approved
Assigned
Attained

Authorized
Chaired
Considered
Consolidated
Contracted
Controlled
Converted
Coordinated
Decided
Delegated
Developed
Directed
Eliminated
Emphasized
Enforced
Established
Evaluated
Executed
Generated
Handled
Headed
Hired
Hosted
Improved
Incorporated
Increased
Initiated
Inspected
Instituted
Led
Managed
Merged
Motivated
Organized
Originated
Overhauled
Oversaw
Planned
Presided
Prioritized
Produced
Recommended
Reorganized
Replaced
Restored
Reviewed
Scheduled
Secured
Selected
Strengthened

Writing a Curriculum Vitae

Supervised
Terminated

Helping Skills

Advocated
Aided
Answered
Arranged
Assessed
Assisted
Cared for
Clarified
Coached
Collaborated
Contributed
Cooperated
Counseled
Demonstrated
Diagnosed
Educated
Encouraged
Ensured
Expedited
Facilitated
Familiarized
Furthered
Guided
Helped
Insured
Intervened
Motivated
Prevented
Provided
Referred
Rehabilitated
Represented
Resolved
Simplified
Supplied
Supported
Volunteered

Organizational/ Detail Skills

Approved
Arranged
Catalogued
Categorized
Charted
Classified

Coded
Collected
Compiled
Corrected
Corresponded
Dispatched
Executed
Filed
Generated
Implemented
Inspected
Logged
Maintained
Monitored
Obtained
Operated
Organized
Ordered
Prepared
Processed
Provided
Purchased
Recorded
Registered
Reserved
Responded
Retrieved
Reviewed
Routed
Scheduled
Screened
Specified
Set up
Submitted
Supplied
Standardized
Systematized
Updated
Validated
Verified

Technical Skills

Adapted
Applied
Assembled
Built
Calculated
Computed
Conserved
Constructed
Converted
Debugged

Designed
Determined
Developed
Devised
Engineered
Fabricated
Fortified
Installed
Operated
Overhauled
Programmed
Rectified
Regulated
Remodeled
Repaired
Replaced
Solved
Specialized
Standardized
Studied
Upgraded
Utilized

Research Skills

Analyzed
Clarified
Collected
Compared
Conducted
Critiqued
Diagnosed
Evaluated
Examined
Experimented
Explored
Extracted
Formulated
Gathered
Identified
Inspected
Interpreted
Interviewed
Invented
Investigated
Located
Measured
Organized
Researched
Reviewed
Searched
Summarized
Surveyed

Systematized
Tested

Financial/Data Skills

Administered
Adjusted
Allocated
Analyzed
Appraised
Audited
Balanced
Budgeted
Calculated
Computed
Conserved
Corrected
Determined
Developed
Estimated
Forecasted
Managed
Marketed
Measured
Planned
Prepared
Programmed
Projected
Reduced
Researched
Retrieved

More Verbs for Accomplishments

Achieved
Completed
Expanded
Exceeded
Improved
Pioneered
Reduced (losses)
Resolved (issues)
Restored
Spearheaded
Succeeded
Surpassed
Transformed
Won

Writing a Curriculum Vitae

Cover Letter Guide

Your mailing address
City, State Zip
Date

Name and title of the addressee
Address
City, State Zip

Dear Mr./Mrs./Ms./Dr. _____:

1st PARAGRAPH: Tell why you are writing. Name the specific position or type of work you are applying for. Mention the resource you used to find out about the opening, if appropriate. The first sentence of this paragraph should grab the reader's attention.

2nd PARAGRAPH: Explain why you are interested in working for that organization or in that field of work. Most importantly, what do you have to offer? Point out two or three qualifications or achievements you think would be of greatest interest to the employer, addressing your remarks to his or her point of view. Expand on the information in your resume but do not repeat it. The purpose of the cover letter is to make the employer want to look at your resume.

LAST PARAGRAPH: Indicate your desire for an interview and your plan of action. State that you will call on a specific day to confirm the receipt of your resume and answer any questions the employer might have, and make sure you call at that time. If the employer is in another geographic area, state when you will be in that area and request to meet with the employer then. In any case, make sure your closing paragraph is positive and action oriented. Have your phone number clearly visible. Thank the reader for his or her time and consideration.

Sincerely,

Your name signed in cursive

(Insert four blank lines between the word "sincerely" and where you type your name, to leave room for your signature)

Your name typed

Enclosure(s)

Writing a Curriculum Vitae

Sample Cover Letter #1

Joe Schmoe, Musician/Educator

1111 Guadalupe, Austin, TX 78723 • (512) 000-0000 • schmoej@hotmail.com

(Date)

Jennifer Jobgiver, Head
Guitar Search Committee
School of Music
Allpurpose State University
Anywhere, USA 11111

Dear Ms. Smith:

Enclosed please find my curriculum vitae and references in support of my application for the Guitar / Theory position at Appalachian State University. I am most interested in this position because of the variety of teaching classical, jazz, and theory, all of which interest me. I am also very much willing to relocate to North Carolina, where I have family and have played in festivals.

As my CV indicates, my teaching experience includes private guitar studio lessons in a variety of genres, and classroom teaching experience in both guitar and general music theory. I have taught a wide range of students in a variety of settings including college, community adult education programs, public school, and summer camp. My teaching experience also includes a lecture/recital on "Landscapes and Textures: Making Parallels Between Art and Music," given at the Bromfield Art Gallery in Boston in 1994.

My performance experience includes solo recitals in Massachusetts and New Hampshire, and chamber music performances in concert series throughout the New England area, including appearances with the Boston Modern Orchestra Project at New England Conservatory's Jordan Hall. While I do not consider myself a jazz player, I do play electric guitar, and have performed with many non-classical groups, such as the Balinese Gamelan Galak Tika in residence at the Massachusetts Institute of Technology.

I would welcome the opportunity to speak with you, to hear more about the Guitar / Theory position at Appalachian State University, and to discuss how my background might create a complementary balance between your needs and my talents. I will call within a week to see if there are any further materials I may provide. Many thanks for your consideration.

Sincerely,

(signature)

Joe Schmoe

Enc: CV

Writing a Curriculum Vitae

Sample Cover Letter #2

Sandra Sculptor

7777 Rocky Road * Ice Cream, Vermont 9999* (732) 000-0000 * sandra@sculptor.com

September 15, 2002

George Washington, Chair
Art and Art History Department
Small College
Mount Vernon, Virginia 22222

Dear Prof. Washington:

I am responding to your advertisement in the December issue of *CAA Careers* for an **Assistant Professor in Sculpture**.

Three years ago I established the Art Exhibitions Group, a student organization at The Ice Cream State University. Under my leadership, this group presented three exhibitions in unconventional university locations: in 16 glass-walled racquetball courts, in a historic architecture library, and in an indoor swimming center. As founding director of AEG, I have embraced a collaborative philosophy inviting faculty, students and alumni from all departments—both art and non-art—such as chemistry and English, to work together to create site-specific projects. Utilizing an inclusive curatorial system, where all submitted proposals are accepted, AEG strengthens the relationship between ICSU departments and engages the entire university community in the art-making process.

I am an expert with wood, metal and synthetics as a result of my apprenticeships with master-craftsman, including a traditional Japanese-style furniture-maker and a sculptor-contractor specializing in high-tech fabrication techniques. I join and compliment my materials and assemblage skills with professional design experience in modern theatrical lighting, and graphic design.

With my collaborative philosophy, my work creating and directing interdisciplinary art exhibitions, and my commitment to my own work as a performance-installation artist, I believe I am an ideal candidate to contribute to the Small College community. Using my collaborative strategy, I look forward to developing a curriculum of dynamic courses for beginning and advanced students that interconnect disciplines and encourage students to visualize innovative relationships between them. Through germane art history discussions, critiques and, comprehensive resource tutorials, my students are immersed in the creative process. My goal is to be part of a team of teachers who are uncompromising in their pursuit of excellence and who are passionate about building our community by encouraging students to reach their highest potential as artists.

I look forward to the opportunity to discuss in greater detail how my experience and skills would benefit the students at Small College. Thank you for your consideration.

Sincerely,

Sandra Sculptor
enclosure

Writing a Curriculum Vitae

Sample Cover Letter #3

4000 Theatre Street #200 Austin, TX 78751 Doug Drama
(555) 555-5555 Doug@drama.com

August 19th, 2013

Cover Girl Theatre
ATTN: Education Manager Search Committee
1111 West Woman Avenue, 2nd Floor West
Chicago, Illinois 121212

Dear Education Manager Search Committee,

Recently, I purchased a set of business cards in order to make more lasting connections within my professional network—at least that seemed to be the adult thing to do. What I was not expecting was the arduous process of actually selecting a card that represented me aesthetically and professionally. The process, nevertheless, demonstrated to me what contributions I bring to the theatre profession and how I choose to brand myself within the field. In preparation for the Education Manager job posting and discussions with Sara Pretty, I began to make connections between the language I used to articulate my professional experiences and the decisions that resulted in the materialization of my business card. I've enclosed one as a visual aid.

Upon first glance, my name appears most prominent. The second line reads, "Theatre Scholar/Artist/Educator." When I reflect on my experiences with theatre, these words seem to capture the various roles I fulfill. In terms of scholarship, I am deeply invested in the balance between practice and theory. I have learned how to critically examine my own practice and link it to theoretical and pedagogical foundations that not only supports my practice, but also puts my work in conversation with other practitioners. This scholarly investment has also encouraged me to present at local and national conferences about the efficacy of working with LGBTQA populations through the artistic medium of theatre.

Artistically, I have worked as an actor, director, producer, technical designer, and choreographer. Each of these roles has contributed significantly to how I create theatre because they allow me to work from a truly collaborative space. By providing multiple entry points for various forms of artistry, participants are invited to contribute their expertise, which leads to a stronger sense of ownership in the art. Moreover, my leadership position with The Cohen New Works Festival demonstrated that the interdisciplinary mixing of artistic mediums promotes a creative energy and work ethic that is rooted within theatrical conventions but is not confined by those conventions; thus, creating new and innovative theatrical works that advance the art form.

My four year tenure as Theatre Chair at Collegiate School highlighted my love for the classroom and working with youth. While at Collegiate School I taught grades 6 – 12, directed and designed 2 main stage productions a year, and sponsored two student organizations. More importantly, Collegiate taught me how to engage an entire community of students, parents, administration, colleagues, and funders in the theatrical experience. Through this process I learned the importance of earnest interpersonal communication and sustaining community partnerships.

Does this card capture the full breadth of Doug Drama? I think it does a pretty good job, but much like my art I am constantly evolving and adapting to my environment. Thank you for your time and consideration, and I look forward to discussing how my professional and artistic skills can be a part of your company's mission.

Respectfully,

Doug Drama

Enclosure: Resume

Writing a Curriculum Vitae

ROBERT F. SCHUBERT

1111 Piano Lane, Austin, TX 78703
(555)555 - 5555 •••schubertcomposer@music.com

EDUCATION

Doctorate of Musical Arts (*all but dissertation*), The University of Texas at Austin, Texas, expected May, 2009

- Dissertation: *a 20-25 minute work for chamber ensemble (as yet untitled)*.

Master of Music in Composition, The University of Texas at Austin, Texas, 2006.

- Thesis: *Buck Jones: An Opera In Three Acts*, Yevgeniy Sharlat, advisor.

Bachelor of Music Composition, The University of Texas at San Antonio, Texas, 2003.

Certificate of Advanced Education in Electronic Media, The Technology Institute for Music Educators (Ti:me), San Antonio, Texas, 2003.

AWARDS AND HONORS

- Meet The Composer Grant, 2008
- CEMJKO Electronic Music Award, *Second Prize*, 2006
- UTSA Citation for Excellence in Electronic Composition, 2003
- Reed Holmes Memorial Prize in Music Composition, 2003
- Turner Classic Movies Young Film Composers Competition, *Finalist*, 2003
- Phi Kappa Phi, 2003
- UTSA Academic Excellence Scholarship, 2002-2003

PROFESSIONAL TEACHING EXPERIENCE

Visiting Lecturer, Trinity University

Spring 2009

- *Orchestration and Arranging. Course Description:* A study of the families of instruments and voices, including their ranges, individual colors, special devices, and methods of scoring for small and large combinations. Also, an introduction to stylistic developments in large ensemble writing from Hadyn to present. Activities include score analysis, listening, and scoring and arranging exercises using selected works as models. One section of about 12 upper-class music students.
- *Songwriting and Recording Technology.* Lecture on the key concepts in effective songwriting and the use of recent recording technology tools and trends to record songs. Contains a basic theory component, some historical background and final project in which a new song will be written, recorded and mastered.

Assistant Instructor of Record (AI), University of Texas

Fall 2008 - Spring 2009

- *Introduction to Electronic Music Composition.* Lecturing on the fundamental principles and techniques associated with electronic composition while presenting an overview of key figures, works and developments in the history of electronic music. The course will culminate with a newly composed piece of electronic music from each student. Two sections totaling 30 interdisciplinary students.
- *Intermediate Electronic Composition.* A continuation of the course, Introduction to Electronic Music Composition. A further look at techniques and historical models to advance the skills of composing electronic music. Administer Private Lessons in association with the course curriculum. Two sections totaling 15 interdisciplinary students.

Writing a Curriculum Vitae

Visiting Lecturer, Trinity University

Spring 2008

- *Introduction to Electronic Music*. Lectured on the fundamental principles and techniques associated with electronic composition while presenting an overview of key figures, works and developments in the history of electronic music. The course culminated with a newly composed piece of electronic music from each student. One section of 12 interdisciplinary students.

Teaching Assistant, University of Texas

Fall 2007 - Spring 2008

- *Introduction to Electronic Music Composition*. Assisted with lecture on the fundamental principles and techniques associated with electronic music composition. Evaluated and graded all composition projects while providing consultation. Two sections totaling 30 interdisciplinary students.
- *Intermediate Electronic Composition*. Assisted with lecture on the fundamental principles and techniques associated with electronic music composition; a continuation of the course, Introduction to Electronic Music Composition. Gave private lessons in association with the course curriculum. One section of 8 interdisciplinary students.

Teaching Assistant, university of Texas

Fall 2005 – Spring 2006

- *Ear Training and Sight Singing*. Lectured on sight-singing techniques incorporating moveable-Do solmization, administered and graded sight-singing tests in a weekly lab environment. Four sections totaling 40 sophomore-level music majors.

COMPOSITION HIGHLIGHTS

- *NIGHTLIFE!* Season 1.0 – An electro-acoustic serial pop-opera designed for podcast subscription. Plans for availability through iTunes. Lyrics by John Navarro. (2008).
- *Still Point of The Turning World* for Symphonic Wind Ensemble, 2008
Premiere: Fall, 2009.
- *String Quartet #2: Sketches from A Fakebook Landfill* for String Quartet, 2007.
Premiere: San Antonio, Spring 2008. 14 minutes.
- *Dispatches From Unnoted Stations, Book 1: MICROCHIP-ÉCLAIR* for 5.0 Surround Sound Electronic Playback, 2006. Premiere: Spring, 2007.
- *Buck Jones: an Opera in Three Acts* for Chorus, Chamber Ensemble, Electronics, 2006.
Premiere: (Staged Selections) Spring, 2006. 90 minutes.
- *Lulled by an Imploding Lotus* for 4-channel Electronic Playback, 2006.
Premiere: University of Texas at Austin, Spring, 2006.
- *Une Recette Pour le Portage de Gingembre-Chanson* for Guitar and Phantom Vocalist, 2005.
Premiere: The University of Texas, Austin, TX, 2005.

SONGWRITING AND RECORDING

Songwriter/singer for the band, The Robertsons.

- *Yugo Shopping* (cassette/CD). 1992. 7 song EP. © Pudding on the Wrist Music.
- *Beluga* (cassette/CD). 1982. 12 song collection. © Pudding on the Wrist Music.

Solo artist, under the name, Pelón.

- *Mexican Wrestling Mask of a Purse* (CD). 2001. 9 song EP. © Outside Interests Music.
- *Electronic Trash Baptism* (CD). 2000. 12 song collection. © Outside Interests Music.
- *Drinking By Numbers* (CD). 1999. 14 song collection. © Pelony Music.
- *It's Is, Not Isn't* (CD). 1997. 17 song collection. © Pelony Music.

Writing a Curriculum Vitae

Miscellaneous

- Composed text and music for a new alma mater for **Charleston Collegiate School**, a private Kindergarten through twelfth-grade charter school in Charleston, South Carolina.

COLLABORATIVE COMPOSITIONAL ACTIVITIES

Music for Film/Television

<i>The Science of Side View Commuter</i>	Collaboration with Video Artist	2008
<i>Danzak</i>	Scored the short film	2008
<i>Bulldozer</i>	Scored short comedy	2007
<i>Melangé</i>	Animated film	2007
<i>Austin Independent Film Festival</i>	Commercial	2001

Music for Dance

<i>Twining 2</i>	Collaborated with Yacov Sharir	2006
<i>Mania</i>	Collaborated with Holly Williams	2004

ENGRAVING

- 11 years experience with Finale Notation Software with extensive research and experience in the application of digital graphic design to musical score mechanics.
- Served as personal engraving assistant to composer Seymour Barab during the preparation of his three-act opera, *The Gods of Mischief*. 2003-2004.

WORKS PRESENTED AT CONFERENCES

- Society of Electro-acoustic Music in the United States (SEAMUS) National Conference 2007, Ames, Iowa. Work: *Lulled by an Imploding Lotus*.
- International Computer Music Conference (ICMC) 2007, Copenhagen, Denmark. Work: *Lulled by an Imploding Lotus*.
- Música Viva Festival 2007, Lisbon, Portugal. Work: *Lulled by an Imploding Lotus*.

PUBLICATION

- Tisano, Theresa et al. *Notations21, an Anthology of Musical Notation*, published by Mark Batty Publishing. Will be released in 2008. An historical look at graphical music notation. *Two recent works, along with descriptions of my techniques and theories regarding graphical notation are included.*

SOFTWARE PROFICIENCY

- **Digital Audio**- Logic Pro, ProTools, Cubase, Peak, Sound Forge, Spear, SoundHack, Absynth, Kontakt, GRM Tools, CSound, Max/MSP.
- **Graphic Design/ Engraving/ Publishing**- Freehand, InDesign, Finale, Sibelius, Photoshop, Quark Express, Pagemaker, MS Office.

Writing a Curriculum Vitae

JOANNE INTERESTED

4848 Academia Drive Apt. A ... Austin, TX 78723
(555) 123-4567 ... jinterested@mail.utexas.edu

EDUCATION

University of Texas at Austin, Ph. D. in Music Theory Expected May 2009
Livingston Dissertation Fellow 2008-2009
Dissertation: *Insert Title Here*
Committee: Eric Drott (Chair), David Neumeier, James Buhler, Edward Pearsall, Ann Reynolds

Univeristy of Northern Iowa, M.M. in Piano Performance and Pedagogy, May 2003

University of Wisconsin-La Crosse, B.S. in Music, Piano Performance Emphasis, 2001

PUBLICATIONS

“Insert Title Here,” *Sounding Off: Theorizing Disability and Music*, edited by Neil Lerner and Joseph Straus.
New York: Routledge (2006): 57-74.

“Ives Reworks Thoreau: Charles Ives’ Interpretation of Thoreau in *114 Songs and Essays Before a Sonata*,”
Publications of the Missouri Philological Association 27 (2002-2003): 66-75

CONFERENCE PAPERS

- 2008 Insert Title Here
- American Musicological Society (AMS) and the Society for Music Theory (SMT) National Conference, Nashville, TN, November 9
 - Texas Society for Music Theory (TSMT) Conference, Texas State University, February 22; Colvin Award for Best Student Paper
- 2006 Insert Title Here
- American Musicological Society (AMS) and the Society fro Music Theory (SMT) National Conference, Los Angeles, CA, November 3
 - West Coast Conference for Music Theory and Analysis (WCCMTA), Vancouver, BC, April 21
 - Building Consensus Against Ableist Ideology: Music and Blindness in *Dancer in the Dark*
 - Society for Disability Studies (SDS) National Conference, Bethesda, MD, June 16

Writing a Curriculum Vitae

- 2005 Collage and Structure in Charles Ives' *Putnam's Camp*
- CUNY Graduate Students in Music Conference, City University of New York, March 19
- 2004 György Ligeti's Atmospheres: A Significant Contribution to Twentieth Century Formal Ideas
- Texas Society for Music Theory (TSMT) Conference, Texas State University, February 27
 - GAMMA-UT, The Graduate Association of Music and Musicians at the University of Texas Conference, March 25

TEACHING EXPERIENCE

Freshman Music Theory, Sight Singing and Aural Skills, University of Texas at Austin

Assistant Instructor (Instructor of Record), Fall 2007

- Taught one concept-based lecture section of approximately 22 students
- Developed lesson plans from weekly course outline; adapted content, presentation and examples to suit needs of the class
- Assessed assignments and exams; assigned course grades

Teaching Assistant, Fall 2003-Spring 2006

- Led sight-singing, aural skills and keyboard exercises in three sections of 10-12 students each, per semester
- Wrote and performed harmonic and melodic dictations at appropriate levels
- Reinforced concepts and answered students' questions from the lecture portion
- Evaluated students in daily and semesterly skills assessments

Sophomore Music Theory, University of Texas at Austin

Assistant Instructor (Instructor of Record), Fall 2006-Fall 2007

- Taught two concept-based lecture sections of approximately 22 students per semester
- Developed lesson plans from weekly course outline; adapted content, presentation and examples to suit needs of the class
- Collaborated in curriculum development with colleagues and provided examples for new linear analysis unit and exam review topics
- Assessed assignments and exams; assigned course grades

Introduction to Music Theory, University of Northern Iowa

Graduate Assistant, Spring 2003

- Taught one section of approximately 25 non-music majors
- Collaborated with another instructor on curriculum, exam content and grading

Music Theory, Aural Skills, and Sight Singing Tutor, Fall 2001-Present

- Instructed and coached numerous students in one-on-one setting
- Facilitated mastery of theoretical concepts, analytical skills and/or musicianship skills
- Levels ranged from non-music major to music graduate student

Writing a Curriculum Vitae

Group Piano I and II, University of Iowa

Graduate Assistant (Instructor of Record), Spring 2002 - Spring 2003

FELLOWSHIP AND AWARDS

Paul Sacher Stiftung Research Grant (Spring 2008)

Competitive three-month stipend to fund study of the György Ligeti Collection at the Foundation's archive in Basel, Switzerland

Kent Kennan Endowed Graduate Fellowship, University of Texas at Austin (Spring 2008)

Travel Grants, University of Texas at Austin (May 2005-May 2007)

Nominated for the national PEO Scholar Award for promising female academics nearing the end of their terminal graduate degrees (Fall 2006 and Fall 2007)

PROFESSIONAL SERVICE AND SOCIETY MEMBERSHIP

Writing a Curriculum Vitae

4000 Theatre Street #200

Doug Drama
Austin, TX 78751 (555) 555 – 5555

Doug@drama.com

Educational Profile

Master of Fine Arts
2014

The University of Texas at Austin, Austin TX
Drama and Theatre for Youth & Communities

Bachelor of Arts
2006

Theatre College, Stage AK
Major: International Relations Minor: Spanish

2004 – 2005

Universidade de Santiago de Compostela, Spain

Professional Profile

Production Manager
2013 – Present

The Mahogany Project, Austin TX
Host & facilitate monthly public forums on topics of black queer maleness in central Texas.
Devise and stage annual theatrical performances.
Generate original literary texts for performances.
Sustain partnerships with other queer, non-profit, and performative organizations to promote community engagement network.

Teaching Artist/Co-director
2013 – Present

OUTside the Lines, Austin TX
Co-developed a queer youth theatre ensemble in conjunction with The Pride Youth Theatre Alliance & Creative Action.
Write, devise, and stage curriculum for 2 theatrical performances a year.
Craft talkback and community engagement dialogues.
Ensemble members ages range from 14 – 17.

Assistant Producer
2012 – 2013

Cohen New Works Festival 2013, Austin TX
Chaired the Executive Committee, comprised of 12 sub-committees, and delegated Festival tasks.
Set agenda, recorded minutes, and responded to all e-communication for weekly meetings.
Revised selection criteria and adjudicated project submission for The Festival.
Managed Festival budget of \$40,000, used to fund 41 new theatrical and interdisciplinary works.
Communicated the mission and infrastructure of The Festival between undergraduate/graduate student populations, faculty/staff, and Austin public.
Arranged the participation of 18 Guest Artists nationally to attend The Festival. Guest Artists were paired with Festival projects to provide professional mentorship and artistic guidance.

Teaching Assistant (TA)
2012 – 2013

The University of Texas at Austin, Austin TX
Assisted primary instructor with all grading.
Held office hours to meet with students for needed assistance.
Updated and managed on-line portal page (Blackboard) for class.
Engaged in criticism and feedback with students (both major and non-major).
Prepared all class materials and space before each class meeting.
Class sizes between 20 – 25 students.

Writing a Curriculum Vitae

Voices against Violence – The University of Texas at Austin, Austin TX

Devised an interactive theatre piece about sexual assault and consent within a collegiate setting. Toured production to 30 student organizations (fraternities/sororities, athletic teams, peer leadership organizations on campus, and public). Conducted talkbacks with audiences about the efficacy of the program.

Drama for Schools, Austin TX

Facilitated 10 Professional Development workshops for teachers. Modeled drama-based pedagogy for non-artistic subjects (i.e. math/history). Developed drama-based curriculum for grades 2-8. Worked intensively with a cohort of 15 teachers in drama-based pedagogy over the duration of a school year. Technical writer and manager for website. Revised 127 drama-based strategies and designed 20 model lesson plans as updates to the new website.

OUT Youth, Austin TX

Facilitated 7 creative drama workshops with LGBT youth about identity, family, and social themes. Workshop sizes between 5 – 20 youth. Volunteered 50 hours outside of workshops.

Collegiate School, Stage AK

Constructed and taught curriculum for grades 6 – 12. Class sizes between 10 – 20. Directed 2 main stage productions a year. Managed a budget of \$10,000 for the 2 main stage productions. Sponsor of Karma Club, 6th Grade Improv Troupe, and International Thespian Society

Collegiate School, Stage AK

ANATOMY OF GRAY	GODSPELL	THE SANDBOX
THE OPEN MEETING	EXTENSIONS	THE GLASS MENAGERIE
STRIKE UP THE BAND	NUNSENSE	THE CURIOUS SAVAGE

Theatre College, Stage AK

SUICIDE IN B-FLAT	ALICE IN BED	LADY FROM THE SEA
THE TEMPEST	VALLEY SONG	

Stage Repertory Theatre, Stage AK

DREAMGIRLS	ANNIE
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Stage AK

RHINCEROS	URINETOWN
RIFF RAFF	JUMP: LOUIS JORDAN

Professional Affiliations & Awards

International Performing Arts for Youth (IPAY)

Association for Theatre in Higher Education (ATHE)

Race and Camp: A RuPanel

American Alliance for Theatre and Education (AATE)

Voices Against Violence

Creating Change: The National Conference on LGBT Equality

When is gay “age appropriate”? Theatre, censorship, and social change in schools.

Queer Texas Conference, Austin TX

Drama and Theatre with Queer Youth: Dialogue, laughter, and support.

Writing a Curriculum Vitae

Sample Reference List

Julia Roberts

123 Guadalupe Street # 232
Austin TX, 78710
512-555-5555
jroberts@rmail.utexas.edu

REFERENCES

Dr. Thomas Thesbian, Advisor
Assistant Professor of Theatre
The University of Texas at Austin
Department of Theatre and Dance
D3900
Austin, TX 78712
(512) 555-5555
thomasthesbian@austin.utexas.edu

Dr. Diane Dancer, Professor
Professor of Theatre
The University of Texas at Austin
Department of Theatre and Dance
D3900
Austin, TX 78712
(512) 555-5555
ddancer@mail.utexas.edu

Ms. Wanda Winner, Internship Supervisor
Marketing Manager
The Performing Arts Center
The University of Texas at Austin
DE3300
Austin, TX 78712
(512) 555-5555
wwinner@austin.utexas.edu