

A guide to

# CURRICULUM VITAE (CV)

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## General Information on CVs

Applying for an academic job, a grant, or a fellowship? Then you'll need to create a curriculum vitae (Latin for "the course of one's life"), which is commonly called a CV, rather than a resumé. This document is used when applying for positions in academia, education, research, and scientific fields. It enables an employer to assess a candidate's qualifications based on a comprehensive view of the person's background and overall career arc. A CV is a statement of your educational background, teaching and research experience, and other academic qualifications and activities.

In academic circles, the CV is the foundation of any application for employment, funding, awards, fellowships, or grants. Many search committees will look at the CVs of job candidates before anything else in screening applications, so remember to keep your audience in mind. For instance, in seeking employment at academic institutions whose missions and objectives may differ, you should rethink the presentation and arrangement of the information on your CV for each audience. Have targeted and focused versions of your CV, and use them accordingly.

Pay close attention to the employer's or recruiter's instructions for submitting your CV on each posting. What format should the CV be in and should it be embedded in an e-mail, e-mailed as an attachment, faxed or mailed? Do they want you to include a position code to help them identify the job you're applying for?

## Resumés versus CVs: When to Use Each

A CV is similar to a resumé in that it provides an overview of your professional and educational experience. The difference between the two primarily lies in the content and purpose. A CV is typically developed for application for teaching or research positions in a university or research setting. A CV should present a trajectory of your life as a scholar, teacher, and researcher from the time you began your academic career. All CVs should provide this information in detail; they are at least two pages long, if not more. Note that postings usually ask for a CV specifically.

-----	Resumé	CV	Both
Length	1–2 pages	Typically 2–4 pages, no more than 10 with significant experience	→ Tailored to highlight strengths → Always think of your audience
Key Parts	<ul style="list-style-type: none"><li>→ Name and Contact Info</li><li>→ Education</li><li>→ Work Experience</li></ul>	<ul style="list-style-type: none"><li>→ Name and Contact Info</li><li>→ Areas of Interest</li><li>→ Education</li><li>→ Grants/Honors/Awards</li><li>→ Publications and Presentations</li><li>→ Work Experience</li><li>→ Scholarly and Professional Memberships</li><li>→ References</li></ul>	<ul style="list-style-type: none"><li>→ Use proper jargon</li><li>→ Reverse chronological order</li></ul>
Use	Applying to non-academic jobs and many graduate schools at the master's degree level	Applying for academic jobs, PhD programs, research, some fellowships, some grants	

## **Sections of the CV**

The CV should begin with your name, contact information (including email), and education. Information listed under education, teaching, research, service, or other categories should generally be listed in reverse chronological order, with the most recent listed first (at the top). A good starting point is to make a list of all your background information, then organize it into categories. Each CV will be personal and tailored to your experiences and achievements, and the categories used within each CV can vary widely from person to person. Below is a list of possible category headlines and a few details about some of the most common CV categories, including education, teaching, work experience, research, and service.

### **Identification**

Include your name (at the top of the first page, using boldface, capitalization, a larger font size, etc.), address, complete telephone number(s), and email address. Some people include both personal and department addresses to emphasize their current academic affiliation. In some fields, especially for funding considerations, you may include citizenship and the date/place of birth, but follow the norm of the field.

### **Education**

List all institutions, degrees, and graduation dates in reverse chronological order. If you attended an institution but did not earn a degree, you do not need to list it on your CV unless the training you received was vital to your career. Include the name of the colleges or universities attended, city, and state of each, degrees earned, area(s) of study, and graduation dates. List the title of each thesis/dissertation, as well as the primary advisor.

### **Dissertation/Dissertation Abstract**

You may list the title of your dissertation beneath the information on your doctoral degree, as well as the name of your chair/advisor and/or committee members. Some fields require a longer description (about a paragraph) of the dissertation on your CV, generally under a separate section titled "Dissertation Abstract," while other fields expect dissertation research to be listed under "Research Experience." Follow the norm in your field. If an abstract is not required, you may elect to include a very brief description after the title, two or three sentences at most.

### **Work Submitted, Work in Progress (separate sections)**

In some fields, it is fairly standard for scholars to add sections titled "Work Submitted" and "Work in Progress" to their CVs. These can also be listed under a subheading in the publications section. If you have an article or book under review at a refereed journal or academic press, you should list it under the category "Work Submitted for Publication." If you are an experienced candidate, you will want to indicate the potential publication on new projects by reporting your progress in a section titled "Work in Progress."

### **Research Experience**

This category can include dissertation and possibly undergraduate and internship research. Typically, you describe your project(s) and list the affiliated lab and/or professor. Include all relevant research experience in your area of specialization. You may choose to list publications, conference presentations, and any other evidence of scholarly work in this section.

### **Teaching Experience**

List all teaching fellowships, assistantships, and any other experiences working with students in a classroom setting. You may also choose to list teaching interests or similar categories. Include all full-time, part-time, and adjunct teaching experience. For each position, list your title, the dates of employment (or semester and year), and the name of each course you taught. Include a brief description of your responsibilities and the size of the course. Since job titles vary from one university to another, you need to tell the employer about your level of involvement in the course design, preparation of materials, weekly instruction, and grading.

### **Research Interests, Teaching Interests/Competencies (separate sections)**

In some fields, it is effective to list your current research and/or teaching interests. When listing your teaching interests or competencies, be sure to list general as well as specialized categories so that employers know you are capable and willing to teach the undergraduate and general education requirements offered in their departments. This is especially important for junior scholars who may not have yet had the opportunity to teach all areas of their expertise.

### **Professional Training/Related Work Experience**

List any special professional training you received in your department or through a professional organization in this section. Such training may include special courses on pedagogy or teaching techniques, professional seminars, or technical training completed in addition to your regular coursework. If you have non-academic work experience that is relevant to your application, list and describe such experience here.

### **Professional Affiliations and Service**

List the major professional organizations to which you belong or with which you are affiliated. If you have served actively in one or more of these organizations, you may wish to indicate the level of your involvement.

### **Academic Service, Community Outreach (separate sections)**

If you have served on any committees (e.g., graduate advisory or search committees in your department), list them here. You may also note in this category any talks you gave or meetings you arranged in your department about professional issues in your field. If you have volunteered your time in other ways related to your discipline with the community at large (e.g., judging a science fair, school and museum outreach, etc.), you can list such activities here as well. Include service to the university or community. You may also include professional associations, volunteer work, committee membership, and so on in this section.

### **Languages**

List your language skills as well as some indication of your level of expertise (e.g., "Reading knowledge of French and German," "Fluent in Hindi," "Working knowledge of Swahili").

### **References**

Either at the end of your CV or in a separate "References" document, list the names, titles, and academic affiliations of your references. List your references in order of importance. Supply the name, address, telephone number, and email address of three–six individuals who can comment on your ability to succeed in the position for which you are applying. Choose your references wisely: only include persons who know you and your work well, and think about choosing people with high external visibility. Be sure to ask their permission before submitting their names. As you apply to positions, advise your references that they may be contacted, keep them updated on your work, and provide them a copy of your CV.

### **Awards, Fellowships, Honors, Grants (separate sections)**

List all relevant academic distinctions, teaching awards, fellowships, honors, or grants you have received since you entered graduate school in reverse chronological order. Include the name of the department and institution bestowing the honor. Include undergraduate honors and fellowships if they are relevant to your field, or indicate exceptional academic achievement (e.g., summa cum laude, Phi Beta Kappa, etc.).

### **Publications, Creative Work (separate sections)**

Include bibliographic citations of articles, research reports, and book reviews that you have published. If applicable to your field, poems, musical recitals, or art exhibits may be included in this section. As you gain experience, you may further separate these items into different categories such as "book review," "articles in refereed journals," "books," and so on. Use the form of citation appropriate to your field (MLA, APA[KD7], Chicago Manual of Style, etc.).

### **Presentations**

List all papers and talks you have given, along with the names, dates, and locations of the conferences or meetings where you presented that work.

### **Other Possible Category Headings**

Academic Accomplishments  
Administrative Experience  
Areas of Expertise/Concentration  
Arrangements/Scores  
Career Achievements/Highlights  
Certifications/Licensure  
College Activities  
Experience Summary  
Foreign Study  
Leadership  
Performances/Recitals  
Presentations and Publications  
Professional Accomplishments  
Professional Activities/Service  
Professional Associations/National Boards  
Professional Competencies

Professional Development  
Professional Experience  
Professional Overview  
Professional Papers  
Professional Summary  
Programs and Workshops  
Related Professional Experience  
Research and Research Interests  
Scholarly Presentations  
Scholarships/Fellowships  
Specialized Training  
Teaching Assistantships  
Teaching Experience  
Teaching Overview  
Technical Knowledge  
University Involvement

## General Tips on Form and Style

Even though content determines the length of your CV, you should aim for a tightly constructed, succinct, and efficient presentation of your credentials. There is no excuse for typographical errors in your CV. Begin your CV well before you need to submit it to allow time for critiques and proofreading.

It is also exceedingly important to be clear and consistent both in form and content. Use concise descriptive language that facilitates speedy processing of critical information. Avoid overly dense text with little white space separating entries. Create an organizational hierarchy, and apply it consistently throughout your CV.

While it is important to incorporate evidence of teaching, research, and service in your CV, choice of category headings to cover these areas is purely subjective. Most CVs include a sampling of the category headings that emphasize your particular strengths and achievements. Depending on the position to which you are applying, it may make more sense to rearrange categories putting the sections most relevant to the job early in the CV.

- The title heading "Curriculum Vitae" is commonly used, but optional.
- Each page after the first should bear your name and the page number in a header or footer.
- Use a 10-, 11-, or 12-point font size with margins from ½" to 1 ½". The font should be simple and easy to read as well as consistent throughout. Try fonts like Cambria, Calibri, Century Gothic, Arial, Garamond, or Times.
- Pay careful attention to spelling, punctuation, and grammar. Don't rely on spell check. Have at least two other people proofread your finished CV.
- The spacing should be even, and style choices should be uniform. For example, if your job titles are in italics with capital letters when you first list them, make sure they all appear that way throughout the CV.
- Use boldface, italics, and spacing to highlight information, but be consistent and sparing in your use.
- Use actions verbs and measured descriptions, and don't use first-person pronouns or a lot of punctuation.
- Change passive statements to incorporate active verbs.
- Be careful not to pluralize section headings that cover one entry only.
- Use present tense for current jobs and past tense for past jobs (e.g., draft, drafted).
- Keep dates to the right as opposed to listing them first in your sections. The reader's eye naturally gravitates to the left, and you want your biggest selling points there.
- Avoid graphics, shading, and underlining.
- Feel free to cite electronic references to articles, portfolios, courses, and so on. Personal websites should be referenced only if all material presented is professional.
- All CVs should be printed in black ink on white or light-colored, 8 ½" x 11" bond/resumé paper.
- Because CV styles and norms vary from one discipline to another, you should also have your CV reviewed by faculty in your department/field before sending it out.
- It has become more common to see headshot photographs on CVs, particularly outside of the United States. Think about what information the text communicates, and be aware that some search committees may cover up the photo in adherence to anti-discrimination policies.
- Create a bulleted list, not a paragraph, for job descriptions.
- Use concise phrases and avoid full sentences in your descriptions.
- Leave out personal pronouns like "I," "my," and "me." Saying "I performed" this or "I demonstrated" that is redundant. Who else would you be talking about if not yourself?
- Omit the articles "a," "an," and "the." Instead of "Coordinated the special events for the alumni association," simplify to say, "Coordinated alumni association special events."

## Curriculum Vitae (CV) Examples

One of the best ways to learn how to write an effective CV is to study examples. Whether you're a CV-writing pro or new to writing one, it's wise to look at examples designed with your industry in mind. There are several to look at in this section, and studying these examples can help you craft your own version of this all-important document. As you review the examples, be sure to note the best format, most important information to include, and mistakes to avoid. Keep in mind that a CV is a personal document meant to showcase you and your experiences, therefore each one is unique. Use these examples as a starting point to get the process started, and customize from there.

Once you have a draft completed, we invite you to come to the Career Center for a Resumé/CV and Cover Letter Workshop, a one-on-one advising session, or a quick walk-in session.

Find out details by visiting [berklee.edu/career-center](http://berklee.edu/career-center).

# FIRST LAST

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email address • phone number • address • website

## TEACHING EXPERIENCE

**Name of School**

**Location**

**Job title**

**1/2017-Present**

- List responsibilities and accomplishments
- Include about 3-4 examples
- Use action words to start each line and do not include end punctuation

**Name of Other school**

**Location**

**Job title**

**9/2012-10/2016**

- Examples
- Of
- Work

**Job title**

**7/2011-8/2012**

- If you have more than one job at the same place
- You do not need to list the organization again

## PERFORMANCE EXPERIENCE

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

Name of performance, venue, city

date

- Include any details necessary (your role, collaborators, special venue, etc.)

## RECORDINGS

Name of album/project

date

- Include details if necessary (i.e. what was your role?)

Name of another project

date

## EDUCATION

**Berklee College of Music**

**Boston, MA**

**Master of Music in Contemporary Performance**

**9/2016-Present**

- Global Jazz Institute
- Name of your thesis project

**Bachelor of Music in Jazz Composition and Performance**

- Any honors or highlights

List other schools in the same format; for private studies, list the name of the instructor and the dates in the same format and then under it, include what you studied



# FIRST LAST

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email address • phone number • address • website

## PUBLICATIONS

Follow the standard format for MLA citations (or whatever is used in your industry)

- Include information if necessary (one bullet to describe the publication is fine)

## PRESENTATIONS

List conference presentations or any workshops you have done

## AWARDS & HONORS

Award number 1

Date received

Award number 2

Date received

Award number 3

Date received

Award number 4

Date received

## MEMBERSHIPS

Do you have any professional affiliations that might be relevant to the particular job?

## SKILLS

Instruments:

Languages: (only list this if you are fluent in more than one language)

Hardware:

Software:

Computer Applications:

NOTE: Do not list "soft skills" such as "communication skills, customer service skills, hard worker" because they are subjective

# Imani Williams

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## EDUCATION

M.F.A Musical Theater, Boston Conservatory at Berklee, Boston, MA, 2008  
B.F.A Theatre Performance, University of Maryland, College Park, MD, 1996  
Deans List, Francis Scott Key Scholar, Summa Cum Laude

## ADDITIONAL TRAINING

2005 The New School for Public Engagement – Continuing Education,  
“Playwriting from Personal Experience”, New York City  
2003 SITI Company, Suzuki/Viewpoints, Composition training, New York City  
2002 The Linklater Center, Shakespeare’s Voice, New York City

## TEACHING EXPERIENCE

2000-Present Private acting coach, Maplewood, NJ and New York City  
2009-2011 Adjunct Assistant Professor, Voice and Text, SUNY – Stonybrook  
2006-2007 Teaching Assistant, “Theatrical Genres: Solo Performance,” Professor Joe  
Smith, Boston Conservatory at Berklee, Boston, MA  
2004-2005 Guest Instructor, Suzuki/Viewpoints, Gettysburg College, Gettysburg, PA  
2004 Guest Instructor, Life Monologues, Drew University, Madison, NJ  
2000-2003 Instructor, Acting with Emily Children’s Theater, Maplewood, NJ  
1996-1998 Instructor, Second Star Children’s Theatre Company, Bowie, MD

## TEACHING AREAS

Acting Fundamentals (Stanislavski, Strasberg, Adler, Hagen), Scene Study, Suzuki, Viewpoints,  
Voice and Movement for the actor, Solo Performance, Introduction to the theatre

## SELECTED HONORS

2008 O’Neill Playwrights Center, Semi Finalist, *Running with My Mother*  
2006 Best Solo Performance, NY International Fringe Festival  
2005 KC/ACTF Directing Certificate of Merit, Gettysburg College’s production of  
*Big Love*  
1995 KC/ACTF Sundance Theatre Lab Acting Fellowship and Irene Ryan National  
Winner

## SELECTED STAGE DIRECTING CREDITS

2011 *What you Hear Is My Head*, ensemble workshop piece created and written by  
students, SUNY– Stonybrook, Stonybrook, NY  
2009 *Frame!*, newly devised workshop piece created with students based on the  
photos of Elliott Erwitt, SUNY – Stonybrook, Stonybrook, NY  
2009 *Leonce and lena*, Georg Buchner, SUNY – Stonybrook, Stonybrook, NY

- 2005 *Big Love*, Charles L. Mee, Gettysburg College ( invited to Region 2 KC/ACTF festival, Jan 2006)
- 2005 *A Proper Situation*, newly devised workshop piece created with students based on the works of E.M Forester, Drew University, Madison, NJ

### **SELECTED STAGE ACTING CREDITS**

- 2007 *Running with My Mother*, Vanessa, Lucille Lortel Theater, NY International Fringe Festival, New York City
- 2006 *Cones of Shame and Other Band Names*, Vanessa, Kraine Theater, NY International Fringe Festival, New York City
- 2005 *Ryan & Regan*, Regan, Gallery Players, Brooklyn, NY
- 2003 *Weekly Dates with Daniel*, Ms. Prentice, Theatre at St. Clements, New York City
- 2001 *Indoor/Outdoor*, Samantha, Daryl Roth Theatre, New York City
- 2000 *If You Give a Mouse a Cookie...*, Ensemble, TheaterWorks USA national tour
- 1999 *The Lion The Witch and The Wardrobe*, Lucy, TheaterWorks USA national tour
- 1998 *Dead End*, Moll, Williamstown Theatre Festival, Williamstown, MA
- 1995 Sundance Theatre Laboratory Ensemble, Sundance, UT

### **SELECTED FILM/TV ACTING CREDITS**

- 2010 *Mad Men*, Wedding Guest, AMC
- 2010 *Law and Order: SVU*, Sgt. Jacobson (supporting), NBC
- 2009 *When The Spring Falls*, Lana (lead), Tempest Productions Film
- 2009 *Mandrake*, Dana Kesgen (lead), WW8 Production Film.
- 2008 *Rotating Through*, Dr. Foster (supporting), Rounder's Productions Film. Official Selection of the Tribeca Film Festival, Winner – Best Narrative Short

### **ADDITIONAL PROFESSIONAL EXPERIENCE**

- 2003 Judge, Irene Ryan Preliminary National Competition, KC/ACTF, Ithaca, NY
- 2001 Festival Respondent, Irene Ryan Preliminary National Competition, KC/ACTF, Ithaca, NY
- 2000 Judge, Irene Ryan Preliminary National Competition, KCACTF, Bloomington-Normal, IL
- 1998 Co- Founder/ Artistic Director of Hungry Kitty Productions
- 1996-1999 Literary Associate, Playwrights Horizons, New York City

### **SKILLS**

Fluent in Spanish and Russian, reading knowledge of Latin  
 PC and Macintosh, Microsoft Office, File Maker, Access, HTML

### **PROFESSIONAL MEMBERSHIPS**

Associate Member, League of Professional Theatre Women  
 Actor's Equity Association  
 Screen Actors Guild

# Jorge Riazuelo

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## Education

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### Berklee College of Music

January 2014 – May 2017

Major: Music Therapy

Minor: Psychology

Principal Instrument: Voice

Other instruments: piano, guitar, clarinet, saxophone, harp

GPA: 3.8

Recipient of the 2017 Nancy Brusger Memorial Scholarship

## Music Therapy Experience

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Practicum placements have focused on observation, assistance, planning, and facilitation of music therapy activities and sessions, as well as assessment, goal and objective identification, documentation, and presentation of progress. Additionally, all practica included participation in weekly supervision.

### Dana Farber Cancer Institute

January 2017 – present

- Working with pediatric cancer patients and their families
- Bedside, group, and individual music therapy supporting emotional health through facilitating active participation in songwriting, improvisation, & patient-requested music
- *Key development: Initiating clinical relationships, familiarization with the Medical Setting*

### Pathways Academy at McLean Hospital, Belmont, MA

September – December 2016

- Worked with individuals and small groups at a therapeutic day school for adolescent males on the Autism Spectrum.
- Facilitating client participation in pre-composed and improvised music structured to address identified client needs in the domains of social, emotional, cognitive, and expressive/receptive language skills
- *Key development: Familiarization with the Autism Spectrum and Asperger's Syndrome and clinical improvisation in the 12-bar blues form*

### Rogerson House, Jamaica Plain, MA

January – May 2016

- Worked in a nursing home setting, serving a group of clients with mild to moderate dementia, physical handicaps, and depression
- Identified goals and objectives for individual clients in the group in the domains of social, expressive/receptive language, emotional, physical, and cognitive domains, and presented findings in written and verbal format
- *Key development: Familiarization with Alzheimer's disease and the importance of client-preferred music, and community*

### Horizons for Homeless Children, Roxbury, MA

January – May 2015

- Worked in a special education setting with homeless preschool-aged children
  - Composed and improvised original music in structured music activities designed to address identified objectives in the domains of social, emotional, expressive/receptive language, and cognitive skills
  - Documented progress on identified objectives and presented findings in written and verbal format
  - *Key development: Familiarization with child development, attachment disorder, and the importance of the group and group process*
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## Other Experience

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### **Treasurer, NER-AMTAS, Boston, MA**

May 2016 – May 2017

- Keeping accurate budget and financial information, communicating with other board members and members of NER-AMTA, and completion of paperwork
- Planning a service trip for August 2011, including group discussion, task delegation, fundraising, and documentation of planning process
- Regular attendance of board meetings

### **Passages Conference, Cambridge, MA**

October 16, 2016

- Presented research poster: *Music Therapy and Psychosis*

### **Symposia and Conferences**

- Music Therapy and Disorders of Consciousness – presented by the Elizabeth Seton Pediatric Center, NY (2011)
- Crossing the Corpus Callosum II: Neuroscience, Healing & Music – presented by the Longwood Symphony Orchestra, Harvard University, Boston (2011)
- Annual NER-AMTAS Regional Conferences, 2009-2011

### **Programs Assistant, Powers Music School, Belmont, MA**

September 2013 – present

- Facilitate set-up, hosting, and take-down for student and community music performances, including equipment care and transportation, corporate shopping/managing of resources, and hosting receptions
- Clerical work has included assembling programs and mailings, handling general office inquiries, and keeping accurate records during registration periods
- *Focus on teamwork, efficiency, effectiveness, and dependability*

### **Pastoral Care Volunteer, Leonard Morse Hospital, Natick, MA**

2012

- Provided non-denominational spiritual support for patients undergoing rehabilitation through conversation (included 7-month training program)

### **Private Music Instruction, Natick, MA**

Fall 2010 – Summer 2012

- Provided private and semi-private instruction in piano and clarinet to students from six to thirteen years old

### **Co-leader, Girl Scouts of America, Natick, MA**

September 2010 – May 2012

- Designed and facilitated group activities for bi-weekly meetings of Troop 2256 (ages: five and six years old)
- Group activities focused on *social skills, personal expression and creativity, community service, education, and teamwork*

## Performance Experience

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*Performance opportunities have supported creativity, mastery, and discipline in both individual and team contexts:*

- Successfully auditioned for and performed with a cappella ensembles Convivium Musicum and The Oriana Consort in Boston for four seasons, from Fall 2015 to Spring 2017
- Performance in recital of Linda Chase's Improvisation Ensemble at Berklee, Spring, 2015
- Regular private voice recitals in the genres of classical, jazz, contemporary, and art song in Wayland, MA (2008-2012)
- Regular group and solo participation in worship at First Congregational Church in Natick, MA (voice/harp)
- Participation in intensive vocal workshops/performances taught by a cappella ensemble The Western Wind in Northampton, MA (Summer 2015 and 2017)
- Gold/Silver placements at annual MICCA competitions with the Natick High School Symphonic Band (clarinet)

# Alexander E. Graham

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## **Education**

2002-05	M.F.A in Musical Theater, Boston Conservatory
1995-98	B.F.A with Honors in Drama, N.Y.U Tisch School of the Arts
1997	Certificate, Summer Training Congress, American Conservatory Theatre

## **Teaching Experience**

2008-present	Core faculty, LEAP Program, Saint Mary's College of California
2004-present	Teacher/Director, San Francisco Shakespeare Festival
2010 (Summer)	Acting Teacher, SCO, Brooklyn, NY
2008-2009	Acting teacher, SCO, Brooklyn, NY
2005-present	Private Acting and Communication Coaching for Individuals and Groups
2005 (Spring)	Teaching Assistant, Professional Practices, Performing Arts and Social Justice Program, University of San Francisco
2003-2005	Teacher/Director, American Conservatory Theatre's Young Conservatory
2003 (Summer)	Teaching Assistant, Oklahoma Summer Arts Institute

## **Courses Taught**

LEAP Program at Saint Mary's College in San Francisco, New York and Los Angeles  
**PERFA 33/Principles of Performance** - Humanities course in acting

San Francisco Shakespeare Festival

**Acting/Production** - Acting class including production of a reduced Shakespearean text

**Voice and Movement** - A course combining elements of warming up, basic vocal production and physical character

**Discovering Shakespeare** - A class designed to delve into the world of Shakespearean text including text analysis and proper use of rhythm and meter

**Audition Techniques** An introduction to the specific practice of theatrical auditions

University of San Francisco

**Audition Coaching** - Private meeting with students interested in admission to graduate acting programs

Picadilly Productions

**Basic Stage Violence** - Teaching basic staged combat skills through acting

Young Conservatory at A.C.T

**Acting** - An introductory course on acting, including basic scenework

**Improvisation** - Basics of improvisation for performance

**Staged Readings** - Proper techniques for close text readings, "cold" and staged

**Audition Techniques** - An introduction for specific practice of theatrical auditions

**Physical Character** - Creating physical choices for roles

**Voice and Speech** - Proper vocal warm up, vocal production and "clarity of utterance"

### ***Curricula and Programs Independently Produced***

**Basic Communication Bootcamp** - Interpersonal communication workshop for attorneys

**The Critic as Artist** - Staged educational presentation on Wildean ideas of criticism

**Catching Lawyers in the Act** - Staged educational presentation on courtroom presentation skills for attorneys

**The Time of Your Life** - Staged publicity presentation for A.C.T. production

### ***Related Positions Held***

2010 Associate Artist, LoNyLa program

2007-present Spokesperson for major toy company, New York, NY

2008-2010 Program Associate for Special Events, NYC Employment and Training Coalition (NYCETC)

2007-2010 Corporate Training Scenario Actor, Performance Plus

2007-2010 Founding Chair, Berklee New York Alumni Chapter

1997-2002 Co-Founder, Manager Director and Lead Actor, Elite Fighting Crew (theatrical production company)

1999-2001 Activities Director, American Culture and Language Institute at The Hun School of Princeton

### ***Professional Employment***

See separate Performance Resume for Acting credits

### ***Service/Committees***

Former Member, National Performing Arts Convention (NPAC) Technology Committee

Former member, Board of Directors for the Berklee Alumni Association

Committee Member, NYU Class of 1998 Reunion Committee

Committee Member, Totally Tisch 2007 Gala Committee

Cabaret Rep, ACT MFA Class of 2005

Student Rep, ACT one

### ***Professional Memberships***

Actor's Equity Association, Screen Actors Guild, American Guild of Variety Artists, Tisch West Alumni, ACT Alumni Association, Theatre Communication Group, The Players Club

### ***Teaching Interests***

Teaching Acting to non-actors, Basic Networking Skills, Presentation Skills, Audition Techniques, Text Analysis, Basic Shakespeare, Voice, Speech, Dialects, Improvisation, Physical Character, Introduction to Theatre, Theatre History, Introduction to Dramatic Literature, First Folio Workshop, Movement for Actors