

## WRITING A CURRICULUM VITAE (CV)

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### **What is a Curriculum Vitae/CV?**

A curriculum vitae or CV is similar to a resume in that it provides an overview of your professional and educational experience. The difference between the two primarily lies in content and purpose. A CV is typically developed for application for teaching or research positions in a university or research setting. A resume is prepared for employers outside the academic environment.

### **Content**

The CV should begin with **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.

**Education:** 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.

Beyond this basic information, category headings used within CVs may vary widely. However, there are certain major areas that require mention, regardless of specific headings used. These are:

- Teaching
- Research
- Service

**Teaching:** List all teaching fellowships, assistantships, or any other experiences working with students in a classroom/laboratory setting. You may also choose to list teaching interests or similar categories.

**Research:** 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.

**Service:** Include service to the university or community. You may also include professional associations, volunteer work, committee membership, etc. in this section.

### **Format**

As mentioned above, it is important to incorporate evidence of teaching, research, and service in your CV, but choice of category headings to cover these areas is purely subjective. Most CVs include a sampling of the category headings listed below. Choose category headings that emphasize your particular strengths and achievements.

Also, depending on the position to which you are applying, it may make more sense to rearrange categories. For instance, if you are applying for a college teaching position where teaching is the focus, it is recommended to focus on that general area early in the CV. If research is the primary focus of the institution to which you are applying, listing research-related categories near the beginning of the CV will be most effective.

### **References**

Be sure to end your CV with a short list of references, if possible. Supply the name, address, telephone/fax number and email address of 3 -6 individuals who can comment on your ability to succeed in the position for which you are applying.

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Choose your references wisely, i.e., 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.

Whenever you provide reference information to an institution, advise your referees that they may be contacted. Keep them up-to-date on your professional activities and provide them with a copy of your CV.

### ***Final Tips***

- Length:
  - 2 to 4 pages for a new professional
  - 4 to 7 pages for a person with more experience
  - 10 pages maximum
- Omit reference to marital status, children, health, spouse's work, religious affiliation, and date of birth
- Do not include headings such as "Curriculum Vitae", "Personal Information", or "Name"
- Use action verbs to begin every job description
- Add a header with name and page number to each page after the first
- Be sure to have a counselor at UCS critique your CV when you have completed your draft

### ***Sample Category Headings***

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Education	Scholarly Presentations	Performances
Academic Training	Conferences Attended	Academic Awards
Dissertation	Conference	Scholarships
Thesis	Participation/Presentations	Fellowships
Areas of Knowledge	Abstracts	Lectures and Colloquia
Professional Competencies	Publications	Activities
Graduate Fieldwork or Practicum	Scholarly Works	Affiliations
Research/Teaching Assistantships	Professional Papers	Memberships
Research/Academic Interests	Technical Papers	Honorary Societies
Postdoctoral Experience	Articles/Monographs	Certification
Research Experience	Multimedia Materials	Licensure
Related Experience	Selected Presentations	Endorsements
Academic Service	Research	Study Abroad
Advising	Awards/Grants	Foreign Study
Professional Development	Funded Projects	International Projects
University Involvement	Grants and Contracts	Languages
Committee/Departmental	Patents	Teaching Experience
Leadership	Exhibits/Exhibitions	Teaching Interests
Advisory Boards/Committees	Arrangements/Scores	Service

## NADINE MARIE GILL

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Sample 1: Academia

### EDUCATION:

#### **University of North Carolina at Chapel Hill**

Ph.D. in Musicology, May 200x

Dissertation: *Accompanied Recitative in Mozart's Operas: "The Chef d'Oeuvre of the Composer's Art"*

Advisor: Mark Evan Bonds

Master of Arts in Musicology, December 199x

Thesis: *Opus Organization in Haydn's String Quartets*

#### **University of North Carolina at Greensboro**

Graduate courses in Choral Conducting, Vocal Pedagogy, and Musicology, 1/9x to 5/9x

#### **Woodbrooke** (International Quaker Study Center and Institute)

Birmingham, England

Post-Graduate studies in Theology and Interfaith Issues, 9/9x to 7/9x

#### **Greensboro College**, Greensboro, NC

Bachelor of Music in Vocal Performance, 5/9x

Graduated Magna Cum Laude

### ACADEMIC HONORS:

#### **Dissertation Fellowship**

One of ten students awarded a dissertation fellowship out of a university-wide pool of applicants. Award given to Ph.D. students at the University of North Carolina at Chapel Hill in the final stages of their dissertations. 12/0x

#### **Smith Graduate Research Fund Grant**

Awarded by the University of North Carolina at Chapel Hill to support dissertation research. 10/0x

#### **Graduate School Travel Grant**

Awarded by the University of North Carolina at Chapel Hill Graduate School to selected Ph.D. students to assist them in presenting their research at national conferences. 12/0x

#### **Graduate Student Grant and Stipend**

Award given to promising graduate students to attend *Opera Buffa in Mozart's Vienna: Contexts and Comparisons*, a conference sponsored by the National Endowment for the Humanities. 9/9x

#### **International Fellowship Recipient**

Woodbrooke (International Quaker Study Center and Institute), 9/9x to 7/9x

#### **Jefferson Standard Scholar**

Merit scholarship awarded to exceptional entering first-year college women at Greensboro College. 8/9x to 5/9x

**TEACHING  
EXPERIENCE:**

*North Carolina Wesleyan College, Rocky Mount, NC*

**Adjunct Professor**, 11/9x to present

- Teach *Music Appreciation* for the adult degree program
- Instruct students on the elements of music and the history of western European music in an accelerated format designed for adult students who work full-time
- Stress interactive teaching style
- Revised the syllabus at program director's request

*University of North Carolina at Chapel Hill*

**Teaching Assistant**, 8/9x to 5/9x

- Team-taught *Survey of Western Classical Music*, a music appreciation course for non-music majors
- Covered the elements of music and western music history from the Renaissance to the 20<sup>th</sup> century within one semester
- Facilitated discussions, presented new material, clarified concepts, designed and evaluated writing assignments and exams

**Teaching Assistant**, 8/9x to 5/9x and 8/9x to 12/9x

- Team-taught *World Music*, a music appreciation course for non-music majors
- Surveyed art, pop and folk music from around the globe
- Attended and analyzed local cultural events with students as part of the course
- Supervised group projects and facilitated discussion
- During 199x-199x taught the course with an ethnomusicologist; in 199x taught the course a second time under an anthropologist

**Teaching Assistant**, 8/9x to 5/9x

- Team-taught *Masterpieces of Music*, a music appreciation course for non-music majors
- Focused on the elements of music and the main forms of western European music (e.g. opera, symphony, lieder, chamber music, etc.)
- Clarified concepts, offered constructive criticism on students' writing, designed and evaluated assignments, papers and exams

**Teaching Consultant**, 8/9x to 5/9x

- Teaching consultant for *The Center for Teaching and Learning*
- Co-led workshops on various teaching techniques including leading effective discussions, alternatives to the lecture method, and responding to different learning styles
- Observed and critiqued TAs from different departments, developed and coordinated TA training programs, facilitated roundtables on various teaching issues, organized a day-long conference on teaching

**Voice Instructor**, 8/9x to 5/9x

- Taught singing to non-music majors
- Students received individual lessons one hour per week

**Voice Teacher, Private Studio**, 1/9x to present

- Give weekly voice lessons to students with a wide range of experience levels and diverse interests

**PAPERS &  
PUBLICATIONS:**

*Still Verse: Versi sciolti in Mozart's Da Ponte Operas*, Kentucky Foreign Language Conference, Music and Italian Poetry Session, University of Kentucky. April 24, 200x

*The Noble, the Sentimental, and the Supernatural: Uses of Accompagnato in Mozart's Operas*, American Society for Eighteenth-Century Studies, Mozart Society of American Session, Milwaukee, Wisconsin. March 28, 200x

*"The Orchestra Speaks for Him": The Instrumental Music in Mozart's Accompanied Recitatives*, American Musicological Society Annual Meeting, Boston, Massachusetts. October 28, 200x

*The North Carolina Symphony Within the Triangle and Across the State*, Music and Urban Livability, A Charles and Shirley Weiss Urban Livability Program, University of North Carolina at Chapel Hill. April 24, 200x

*Crayons, Paper, Music: A Brief Tour Through Music History*, Celebration of Teaching: An Interactive Teaching Symposium, University of North Carolina at Chapel Hill. April 18, 200x

*Accompanied Recitative in Mozart's Operas*, Modern Language Association, Lyrica Society Session, Toronto, Canada. December 29, 200x

*Do We Treat Music as We Would a Human Being? The Relationship of Music and Language and Its Implications For Feminist Musicology*, Feminist Theory and Music 4, University of Virginia. June 6-8, 199x. Previous version presented at *Inroads: Women and Gender Across the Academic Landscape*, Duke University. February 1, 200x

*"Cosa sento" Revisited: Recitative Interpolations in Mozart's Operas*, American Musicological Society, Southeast Chapter Meeting, University of South Carolina. February 22, 199x

*Hildefard con Bingen and Eighteenth-century Women Composers*, Women in Music Symposium, University of North Carolina at Chapel Hill. February 15, 199x

*Opus Organization in Haydn's String Quartets*, American Musicological Society, Southeast Chapter Meeting, University of North Carolina at Chapel Hill. March 16, 199x

*Mad Woman? Monster? Or?: Mozart's Last Heroine*, Bodies of Knowledge: Graduate Research Conference, Duke University. October 28, 199x

**Expanded version published in the conference proceedings**

*The Transformation of Vitellia: Some Thoughts on Mozart's Last Heroine*, Women Across the Disciplines, University of North Carolina at Chapel Hill. March 18, 199x

**CONFERENCE OR  
SYMPOSIUM  
COORDINATION:**

Grant writer and Coordinator, *Incorporating Dance into the Music Classroom: A Teaching Enrichment Seminar*, University of North Carolina at Chapel Hill. March 28, 199x

Coordinator and Moderator, *Strategies for Today's Job Market: A Panel Discussion*, American Musicological Society, Southeast Chapter Meeting, North Carolina Central University. September 27, 199x

**CONFERENCE OR SYMPOSIUM COORDINATION (continued):**

Grant writer, Coordinator, and Roundtable Facilitator, *Teaching Music at the College Level: A Symposium*, University of North Carolina at Chapel Hill. April 19, 199x

Developer, Coordinator, Session Moderator, *A Celebration of Teaching: A Teaching Symposium by and for Graduate Teaching Assistants*, University of North Carolina at Chapel Hill. April 5, 199x

Developer, Co-Facilitator and Panelist, *Womanist Issues in the Classroom Roundtable, Feminist Negotiations: Graduate Research Symposium*, University of North Carolina at Chapel Hill. March 1, 199x

**PROFESSIONAL ACTIVITIES:**

**EDITING AND WRITING:**

**Editorial Assistant**, *Garland Encyclopedia of World Music*

- Revised articles for editor of European section, 3/9x to 7/9x

**Program Note Writer**, *Duke University Chamber Arts Concert Series*, 9/9x to 4/9x

**Program Note Writer**, *Duke University Fine Arts Concert Series*, 9/9x to 4/9x

**ADMINISTRATIVE:**

**Coordinator and Lecturer**, *North Carolina Symphony Pre-concert Conversations Chapel Hill Series*, 9/9x to 5/9x

- Delivered presentations, scheduled guest speakers, and facilitated discussions

**Assistant to Festival Coordinator**, *Carolina Jazz Festival*, 8/9x to 4/9x

- Liaison between guest artists and speakers and the festival coordinator
- Co-facilitated a day-long symposium on Thelonious Monk and his music, assembled information for program booklet, contacted corporate donors, coordinated travel arrangements for festival participants

**CHORAL CONDUCTING:**

**Music Director**, *Springfield Friends Meeting*, 11/9x to 10/9x

- Conducted the adult and children's choirs. Planned, prepared, and presented music for worship services
- Taught basic music skills to adults and children

**Soprano Section Leader**, *Choral Society of Greensboro*, 9/9x to 7/9x

**UNIVERSITY AND COMMUNITY SERVICE:**

**Teaching Committee**, *UNC-Chapel Hill Music Department*, 1/9x to 8/9x

- The committee revised how teaching assistants are selected, trained, supervised and evaluated
- Facilitated in-service training

**Advisory Committee**, *UNC-Chapel Hill Center for Teaching and Learning*, 5/9x

- The committee explored ways of expanding the training and mentoring of graduate teaching assistants and the possibility of developing a college-teaching certification program

**UNIVERSITY AND COMMUNITY SERVICE (continued):**

**Student Representative**, *Southeast Chapter of the American Musicology Society*, 4/9x

**Lecture Committee**, *UNC-Chapel Hill Music Department*, 3/9x to 4/9x

- Selected guest speakers for the 199x-199x lecture series in Musicology

**Guest Speaker**, *North Carolina Symphony*, 10/9x

“An Opera About Opera: Mozart’s *The Impresario*”

**Guest Speaker**, *North Carolina Symphony*, 11/9x

“Mozart’s Concerto in A major (K488) and Eighteenth-Century Concepts of Concerto Form”

**Ambassador**, *Friendship Force*, 7/9x & 7/9x & 8/9x

- Served as peace ambassador on exchanges to Ukraine, eastern and western Germany, Latvia and Estonia
- Goal of the program is to foster international understanding

**Conversation Partner**, *University of North Carolina at Chapel Hill*, 10/9x to 8/9x

- Helped foreign students improve their English language skills

**REFERENCES:**

Dr. Mark Eagan  
(former faculty advisor at the University of North Carolina at Chapel Hill)  
Professor, Department of Music  
University of Michigan  
Ann Arbor, MI 48109  
734-764-1817  
meagan@umich.edu

Dr. John Nedilla  
Chair, Department of Music  
University of North Carolina at Chapel Hill  
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## Wayne Chandly

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 Raleigh, NC 27695  
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Objective A pharmaceutical research scientist position.

Education **University of North Carolina at Chapel Hill**  
 Ph.D. in Organic Chemistry  
 Research Advisor: Professor Maurice S. Brookhart  
 Expected May 200x

**University of Florida**  
 M.S. in Organic Chemistry  
 Research Advisor: Professor William M. Jones  
 August 199x

B.S. in Chemistry  
 December 199x

Research Experience Ph.D. Dissertation Research (University of North Carolina at Chapel Hill)  
*Synthesis and Chemistry of Low Valent Fe and Cr Complexes Incorporating Chelating Perfluoroalkyl Phosphine Ligands: Synthetic Approaches to Alkane Complexes.*

M.S. Thesis Research (University of Florida)  
*The Substituent Effect of 1, 2, 3, 4, 5-Pentamethylcyclopentadiene on the 1, 2-Alkyl to Iron Migration with Concomitant Carbene Formation.*

Technical Skills

- Proficient in the use of Schlenk and dry box techniques for the manipulation of highly air sensitive organometallic compounds
- Experienced in the use of high field multinuclear FT-NMR spectroscopy (400, 250, 200 MHz Varian and Bruker instruments) including  $^1\text{H}$ ,  $^2\text{H}$ ,  $^{13}\text{C}$ ,  $^{31}\text{P}$ ,  $^{19}\text{F}$  and variable temperature NMR techniques for characterizing dynamic process
- Adept in the use of FT-IR spectroscopy (Mattson Polaris <sup>TM</sup>). Familiar with variable temperature IR techniques for performing kinetic measurements.
- Knowledgeable in GC, MS and Transient Absorption Spectroscopy
- Proficient in the manipulation of gases in synthesis
- Experienced in the use of high temperature and pressure reaction vessels

Teaching Experience *University of North Carolina at Chapel Hill Department of Chemistry*  
**Teaching Supervisor**, 9/0x-Present

- Train students in laboratory techniques for the synthesis and study of organometallic compounds
- Organized and directed an undergraduate research project involving the development of an improved method for the resolution of chiral iron acyl complexes

**Teaching Assistant**, 9/0x-5/0x

- Supervised juniors and seniors in the laboratory four hours per week
- Lectured one hour biweekly
- Prepared and graded exams, graded laboratory reports and notebooks
- Served as head teaching assistant for advanced inorganic laboratory

Publications Brookhart M, **Chandly W**, Kessler RJ, Liu Y, Pienta NJ, Santini CC, Hall C, Perutz RN, Timney JA, *Matrix Isolation and Transient Absorption Studies of Bis (bis(pentafluoroethyl)phosphino)ethane Tetracarbonyl Chromium: Intermolecular Alkane Complexes and Intramolecular F-Coordination*, J. Am. Chem. Soc., submitted for publication.

Brookhart M, **Chandly W**, Pfister AC, Santini, CC, White PW, *Synthesis and Reactivity of  $[(C_2F_5)_2PCH_2CH_2P(C_2F_5)_2]Fe(CO)_3$* , Organometallics, submitted for publication.

Presentations Poster

**Chandly W**, Brookhart M, *Synthesis and Reactivity of the Cyclopentadienyl-iron Dicarbonyl Phenyl Triflate Carbene complex,  $CpFe(CO)_2=C(OTf)(C_6H_5)^+CF_3SO_3^-$* , American Chemical Society 43<sup>rd</sup> Southeast Regional Meeting, Richmond, Virginia, November 12-15, 199x.

Oral

**Chandly W**, Brookhart M, Santini C, Montrem AC, *Synthesis and Reactivity of 1, 2-[Box(pentafluoroethyl)phosphino]ethane Tricarbonyl Iron*, American Chemical Society National Meeting, Washington, DC, August 26-29, 199x.

**Chandly W**, *Perfluorinated Alkyl Phosphine Substituted Transition Metal Complexes: An Approach to C-H Activation*, Departmental Seminar, University of North Carolina at Chapel Hill, February 23, 199x

**Chandly W**, *The Rapid Introduction of Fluorine into Organic Molecules. Applications in Positron Emission Tomography (PET)*, Departmental Seminar, University of North Carolina at Chapel Hill, November 19, 199x

Activities

- Organized waste cardboard recycling effort in the Chemistry department
- Member of the Chemistry Graduate Student Advisory Board
- Chemistry representative to the Graduate and Professional Student Federation

References

Dr. Maurice S. Brookhart  
Research Advisor  
Department of Chemistry  
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Dr. Joseph L. Templeton  
Professor of Organic Chemistry  
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