



JOBWARD!

WORKBOOK SAMPLE

CHAPTER 1: STORYTELLING

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INTRODUCTION

Stories are the most powerful communications tools that we have to connect with other people. That's because when we hear a story being told, the events play out in our mind's eye. We can imagine the experiences and characters as if they were happening to us. This makes stories intensely personal and therefore memorable. A story is an empathy hack.

Before written language, stories were how we passed on information through the generations. Anthropologists studying non-literate societies have found that the retention of information contained in stories handed down through the generations is nearly perfect down to precise details. Even in a literate society that vests authority in written sources, stories tend to be how we collect information, share our experiences, and prove our point. Because stories are layered with information like archetypes, morals, humor, drama, irony, symbols, and memetic data, they are extremely efficient containers for storing and sharing personal information.

There is a kind of story formed by the course of your life. It's about where you came from, the novel events that shaped you, and how your skills and perspectives formed. Within this, there is a narrower story about what, how, and why you worked, as well as what you worked for. This is the part of your biography that explains your interests, training, skills, failures, triumphs, and how you have grown in your ability to solve problems. This is your Professional Story.

Whether you are in a job, switching careers, just starting out, or (as this course largely presumes) beginning a job search, your ability to weave and share your Professional Story is one of your greatest tools in finding satisfying work while advancing your career. Some people call it "selling yourself" or "personal branding," but I do not believe that people are products.

I believe that people are rich, interesting, diverse, complex, wiggly, weird bundles of experiences and ideas that deeply want to manifest as fully realized versions of themselves. But communicating all of that in a brief span of time - especially while in direct competition with others for a job - is a daunting task.



During the job search we are continuously asked to summarize ourselves into bite sized chunks of data that must create a single, clear impression in the mind of the people asking the questions: this is the person for this job. It is always about creating an idea that you are capable, experienced, compatible and ready - in short, that you are relevant.

Which, of course, is where storytelling comes in. Using storytelling as a framework, you can respond to questions succinctly and memorably, creating a clear and lasting impression on your audience. Beyond just oral communication, storytelling is critically the one thread that you can hold onto throughout the hiring process.

In a system where you can feel powerless and adrift, at the whims of a faceless corporate recruiter, you are actually in total control of your professional story. From which events you highlight, to how you craft an overarching narrative, to the perspective of your experience you share on your resume, and how you control the dialogue in the interview, you can make the entire process about your professional story.

1. TELLING STORIES

We had a client with a background in theatre who told us that the most important thing he learned in professional communications was to “get off-script”. Reading the sentence “exhibited leadership during a difficult sales opportunity” on a resume is a snooze, doubly so if someone actually tried to speak that sentence aloud. Conversely, when someone's face lights up and their voice rises as they regale us about the time they saved the day by rousing their team to achieve greatness during a tense negotiation with everything on the line, we get all the timbre, flavor, and color of the telling.

Stories want to be told. Their genesis is in speech and sound, and there is something alluring about a great storyteller's ability to rattle off a yarn. They have an improvisational and inspirational energy about them, even in the 10,000th telling. Stories move.

If telling stories in this way sounds intimidating, then be assured that you have a distinct tactical advantage in this struggle. Because you are telling stories about your professional life, you are the authoritative source of information for your story. Everything you need to know, you already know. There's no research to do, just a little work to turn yourself into a storyteller.

When we tell people they have to become storytellers in their professional lives, they often feel like they have to slap on a big smile and turn their energy up to eleven! The best way to tell a professional story isn't from a place of boundless positivity, it is from a place of pride. When you share a story you are proud to tell, your audience will get excited. When you talk about the moments that mattered to you, they matter to the listener, too. There's that empathy hack again.

Finally, you don't have to be perfect at storytelling. We're not expecting you to jog on stage, grab the mic, and bring the house down. Instead, we want to empower you to learn the tools of storytelling and how to apply them to your professional life, so that you can land the job you deserve and continue to grow. Professional storytelling is the single best tool you use to make sure that you represent the best version of yourself in the hiring process.

Let's imagine you're in an interview sitting across from a recruiter. Can you tell them a story that leaves them believing that if they hire you, you will make their company better? Just as with all things worth doing, with a little practice, you can.



The Big Story

Over this course, you will be asked to tell lots and lots of stories from your professional life. That may seem daunting unless you are a practiced storyteller or seasoned public speaker, but the task is made simple when we break down stories into their component parts.

While we will be writing down your stories into resumes, cover letters and other documents, the skill we are seeking to develop within you is an ability to pull the right story out at the right time for the right audience. That doesn't mean you have to memorize sixty five perfect stories. In fact, often just three or four is enough. Stories can be told from different perspectives, and it's knowing which points to highlight, which moments to play up, and how to characterize the outcome of the story allows you to seemingly pull the perfect story together out of thin air.

In a way, you can think about having a Big Story and lots of Little Stories. Your Big Story is the grand arc of your career thus far. It's the version of your story that you should probably be prepared to share publicly on social media. It's rarely a straight line full of nothing but success, but it shows that overtime you have gotten wiser even when you faced adversity.

When we enter the job search process, we might only think about our Big Story. You might think it's your only story, but there isn't just one story that tells everything about you (that would fill volumes). When we ask people mid-career (28-40 year olds, 3-6 jobs) to tell their Big Story it usually goes something like this:

"I graduated high school and went to college where I got a degree in X field. From there, I worked at a couple different places, until I landed what I would call my first 'real job' at Y company. From there I found I really excelled at Z skill, and I've worked hard ever since to grow and develop on that path"

This story covers a lot of ground, starting in high school and ending some years later. Whether we talk to people early in their careers, or in their autumn- or winter-years, it's much the same story. This kind of "story" glosses over any specifics, and makes the teller sound like someone who just checked off the boxes: graduate, get a job, get a different job, get a better job,

**Somewhere
along your
journey, your
professional
superpower
emerged.**

et al. It's not just boring: not everyone's story includes high school graduation or a constant up-and-to-the-right trajectory. What then?

Moreover, this story tells us nothing about the teller. We know some of the places they've worked, that they found a skill that paid a decent wage, and that they are interested in continuing to grow. Recruiters have to endure hearing some version of this story as they talk to candidates, and they often walk away with no clear picture of who they just finished talking to. They're left with unanswered questions: What kind of person are they? What makes this person unique? What kinds of problems can they solve for my company? Why should I advance this person in the hiring process?

For contrast, let's hear how Taylor told her Big Story after some storytelling training:

"I found out what I love to do when I was a stage manager in high school. Pulling together a team and making a show happen for the audience was the best feeling in the world, and I've been chasing it ever since. I took that love into the hospitality industry, where I organized fundraising drives, managed major events for

luxury hotels, and grew brands to regional recognition. You should know that I'm proudest when I'm making the best day of someone else's life happen."

Don't you feel like you know something about Taylor now? Whether or not she's right for the job, you know that she is all about pulling off big events with teams of people. She has a love of customer service, and she's comfortable in high stakes hospitality roles. This isn't Taylor selling herself - it's her story.

Right at the end of Taylor's story, there is a crucial element that's needed to craft your Big Story. It's her professional superpower: making the best day of someone else's life happen.

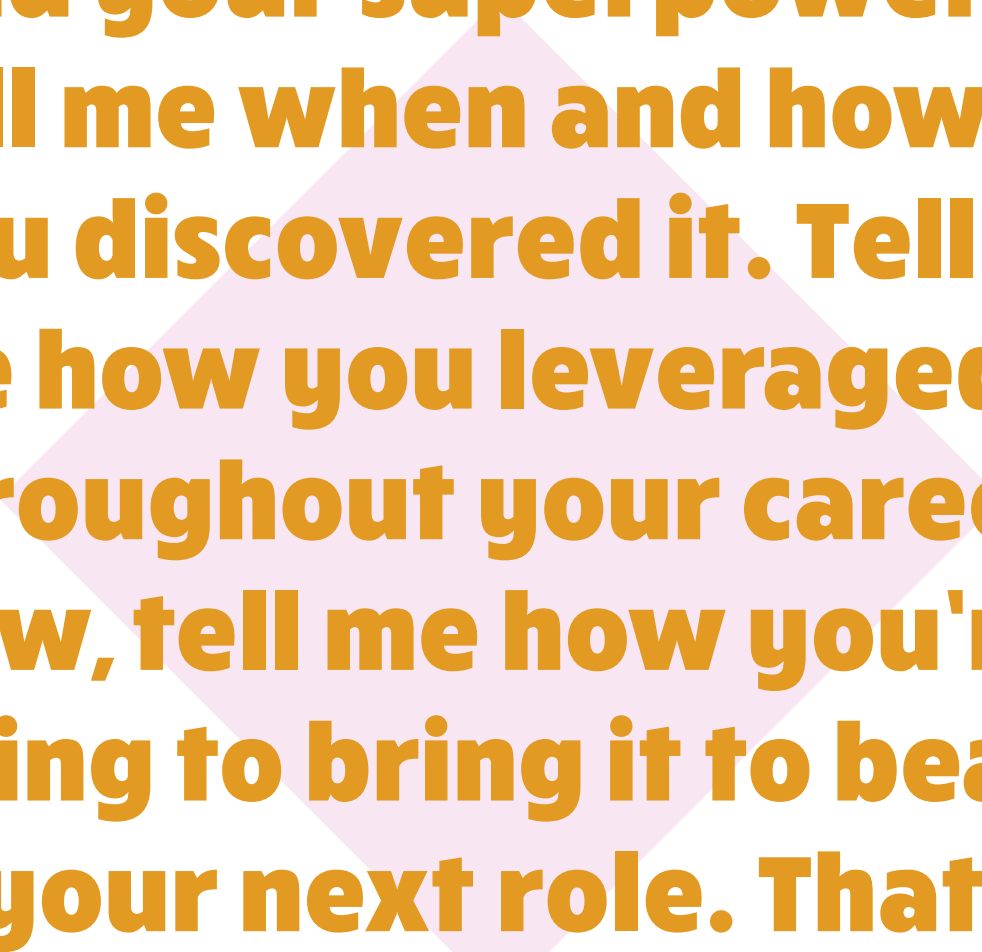
What's a superpower? There's something about your work that you like to do and you do it well. It has to have both of those elements, but it doesn't have to be what other people like about you or say that you are good at. It could be a kind of problem you like to solve ("I uncover the truth"), a situation you like to be in ("I actually live for the fire drill"), a role that you play ("I'm the glue that holds the team together"), or the

approach you take to solving problems ("Everything can be understood in the details").

For Taylor, her superpower emerged early in high school, but she narratively links it with what she does today: "making the best day of someone's else's life happen." Can she develop content for your social media promotions? Sure. Can she conduct performance reviews on her direct reports? No doubt. But if you own a company, the place where you want to put Taylor is any situation where you need to pull off a big event without a hitch. She lives to make other people's dreams a reality. That's her superpower.

When you read the words "your superpower," did something spring to mind? Chances are, if something did, you downplayed it (don't worry, Taylor did too when we first met her). Superpowers are big, and they affect every aspect of whether or not you like your job. Somewhere along your journey, your professional superpower emerged. Even if you're not sure that you have a superpower, I'll bet you know a couple places where it might lie.





Find your superpower. Tell me when and how you discovered it. Tell me how you leveraged it throughout your career. Now, tell me how you're going to bring it to bear in your next role. That's your Big Story.

When and how you found your superpower may be just as important as what it is. Were you pushed to the breaking point and had to fight your way out? You may have just discovered yours, or maybe a mentor helped you uncover it. It might have unfurled itself over time, or through a single, cataclysmic event.

Saddled with your superpower, you have to tell your audience how you leverage your superpower. When does it activate? Is it a response to a certain kind of problem or a certain situation? Where have you successfully used this ability to affect change? How do people react when you use your power?

Finally, when you are applying for a job, you'll need to read the job description carefully and be ready to tell the recruiter, hiring manager, or anyone else exactly why your superpower is relevant to the job. Assume no one else has your same superpower - why is your power the best one for this role, at this company, at this time?

So, let's get started. Try thinking of a short, evocative phrase that explains to others what is special about what you do best. If you told it to a complete stranger, they should have a clear picture of who you are as a professional.

Here's some great examples of superpowers that we've heard. Notice how each one not only says what the person is good at, but the kinds of circumstances they thrive in:

I'm an oxymoron; an organized creative.
I live on the frontier, I'm a maker of new things.
I'm old - I've learned a lot, and I want to show others the way.
I love tech as much as I love building relationships.
I won't accept that anyone is unteachable.
Tell me it can't be done, and I'll never stop trying to do it.
If you want to hear the straight-up truth, put me in the room.

Find your superpower. Tell me when and how you discovered it. Tell me how you leveraged it throughout your career. Now, tell me how you're going to bring it to bear in your next role. That's your Big Story.



Imposter Syndrome

There's a small detail in the first example of a Big Story we gave that is worth pausing and discussing. Did you notice how the hypothetical person in the story described their first "real" job? Did you notice how we often refer to jobseekers as professionals and not, say, candidates?

Imposter syndrome is the most pervasive, malignant, and maltreated symptom of the hiring process that we come across. Usually, professionals are aware that they at least feel imposter syndrome, but few understand how much it has infiltrated their language and outlook.

"I would say I've never really had a professional job," we were told by a PhD Data Scientist who ran project coordination for an entire department, managed a team at a grocery store, and played a leadership role in opening a new branch for that same store.





**YOU ARE
WORTHY
OF A
GOOD
JOB.**

“I’m just a writer, not a communications professional or anything,” an award-winning journalist who had been published around the world and advised on dozens of national marketing campaigns told us.

“I’m just not sure I have the experience they’re really looking for,” another told us after saying he had literally done the tasks listed in the job description every week - in the same industry! - for more than four years.

Imposter syndrome is a big issue, and one that we will cover throughout this workbook. When it comes to storytelling, we want to leave you a couple of tactics and tools to get over it and tell an amazing story.

First, tell yourself, “I am a professional worthy of finding a good job.” A professional is someone who is respected for the work they do. A good job is one that pays enough that you can live comfortably, aligns with your strengths, and moves you closer to your big goals. This statement applies to every single person. It may sound corny, or weird. You may not even believe it. But say it and start to believe it, if you can. Second, tell your story to other professionals and ask them to tell you if they feel like you glossed over something, or if you didn't explain something fully. Oftentimes, we skip over details to avoid talking about things that make us uncomfortable, just like how we tend to ramble and add too many details when we are unsure of ourselves. Try asking that person how they see you professionally. If they say words like “creative,” “a leader,” “always on top of things,” “the team cheerleader,” be sure to incorporate those into your next telling (and if you still feel weird, you can always start by saying “other people describe me as ...”).

Another great way to ferret out imposter syndrome is to record yourself telling your story and listen back to it. Listen closely for places where you skip over rich details - like decisions you made, problems you solved, or questions you had - and where you diminish your contribution to projects and tasks. Those are places

where you have fear, trauma, uncertainty, or you just don’t have enough practice. Keep practicing!

Finally, give yourself some grace knowing that the skills you need to develop to get a job are very different than the skills you need to do a job. You haven’t had years learning, practicing, and perfecting how to tell stories and interview like you have in your field. Think about it like going to the gym: you get stronger by taking small steps again and again. Get your reps in, and the process will get easier and more rewarding.

The Little Stories

In the hiring process, specificity is the most valuable currency. Anytime you are being vague, you are decreasing your chances of getting the job. Any time you can respond specifically and relevantly, you are increasing your chances. At the end of the day, a broken hiring system or a bad hiring manager may end up extending an offer based on bias, referrals, or an arbitrary hunch, but you can increase your chances and protect yourself by getting specific.

That means that you’re going to have to tell more than just your Big Story. You’re going to need a quiver of Little Stories that you can deploy as needed. That means selecting just the relevant stories when writing a resume and editing others out. It also means you may have to adjust your stories on the fly, changing perspective or focus to answer a tough interview question.

Deep breath - you got this. It’s not as intimidating as it sounds.

First, when you tell a story, you have to consider how your audience is going to hear it. In the hiring process when you are asked to fulfil a requirement on a job description, you need to respond to that requirement with a short story about your relevant experience on your resume. A person (very likely a total stranger who understands neither your perspective nor



the requirements of the job) is going to have to read your response and ask themselves if it lines up with the job description. Unless you are very specific and clear, you can create doubt in their minds. Any reason to eliminate a candidate is good enough for an overworked recruiter.

Likewise in an interview, you may be asked about a specific scenario you've been in, or technology you're proficient with. A broad answer that touches on several topics may be more comprehensive, but may be murky in the mind of the interviewer. Your ability to get specific is everything in this game.

In order to do that, we need to break down stories into their simplest parts.

2. THE ANATOMY OF A STORY

For this course, think of all stories as made of three elements: character, risk, and resolution. All stories have these three parts, and without them stories cannot exist. Imagine if *Breaking Bad* was just long, continuous shots of New Mexican suburbs devoid of people, if Spock and McCoy got along, or if Dumas never told us if the Dantès got his revenge.

Your professional tales are unlikely to be as dramatic as these adventures, but they are still made of the same story-stuff. When we communicate our work experiences to hiring managers, recruiters, and colleagues, they are primarily interested in the main character (you!) as well as the allies and adversaries that were around you. They want to know what was at stake. Then, they want to hear how it all got resolved.

Anytime you can explain those three things, you are telling a complete story. Everything else, as they say, is just set dressing.

Character

Protagonist is an ancient Greek word for the main character of a story. The Greeks, like all ancient people, were mad for stories and they knew the value of establishing a central figure that would move the story forward. Interesting stories aren't about things happening to someone, they are about a person taking action to affect change in their

world; they're about when people happen to the world.

You are the protagonist of your professional stories. Whether you were the most important person in the situation, a small part of a big team, or something in between, when you tell your professional stories, place yourself in the center of the telling. To be clear, that doesn't mean you inflate your role or only talk about how awesome you were. We're just placing the spotlight on your experience of the story you are about to tell.

Protagonists start the story as normal, whatever that means for them. We usually get a sense of what a typical day was like for them. There's something in their life - a person, a routine, a place, a sense of normalcy - that is about to change forever. But we'll get to that in a moment. For now ...



Tell us about the protagonist (you!) at the start of the story:

What were you responsible for at the time?

Which role were you in at the time?

What did you believe when the story started?

Where were you and what were you doing just before the story began?

How were you feeling about work at the time? The company? Your role?

Who were you accountable to?

What was normal for you at the time, that was about to change?

With you in the main role, it's time to fill in some other characters. By their very nature, protagonists cast light upon the people around them. As an audience, we see the other characters in the story illuminated by the protagonist, either in contrast or comparison to the main character. To reiterate, it's not that these people are "less" or "more" than you, our main character. Rather more simply, their role in the story is defined by their interactions with you.



No one acts alone, and no one struggles without some form of obstacle. Oftentimes, these are the people that were around us at the time the story took place. We don't need to know everything about them, but anything that makes them relevant to the story should be briefly included for context. Since no one is an island ...

Tell us about some of the other characters that were around at the time:

Who were you surrounded by?

Who were you up against?

Who had your back?

Who could you turn to for help?

Who opposed you, stood in your way, or blocked you?

Who presented you with the problem?

Who were they accountable to?

Risk

The stage is set and it's time for some action. We know our protagonist and while we like them, it's in our nature to want to see them struggle and overcome a challenge; that's just the sort of thing characters in stories (and interesting people in real life) do.

We could call this the conflict, the plot, the central tension, or perhaps the tragedy if you're feeling extra dramatic. For the purposes of professional storytelling, it's best to say that something was at risk. In business, there is always something at risk: an opportunity that needs seizing, a good impression that needs making, a costly situation that needs staunching, an interpersonal clash that needs mediation, or simply a job that needs doing.

Remember when we said that protagonists always have a sense of normalcy that's about to be snatched away? Things were one way, but with the introduction of what's at risk, things are going to change forever. Will the PR manager shoved onto camera be able to spin the story? Will the budding sales rep be able to land the big client? Is there enough time for the team to launch the update that will fix the crash? Tune in and find out!

Tell us about the risk:

What was going to happen to the company if no one took any action?

What action needed to be taken?

What was in conflict?

What decisions needed to be made?

What was expected of you?

What did you (or your stakeholders) really want?

What were you (or your stakeholders) afraid of?

What looming event did you see on the horizon at the beginning of the story? How did you learn about it? What were others saying about it?

What information didn't you have that you needed?

What couldn't you do yourself?

Why was this the right problem to solve at the time?

Why were you the right person to solve the problem?



Resolution

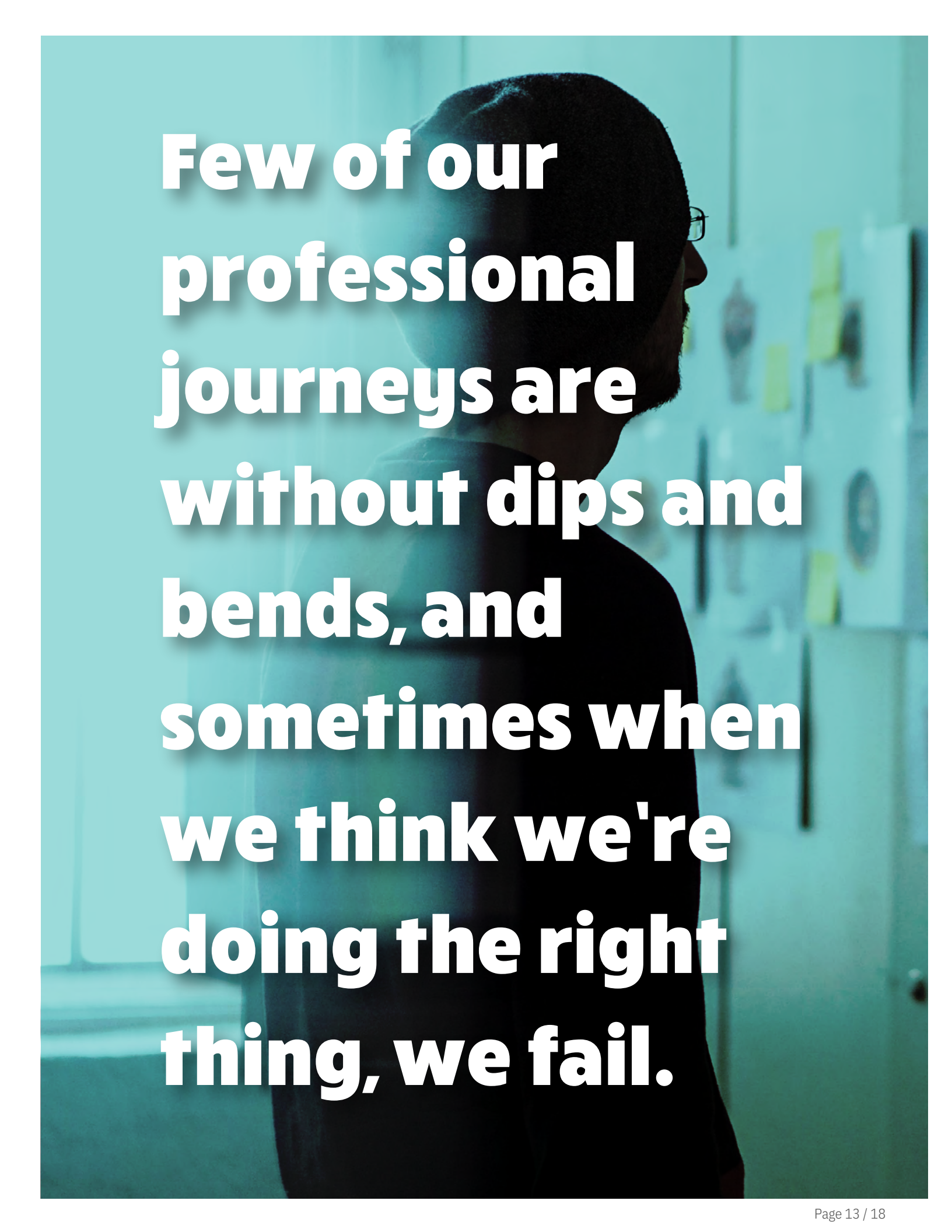
Our old pals the Greeks devised a simple map for telling the difference between comedy and drama (they called it tragedy back then). It's just one way of thinking about story structure, but we think it's helpful here.

The beats of a comedy story always went A B C A. In other words, you always ended a comedy basically where it started. A whacky cast of characters went through a crazy situation that basically left everything in place for the story to happen the same way all over again. Maybe a couple characters got married, someone got turned into a donkey, or the team stumbled their way into the score of a lifetime, but you imagine that the characters sort of return to their normal way of being when the dust settles, plus or minus some wins and loses. Bandits go back to their forests, royalty to their palaces, and scoundrels plan their next scam.

Drama always follows the route of A B C D. At the end of a drama, the world is never the same as it was. In the movies, people die, homes are destroyed, trust is irreparably betrayed. The youth must slay the monster, the city must burn, and we can never go home.

Our professional stories should always be dramas, albeit with hopefully much lower stakes. But when people come together because something is at risk, we have to know if the outcome was bad, good, or mixed but we can never glue it back together the way it was. If the solution magically appeared and everything went back to normal, what was the point of having something at risk in the first place?

This is, perhaps, the most important part of your professional stories. It's hard to overstate that once the basic qualifications of a role are met, the most important thing you can communicate is what your actions resulted in for the business. For many, this can feel dehumanizing: "Wait, didn't you say I was the hero of the story?!" Yes, and you were the one that

A person with a beard and glasses is shown in profile, looking towards a whiteboard. The whiteboard is covered with various sticky notes and papers. The image has a teal/cyan color overlay.

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took action. Critically, though, your actions have consequences and companies want to know that when you take actions on their behalf, you make their lives better, easier, or less prone to future risk.

In a nutshell, that's the whole game we're playing. When we talk about the resolution of the risk, the watchword is "how" as much as "what." You must always demonstrate how you understood a problem, how you approached solving it, how you thought about the people surrounding it, and how you thoughtfully acted to create the best possible outcome.

And, hey, let's be honest: it didn't always work out. Few of our professional journeys are without dips and bends, and sometimes when we think we're doing the right thing, we fail. That's okay in life and in business. Remember, we're ending the story in a new world state, a new normal. Maybe what changed wasn't that the company made more money, but that you had to pick yourself back up or ditch an outdated preconception. Those are still great stories.

How did the risk get resolved?

How did you approach solving the problem?

How did you think about or break down the problem in order to find a solution?

How did you know when you had the right solution?

How did you sell your solution to the people in charge?

How did you specifically apply your solution to the problem?

How did you know afterwards what the results of your actions were?

What happened as a result of your actions?

What was the impact on the company as a result of your actions?

How did you learn from the results?

How would you do things differently in the future?

What advice would you give to someone facing a similar situation?

Some people like to have a template to fill in, so if we had to pick the top questions that

every single professional story you tell should contain it's these four:

What were you responsible for at the time?

What was at risk and what was going to happen to the company if no one took any action?

How did you approach solving the problem?

What was the impact on the company as a result of your actions?

The STAR Method

There is a popular way of answering interview questions used in some of the biggest companies in the world. It's called the STAR method which stands for:

Situation - what was happening at the time?

Task - what were you required to do?

Action - what did you do and why?

Result - what was the outcome of the task and what did you learn?

When it comes specifically to the interview stage, many people find this a helpful way to structure their answers. Just travel down the acronym in order and explain each step in as much detail as you can. If this is helpful for you, or if the company you are interviewing with uses this method (you can usually search around and find out), feel free to use this. Several of the big tech companies like this method.

The distinction we are drawing between STAR and character / risk / resolution is that we want you to be able to tell lots of different kinds of professional stories, large and small. It also places a bigger emphasis on interpersonal relationships by asking the storyteller to explain the contextual people around a problem, since the vast majority of jobs involve working closely with other people. Finally, framing the task as a risk implies a sense of urgent stakes that makes the telling easier and the listening more enjoyable.

As with all such tips, methods, and frameworks, do a little research on what's relevant, and then use whatever helps you tell your story best.



As professionals, it's normal to feel like we need to look and sound impressive to hiring managers. We need to be the best, we tell ourselves. Some hiring managers actually believe that, by the way, and hold candidates to unfair and unspoken standards. That sets up an unwinnable game of candidates trying to make themselves seem better than they really are, and hiring managers judging them nonsensically.

The reality is much less bleak. For any reasonable person making a hiring decision, they just want to find someone relevant to the role they're trying to fill. And for any mature candidate, they just want to demonstrate that they are relevant to the job.

Imposter syndrome is endemic in the hiring process, and it's a direct symptom of this desire to be important. People downplay their successes saying, "Anyone could have done it, I'm not special." We've heard a candidate say,

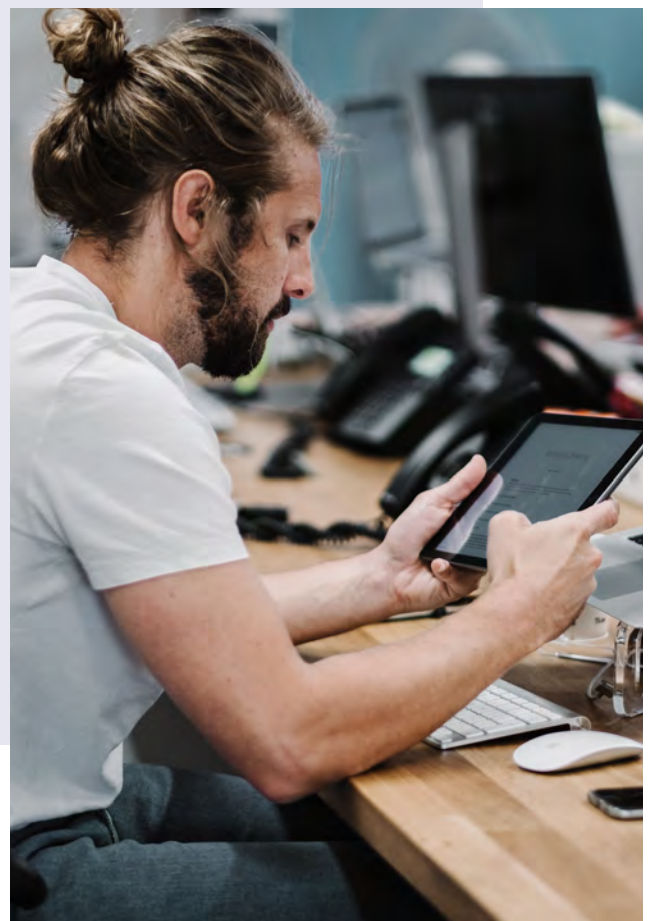
Your Secret Weapon: Relevancy › Impressive

You might have picked up a theme thus far, but now it's time to spell it out.

Before we knew we wanted to form Jobward, we just knew we wanted to fix the hiring process. We set out to interview as many people as we could: candidates, hiring managers, HR professionals, small business owners, and recruiters. When we realized that no one was helping the job-seeker, we found our mission.

That led us to more interviews, conversations, and research to try and find the best way we could help professionals seeking work. The more we talked to people, the more we designed and prototyped, the more we kept coming back to one simple fact:

In the job search, relevancy is the most important thing.



“I’m not really a professional, I’m just looking for a job.” Others think they are totally unseen and heard: “It was just luck that got me here.”

These self-inflicted wounds stem from a deep-rooted sense that we are not as impressive as our peers. That is untrue. We are manifestations of our experiences, equipped with skills and proficiencies, and with minds that see the world uniquely. Those qualities are things we leverage when we go to work. How we leverage them to affect change and accomplish goals is our relevancy.

To communicate relevancy, we must be able to craft succinct responses to criteria during the hiring process. That led our team to storytelling methodologies (the best tools we have to make a lasting impression, remember?).

As you think about your Big and Little Stories, as you write resumes and respond to interview questions, you may become intimidated or overwhelmed. You may feel less-than. Just

remember that your goal in this process is to demonstrate your relevancy, not be the most perfect professional.

You can not match all the criteria in a job description and still be relevant. Your “gaps” are places where your experience diverges from the notion that the hiring manager or recruiter has in their minds for the person who is going to do this job. Maybe you have something they haven’t thought about before. How are your unique experiences relevant to what they’re asking for?

You can move into a career field you’ve never been in before and be relevant. When changing careers or starting a new phase of life, you bring your previous skills and experiences with you. You can tell a story that explains why a past in one field makes perfect sense to transition into a new field. Have you organized people? Performed customer service? Managed Projects? Nearly every business needs those skills.



At every step of the hiring process, the people who appear most relevant to a specific job are most likely to get job offers. Keep this in mind, and you'll increase your job seeking skills tremendously. You don't have to have this all figured out now - that's what the rest of this workbook is for!

You can be relevant, and still not get the job. A Director of Recruiting we met has a message for you: "You can be the perfect candidate, and get edged out by a slightly more perfect candidate." You can do everything right and still get passed over because someone was more relevant (or able to tell their story more effectively than you). You don't have to like it, but it doesn't mean you're worthless. You can grow and get better, even in the midst of seeming failure.

Moving Jobward with Storytelling

Using the methods above, try to craft a version of your big story. Explain what your superpower is and when it emerged. Expand on how you've used it throughout your career and where you want to take it next. What makes you special as a professional?

TELL YOUR BIG STORY.

USE IT TO TELL YOUR SMALL STORIES.

TELL ME ABOUT YOUR SUPERPOWER.

KEEP MOVING JOBWARD.

YOU GOT THIS.

Looking for more help?

We're glad you downloaded chapter one of our workbook. We'll have a full version for you soon, which includes chapters on resume generation (NOT writing!), nailing the interview, goal setting, reflection, and lots more.

To tide you over, here's a preview of chapter two: **The Scorecard.**

UNDERSTANDING WHAT MATTERS

Finding a new job is an emotional journey, and that can cloud your judgement. The genesis of the job search are often things like "I can't stand my boss," "No one appreciates me," or "I just need a change."

These are all statements of feelings leading to finding a new job. That doesn't mean they aren't real, but we have to see them in a clear light. To do that, let's call these the "emotional reasons" we might seek employment.

Acting on emotional reasons will lead to results that fulfil their parameters. If your reason for leaving a job is "I can't stand my new boss," you'll be looking for a place where you like the person you will be working for. This can prevent you from seeing the toxic team environment, the low pay, and the dead-end career ladder. Six months into your new gig you could find out that your new boss was just on their best behavior during the interview (weren't you, too?) and they're actually a very different professional than you thought.

We need to switch out our (again, real and valid) emotional reasons for looking for work for more objective ones. Your life is a long journey, and you'll have lots of jobs. That journey should be an interesting story full of people, projects, and places that make up your Big Story.

To make a snap decision based on an emotion isn't just short-sighted, it may prevent you from seeing the big picture and making a smart play.

Taking a few weeks to think about the real reasons you go to work everyday, stay at a job, or leave for a new opportunity can make all the difference in your job search. Your career is not a series of random chances, blunders, backsteps, and incoherent fumbles towards your next gig. Even if it has been, it doesn't have to be that in the future. Remember: you are a professional, worthy of a good job.

Look, there are real world scenarios where you need to find a job in the next 30 days, and that requires you to shift into a different gear and leave some nice-to-haves on the table. That is 100% understandable, and we would be crazy to ask you to take half of that time to sit and think. We'll provide you with some great information here that you can adapt to a shorter timeline if needed, and we encourage you to do that. Reflection is like courtesy - a little bit goes a long way.

