JOB STRATEGIES

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SELECTING SCHOOLS

Consult *CAA Careers Bulletin* and the *Chronicle of Higher Education*, and any specialist publications (e.g. architecture, etc.) that pertain to your field. Consider the location, library resources, teaching load (small schools usually have heavier teaching loads), faculty (diversity/focus/range of fields); courses that are taught there.

More broadly, you might think about funding availability, other related programs (e.g. Southeast Asia Program, Women's Studies, Comparative Literature, Humanities based programs); museum possibilities (both related to the university and the town/city you'd be living in).

Find out what you can about the tenure record. Ivy League schools (and some Big Ten) are notorious for chewing up junior faculty and spitting them out after 5 years, although there's been some movement to change that. Find out who your predecessor was and why they're not there anymore (different job? tenure refused? a new track? etc.).

INITIAL JOB LETTER

The letter should cover your experience, publications, talks. You should use it not only to flesh out the resume, but also point to things that don't appear there (e.g. you could specify the particular elements of 6A,B, or C that you taught that would give more weight to the description of the job on your c.v.).

Talk about your dissertation – its arguments, the significance of the project. You should have one paragraph on this, which could include elements of research, particular areas of exploration that are pertinent to the job you're applying for (without saying it explicitly, although you could close the paragraph with something along those lines).

If you have publications or have given talks somewhere, discuss these (explain briefly what they were, where they appeared if pertinent, etc.). If you don't have publications and aren't on the job market yet, this is something to start working toward even before graduation. If you are without publications, be sure to include your interests – fields, theory, methodology – which might compliment their program, or faculty interests, or might add a new component to their faculty. Remember, you want to let them know what you can BRING to their program, not simply how you will melt into it.

Discuss courses you have taught or taught for; what you would like to teach or would be willing to develop as a course; link your teaching experience specifically to courses that are offered in their curriculum (this is easy to do with on-line catalog

offerings, and it also signals to them that you've done your homework and have really looked into their program).

At the end of the letter, the search committee should have a clear sense of what you do, how you do it, why you do it, and what you could do for them, and particularly them. You might indicate also why this particular school is important to you and why you're applying specifically.

Proofread it! Make sure you have not left out words, or forgotten to put in the appropriate school's name at the key moment (or left the inappropriate name in!), that the date on the page matches the date on the header if you have more than one page, etc. (Tip: a good way to do this is to read it aloud, slowly and without any inflection.)

Recommendations

Obviously these will be your advisors in most cases, however you might consider asking others if there is a particular programmatic reason, or someone you know who could write for you knows someone at the department. If there is a personal connection between someone you know and a department you're applying to, you can often ask to have an "informal" e-mail or something in lieu of an official letter of rec.—this adds a kind of "sleeper" recommendation to the three letters you have already been asked to provide.

Ask for letters one month in advance OR leave at least a minimum of two weeks for your referee to write the letter. Follow up (essential) – make sure the letters went out on time. List all the schools you will apply for, with address, search committee chair name, deadlines. The clearer this is laid out, the better your chances of getting the letters there on time, and your referee will be happier too. DON'T leave anything to chance: supply envelopes, stamps, the particulars of the job if applicable. Tell the referee what you'd like stressed if appropriate (e.g. that you taught architecture, or lectured once in her/his class, have presented numerous papers, etc.).

Contacts from other schools are good recommendations to have, very often, because it attests to the fact that you're already "known" outside the confines of the campus. Begin developing these early so you can have a range of recommendations. ALSO – try not to "repeat" a recommendation (if one referee is known for something another is also known for – methodologically, same specific area of research, you're really not getting two perspectives from a search committee's point of view.).

Pre-Interview:

When contacted to set up an interview, get names of committee and/or who will be interviewing. Look them up on the web, in Melvyl, etc. Remember to use the interview to YOUR advantage; like a wily politician, you want to turn questions to your

strengths without being evasive in the least. This requires a little research: know your audience and try to figure out what they will be interested in…

Once you know you will be interviewed, visit the website for the department(s) in question. Find the courses that correspond to your area, or the courses they would be likely to ask you teach. Think about how you would address questions about structuring such a course, what readings you might use, how you might invite student involvement, etc.

Note the faculty; look up their publications and skim through them – particularly those who may be interviewing you (if you have occasion to speak with the chair of the search or the staff, see if you can find out who will be on the interview committee). Often you can use this information to your advantage (e.g., in the interview you might say "I appreciated the approach you took to visual culture in your article on…" etc.). This isn't just about flattering someone – it shows you've taken an interest in their work, who they are, what they do, and it will also help you figure out how YOU can fit in (what you will add to their program but also how you will compliment what's already there). It might also help you figure out whether you really WILL "fit" and whether YOU want to be there. (This is a part of the interview that often gets overlooked and it's very important!!).

Think about various subject areas you would be interested in teaching. While most interviewers don't ask you to name bibliography, it's always useful to have a couple of things on the tip of your tongue in relation to a topic you might mention (e.g. nationalism, collage, manuscript illumination, etc – anything related to your area but something you might need to prepare a bit in terms of having bibliography at the ready). Make a list before you leave for the CAA and look it over before your interviews so you have stuff readily at hand. If someone seems to be fishing for something specific, and you can't seem to "hit it" after a few attempts, then feel confident enough to ask her/him what kinds of things they had in mind, and proceed from there.

If you have syllabi from classes you have taught, be sure to bring copies (even if you sent them along before). Also bring additional c.v.'s. Think about how you could integrate these examples into a discussion of how you would teach something – in other words, strategize ways to INTEGRATE these materials into the interview so you can highlight work you've done and make it visible and vivid for them.

WHILE YOU'RE WAITING FOR THE CAA etc.…

It's worth your time to get a good set of notes for each class you think you might be teaching. Sit in on classes that will be helpful in this regard. It's always easier to think of how you would structure a class (even if you don't agree with the model you've been observing) if you have something to base it on. This is especially useful in terms of choosing slide comparisons, etc. Remember that the first year of teaching is incredibly

time consuming and the more preparation you have, the happier you'll be (and the more sleep you'll get in that first semester).

**NB: a good set of notes can also help you check out a slide collection later – for example, you will have a template to check through drawers on particular artists, looking for particular works that you know you'll probably use in lectures. This helps you get a jump on ordering stuff once you *get* the job, and also assures that you won't be left high and dry 10 minutes before your future lecture by assuming that something will "naturally" be there. It never is there, naturally.

Think about courses and textbooks, and how you would answer questions about this. Think about kinds of assignments you might give, innovative ideas you might have for teaching, potential team-teaching projects (if that seems appropriate – gauge this carefully because people don't want to see someone coming in telling them how to teach, etc.). If you know you'll be teaching a survey course, look at the standard textbooks so you know the range and have an idea of what you would select and why.

Think about what kind of teacher, curator, scholar, you'd like to be and begin thinking of ways to convey that in an interview setting. Remember to *use* questions to put your ideas and best foot forward.

INTERVIEW QUESTIONS

First, remember to work on relaxing. People like talking to people who appear relaxed so think of this as the Academy Award performance. REMEMBER they <u>WANT</u> TO LIKE YOU. Give them every reason to do so. Be there in plenty of time (make sure you know exactly which hotel you're to go to. Usually you have to call the room under the chair's name, and they will tell you what floor and what room number. HAVE A PEN READY. If you are full of adrenaline, you can hear the room number, hang up the phone and instantaneously forget. Don't let this happen to you!!!).

Don't fold into a ball with every limb crossed in front of you when you are speaking to the committee. Remember to keep yourself "open" even physically – this stuff makes a difference! If your hands shake, avoid holding paper or cups/saucers that bring attention to your nervousness! They often will ask you if you want something to drink – it's fine to say yes or refuse, but remember that this will be something you might have to negotiate later (where to put it, what to do if you start to choke, if you have cotton mouth etc!!!).

Take your cues from the committee. Watch how they are responding to you and time your responses appropriately. If something is clearly not interesting them, don't try to salvage – cut to the chase and move on. Try to be as succinct as possible -- don't ramble. Remember that there is usually a limited amount of time so you want to cover as much ground as possible, as thoroughly as possible. The more succinct you are, the more

easily they'll remember your responses rather than the amount of time it took you to spit it out.

NEVER, EVER, EVER QUALIFY YOUR WORK ("well, if I'd had more time, I would have liked to have done this" – "this syllabus is a little short on contemporary works because I don't know that much about it" – "am I making any sense?"). People don't want to hire people that they have to supply answers for, or constantly reassure. Even if you FEEL like saying something like this, RESIST the impulse at all costs. It does not "disarm"your audience. It only calls attention to shortcomings you probably don't even have! If you are uncertain whether you have answered the question (or understood it properly) ask them to repeat or rephrase or clarify, OR after you have replied, ask "Did I answer your question?" They will appreciate your directness and your effort to address their questions.

KEEP IN MIND that each question is designed to reveal a wealth of things about you (and, as it happens, the department you're being interviewed by). There is of course the informational aspect (e.g. courses you'd teach, etc.) – but there is often a more global reason behind a question. Think about this before you answer! A question about how you would teach a survey question might also be trying to figure out where you stand on teaching the "canon" – are you comfortable with it? Would you expand it? Dispense with it? Try to imagine what kinds of strategies might lie behind any particular question and address these with your answer. I've tried to indicate some ways you might do this in the examples below.

SAMPLE QUESTIONS:

Tell us something about your dissertation. Keep this brief and to the point – make it compelling, leaving room for further questions, but don't go into all kinds of detail. Make sure you have two sound bites on your dissertation: one should be a short paragraph, the other should be a conversation you could have with someone for about 5-8 minutes. Have both at the forefront of your mind. Follow their cues – when they're ready to move on, move on, even if you have more to say about the project.

When do you expect to finish? A CRUCIAL question. The job market is such that people can pick a candidate who has been out for more than a year or teaching in a temporary job, so if you're not done, you need to make a strong case for where you're at. Do not be coy about this, do not be evasive. Put the situation in the most positive terms possible, let them know how many chapters you have written, when you imagine dotting the last "i" and so on. Be prepared to be pressed on this (so if you're not done, start out with "I expect to finish in June" – then move on to how many chapters, what state they're in, etc. if pressed), particularly if they aren't sure about how far along you are.

You mentioned your interest in using real objects – how would you use these in a classroom situation? You might talk about assignments, getting students familiar with formal analysis/techniques etc. Lots of committees like to know how you relate to

objects (Are they important to your work? Do you care about teaching people how to talk about them? etc.) so this question is often posed as a way to figure that out.

If you could teach any course you wanted, what would it be? Be ready with something specific and be ready to account for how you would teach it. You could bring in some of your previous teaching here as well, discussing how it influenced your belief that an issue merited a course-long investigation, etc.

What are you especially interested in right now? (this was raised in relation to a discussion about contemporary art; modernists beware! Sometimes people even ask who your favorite contemporary artist is, so have someone in mind to discuss)

Do you have any plans for future projects? What excites you about your upcoming projects? Remember that teaching isn't ALL they want – they're often looking for someone who will be enthused and excited about their own research, and may well ask you "when you've finished with your dissertation, what will you do next" or "what are your long-range projects" or "what do you foresee working on in the future" etc." Give this a little thought – you don't have to provide a detailed outline, just throw a few topics out; e.g. "I'd love to do some more work on the abbey at blah blah, which I came across when I was working on blah blah. It poses some interesting questions – e.g." or "I'm interested in exploring how humanism first emerged among the patrons in Sienna in the 15th c." etc.

Where would you start a contemporary course? Obviously this could be applied to any field with regard to periodization – be sure you can defend your reasons for choosing a particular moment.

How would you teach a course on post-modernism? (Non-modernists substitute anything from your particular field and respond accordingly, e.g. "a course on Mannerism"?).

If you were teaching an introductory survey course, how would you structure it? Chronologically? Thematically? What textbook would you use? Why that one over so and so's? You can use this question for a number of purposes: you might argue that chronology, while getting a bad rap, is important for entry-level students, although you would make this *part* of the course (e.g. get students to reflect on periodization, thinking about the canon, etc.). If you go with "thematically" be sure to have an example at the ready so that you can link one period to the next, etc.

How comfortable would you be teaching a course from 1960 onward? 1979? Substitute anything that is parallel but slightly "out" of your field of expertise – Don't feel you have to be all things to all people. If you would have to work up a course over time, there's nothing wrong with that – especially if you can sound excited about the opportunity to do so, or name ways that you would go about constructing such a course.

[From a grad student]: ***How would you describe your relationship as an advisor to graduate students?***

What kinds of graduate theses/projects would you like to direct?

What are your theoretical inspirations?

What is the most interesting thing you've read this year/what have you read lately in your field that really excited you?

How would you deal with the later/early works by so and so (chose any artist/period that was "established" early on and then shifted dramatically or became less interesting as time went on, or vice-versa). This question might "really" be asking you something about how you would deal with canonical works, or lesser known works. It might be asking you about periodization, or "movements" – it might be asking you whether you're a purist when it comes to Greek sculpture, etc., so when you respond think about how you might "position" yourself beyond the simple content of the question.

What is your greatest weakness? What is your greatest strength? Of course you want to make the weakness into a strength by arguing that it made you aware of something, or you were able to identify a hole in your training that you've more or less closed by now…

How would your approach differ between a 100 to a 400 level course? OR ***between upper division undergrad or graduate seminars?***

What questions do you have for us? ALWAYS have something ready for this. Don't ask more than two, especially if time is short. Most interviews at the CAA are 20 minutes, sometimes 45 – it depends. But this question is the signal that the interview is coming to a close, so don't prolong it, but do ask something. Examples: what kinds of research opportunities are available through the university… can one use the museum/objects in teaching…. What is the teaching load… How many students are typically in an intro class… What kinds of service/committee work are involved/expected… Another "popular" question is the possibility of interdisciplinary work, because this indicates you are ready and willing to connect up with the university as a whole, and want to plunge into the thick of things. But be careful of this if you are dealing with a fairly conservative dept.) This can give you an opportunity to demonstrate your knowledge of other programs at the university (e.g. Women's Studies, Comp. Lit, Humanities, etc.). FOR ON-CAMPUS INTERVIEWS, you could ask "How many graduate students does your program take?" (have you had a lot of applicants in my area? – something to ask if you're replacing someone, rather than the first in a new FTE line). What do the graduate students work on, what kinds of projects are they interested in?(you can also ask the grads this when you meet with them). What kinds of funding do they get (because this will impact how many students actually accept and come to the program, and how many students you could expect to get)?

MOST IMPORTANTLY: Be who you ARE. Don't try to second-guess or cater to the interviewers if it really doesn't fit what you want to do, or who you are. There's no point because who wants a job if it means doing things you don't enjoy at the expense of all else? The interview gives people a chance to see who you are and how you field questions, what your knowledge is, whether you'd be fun/boring/interesting/fantastic to have as a colleague and IT GOES BOTH WAYS. You're checking them out, too. Remember that they all went through this process too, and they're only academics, after all. So keep a cool head and go with what you know!

POST-CAA INTERVIEW

It's a good idea to drop a note after the first interview: "I enjoyed meeting with the search committee members at the CAA last week. With reference to our discussion about teaching a course on Latin American art, I am enclosing a syllabus…" etc. If you have an article or a syllabus you haven't shown them, or have enough that you could hold back on it, send that along too. This puts you back on the map and shows that you are serious and interested. It also shows that someone raised you right and you know how to say thank you, something that will be very useful later!

ON CAMPUS INTERVIEWS

See interview questions above, which you will be asked more than once (especially if different faculty are present). Generally speaking you will have meetings all day – with grad students, with librarians, slide room staff, with faculty, lunch, meeting with the dean, etc. If there is "down" time, take it! If you are asked what you would like to do (if, say, a meeting ends early), you can always say "I don't mind just walking around the campus for 10 minutes" (make *sure* you can find your way back) or "I'd like to just sit for a few minutes and gather my thoughts" etc. This is fair enough because everyone knows it's exhausting. But if someone says "You must be tired" or whatever, never let on that this is actually the case. You want them to think that you're really having the time of your life.

Meeting with the dean: the purpose of this meeting is to make sure the administrator who will approve the appointment is also satisfied with you. There's usually stiff and awkward chit-chat. If you're lucky, the dean will have done a little homework on you so she or he will ask you a little about your work. But generally you probably won't have a lot of common ground (although bear in mind that most administrators hold departmental posts as well, so it's not like s/he is completely clueless about research, etc.). Therefore, it is much easier for both parties if you have some questions at the ready. First – you can ask what kinds of research monies are available, what kinds of research you're expected to complete by tenure. You can ask what the tenure track record is for the department you're applying to. You can ask about other programs that you might want to be involved in, and what kinds of interdepartmental connections there are. You can ask the salary range for junior profs – but tread lightly here, some deans get all bent out of shape when you start talking about money. Ask about sabbatical leave – what do you have to

have to qualify? What do you get (reduced salary, etc.)? If you get a grant from somewhere else, will the university give you time off without penalizing your sabbatical credits? Is there funding for course development (since you might need to order a bunch of slides, etc.), research assistants, teaching assistants, graders (these points can also be asked of the faculty).

Meeting with grads: YOU know what you want to know about a candidate.

Meeting with faculty: this is a general meeting with faculty, often it takes place over lunch. Don't plan on getting a lot of food down. You're going to have to talk a lot. (Tip: if there are options on what you'll be eating, avoid tricky things like sushi!). You'll be asked a lot of the same questions the search committee will ask you, but probably in a more congenial way. There will be some idle chit-chat, too, and generally speaking, faculty like to give you a sense of what is good and bad in their department (often this happens with a vaguely conspiratorial tone to it). They won't name names, but they'll indicate who you should "watch out for" etc. Nod and smile but don't start exchanging war stories with them (you can do that once you *have* the job!). If you have a chance to meet with junior faculty (e.g. if someone is picking you up at the airport, etc.) you could ask how they like it at the university, what drew them there, what housing costs are like, etc.). You can do this if you feel a personal rapport with a senior person, but a junior one is more likely to have more immediate opinions on such things. Be careful that you don't "confide" in anyone, no matter how personable they are. Remember you must always be professional and even a friendly person could think less of you if you aren't.

Meeting with search committee: often search committees have what seems to be a good cop, bad cop thing going. One person will ask the hard questions, and press you, while everyone else will be very nice, and try to relieve your fears and some of the pressure. This isn't always the case, but don't be surprised or disturbed if it happens. Stay very calm and give yourself time to answer a question. Pausing briefly is perfectly fine, and it gives you a chance to figure out what to say. Look behind the questions – when they ask you about the amount of time you have left on your dissertation, they're really wondering if they hire you, will you be able to get the job(s) done. The first year of teaching allows for little else, so departments are understandably reluctant to take on someone who may not finish before they get on campus. We all know how easy it is to be distracted and procrastinate on that dissertation! Teaching is a built-in, fail-safe system of perpetual distractions from the dissertation, so departments are cautious and you should be too. If they ask you what classes you'd like to teach, they might be trying to figure out what your interests are and whether these match with their own, or the department's. Or they're wondering if you might add something new and exciting to their curriculum. So when you answer, try to pitch it according to these kinds of "hidden" questions.

Job Talk: It's a good idea to build this around images rather than lengthy theoretical texts, but this is simply my preference. Being visual types, art historians like to look at pictures and these can provide ways for them to access your material even if they don't know your area. Avoid overly long sentences and too many quoted texts. Try to be as clear as possible. GIVE THIS PAPER TO SOME FRIENDS/FACULTY BEFORE YOU

TAKE IT ON THE ROAD. You may have very little time to write it if a department is trying to finish quickly on their search. They can call you right after the CAA, and invite you to come within a week. So be ready! Remember that the talk should address your specific interests (generally it's from your dissertation work), or indicate the range of your work. Your methodology should be clear, as should your argument(s). It's showcase time, so pull out all the stops.

Once you're up at the podium, make sure you have a glass of water nearby (ask someone if they don't bring you some). Your presentation should be smooth, you should know the text (read it out loud several times, and once the night before no matter what) and you should have absolutely NO TROUBLE with the slides. Try to depart once or twice to add a couple of informal comments (you can put these in note form in the written text). Some people carry a red pen with them and make a mark as soon as they get ready to depart from the text so they can go right back to where they were. Make sure all the pages are there, and in order, before you start (check everything before you leave the hotel in the morning!). Make eye contact occasionally with the audience, even if this means staring at the wall at the back of the room. Don't just READ without looking up.

If you use a pointer, make sure it isn't making the audience carsick when you gesture with it. TIME YOUR TALK CAREFULLY IN ADVANCE (on average, you can count on taking 2 ½ minutes per double-spaced typed page). Do not rush this, or try to fudge with the time. You're usually asked to give a talk from 45-50 minutes, leaving 10 minutes for questions. Nobody wants to sit for hours listening to you free-associate – everything should be planned and nothing left to chance. Slides should be loaded properly, nothing should be reversed or upside down. If this means spending two months working with Jackie, then do whatever it takes to get your visual aids down pat. Nothing ruins a good talk more than a five-minute break while you mess with a reversed slide – or when you say "Oh, this is reversed – never mind". Some people really <u>do</u> mind when slides are reversed. You want to look like you know exactly what you are doing, even if you are terrified. When you are done, say "Thank you" so that it is <u>clear</u> you have finished, and look at the audience. Step away from the podium (I put a reminder note to do this at the end of the paper) so that you appear to be more open to answer questions.

-Evening Meeting: Post-talk Dinner (and reception, sometimes). There is usually a "raucous, fun-filled" dinner the evening of your talk, with faculty. You will be exhausted and wish you could collapse. This is normal. If there is a bonus reception, be sure to talk to both faculty and grad students, and ask them about their work or their interests if appropriate. Forgetting about the exhaustion, this last social meeting can tell you plenty about how the faculty gets along, something which can be important later if you end up working with them. This is a chance to ask about the community (university-wide but also the city you'd be moving to). What kinds of things are there to do? Will you need to buy a car where you will be, or is that not advisable, given the parking (e.g. if you're going to Boston, you might find a car more burdensome than helpful). What are housing costs like? Is there faculty housing? What's the average rental going for? Here you can ask more informal questions about the world you'd be moving into. See faculty meeting above.

A follow-up thank you letter can also be appropriate if you're one of the first on-campus interviewees.

BE SURE TO ASK when you can expect to be notified BEFORE YOU LEAVE. You should direct this question, generally, to the chair of the search. This puts pressure on them and will let you know where you stand – both in terms of the other candidates, and where you are in the order of appearance (often they will tell you this when they invite you on-campus, as you'll have a range of dates to choose from). If you haven't heard from them by the time they said they would notify you, send a letter a week after that date asking politely if you could inquire about the status of their search.

Sometimes one person can get overly enthused and indicate to you that you have the job, no problem, you'll be hearing from them within 24 hours. NEVER take such a verbal affirmation as truth. Often this is wishful thinking on the part of the faculty person – she may have to contend with opposition at the faculty meeting/discussion of candidates, and it may not end up the way she thinks.

OFFER

When and if you get that happy phone call (rather than the ominous thin envelope), be gracious and express your happiness. Let them know you are pleased and interested. The phone call often comes after the faculty votes and the dean has approved, but precedes the paperwork and contract. That comes later. So you don't want to say "GREAT I'LL TAKE THE JOB!!!" You may be asked if you have other offers. If you do, say so (but don't say where). If you don't, but haven't heard definitively from everyone you interviewed with, you can say that you're still waiting to hear from some institutions. Don't out and out lie about offers. It's too easy to get caught in a lie, and then nobody wants to hire you.

DON'T let anyone push you or bully you into saying yes. Schools will pressure you especially if they think you will be snapped up by someone else, but you are within your rights to hold off until you're ready to say yes. Obviously if they have a deadline, you can say that you'll make every effort to meet that (and then call other schools and tell them you're getting pressure from others and do they know when they're planning to decide). If they really want you, they'll wait. But keep in mind that if you're first in line, there's a probably a backup candidate and they have to keep that person dangling, so once you really know what you're going to do, you should tell the school you've accepted an offer.

Find out what the time-frame is and what the next steps are. Will you get something in the mail? The search chair will usually tell you all this but be sure to ask. NEVER make any kind of commitment until you have an offer in writing (don't turn down other potential jobs, etc. on the basis of a verbal indication from the school you are really hoping for, even if the chair and the dean have signaled their approval). NB: Contracts are not usually written until a little bargaining has been settled, so things stay in

the verbal stages for a while. Shortly after a phone call, you'll get a written offer (not the same as the contract).

Each school is different and has different criteria and budget constraints. BUT you can ask (even in that first phone call) what kinds of things you can expect in the contract offer (e.g. moving allowance, computer allowance, research funds etc.). If you have another offer, you can play these off each other to increase your salary and benefits. Find out about housing, since this can make what looks like a fat salary go right down the tubes. Remember that although you're suddenly going to make more money than you ever have as a grad student (kiss that TA salary goodbye!) it will get eaten up by all kinds of things (e.g. student loans, parking, benefits, etc.). Find out about benefits – will you have dental insurance? Can the university supplement a mortgage on a condo or house? Moving costs can be very high, especially if you're going across country. Find out if they will pay for these. Will they fly you out to find a place to live before you actually MOVE there? These are of course secondary to the job itself, but they can be important factors to weigh in if you have more than one offer and aren't sure how to decide.

FINALLY – always conduct yourself professionally and imagine what it would be like to be in your listener's shoes. How are you coming across? Do you seem scattered or very organized? Would you be fun to have as a colleague? Can you do business with every kind of personality the department has to offer? Do you seem confident or is that coming across as arrogance? Constantly take readings, both of your audience and yourself. Do you like this place? these people? And most importantly, is this what you want?

GOOD LUCK! Remember, you've got what it takes to get the job you want!!!