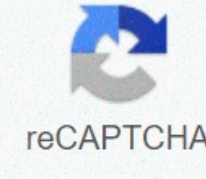




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White like her interview

Some people don't look forward to their first college interviews. This may be because they believe the examiner will deem them inadequate for the school, but that is not necessarily the purpose of this conversation. In fact, initial counseling benefits you just as much as it benefits college. Instead of wanting to reject unworthy candidates, the examiner wants to ensure that the college/university has what you are looking for and will be a good place for you to earn your degree. Sample initial interview questions Now that you know your upcoming assessment doesn't have to be daunting, you're ready to prepare for a meeting. If you've ever been to a job interview before, you're already familiar with the style of college interviews. Similar to a job interview, the initial questions will be about you and your plans after you leave school. For example, you shouldn't be surprised to hear the following: • What makes you come to this college/university? • Where would you like to be in 10 years? • What would you like to study? Why? • What do you consider your strengths/weaknesses? • Which three adjectives best describe you? The above questions are very personal, and with them, the examiner asks you to sell your qualities and explain why they fit well with the school. Sometimes it seems like people are a little overconfident when they answer those kinds of questions. Your interlocutor may view this negatively, so make sure your self-assessment is balanced. Ask people you know if you know anyone who attended your future school, ask that person what they asked them in the initial interview. Even if you don't know anyone who went to the school you would like to attend, this exercise can be very helpful to you. Just make sure you ask a few people who have gone to college about their experiences, and you will have a very good idea of the issues you are likely to hear. Practice giving answers Once you get a reasonable list of questions, you can start preparing answers to them. A great strategy is to write down those answers and then ask someone to play the role of examiner while practicing giving your answers. When it's time to meet the interviewer, you'll appear relaxed and confident in yourself as you've taken the time to rehearse. Prepare your own list of questions Part of your research must include learning something about the school you want to attend. Make a point of visiting campus and spend the day there. Find out what it's like to be a student. You can also search the internet for free in the schools you want to attend. This will help you develop a list of questions you can ask during the conference. Most likely, you will have the opportunity to show the examiner that involved in this process by asking questions. Prospective students often want to know what life will be like when class starts, so they ask the following: • How much homework do students have each week? • Do students have the opportunity to participate in class discussions? • Do students make presentations in class? • Are professors available to students? • Does the faculty/university have distinctive programs? • Does the school sponsor campus events? The point is to relax and not pretend to be anyone else. Colleges and universities are looking for individuals, so they want to hear your unique voice. October 2, 2002 5 min read Opinions expressed by the associate entrepreneur are their own. Once you've narrowed down a bunch of resumes to 10 or more top contenders, it's time to start posting interviews. If you are afraid of this part of the process, you are not alone. Fortunately, there are some ways for both you and the candidates to tune in – and make sure you get all the information you need to make a smart decision. Start by preparing a list of basic interview questions in advance. While you won't read from this list as a robot, having it in front of you will ensure you cover all bases and also make sure you ask all candidates the same questions. The first few moments of the interview are the most important. As you meet and shake the candidate's hand, you will get a strong impression of his poise, self-confidence and enthusiasm (or lack thereof). The qualities to look for include good communication skills, a neat and clean look, and a friendly and enthusiastic way. Put the interlocutor at ease with a little small talk on neutral topics. A good way to break the ice is to explain the business and describe the company - its business, history and future plans. Then get to the heart of the interview. You want to ask yourself about several general areas, such as related experience, skills, educational background or training and unrelated jobs. Open each area with a general, open question, such as Tell Me About Your Last Job. Avoid yes-or-no questions or that prompt obvious answers, such as Are you detail-oriented? Instead, ask questions that force the candidate to go into detail. The best questions are follow-up questions like How did this situation come about? Or why did you do it? These queries force applicants to abandon pre-planned responses and dig deeper. Here are some suggestions to start with: If you could design the perfect job for yourself, what would you do? Why? What kind of supervisor gets the best job out of you? How would you describe your current supervisor? How to structure your time? What are the three things you like about your current job? What were your three greatest achievements in your last job? In your career? What can you do for our That no one else can? What are your biggest strengths/weaknesses? How far do you think you can go in this company? Why? What do you expect to do in five years? What are you most interested in in this company? This position? Describe three situations in which your work has been criticized. Have you hired people before? If so, what did you ask for? Your candidate's answers will give you a window into his knowledge, attitude and sense of humor. Watch out for signs of sour grapes about former employers. Also be vigilant for areas people are reluctant to talk about. Probe a little deeper without sounding judgmental. Also pay attention to the nonverbal signs of the candidate. Does she seem awake and interested, or does she seem snuggled and tired? A person who can't make an effort for an interview certainly won't do it at work if he's hired. Finally, leave time at the end of the interview for the applicant to ask questions and pay attention to what they are looking for. This is a time when candidates can really show that they have done their homework and researched your company... or, conversely, that all they care about is what they can get out of work. Obviously, there is a big difference between the person who says: I notice that sales of your biggest competitor have doubled since they launched their website in January. Do you plan to develop your own website? and a person who asks how long is the lunch break? Similarly, a candidate who can't come up with a single question may be showing he can't think on his feet. Finish the interview by letting the candidate know what to expect next. How much more are you going to interview? When can I expect to hear from you? You're dealing with people's lives, so the week you set aside to finish your interviews can seem like an eternity to them. Show some consideration by keeping them informed. Take notes during the interview (without being obvious about it). After the interview, take five or 10 minutes to write down the applicant's outstanding qualities and assess his personality and skills against the description and specifications of your job. From Start Your Own Business: The Only Start-Up Book You'll Ever Need, by Rieva Lesonsky and the staff of Entrepreneur Magazine (Entrepreneur Press) Frederic Lagrange Christine Pittel: You're living my fantasy — a pied-à-terre in Venice. How did that happen? Matthew White: I've always loved Venice — everyone with eyes falls in love with Venice! I enjoy history, art, architecture and food. It may be a cliché to say, but there's no other city like this. How much time do you spend here? As much as I can. My partner, Thomas Schumacher, and I are in Europe for a lot of work. He's a theater producer, with plays on Broadway and all over the continent, and I'm the president of the organization. Save Venice, which is raising funds to preserve the city's artistic heritage. One of our current projects is the San Sebastiano Church, where the walls and ceilings are covered with frescoes painted by veronese - it's basically his Sistine Chapel. But I am not a scholar, I'm an enthusiast. I was looking at the windows of that big palazzo and I thought, I'd like to go into that room... And now we throw parties there. I went to strange little corners of town to check out projects. How did you find this place? Once you turn off the word, things kind of bubble up. This is a small apartment in the attic on the top floor of the palazzo. You climb up a ton of stairs and open the door straight into the dining room, with a living room and guest room on one side and a master bedroom on the other. The furniture that came with the place was not to my taste, and you had to go through the dressing room to get to the master bedroom. But none of this mattered, as the dining room opened onto a large terrace and the view was amazing. You could see the Big Canal. What did you do with the furniture? Since I had nowhere to store it, I had to make it work. I just kind of slipcovered everything — including the walls. Between the living room and the guest room was a strange interior window and open glass shelves towards the dining room, which made the whole place feel schizophrenic. So I redecorated the living room with fabric. Tom has a lot of theatrical connections, and I had this pale blue canvas, used for theatrical backdrops, printed with ancient engravings of Venetian arches — but very subtly, so you can barely see them. What made you choose pale blue? That's funny. Baby-blue room? Usually just the idea would make my skin crawl, but somehow it made sense in this space. Everywhere you look in Venice, you see these beautiful pastel colors — sea foam green, shell pink. When we drink on the terrace as the sun sets, pink clouds hover over the blue sky — just like the Tiepolo painting. We are surrounded by a sea of terracotta roofs. That's why I made terracotta walls in the dining room, even though we never eat there. It's basically a pretty big entrance to a very small apartment. Where do you eat? Outside on the terrace, or at a small table in the living room. It is a great pleasure to shop at rialto market and cook your own food. But if we have people, it's usually for drinking, and then we'll all go out to dinner. There are so many good restaurants in Venice. Give me a favorite. Vini da Arturo. It's a small hole in the wall with about 10 tables. The menu isn't typical. Barely any fish, but a big steak and beautiful pasta. Stop! I'm already hungry. But back to decorating. I see mandatory Fortuny cushions on the sofa. There's a real romance with these fabrics, and they came to embody Venice. But Mariano Fortuny, even Venetian; He was Spanish. He copied ancient patterns and turned them into something uniquely his own. They add interest to a simple sofa. Slipcovered into natural bedding, kind of like an old rumpled summer suit. And then the armchairs are in polished blue linen, a slightly dirtier version of blue paint on the walls. Where did you find the blue mirror? Venice. It was recently made of old Venetian glass, but has a very 19th-century vibe. Was that marble but also a local discovery? No, I bought it in Hudson, New York, and now he's back in Italy. Although I don't think it's ever been Italian. It's not marble, it's just plaster, and it probably stood in some school. Isn't the scales monumental for a small room? I like big objects in a small space. And I love sculpture, even though this isn't a serious antique. It still gives you a sense of history, like bows in the background. They weren't supposed to be serious either, but they add architecture in a whimsical way. And that mirrored screen adds a little mystery to your big entry. Actually, I did it to cover up those open shelves. I like the way the antique mirror breaks the light. Venice is all about broken light, and most of it comes from reflections outside the water. Everything's shimmering. This content is created and maintained by a third party and is imported to this page to help users order their e-mail addresses. You may be able to find more information about this and similar content in piano.io piano.io

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