SAA Biennial Conference 2014

Metamorphosis from Student into Artist Teacher

Carrie Beisler, Southern Illinois University Edwardsville Suzuki Program
Colleen Ferguson, Cedar Rapids Suzuki Academy
Samantha Hiller, The University of Hartford-Hartt Community Division
Lucy Lewis, The Preucil School of Music/California State University San Bernardino
Emily Rolka, St. Paul Conservatory of Music

Possible Interview Questions

Questions you might be asked:

What attracted you to this position?

Why do you want this position?

Tell us about yourself...

What do you perceive as being your strengths? And what do you perceive as being your weaknesses?

What unique skill set(s) might you bring to our program?

What is your track record with recruiting and do you think you are good at it? What ideas might you have for recruitment?

If you took this job, what would your vision for the program look like?

Where do you see yourself in 5-10 years?

How do you approach students from culturally diverse backgrounds? Are your teaching methods the same or different?

How do you handle transfer students? Do you make them start all over or are you able to work with them where they are at?

How might your approach differ when teaching a major versus a non-major? What about a music education major versus a performance major?

What are your strategies for keeping students motivated when they need a lot of remedial work?

How would you teach a student musicality?

What kinds of things to you include in your applied music syllabus?

What is your grading policy for your performance students?

What does a typical lesson structure look like for you?

Would you be comfortable teaching both violin and viola?

Why did you decide to pursue a career in teaching?

What experience do you have (if any) with college teaching?

What are your research interests?

Questions your references might be asked:

How long have you known ---- and in what context?

---- is applying for a tenure-track faculty position at ----. The primary responsibilities of the position are conducting our chamber orchestra, teaching others string courses, and mentoring and recruiting string majors. What strengths and weaknesses do you think ---- brings to those needs?

In addition to teaching, achieving tenure at ---- will require some significant contributions to community and university service as well as significant professional achievements. What sorts of service and professional activities or goals do imagine ---- would likely pursue?

Have you performed under him/her direction or observed him/her rehearsing a group? If so, how would you describe his/her conducting abilities? How extensive is his/her knowledge of woodwind, brass, and percussion instruments, and how effective is he/she in communicating with those players in a rehearsal?

Have you observed him/her in an applied lesson or master class situation? How effective is he/she in such situations with string students other than violinists?

Does ---- have any particular skills or experience that you think would make him/her effective in recruiting string major for our program? What about in attracting non-music majors and community players to our orchestra?

How successful do you imagine ---- would be in stressful situations and in dealing with conflict? Do you know of any particular examples of such situations? How does he/she perform under pressure, particularly in meeting deadlines?

Is there anything else regarding ----, positive or negative, that the search committee should know before hiring him/her?