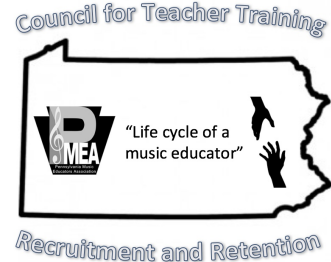




Collegiate Communiqué #28 *Coping with Our “New Normal”* April 2020

Greetings from the PMEA Chair of the Council for Teacher Training, Recruitment, and Retention.

Collegiate Communiqué is released several times a year and serves as a “quick-read” and “starting point” for news, perspectives, and research geared to music education students and higher education teachers. This issue spotlights updates on the projects of PMEA Council for Teaching Training, Recruitment, and Retention (Council TTRR), and the topics of distance learning resources, webinars, crisis management and self-care, and help in preparing responses to the upcoming questions at job interviews.



This is **your** forum. You are invited to submit an article for a future issue:


paulkfox.usc@gmail.com. Past editions are archived here: <https://www.pmea.net/focus-areas/pmea/>

Pow! The Explosion of Online Professional Development

“When the going gets tough, the tough get going.”

Were you forced to abandon all “in-person” public school/university classes and then “shelter at home?” Are you finishing off the school year by viewing/presenting lectures or meetings using Zoom or other video-conferencing applications? Are you behind in understanding the new technology and techniques?

Well, we are proud to say, PMEA quickly responded to the pandemic by offering resources to help you! Spearheaded by State President Tina Bennett, the following “professional growth” opportunities are being provided to our members – everything from a plethora of hands-on webinars to a library of virtual music education tools and “survival” methods. If you feel you have a few “learning gaps” or are seeking advice on handling the stress of our “derailed” instructional delivery system, review these links. As always, there are people who are happy to assist you – just ask: PMEA staff and officers, council members, and retirees!

- **Virtual Music Learning – Engaging Students During the Break** section from the **Council TTRR** focus area on the PMEA website: <https://www.pmea.net/council-for-ttrr/>. Of special note, try these links:
 - **Sample Resources for Teaching Music Online** from UDEL students Abigail Kramer, Andrea Nestman, and Julia McBride <https://www.pmea.net/wp-content/uploads/2020/04/Sample-Resources-for-Teaching-Music-Online-from-University-of-Delaware-students.pdf>
 - **Teaching Online Lesson Basics 101** by Susanna Sonnenberg <https://www.pmea.net/wp-content/uploads/2020/03/Teaching-Online-Lesson-Basics-101.pdf>
 - **Teaching Music from Home Ideas** by Aaron Booz, District 1 https://docs.google.com/spreadsheets/d/1kYc_mfh0s2fzibfjPAi0ZQ38Pc1ftqrsf-fUc0bVpyE
 - **Teaching Arts Online (March 2020)** <https://www.pmea.net/wp-content/uploads/2020/03/Teaching-Arts-Online.pdf>
 - **Music Resources (April 2020)** <https://www.pmea.net/wp-content/uploads/2020/04/Music-Resources-4-2-20.pdf>
 - **Virtual Learning Resources – Ideas from NAFME Members for Music Educators** <https://nafme.org/my-classroom/virtual-learning-resources-for-music-educators/>
 - **Online Music Education** (ongoing updates + all of the above)  the “super omnibus,” frequently revised, Google Doc https://docs.google.com/document/d/1F8UPcLEktu_RFVfMLxsmlyvqVXquN6UcUcz7uJQlwAU/edit?usp=sharing
- **PMEA Webinars** including the series, **PMEA Cares – Together We Teach:** <https://www.pmea.net/webinars/>
- **President’s Message** on April 14 by Tina Bennett: https://www.youtube.com/watch?time_continue=13&v=HzKCcuCoObA&feature=emb_logo
- **Virtual/Remote/Alternative Music Ed** by Paul Fox: <https://paulfox.blog/2020/03/21/virtual-remote-alternative-music-ed/>
- **PMEA Facebook page** <https://www.facebook.com/pmeamusic>

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Focus on “Change” – A Glimpse of the Future?

by Richard Victor, excerpt from a lecture for his students at the University of Buffalo Graduate School of Education Global Campus

It seems slightly ironic and perhaps a bit prophetic, that this week’s presentation is on “change.” Nothing has occurred in my career that has changed education more dramatically than the COVID-19 pandemic

Eventually students and teachers will return to school. When that happens, what do you think might be the lasting impact of what we have experienced?

Assuming this crisis results in infrastructure that is created to provide internet access to all students wherever they may live, and one-to-one computing becomes a reality in all school districts – could we be looking at a school calendar where there are no snow days and/or no sick days?

Will teachers now be expected to have an appropriate online classroom presentation ready? (Sort of an “emergency lesson plan?”)

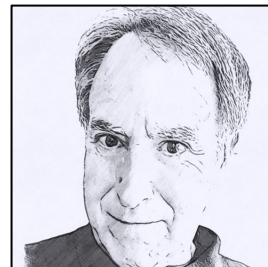
Could teachers be expected to teach on a snow day using a synchronous learning environment where their presentation is presented live as per the usual class schedule, or using an asynchronous learning method where they would record their class for the student to access at a time of their choosing?

If students could stay home but still participate in class via a platform such as Zoom, would they be less likely to go to school when they are sick and possibly transmit a disease to others? What would be required to make that a reality?

How about when the teacher is sick and possibly infectious? Could the teacher still present a lesson from home via Zoom to students who would be in their regular classroom but watching on their computers and supervised by a substitute teacher? Gone would be the need to find a substitute teacher qualified to teach that subject and the need for the absent teacher to write a detailed lesson plan. Do you think that is a possibility?

What other possible changes can you think of? I look forward to reading responses to the questions I have posed as well as learning of other possible changes to education that you think could occur due to our current situation.

Thank you and stay well!



Many educators responded to the above (partial) discussion posted on Rich Victor’s Facebook page, including:

Music teacher Paul Leskowicz:

Rich, thanks for sharing this. These are all questions running through the minds of countless educators. It will certainly have an effect on infrastructure. One thing is for sure, until technology is with zero latency in video streaming, ensembles cannot exist in their current form. I wonder if we will need to begin “live” recording classes on a daily basis for students. Snow days? Didn’t think about that until you wrote it. Lots to wonder about! Very thought-provoking lecture.

Elementary teacher Patricia Presser Shoffner:

I have wondered these exact same questions, Rich, including whether kids will be harmed or forever impacted by so much screen time. But here’s another perspective... Maybe our students will have benefitted from more family time, more time to focus on a skill or talent, more time to commune with nature, or more time to take responsibility at home. Maybe young children will be able to entertain themselves, be more resourceful, or stick with a task. I read this somewhere but can’t find it.

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From Pep Talks to Virtual Learning for a Community Orchestra Now Suspended

by Paul K. Fox, segments from <https://paulfox.blog/foxs-firesides/>

What is that saying? “When life gives you lemons, make lemonade!”

The last issue of *Collegiate Communiqué* shared efforts to “connect” with the members of South Hills Junior Orchestra (SHJO), my Saturday “youth of all ages” ensemble, and provide articles on practice tips, solutions to specific rehearsal problems, musical and non-musical issues, and even a few of my past “messages from the maestro,” including the script to a “rant” about our group’s need to focus on teamwork and engagement which I read at the Fall 2019 concert. With the onset of COVID-19 and the school building in which we hold our weekly rehearsals closed, the remainder of our spring 2020 season was cancelled, and it was time for “Plan B!”



Now, how do we push our musicians to pursue their self-improvement goals... *and keep them practicing?* What can be provided as a stimulus for continued artistic enrichment, so as not to lose the momentum of what has been extremely promising musical progress to date?

Thus was the rationale for the birth of SHJO.clips – “create, listen, inspire, practice, and share” activities of remote learning to enhance our players’ musical knowledge, understanding, skill, and appreciation, introduced in a blog here <https://paulfox.blog/2020/04/02/engaging-music-students-online/> and fully archived here: <http://www.shjo.org/clips>. Every 3-4 days, more are being added, offering to-date 14 sets of “clips” of 60+ links, including advice on creating a practice log or journal, composer and performer stories, listening excerpts, music theory and ear-training exercises, and music games. Inspired by Dr. Tim Lautzenheiser’s timely message of hope and encouragement “to staying positive and continuing to nurture your love of music during these uncertain times” (view his video: <https://www.youtube.com/watch?v=4MwWVvBBREw>), we instituted a “Mr. Fox’s Birthday Challenge” of **personal projects** to foster feedback from the membership and promote the “making of meaningful music!” <http://www.shjo.org/s/PERSONAL-PROJECT.pdf>.

Of course, the jury is out on whether we were successful. We won’t know until we restart our practices in the fall. However, we did our part to keep them “at it” – and now you, too, have a library of digital music learning lessons to adapt if you ever find yourself in a similar situation of teaching from home.

Finding Humor and Solace During Periods of Self-Isolation or Quarantine

You owe it to yourself to enjoy a few of these “stress reducers!” The crisis will not get us down... for long!

- **Our Extended Lockup Has Been Stifling Our Creativity... Except for This Guy!** (shared by retiree Jim Bennett) <https://www.facebook.com/jim.bennett.750/videos/4284286914930573/?t=0>
- **Jokes, Tips, and More from the PMEA Retired Member Network eNEWS** (May 7, 2020 issue) <https://www.pmea.net/wp-content/uploads/2020/04/Retired-Member-Network-eNEWS-050720.pdf>
- **15 Self-Care Ideas for Coronavirus Quarantine** (the Lavendaire blog) <https://www.youtube.com/watch?v=AQxpQ94Euic>
- **7 Moments of Inspiration During the Coronavirus Crisis That Will Fill You with Hope** by Meghan Ingraham <https://www.theladders.com/career-advice/7-moments-of-inspiration-during-the-coronavirus-crisis-that-will-make-you-hopeful>
- **Stuck Inside - the COVID19 Parody Song** (shared by CC Taylor) https://www.youtube.com/watch?v=3USob_ol5Mg
- **10 Inspiring Ways Humanity Is Fighting COVID-19** <https://www.facebook.com/goalcast/videos/213646043237868/?v=213646043237868>
- **The Telephone Hour – A Pandemic Parody** (shared by Stephanie Maloney, actor/singer/dancer from Western PA) <https://www.youtube.com/watch?v=E30YKA1hnSM>

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More Musings from NAFME’s *Music in a Minuet*

Being stranded and adhering to “stay-at-home restrictions” doesn’t mean you are not keeping well-informed! “Distance learning” is for you, too. Here is some enrichment for you to “read and reflect!”



“Virtual Choirs” by Bobby Olson and Scott N. Edgar

<https://nafme.org/virtual-choirs/>

“First Comes Love, Then Comes Mastery – Connecting Socially, Emotionally, and Virtually as a Community” by Lori Schwartz Reichl, published in the March 2020 teacher edition of *In Tune Magazine*

<https://nafme.org/first-comes-love-then-comes-mastery/>

“Online Learning in the Ensemble Class? – Use Technology and Distance Education to Teach Ensemble Classes Remotely” by Peter J. Perry

<https://nafme.org/online-learning-ensemble-class/>

“The Students’ Voice during the COVID-19 Disruption” (Part 2) - “There Is No Such Thing as Balance in Times Like These” by Scott N. Edgar

<https://nafme.org/students-voice-during-covid19-disruption-part-2/>

“The Students’ Voice during the COVID-19 Disruption” (Part 1) - “I’ll Miss Having My Second Family” by Scott N. Edgar

<https://nafme.org/students-voice-during-covid-19-disruption-part-1/>

“Music Teacher Resources for School Closures” by Elizabeth Caldwell

<https://nafme.org/music-teacher-resources-school-closures/>

“Distance Learning Alternatives – Questions to Consider in This Bizarre Time” by Doreen Fryling

<https://nafme.org/distance-learning-alternatives-questions-to-consider-in-this-bizarre-time/>

“Adversity and Its Affects” (sp) – “Change of Heart” by Eve

All rights reserved: <https://allpoetry.com/poem/13610596-Adversity-And-Its-Affects--by-Eve-831>

*Your best success comes after your greatest dismay
Anyone can win when things go your way
Overcoming your adversity makes the true champion a success
Adversity is an opportunity in disguise I must confess*

*Adversity is a series of events in life that helps a person to build integrity
Situations are situations, you are you, so be careful of your morality
You grow strength by overcoming obstacles that may be tough
Have faith, be strong, our trials and tribulations can be rough*

*When life puts a wall in our path
We can beat our head against it or work around its wrath
When everything seems to be against you
Remember when the airplane takes off it goes against the wind not with,
so do what you need to do*

*A new challenge keeps the brain kicking
It also keeps the heart ticking
Believe in yourself and all that you are
Remember, there's something inside you that's greater than any obstacle
by far*

*In times of the most stress or adversity
It's best to keep busy, shovel that anger and energy into positivity
When your soul is looking for you, light a candle to lead its way
Hopefully it will find you on that special day*

*The easy road seems to always lead to nowhere
Chin up, focus, have faith with a lot of prayer
Take that narrow path to get to the other side
There will be challenges in life, face them, no need to hide!!*

PMEA Summer 2020 Conference

<https://www.pmea.net/pmea-summer-conference/>

PMEA is cautiously optimistic that the PMEA Summer Conference will take place. Please mark on your calendar Tuesday, July 21 & Wednesday, July 22, 2020. This year’s event will be held at the **Red Lion Hotel Harrisburg/Hershey**. Further information will be available soon.



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Interview Questions – the “Before,” the “During,” and the “After”

by Paul K. Fox, inspired by recent participation in virtual mock interviews on Zoom for PCMEA members

What is that “scout’s motto?” Be prepared! Or, to put it another way, “near and dear” to the average music student: “How do you get to Carnegie Hall?” (*Practice, Practice, Practice!*)

“How do you get a job?” (*Practice, Practice, Practice!*) AND (*Prepare, Prepare, Prepare!*) – a focus on the BEFORE, DURING, and AFTER phases of an interview!



The Before

Prior to every job screening, **walk in well-informed**. Investigate in advance the background information of the district:

- The job opening and responsibilities
- Details about the overall music program, number of staff, what courses are offered, etc.
- School district’s mission/vision/value statements
- Validation of administrative support for the arts
- Examples of community support for music education
- Work environment and employee attitudes

Be a detective! Look for responses to these inquiries “surfing the ’Net,” studying the district’s website, reading local media releases, and, if you are able to, finding someone who is already employed there:

1. What do you know about this school district?
2. What is the average make-up (socioeconomic, education, racial, etc.) of the community? Is it mostly urban, rural, suburban? Are the majority of the jobs blue collar, white collar, entrepreneurial, agricultural, or mixed?
3. What educational, cultural, and sport/leisure activities are available to the residents in and around the area?
4. What philosophies or approaches are emphasized in the school district’s strategic plan and/or annual Board of School Director’s goals?
5. What are samples of student, staff, building, and school district awards and traditions?
6. How many class periods (not counting lunch) are structured for the academic day? Are specific grade levels or buildings organized in block scheduling, “period 0” and/or before/after-school curricular or co-curricular classes, lesson pullouts, period rotations or A/B weeks, etc.?
7. How often is the curriculum revised or updated?
8. What is the school district grading scale and music grading policy/practice?
9. What music classes and extra-curricular activities are offered?
10. Are any specialties or disciplines emphasized or promoted, e.g. Kodaly, Orff, Dalcroze, Little Kids Rock or Modern Band, World Drumming, Suzuki, Competitive Marching Band, Strolling Strings, etc.?
11. What position(s) is(are) open and what duties are required?
12. What avenues of professional development exist?
13. What percentage of students are in the music program?
14. What percentage of the music students own instruments, take lessons, and seek participation in outside ensembles?
15. What indicators of cooperative parental and community support exist (concert attendance, private teachers, booster groups, community arts organizations, etc.)?
16. What resources are budgeted (sheet music, music technology, field trips, piano tuning, instruments and instrumental repair, teacher in-service, festivals, etc.)

Collegiates: Need Help?

These PMEA members have indicated they are interested and available to serve as “virtual employment screeners” for interview practice sessions of music education majors. Higher Education members or PCMEA chapter advisors should contact these people directly for their help in mock “question and answer” workshops to help prepare collegiates for marketing themselves during the coming job search process. (Contact Paul Fox via at paulkfox.usc@gmail.com if you would like to schedule a mock interview.)

- Tina Bennett
- David Deitz
- Paul Fox
- Dan Kershetsky

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The During

So much has already been written about commonly asked interview questions. (Please revisit the blogs posted at <https://paulfox.blog/becoming-a-music-educator/>.) To "let the cat out of the bag," when I am asked to do "mock interviews" for music education majors, the following are my favorites. You may also want to read my last article, "Coaching Advice for Acing Those Employment Interview Questions" at <https://paulfox.blog/2020/01/26/more-on-teacher-interviews/>.

1. Tell us something about yourself... your (top 3) strengths, weaknesses, and goals for the future.
2. Who had the greatest influence on you becoming a music teacher and why?
3. What are the most important qualities of an outstanding music educator?
4. Describe a successful lesson plan you have developed.
5. How will you accommodate students with special needs or varied interests in your music program?
6. How would you recruit/encourage students and "grow" interest and participation in the music program?
7. Describe your approach to introducing a musical concept: singing matching pitches, keeping a steady
8. Why is it important for students to be actively engaged in the performing arts?
9. Why should I hire you for this position?
10. Describe your background and knowledge of each of the following methodologies, and for a general music position, which one is your favorite? Orff, Kodaly, Dalcroze?
11. Describe a lesson that did not materialize in a manner that you expected. What did you learn from this experience?
12. If you were hired as a high school band director at the last minute the third week of September, and the marching style was contrary to your preference to teach, how would you adapt?
13. What are three adjectives students would use to describe you?
14. How would you assess the learning in your rehearsals?
15. What is most important to you? Music outcomes, content, or process?

How to "ace" your job interview

- **Attitude:** appearances of calm, positive and helpful mood, grace, enthusiasm, self-confidence/poise but no arrogance, sincerity, respect, modeling attributes of a team player (skills of collaboration) but also a leader and innovator
- **Speech:** qualities of tone, diction, volume, clarity, speed, expressivity, and pacing (appropriate wait-time and spacing between questions/answers)
- **Language:** use of professional terminology, varied and educated vocabulary, avoidance of weak words that suggest a lack of conviction ("I feel like" or "sort of" or "kind of"), avoidance of verbal clutter and repetitive exclamations ("ahhh" or "umm" or "like")
- **Body language:** posture, eye contact, 15% angle to interviewer, smiling, strong handshake, positive demeanor, avoidance of fidgeting or "ticks" that reflect nervousness like clenching hands, looking down, touching face or hair, tapping pencil/papers
- **"On topic:"** focus, relevance, careful listening and thoughtful responses to interviewers' questions, avoidance of unsubstantiated or unsupported statements, rambling, or "bird walking"
- **Preparation:** model of a knowledgeable and skillful candidate, organization (distribution of resume/portfolio), personal examples/stories of strengths and experiences, research of the program and asking of questions to the interviewer

You will probably be asked, "Do you have any questions for me?" by the interviewer. You should show your advanced preparation and adapt several from the "Before" section above. At the very least, if the principal or supervisor of the posted position is in the room, you could inquire: "Where do you see the program in 10 years?" or "What is the most valued attribute of an XYZ School District educator?"

The After

As soon as it is over (immediately when you get home – don't put it off!), **debrief yourself.** Do an assessment of your positives and areas for improvement or further practice. To formalize this process, try any number of evaluative rubrics (for examples, visit <https://paulfox.blog/2019/05/14/job-interview-rubrics/>). Or, just summarize your observations into strengths (+) and weaknesses (-) referencing the elements of attitude, speech, language, body language, content/on topic, and preparation. (See box above.)



Are you telling me it's time to bring on even more questions? Yep, to finalize your interview's "postmortem," reflect on these queries, which will become your focal points in preparation of your next job screening.

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The first “biggie critique” might take a little while to follow-up and re-train. This is important since most of the professionals who serve on interview screening committees are administrators, HR staff members, or curriculum supervisors (not music content specialists). And, in the same breath, most music education majors are not well versed on these “buzz words” since they are infrequently discussed *in detail* during their college music courses.

1. **How many times did you use appropriate general educational terminology and current school jargon?**

Here are a few samples of “the ABCs.” If you do not know the meanings, Google search them or look up sites like <https://resilienteducator.com/classroom-resources/education-terminology-jargon/>, <https://www.teachervision.com/dictionary-educational-jargon/>, and <https://wvndtd.wordpress.com/education-jargon/>. (If you really want to dive into an interesting “lingo generator,” experiment with <https://www.sciencegeek.net/lingo.html>, which may also help to define associations among the educational terms used in the composition of reports, grant applications, and other documents for accreditation.)

- **Assessments** – Authentic, Formative (“for learning”), Summative (“of learning”), and Diagnostic
- **CCCC** (The Four C’s) – 21st Century Learning Skills of Creativity, Collaboration, Communication, and Critical Thinking
- **CCLS** – Common Core Learning Standards
- **Classroom Management** and concepts of “Assertive Discipline” and “Ladder of Referral”
- **Charlotte Danielson’s Four Domains** – Planning and Preparation, Classroom Environment, Instruction, and Professional Responsibilities
- **DOK** – Depth of Knowledge and **HOTS** – Higher Order Thinking Skills
- **ESSA** – Every Student Succeeds Act (2015), successor to NCLB (No Child Left Behind)
- **IEPs** – Individualized Education Program, including IDEA (disabilities), 504 plans, accommodations for special needs, differentiated and customized learning, etc.
- **LMS** – Learning Management System (software used by schools to track grades, take attendance, deliver curriculum, and offer/evaluate courses, etc.)
- **Middle School** (or Middle Level Learner) Philosophy
- **PLN/PLC** – A Personal Learning Network or Professional Learning Community
- **PBL** – One of two different concepts: Project-Based or Problem-Based Learning
- **SEL** – Social-Emotional Learning
- **SAS** – Standards Aligned Systems of the PDE (Pennsylvania Department of Education)
- **STEAM** – Science, Technology, Engineering, Arts, and Math
- **UBD** – Understanding by Design, “backwards-design” curriculum development with **EU** (Enduring Understandings) and **EQ** (Essential Questions)

Of course, if you were “nailed” by terminology or acronyms of which you never heard, don’t “fake it!” Just be honest with the interviewers (they cannot expect a “raw recruit” fresh out of college to know everything), but never-the-less, look it up as soon as you return home. You’ll be ready for the next interview. (“Catch me once, shame on you. Catch me twice, shame on me!”)

Comments: *Looking for these “good” things*

- a. Motivation and sincerity: “a good fit,” true desire for the job, and “doing what it takes”
- b. Empathy, sensitivity, rapport with the interviewer
- c. Goals: well-thought vision/mission/philosophy, and “professional development for life”
- d. Child-centered focus
- e. Depth of understanding, knowledge of pedagogy, use of educational terminology
- f. Modeling of the four C’s: be calm, concise, congenial, and caring throughout the interview
- g. Storytelling of successes – specific anecdotes
- h. Flexibility, versatility, adaptability, “landing on your feet,” good problem solving

Hopefully not seeing too many of these “not-so-good things”

- i. Lack of organization, preparedness, documentation (if this was a real interview, did you bring your resume, portfolio, and business card with access to your professional website?)
- j. Showing of nerves, talking too fast, fidgeting, “ahh” – “uh” – “Like...”
- k. “Bird walking,” verbal clutter, lack of clarity in answers
- l. Unsubstantiated, unsupported, slanted or “opinionated” statements
- m. Going overboard (offering too much information)

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More questions to help you **evaluate your performance**:

2. At the interview, did you project the image that you are solely qualified to serve as a specific music content-area specialist? In other words, are you only a “band director,” “vocal conductor,” EL/MS general music teacher, piano/guitar accompanist, jazz instructor, music theorist, or string “maestro?” Did you basically tell the screener(s) that you would not accept any assignment outside your “comfort zone” and that your Music Pre-K-12 Instructional I Certificate is not worth the paper on which it is printed?
3. If you had videotaped the interview, how would you characterize your rapport with the screening individual or committee? To what extent did you demonstrate an attitude of openness, cooperation, sensitivity to the interviewer’s style/personality, and fostering of the four C’s of the model interviewee behavior – be calm, caring (motivated), congenial, and considerate?
4. Were you “engaged” in treating the session as a mutually beneficial exchange of information?
5. Did you respond to the interviewer’s questions “on topic” with clear, concise, and substantiated statements, supported by specific anecdotes/stories or examples of your skills or experiences?
6. Did you avoid “bird walking,” “tap-dancing,” having verbal clutter (too many run-on statements), rambling, fast talking, sounding verbose, being flip or too casual/informal in conversation, or going overboard with your answers?
7. How many times (count them) did you use the words “ah,” “um,” or “like?”
8. Did you promote your strengths and all experiences (musical and nonmusical) you have had interacting positively with children, and not discount your potential and capabilities due to a limited past job record or shortened time as a student teacher?
9. How successful were you in controlling your nerves, looking interested, “being yourself,” and demonstrating good eye contact, pleasant facial expressions, and relaxed and professional speech, posture, and body language?
10. Did you avoid the use of “weak words” that suggest a lack of conviction: “kind of,” or “sort of,” or “I feel like?”
11. Did you limit any form of “fidgeting,” such as tapping or shuffling feet, cracking knuckles, touching hair or face, drumming or spinning a pen between your fingers, wiggling in your seat, etc.?
12. How many times did you use the name of the interviewer(s) during your interview? It shows respect and is the best way to get/keep his/her attention.



Treat the job search process as a science: A) Be diligent in practicing mock interviewing with classmates, friends, and family members, B) Plan ahead, and C) Formalize your responses to these questions and self-assessments.

The jobs are out there... waiting for you to “hook them in,” and as every good fisherman knows:

“Nothing replaces time on the water, patience, and the ability to admit to yourself there is always something to learn and a better way to do it.”

Coda – Your Next Reading Assignment:

Article Series from *Edutopia* on **Student Self-Care and Resiliency**

Excerpts by Cathleen Beachboard

<https://www.edutopia.org/article/focusing-student-well-being-times-crisis>

“As schools across the country remain closed, students with trauma, difficult home situations, and anxiety need support now more than ever. The abrupt change can trigger stress and fear in students that can leave mental scars.”

“A framework of safety is critical for students’ brains and can be the first phase of healing for those experiencing trauma. Help students feel safe through the three Cs: communication, consistency, and control.”

Coming soon...

Research and further exploration of teacher self-care and wellness.

Take a “sneak peek” at

<https://paulfox.blog/care/> and

<https://paulfox.blog/category/care/>

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