ACSAA Resources: A Guide to Preparing for Campus Visits

Compiled by Tamara I. Sears (Yale University) and Rebecca Brown (Johns Hopkins University)

Once you have gone through the process of the preliminary interview (at CAA or by phone), there is the chance that you may be invited back for a campus visit. The odds can range significantly. Most schools interview anywhere between 8 and 15 candidates (with significant variation), and bring 2 or 3 to campus. Major research universities may sometimes bring in 4 or 5 finalists. The number of finalists that are brought to campus often depends on the university's budget and/or timeline. Thus, if you get invited to campus, you know that you have anywhere from a 20% to 50% chance of getting an offer. Whether or not you get an offer can depend on a number of factors. Some—such as whether you are as far along as your competitor(s) or whether your subspecialty is a good fit for the department—are out of your control. But others—such as how you present yourself and whether you are able to communicate the importance of your work—are well within your control. Since the campus visit will be a longer affair than a preliminary interview (it usually spans 1-2 days), it helps to know what to expect.

We've outlined below some tips for what to expect on a campus visit and how to prepare. Remember each on-campus interview will be different. You will probably spend a great deal of time preparing your job talk, but don't forget the many other aspects of on-campus interviewing. They often carry equal importance and each element requires energy and attention.

Before the Interview

Some initial questions to ask of the search committee chair:

1) You may be given a choice of dates for your visit. Usually these will be at least 2 weeks in the future, but occasionally they'll invite you to come quickly. Be realistic about giving yourself time to prepare, and don't be afraid to get a job talk ready well in advance of the invitation to come to campus.

2) Questions to ask (ideally the committee chair will offer much of this information without prompting):
    a. Job talk: how long for the talk? for questions? To what kind of audience (a small group of grad students and faculty? open to the entire campus? undergraduates as well?)
    b. If they ask you to teach a class in addition to the job talk you should ask similar questions: how long? audience (an existing class group? 100 students? 15 students? a collection of volunteer undergraduates? the committee and a few others?)
    c. Who is on the committee? Often you won't know the entire makeup of the committee because only one or two came to CAA.
    d. What other meetings might I expect? This question enables you to identify which administrators you'll interview with, and will also let you know the general shape of the interview as a whole.
    e. That sounds wonderful; I know the schedule is packed, but would it be possible to meet some of the faculty in Asian Studies such as X?

The Job Talk

Your job talk is perhaps the most important part of the entire campus visit—at a major research institution, it can make or break your candidacy. The format will depend greatly on whether you are presenting at a major research institution or a small liberal arts college. (Please keep in mind that many top tier small liberal arts colleges may think of themselves as prioritizing research, so whatever you do, make sure that you do not assume otherwise, especially in your communications with members of the faculty.)

How to Select and Frame a Job Talk Topic

Most major research institutions will ask you to give a 45-50 minute job talk based on your research. The topic and material that you choose to present will depend a lot on your field of expertise, your career level (i.e. whether you are still a student or already several years past the PhD), and the context of the job and composition of the department in which you are interviewing. Here are three tips on how to select and frame your job talk.

1) Firstly, the job talk should draw upon your strengths. You should select material that represents you in the best light, and that presents the most vibrant part of your research, and it should in a way that highlights your broader methodological and/or theoretical interventions into the field as a whole. In order to do so, you should make sure that the introduction raises a larger issue in methodologically or theoretically sophisticated terms (this is not the same as filling the introduction with jargon, unless the jargon is a critical component of the project), and the body of the talk should contain a significant degree of art historical analysis (and close looking).

2) Secondly, select a topic that allows you to weave careful art historical analysis with larger methodological and/or theoretical frames. In other words, a hypothetical talk on the Descent of the Ganges relief at Mamallapuram might usefully invoke issues of narrative and audience, or a hypothetical talk on Mughal painting might deal with issues of copying or word/ image studies. A good way to assess whether the topic and framing works is to run a draft or partial draft by a few non-specialists in your current department—the further afield, the better. If they can relate to your talk, then you are probably on the right track. Examples of how specialists in the field have successfully framed South Asian material in broader terms can be found in the form of journal articles in the Art Bulletin, Art History, RES and other venues that speak to multiple scholarly audiences.

3) Finally, the job talk you write will depend in part on the date of your degree. If you are ABD or within a year or two of receiving your PhD, the material that you present will most likely be drawn from your dissertation or dissertation book. You should not try to present a talk that is based on a second project, unless you have made sufficient progress on that project to be able to field even the most detailed of questions (i.e. a good rule of thumb might be that if part of it is close to being ready for publication, then it may be ready to present as a job talk). If you are four-to-five years or more past the PhD, and you are interviewing at a major research institution or prestigious liberal arts college with a

strong research component, then you should try to present material that demonstrates your movement past the dissertation. (Again, this will depend on whether you have new material to present.)

Some Tips on Visual Images

Visual presentation is a very important part of your presentation, and you should put almost as much thought into your slide sequences and into the layout of each powerpoint slide as you do your written text. Oral text goes by so quickly, that nailing down a particular turn-of-phrase may not be as critical as making sure that what your audience sees is visually striking. Here are some tips on producing a good visual presentation.

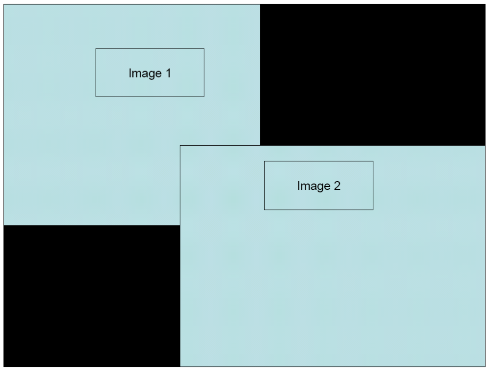
1) First of all, remember that art historians love to look at art, and, in an ideal universe, you would want to make them salivate over your slides. Choose spectacular views of your material, and choose your most visually striking objects and views—there is no reason to show a battered and poorly proportioned *surasundari*, for example, if a more visually striking one would make your point just as well (of course, if your point is about aesthetics, show the former in conjunction with an example of the latter).

   Make sure that your slides are also easy on the eye. If you are using actual slides, make sure that they are properly masked. If you are using powerpoint, then it pays to put some thought into the design of each slide—in other words, treat each slide as if it were a visual image. One way to think of a powerpoint presentation is through the rubric of cinematography, a vital component of any film. For example, if a film's cinematography is poor, it will detract from the writing and performances regardless of their relative quality. If the cinematography is spectacular, it will raise everyone's impression of the film as a whole. Slides should transition smoothly from one to another, and each one should be carefully laid out as if it were a single canvas.

2) If the material you work on is inherently less than visually spectacular (i.e. ruined buildings, or broken Buddha sculptures), then make sure that your powerpoint presentation is visually stunning by juxtaposing ruins with landscapes, beautifully rendered plans, and intricate maps, and by infusing humor into your discussion of the images. For example, if you are showing two images of the lower portion of Buddha-images that are broken at the legs, you might want to draw attention to the quirkiness of the fact that everyone is looking at four feet. Alternatively, you might want to preface your discussion of the object on the screen by directly stating that "Although these are admittedly not the most well-preserved images, they are of critical historical importance…." Then describe that importance—there is nothing more thrilling than seeing a talk about material that seems unimpressive at first, and getting drawn into it in spite of initial reservations and ending up getting sucked into the larger historical and/or methodological implications.

3) Avoid making your images overlap (as seen in the figures below). Although many scholars do this in order to maximize space on their slide, it does not look good. It is probably better to make your images marginally smaller so that they can be seen side by

side. For example, can you imagine someone overlapping two projected slides to maximize space on the screen in the days before powerpoint?



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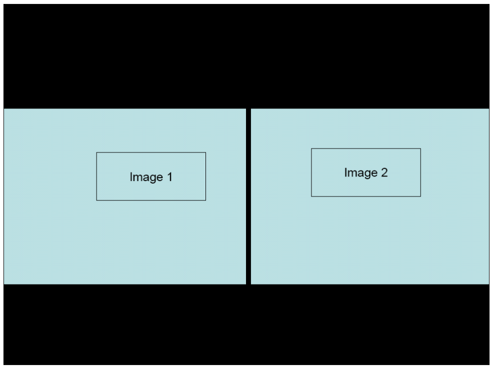

4) If your material is particularly inaccessible to a non-specialist audience, take a moment to describe and/or explain what your audience is seeing on the screen (or include that information in a text box). Do not assume that they will automatically “see” Durga in a larger relief, or that they will understand that the funny shape in the center of a textile is actually a very popular and common motif. Make sure that your viewers always know what they are looking at.

5) Label all foreign names and terms! This will make your talk more accessible to nonspecialists to whom names such as “Mamallapuram” or “Bahadur Shah” sound unfamiliar and phonically complicated.

6) Avoid blurry or poor resolution images. Even if these are necessary to make a point, they will not go over well with scholars whose tendencies incline towards connoisseurship, or whose field of study falls into the category of “beautiful things” (even if they themselves produce work that is theoretically cutting edge or even postcolonial). So, if you can make the point in some other way, or find an alternative point, then do so. If you find yourself apologizing for an image, find a replacement for that image.

7) Practice your talk with an eye not just to the length of time it takes and the pacing of your verbal delivery but also thinking about what they are seeing in relation to the words you are saying. Time your slide transitions precisely. It would be a good idea to do at least one run-through of the talk in front of graduate students, undergraduates, and faculty at your institution. In evaluating their feedback, keep in mind the difference between your graduate institution and the college or university you will be interviewing with.

8) Finally, make sure that you do not overload the talk with images. There is nothing worse than sitting through a talk where the images move so quickly that they create a “strobe-light” effect. Art historians usually like to look, and so it is worth letting them do so. If you give your audience a chance to soak in your visual material, they will engage better with that material, and you are likely to get questions on the basis of what they have seen.

Some Common Pitfalls

One of the challenges tasks that specialists in relatively unknown fields face is how to best present material in a way that is both comprehensible to non-specialists with little of no background in South Asian art but that demonstrates intellectual prowess and mastery over a field. Two pitfalls that you should avoid are as follows.

1) The first is to give a talk as if to specialists—without taking the time to clarify terms or to give necessary background. Words such as "Śaiva," "Vaiṣṇava," or "Sufi" might read naturally to anyone familiar with Southern Asia. However, they will go over the heads of many non-specialists and make your talk less accessible. Taking the time to say "many temples dedicated to the great Hindu god Śiva" or to even substitute "Viṣṇu-worshipping" for "Vaiṣṇava" may make a huge difference. If you work on Tantric material, take a few minutes to define Tantra and to situate it historically. If you work on *sufis*, make sure you explain who they were, especially if there is no Islamicist on the faculty. Make it as easy as possible for your audience to understand both your scholarly contribution (as is true in every case in the field), as well as the many unfamiliar terms that might come up during your talk. [Do note that you should not avoid these terms, just make sure to define them with a clause, and, if possible, include them in a text box—either with or without a definition attached—in an aesthetically pleasing way as part of your powerpoint.]

2) The second is to "dumb" the talk down in order to make it accessible to non-specialists. This is a mistake since even though your audience will be filled with non-specialists, those non-specialists are highly educated—many may be leaders in their respective field(s) with decades of experience and a broad range of knowledge. The best way of avoiding this problem is to frame your talk so that it highlights your larger methodological contributions that read across art history, rather than your minute and specific historical contributions that are more critical to the handful of people in your immediate field. This does not mean that you should leave out historical content, names, or even the specific and minute contributions that you are making—it just means that these should be framed within the context of a much larger issue. (see above)

Other Types of Talks

In some cases you will be asked to give a formal job talk on your research (as above) and in addition you'll be asked to teach a class. This occurs most often with institutions where teaching and research are very much balanced, and particularly in undergraduate-focused institutions or departments. In rare cases you might be asked to combine these and teach a class on your research (see special bullet points below). Some tips for preparing for the teaching aspect of the interview:

1) Choose a topic for teaching that's distinct from your research topic in order to show a bit of breadth. Usually if you are being interviewed at an institution that asks for a teaching demonstration, they will be looking to make sure you can teach things outside of your specific dissertation area. The key point is to choose something you are comfortable with, ideally something you've taught before. How broadly you choose will depend a bit on the job description: if you're applying for an Islamicist position as a South or Southeast Asia

specialist, you may want to teach a class focusing on Iran, Arabia, or the Maghreb. If you are applying for an Asianist position you might consider teaching an East Asian topic. If your area is more recent South/Southeast Asian art, you may want to choose something from an earlier period, and vice-versa.

2) Don't plan a straight lecture. You'll usually have 50 minutes, but plan for about 40 minutes because there will be introductions and questions afterwards, and you don't want to rush if you successfully generate lots of student response. Do what's comfortable in terms of teaching style, but make sure that you involve the students in some way. Ask them questions about an image, include a quote from a text or inscription in your powerpoint and ask them focused questions about it—it doesn't have to be a huge amount of interaction, but there should be some. Walk around, demonstrate your enthusiasm about the topic—get them excited.

3) Think about incorporating a single-page handout if it's appropriate, with key terms defined, a small map, major questions listed, a citation or two for further reading, and even what kinds of courses this class might fit into. This does two things: it demonstrates the ways in which you think about what students need in order to learn new and often foreign material, and it serves as a take-away object for the committee to remind them of you and your teaching. Don't outline your class on the handout—that only sets up the students to wonder how much longer until the end. Use a handout only if it makes sense, and not if it will be a distraction.

4) See the job talk section for tips on preparing your visual materials for the teaching demonstration. The same things apply: label your slides clearly, make sure they flow well, and use amazing, gorgeous images.

5) Questions: Listen, listen, listen. Take the students' questions seriously, consider them carefully, and answer them with attentiveness. This is really where teaching happens, and the search committee knows it. This is not about what you know or don't know, it's about whether or not you can use the opportunity of a student's question to teach something. If you don't know *the* answer, don't let that throw you. You probably can use the question to encourage discussion or participation by the other students (what do others think?) or an exploration of how knowledge gets produced (what kinds of information would we need in order to fully answer that question?). In committee meetings after job interviews, the discussion often turns to how well you answered questions—did you listen? Did you use it as a teaching opportunity? Were you poised?

6) **Combination talk—Teach your research**: this is extremely difficult and you'll need to plan carefully. Luckily it's also fairly rare. In these cases you only have one presentation and they've asked you to tie together a job talk with teaching. The presentation will probably look a bit more like a lecture than a class, but you'll need to make sure that upper-level undergraduates with no background in South Asian art can understand and even get excited about your work. For some topics this is easier than others, but you'll always walk a line between oversimplification and overspecialization. If you have a "hook" in your research—a discovery of sorts, a gorgeous image, a mystery to be

solved—this is often a good way to get undergraduates interested, and then you can both show the depth and rigor of your research while keeping the undergraduates on board. The issue of answering questions is key here as well—this is where they'll try to figure out how you teach (see above for more on answering questions).

7) **Variation—Teach my class:** Usually committees won't ask you to mold your teaching topic to a class already in progress, but this might happen. (eg: We have you scheduled to teach Prof X's class in Roman Art and Architecture—it would be great if you could do something from a similar period in India.) This is a fairly unrealistic expectation on their part, so usually it will be framed as a question—feel free to consider it but then propose an alternative option. (eg: try to work in an ancient angle on your existing topic, or frame your discussion of architecture with a reference to Roman architecture. Don't try to teach Roman architecture!) Remember it's not the topic they'll be judging you on, it's your teaching. Offer a compromise that shows you're thinking of them but doesn't undermine your performance.

8) **Variation—Teach the faculty as if we were undergrads:** This is incredibly awkward and thankfully rare. It's best to frame your teaching demonstration by acknowledging this awkwardness and working in the subjunctive: If I were teaching this in a survey of Asian art, I would…. If you were really my class, I would have asked you to read X for today and we would work through this small group project together…. Then proceed with the material of the class.

The Two-Day Interview

Interviews, and particularly the interview with the department or committee, are the other critical component of campus visits. Many of the tips for preparing for campus visit interviews are covered in the guide to preparing for CAA interviews, and we encourage you to consult that guide. Here we will limit our discussion to points and topics not covered in that guide.

Interviewing with the Department Committee

Over the course of your campus visit, you will inevitably have a formal interview with the committee or the entire department (as is often the case when there are fewer than 10 standing faculty). The primary difference between this interview and the CAA interview is length. At CAA, your interview was likely to have been fairly short. Here, you will be interviewed often for at least a full hour, if not two. Think of this interview not as a grilling session, but rather as an opportunity to expand on your work, to draw out its implications, to lay out course ideas, and to generally share your thoughts. The general wisdom of always making sure that you are articulating your thoughts clearly for a non-specialist audience continues to apply, as does the fact that you should try to balance your discussion of field-specific details with the larger picture. This interview might also be a good chance for you to get a sense of the department, to explore intersections between your interests and that of faculty within the department, and to demonstrate your interest in the department itself. Feel free to draw on positive experiences you've had on campus thus far into the interview process.

You may also be asked to interview individually with members of the department. This is rarer, but does happen. Often these are fairly casual conversations in which your potential colleague will ask one or two questions and then open up the discussion to you. It's crucial that you are prepared with questions about the institution, the students, collegiality (see below). It's okay to ask the same questions of multiple individuals in this context and it may be illuminating to do so.

Interviewing with Administrators

Often during a campus visit, you may be scheduled to meet with administrators, usually a dean. These interviews are often informational. They give you an opportunity to get a sense for the school, and the university an opportunity to see how you might integrate with the university as a whole. If you do get scheduled to meet with an administrator, take the time to learn more about the university as a whole—how the art history department might interface with South Asian Studies, or how you might work beyond your home department. For example, if the university has a burgeoning South Asia program, make sure you learn as much as you can about it, and that you have thought about how you might cultivate interdisciplinarity. If you are interviewing at a small college, then the dean may be more directly involved in departmental affairs than at a large university, and may be invested in cultivating a broad sense of community. *In most cases, the interview with a dean is not as much about proving your aptitude within your specialized field as it is about how you can communicate what you do in a way that is broadly interesting across the college or university.* It is also about reassuring the administration that you will be productive in your scholarship and publish enough to make it through the tenure process. If you are at an institution that requires a book for tenure, the dean will probably ask you about it. If you are ABD, you might want to indicate that you have thought a bit about the project's marketability. In the likely case that you do not yet have a book contract in hand, then you may want to at least get a sense for what publishers have recently released books that might be complementary to your own work.

Keep in mind that in meeting with an administrator, you should probably not make assumptions about what the university/college is looking for; it is better to ask explicitly about the administrator's vision for a particular program (i.e. that he or she has no doubt thought about carefully from the position of someone who is intimately acquainted with the institution and invested in its future). For example, the following question might represent an effective approach, "I noticed a rather exciting movement towards developing a new program in South Asian studies. I was wondering if you could tell me a bit about the history of that program, and the opportunities that you see opening up for faculty who might be interested in building that program." This question demonstrates your interest in a program that cuts across departmental borders, and communicates your enthusiasm to participate. At the same time, it does not make assumptions about how faculty and/or administrators within the university are envisioning the program.

Meeting with Undergraduate/Graduate Students

If you are interviewing in a department either at an elite liberal arts college or at a university that has an MA or PhD program, chances are good that you will meet with students in either a formal or "informal" formal setting. While this might seem to be fairly easy, interviews with students are often the hardest part of any interview process. Graduate students, in particular, ask the hardest questions, and they are often unaware of just how much pressure the candidate may be feeling because they themselves have not yet gone through the process. Just answer the questions the best you can—whatever you do, do not act defensive, dismissive, or condescending. And make sure to show interest in students' ideas and work-in-progress. The advice given above regarding answering questions applies here as well: listen, listen, listen. Undergraduates at an elite college will be just as (and sometimes even more) invested in their theses, papers, and projects as graduate students. Keep in mind that, if you receive and accept an offer, a crucial part of your job will be to work with and mentor these students—and if they dislike you on campus then that does not bode well for your success in this arena. And, even if you do not end up receiving and/or accepting an offer, then these same students may end up, in just a matter of years, being a colleague, and students tend to remember job candidates more distinctly than many faculty, in part because of the novelty of being involved in a search for the first time.

Studio Art Notes

Many institutions house the art historians with the studio artists, often within a larger school of Fine Arts that incorporates performance arts, media studies, and the like. These are wonderfully dynamic departments where your students are often budding artists themselves. You may therefore get a tour of the studio classrooms; have a few questions in mind for this section of your interview (how many ceramics students do you usually have? how does the coordination with the gallery work? who have you brought in to give talks/present their work recently? what problem are they working through with this project?). If possible, it's great to have a connection between your interests and/or broad knowledge of South/Southeast Asia and the media covered in the studio classrooms ("There's been a great deal of work recently on popular prints in India—it would be wonderful to be able to offer a class to dovetail with your printmaking program here…").

Asking Good Questions

Campus interviews are not only an interrogation process undertaken by a department, but also an opportunity for you to get a better sense for your potential colleagues and the university as a whole. You will have many opportunities to ask questions—both in formal interviews and during casual interactions. There is no real wrong or right way to ask questions—these will depend on the context in which the opportunity arises. Make sure to walk into the campus visit knowing about the university, and having a good sense for what more you might want to know about specific academic programs, funding opportunities (for summer research or for taking students on museum trips if applicable), and leave policies. Be wary of asking questions that are potentially too loaded. These types of questions involve asking for too much (when do you think you'll replace the long-empty Hindi professorship?), or probing divisions you've noticed in the faculty of the department (it seems there's a formalist-constructivist divide here?) or the makeup of the university as a whole. If you have difficulty framing a question in a positive, non-defensive way, then don't ask it.

Meeting with Specialists in Other Fields

As a South/Southeast Asianist, it is also important to get a sense for who your area studies colleagues might be in other departments. If there are people in history, religion, anthropology, political science, economics, etc. who would be useful to meet, tell the chair of the search committee, who might be able to set up an appointment. Often, they will be automatically included in the search. From them, you will get a better sense for whether there is university support for South/Southeast Asia, language training for students, etc. Ask them directly about area studies lectures, seminars, workshops, and other forms of university support. Remember, how you interact with your area studies colleagues is just as important as how you interact with your colleagues in art history.

Dealing with Illegal Questions

Occasionally a question will come up during an interview and/or casual interaction (see below) that is technically illegal. These can include, but are not limited to, questions about race, nationality, family background, marital status, and sexual orientation. A general rule of thumb is that if the question includes information included in a non-discrimination clause, it generally should not get asked. However, questions about any of these often come up at unexpected moments, sometimes simply by accident (i.e. after a couple of glasses of wine, and someone is simply making conversation without thinking of the consequences), and sometimes because the department is surreptitiously attempting to figure out the likelihood of complications with a potential hire (i.e. whether a spousal hire will become part of the negotiations, or if the candidate is likely to move to a conservative part of the country). It is easier to deflect these issues when they arise indirectly as the department describes the city, neighborhood, or region (this is a wonderful school district—my children attend school here; this isn't a big city, so some of our single faculty have found it difficult to find partners…). Whether the motivation is innocent or not, there is a chance that your response may make a difference in the final decision.

The candidate is always in a difficult situation. On the one hand, you are well within your rights to decline to answer. On the other, to do so might seem off-putting. To handle this situation, decide ahead of time what information you are willing to disclose, and how you might phrase a declination to answer (i.e. "I'm glad that you are interested in my family; however at this point I would feel more comfortable talking about something else…."). In some cases, it might help to disclose information (i.e. "My spouse is a computer scientist who works from home and would love to move to this part of the country!"). Deciding what you feel comfortable sharing and figuring out the phrasing ahead of time will help you handle such situations more gracefully if and when they come up, and will smooth out an interaction without offending anyone. If anything, a carefully phrased declination or deflection may make you appear stronger as a candidate. Finally, and this almost goes without saying, as you think through potential responses, it is better to deflect awkwardly than it is to lie. The latter option is not only ethically wrong but also will likely be revealed—academia is a small world.

Being "On" All the Time: Some Tips

There are no informal meetings in a campus visit. Every encounter—from breakfast to a tour of campus—is part of the process of evaluating candidates. This means you are "on" for the entirety of your time on campus, but it also means that you can't pretend to be something you're not for the interview—it's too exhausting. The benefit of these multi-day interviews is that you and the interviewing department can assess one another over the course of several interactions. It will feel a bit like a first date at times, but if you consider it your opportunity to show them your best self and for them to show you their best departmental face, then you can successfully navigate the interview. Some tips:

1) Pace yourself and take advantage of whatever small break time they give you when you can be alone (20 minutes before your job talk, the evenings after dinner, mornings before

breakfast). Don't use that time to "cram"—use it to relax as much as possible, reflect on the day, and re-center yourself.

2) You are only "off" when you are *completely* alone. You never know which person on the committee or the faculty will have an important voice: the undergraduate you meet casually in the hall might be someone the chair of the committee respects and will listen to; the departmental office administrator, visual resources coordinator, gallery director—all of these people are part of the fabric of the institution. A positive interaction with them won't guarantee your candidacy, but ignoring them won't help it.
3) Let the committee chair know if you have any allergies or food preferences; they'll probably choose a vegetarian friendly restaurant anyway, but it's good to let them know in advance. And just like a first date, choose meals that are simple and easy to eat; you'll be the focus of attention and talking for most of the meal so plan accordingly if possible.

A Final Thought

This is a high-pressure situation, certainly. And you should prepare as much as possible. But also go into the on-campus interview thinking about it as a positive chance to engage with colleagues across the spectrum of art history, to get a taste of a different kind of institution than your graduate or undergraduate experience, to see a new part of the country, and to meet excited graduate and undergraduate students. Remember that no university will put forth the funds to bring you to campus if they weren't excited about meeting you and hearing more about your work. So enjoy yourself—campus visits can be highly intellectually stimulating, and you should allow yourself to have a good time. This approach will go a long way towards making your on-campus interview a productive, positive, and (relatively) comfortable one—and hopefully, a successful one.

Some additional on-line resources

Chronicle of Higher Education's First-Time on the Job Market pages
http://chronicle.com/section/First-Time-on-the-Market-/146/

Penn's English Department Job Interview Handout
http://www.english.upenn.edu/~mgamer/interview.html

For information about earlier stages in the job search process, ACSAA has several guides available on our website:
http://www.acsaa.us