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Get familiar with video software you may already be using a tool like Skype or Google Hangouts for quick video calls with your colleagues, or maybe all this is all new to you. Perhaps, if your team transitions to full or semi-remote working mode, you want to start using a tool with more functionality. Whatever the case, spend some time exploring the software you will use to interview candidates remotely. Learn how to add a link to the video interview invitation you send to candidates and include some simple instructions to help them join the call. 2. Prepare your conference room If you are in your office, in a co-op area or home, find a calm and well-lit place to have your video interviews. Noises like phone rings and conversations in the background can distract you and the candidates. It's best to turn off notifications (e.g. Slack, email, your mobile) so that candidates get your full attention. 3. Check your equipment Before each interview, take audio control, microphone control and camera control. It's useful to record a test video to make sure everything works well. Use headphones instead of your computer's speakers and microphone to avoid rearing and poor sound quality. Try to place the camera at eye level to have better contact with the candidates. If necessary, use an office lamp behind the camera to illuminate your face. 4. Stay alert for hiccup techniques Even if you had video calls earlier in the day and have already checked the camera and microphone unexpected issues could arise at any time. The same goes for your internet connection. If on a Wifi network, scroll near the router and check that other wifi users don't use too much bandwidth. It's helpful to keep the candidate's contact information handy in case you need to let them know about a delay. You should also have downloaded the software you're using (e.g. Skype, Google Hangouts, or Zoom) to your phone so you can quickly switch devices if needed. 5. Choose the appropriate attire A television interview is no less important than a personal interview. Dress as you would if you had one at a time I'll meet you at the office. Choose an outfit that won't conflict with the background of the video or get mixed. Normally, white clothes are considered clean and polished. This certainly works for personal interviews, but on camera, white is not a wise choice. It'll look brighter and can overcome your face. Instead, choose darker colors like navy and avoid bright colors and busy designs, as they might not translate well to the camera. Conducting a video interview Both researchers and candidates may be less familiar with live video interviews, so here are some tips for conducting a successful interview when not meeting in person: 1. Get candidates ready, too Let's face it: not every candidate will feel comfortable or even have previous experience with video interviews. And you don't want to give up the process because you feel intimidated by this place. Along with the technical guidelines, send some tips so that they know how to prepare and what to expect. Even pointing them to resources that talk about video interview best practices will enhance the candidate experience you offer. 2. Be more presentable While it sounds difficult - considering there is a screen between you and the candidate - you can still add a human touch to your video interview. Start with a few questions about the icebreaker and the easy to answer and leave the most difficult for later. Remember to look at the camera, smile and don't hesitate to repeat something if you think the candidate hasn't heard of you. Interviews are often stressful for job seekers, let alone if they need to talk on a screen. The more relaxed you are, the smoother the process will go for them as well. 3. Stick to the interview schedule It's easier to fall behind schedule when conducting video interviews, especially when you're at home as opposed to a busy office. Create and try a timeline to help you cover all the important issues within your scheduled time. Watch how the interview goes, but avoid checking your hand clock; use your computer timer conveniently located next to the camera. You can also schedule a 10-minute Q&A session towards the end of the interview and suggest an email follow-up in case candidates have additional questions, but you're running out of time. 4. Tune in with multiple researchers Often, for the sake of speeding things up, you will want different interviews to meet with the same candidate in one day. When you do this essentially, make sure you're all aligned. Create an event (e.g. Hangouts) so that the candidate and all researchers can participate by following the same link. All involved (including the candidate) should know the schedule in advance, e.g. 9:00-9:20 meeting with the recruiter / 9:30-10:00 meeting with the Head of Planning / 10:10-10:40 meeting with the Marketing Manager. This way, every researcher will know exactly when to sign in and the former will know when it's time to wrap things up and have a pleasant enjoyable It is best to schedule some breaks between meetings, so that candidates have time to get some water, use the toilet, etc. Evaluation of candidates Finally, video media can speed up the recruitment process, as long as you effectively control and evaluate the candidates. Here's how: 1. Treat TV interviews as regular, personal interviews In other words, don't rush the process. Video interviews should not be done on the go; it's your chance to ask questions that will get you closer to a hiring decision. Prepare your questions in advance and ask all candidates the same questions so you can compare their answers objectively. 2. Write your comments immediately When you meet candidates in person, you can enjoy an informal conversation while welcoming them or walking them out of your offices, or you can interview them in different meeting rooms – these little things could make your interview more memorable. But with television interviews, it's easier to mix candidates up especially if you have back-to-back video interviews with different candidates. If possible, have two screens in front of you or practice switching quickly between different apps, this way, you'll be able to see the candidate while taking notes or checking their resume. 3. Don't be harsh on candidates Remember that not all candidates are familiar with television interviews. While a rusty background or poor lighting can be distracting, focus on what really matters. Keep in mind that some candidates might have roommates or live with family and don't necessarily have a spare room where they can interview quietly. Also, when candidates are currently employed, they could be interviewed in a parking lot or other seemingly unusual place. As long as they come prepared for the interview and show real interest in the role, let it pass. These aren't upsets. 4. Help candidates shine While it is a non-traditional interview practice, consider sharing your questions with candidates in advance. It will save you a lot of time because you won't have to repeat questions for clarity. You will also ensure that there is no miscommunication and mis-election if, for example, candidates give a bad answer because they did not hear the question correctly. If you do not want to share the exact questions, you can still describe the context of the interview, e.g. We will talk about your assignment and thought process around it or We would like to discuss the role in detail and find out why you will be a good fit. As with all kinds of interviews, the success of two-way video interviews is based on good preparation. Make sure all researchers are equipped with the right resources, have some virtual interviews if needed, and consider recording some of these tests to create your own video interview best practices. But don't forget the candidates. Gather their feedback after a video interview and find out if there's anything you can improve on next time. Last updated on March 17, 2020 Josh Waitzkin has led a full full as a chess teacher and international martial arts champion, and as of this writing is not yet 35. The Art of Learning: An Inner Journey to Optimal Performance chronicles his journey from the chess prodigy (and the subject of the film Search for Bobby Fischer) to the Tai Chi Chuan world championship with important lessons identified and explained along the way. Marketing expert Seth Godin has written and said that one must decide to change three things as a result of reading a business book; the reader will find many lessons in Waitzkin's volume. Waitzkin has a list of principles that appear throughout the book, but it's not always clear exactly what the principles are and how they relate to each other. This doesn't really hurt the readability of the book, though, and is at best a minor inconvenience. There are many lessons for the educator or leader, and as someone who teaches college, was president of the chess club in high school, and who started studying martial arts about two years ago, I found the book engaging, encouraging, and instructive. Waitzkin's chess career began among the crooks of New York's Washington Square, and he learned how to concentrate between the noise and distractions that this brings. This experience taught him the inside and out of aggressive chess-playing, as well as the importance of endurance from the cage players with whom he interacted. He was discovered in Washington Square by chess teacher Bruce Pantolfini, who became his first coach and developed him from a tremendous talent to one of the best young players in the world. The book presents Waitzkin's life as a study in contrasts; perhaps this is deliberate given Waitzkin's admitted fascination with Eastern philosophy. Among the most useful lessons concern the aggression of park chess players and the young wonders who brought their queens into action early or set elaborate traps and then pounced on the mistakes of opponents. These are excellent ways to quickly send weaker players, but it doesn't build stamina or skill. It contrasts these approaches with attention to detail leading to real knowledge in the long run. According to Waitzkin, an unfortunate reality in chess and martial arts-and perhaps by extension in education-is that people learn many superficial and sometimes impressive tricks and techniques without developing a subtle, subtle command of fundamental principles. Tricks and traps can impress (or eliminate) reliability, but they are of limited utility against someone who really knows what he or she is doing. Strategies based on quick checkmates are likely to falter against players who can divert attacks and get one in a long middle game. junior players with four-move checkmates are superficially satisfying, but do little to better one's game. He offers a kid as an anecdote who won many games against inferior opposition but who refused to embrace real challenges, settled for a long series of wins over clearly clearly players (p. 36-37). This reminds me of advice I got from a friend recently: always try to make sure you're the dumbest person in the room, so you're always learning. Many of us, however, derive our value from being big fish in small ponds. Waitzkin's conversations cast chess as a spiritual boxing match, and it's especially appropriate given his discussion of martial arts later in the book. Those familiar with boxing will remember Muhammad Ali's strategy against George Foreman in the 1970s: Foreman was a heavy hitter, but never had it in a long period before. Ali won with his rope-a-dope strategy, patiently absorbing Foreman's blows and waiting for Foreman to exhaust himself. His lesson from chess is apt (p. 34-36) as he discusses promising young players who have focused more heavily on winning quickly than on developing their games. Waitzkin builds on these stories and contributes to the understanding of learning in chapter two, discussing the entity and gradual approaches to learning. The theorists of the entity believe that things are innate. So one can play chess or do karate or be an economist because he or she was born to do so. Therefore, failure is deeply personal. On the contrary, incremental theorists see losses as opportunities: step by step, gradually, the beginner can become the master (p. 30). They come to the occasion when presented with difficult material because their approach is geared towards controlling something over time. The entity's theorists are collapsing under pressure. Waitzkin contradicts his approach, in which he spent a lot of time dealing with end-of-game strategies, where both players had very few pieces. Instead, he said many young students start by learning a wide range of opening variations. This ruined their games in the long run: (m) any very talented guys are expected to win without much resistance. When the game was a match, they were emotionally unprepared. For some of us, stress becomes a source of paralysis and mistakes are the beginning of a downward spiral (p. 60, 62). As Waitzkin argues, however, a different approach is necessary to achieve our full potential. A fatal flaw of shock-and-awe, blitzkrieg approach to chess, martial arts, and ultimately anything to learn is that anything can be learned from rote. Waitzkin taunts martial arts professionals who become form collectors with fancy kicks and twirls that have absolutely no martial value (p. 117). One could say the same thing about the sets of problems. This is not about winning the basic principles-focus of Waitzkin in Tai Chi to perfect certain fundamental principles (p. 117)-but there is a profound difference between technical competence and real understanding. Knowing the moves is one thing, but knowing how to do next is quite another. Waitzkin's intense focus on refined fundamentals and processes meant he remained strong later, while his opponents withered. His approach to martial arts is in this passage (p. 123): I had condensed my body mechanics into a strong state, while most of my opponents had large, elegant and relatively practical repertoire. The fact is that when there is intense competition, those who succeed have slightly more honed skills than the rest. It is rarely a mysterious technique that leads us to the top, but rather a deep knowledge of what may well be a basic skill set. Depth beats every ray of the week, because it opens a channel for the intangible, unconscious, creative components of our hidden possibilities. It's much more than smelling of blood in the water. In chapter 14, he discusses the illusion of mysticism, by which something is so clearly internalized that almost imperceptibly small movements are incredibly powerful, as embodied in this passage by Wu Yu-hsiang, writing in the nineteenth century: If the opponent does not move, then they do not move. At the slightest move of the opponent, I move first. A learning view of intelligence means linking effort to success through a process of teaching and encouragement (p. 32). In other words, genetics and raw talent can only get you so far before the hard work has been getting loose (p. 37). Another useful lesson concerns the use of adversity (see p. 132-33). Waitzkin suggests using a problem in one area to adapt and strengthen other areas. I have a personal example to support it. I'll always regret giving up basketball in high school. I remember my sophomore-last-year playing-I broke my thumb and, instead of focusing on cardiovascular conditioning and other aspects of my game (like working with my left hand), I waited to recover before I got back to work. Waitzkin offers another useful chapter titled Slowing Down Time in which he discusses ways to sharpen and harness intuition. It discusses the process of chunking, which is partitioning problems into progressively larger problems until one makes a complex set of calculations implicitly, without having to think about it. His technical aspect of chess is particularly instructive in the footnote on page 143. A great chess teacher has been internalized a lot for tracks and scripts; the great teacher can process a much larger amount of information with less effort than an expert. Knowledge is the process of turning the modular into intuitive. There is a lot that will be familiar to people who read books like this, such as the need to pace himself, set clearly defined goals, the need to relax, techniques to get in the zone, and so on. The anecdotes show his points beautifully. During the presents his methodology for getting into the zone, another concept that people in performance-based professions will find useful. It calls it the soft zone (chapter three), and consists of being flexible, supple, and able to adapt to circumstances. Martial artists and devotees of David Allen getting things done can recognize Like you have a mind like water. It contrasts with the hard zone, which requires a collaborative world to function. Like a dry branch, you are fragile, ready to button under pressure (p. 54). The Soft Zone is resilient, like a flexible blade of grass that can move with and survive the winds that were blowing with the force of the hurricane (p. 54). Another image refers to making sandals if one is faced with a trip to a field of thorns (p. 55). Neither bases success on a submissive world or an overpowering power, but on intelligent preparation and cultivated resilience (p. 55). A lot here will be known to creative people: you try to think, but that one song from this one band keeps blowing away in your head. Waitzkin's only option was to make peace with noise (p. 56). In the language of economics, restrictions are given; We can't choose them. This is explored in more detail in Chapter 16. He discusses the top performers, Michael Jordan, Tiger Woods, and others who are not obsessed over the latest failure and who know how to relax when needed (p. 179). The experience of NFL quarterback Jim Harbaugh is also useful, as the more he could let things go while the defense was on the field, the sharper it was on the next drive (p. 179). Waitzkin discusses further things he learned while experimenting in human performance, particularly in relation to cardiovascular interval training, which can have a profound effect on your ability to quickly release tension and recover from mental exhaustion (p. 181). It's that last concept-to-recover from mental exhaustion-that's likely what most academics need help with. There's a lot here about overstepping the bounds: However, one must earn the right to do so: as Waitzkin writes, Jackson Pollock could draw like a camera, but instead chose to splash color in a wild way that pulsed with emotion (p. 85). This is another good lesson for academics, principals and teachers. Waitzken emphasizes the close attention to detail when taking the instruction, particularly from Tai Chi's trainer William C.C. Chen. Tai Chi is not about offering resistance or strength, but about the ability to mix with (the opponent's) energy, succumb to it, and overcome it with softness (p. 103). The book is filled with stories of people who did not reach their potential because they did not seize opportunities for improvement or because they refused to adapt to the conditions. This lesson is highlighted in chapter 17, where he discusses making sandals when faced with a thorny path, like a sneaky competitor. The book offers a number of principles with which we can act teachers, scholars and managers. The celebration of the results should be secondary to the celebration of the processes that produced these results (p. 45-47). There's also a study in contrasts starting on page 185, and a lot of something I've struggled to learn. Waitzkin points to himself in tournaments to be able to relax between matches while some of his were pressured to analyze their games in the meantime. This leads to extreme mental fatigue; this tendency of competitors to run out between tournament round is surprisingly widespread and very self-destructive (p. 186). The Art of Learning has a lot to teach us regardless of our field. I found it particularly relevant given the profession I chose and my decision to start studying martial arts when I started teaching. Knowledge is numerous and workable, and the fact that Waitzkin has used the principles he now teaches to become a world-class competitor to two very demanding competitive companies makes it much easier to read. I recommend this book to anyone in a leadership position or in a position that requires extensive learning and adaptation. I mean, I recommend this book to everyone. More on LearningFeatured photo credit: Jazmin Quaynor via unsplash.com unsplash.com

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