A light blue pennant with a white border and a white tassel on the left. The pennant features the University of Massachusetts Boston logo, which includes a stylized 'U' and 'M' and the text 'UNIVERSITY OF MASSACHUSETTS BOSTON'.

**Performing Arts Department Guidelines for Mentoring
Candidates for Assistant Professors**

Spring 2019

Performing Arts Department Guidelines for Mentoring Assistant Professors

The following guidelines offer a list of ways for a mentor (or mentor(s)) and junior faculty members to collaborate at the Performing Arts Department. As partners, they would review these options and adapt them in the way that best serves the individual Associate Professor candidate.

I. Structure

a. The 1st Year

The junior faculty will choose a mentor (or mentor(s)) in consultation with the department chair, within the first year of their hire. The mentor(s) will lead the welcoming the junior faculty member into the department, helping figure out a sequence of courses with him/her/them, orienting the new hire to departmental and University procedures, and be available to answer questions. Special attention would be given to items stipulated in the various UMB governance documents mentioned below.

1. “The Faculty will exercise primary responsibility in academic matters (e.g., curriculum, subject matter, methods of instruction).” FSU Contract 2017-2020, "Faculty Roles and Responsibilities in Academic Matters,” Article 13, Page 22.
2. “Faculty members on active appointments are expected to participate in: (a) student orientation, (b) advising, and (c) commencement. FSU Contract 2017-2020, "Faculty Workload," Article 15, 15.1. Page 25.
3. "Participation in the operation and governance of the department, college or school, campus or University to the extent normally expected of all faculty members.” Academic Personnel Policy of The University of Massachusetts Amherst and Boston (Red Book), "Satisfactory Fulfillment of [...] Responsibilities,” Section 5.2.c

4. “The Union and the Employer/University Administration agree that when the effects of employment practices, regardless of their intent, discriminate against any group of people on the basis of race, religion, creed, color, national origin, sex, age, veteran status, sexual orientation, or mental or physical handicap, specific positive and aggressive measures must be taken to redress the effects of past discrimination, to eliminate present and future discrimination, and to ensure equal opportunity in the areas of hiring, upgrading, demotion or transfer, recruitment, layoff or termination, and rate of compensation.” *Board of Trustees of the University of Massachusetts and the Professional Staff Union/MTA/NEA*. Article 6: Section 6.1, Affirmative Action.
5. "The conduct of University employees is expected to be characterized by integrity and dignity, and they should expect and encourage such conduct by others [...] University employees are expected to conduct themselves in ways that foster forthright expression of opinion and tolerance for the view of others." Article 6.5: Employee Conduct, Principles of Employee Conduct University of Massachusetts.

b. Years 1-4

The mentor(s) and junior faculty member will review the Department Tenure Expectations document and make plans for scholarship, teaching, and service. They would refer to the “Performing Arts Department Ad Hoc Committee Report and Evaluation Table 2017,” included with this document. Together, they will develop a year-by-year timeline that ensures that the candidate has adequate time to work on scholarship, teaching, and service. They should also set up a schedule of at least two meetings per-semester to follow-up on their plans and to revise them as necessary.

The mentor(s) will be available to participate in planning the items below.

1. Research trajectory and possible venues for submitting publications.

2. Possible relevant service opportunities inside and outside the department.
3. A sequence of courses in communication with the proper curriculum committee and Chair regarding teaching priorities.
4. A fourth-year review Personal Statement and CV.

Other possible roles for the mentor(s) would be to watch for grant and fellowship opportunities that junior faculty may not be aware of, to suggest relevant extra-departmental connections with faculty and centers, and to keep an eye on the balance of teaching and service responsibilities in relation to tenure.

c. Post-4th Year Review

The mentor(s) should be familiar with the candidate's file, as well as the recommendations of the DPC, Chair, CPC, Dean, and Provost. The mentor(s) and the candidate should look at these documents with a view to planning what needs to be done to strengthen the case for tenure in terms of scholarship, teaching, and service. They should meet with the department chair at least once to confirm the direction they are taking and to clarify any ambiguities among the reports. It might be helpful to work backwards from the expected tenure file (what the candidate hopes to submit) in developing a plan for what needs to be done between the 4th year review and tenure. The Tenure Expectations document should be a check list or reference in developing these plans.

1. Scholarship

- a. The mentor(s) will be available to advise on venues for article submission, help to arrange appropriate support for developing a book proposal (if applicable), and review drafts or suggest others to review drafts.

- b. The mentor(s) and candidate will develop a balance of submission venues (in terms of prestige and likelihood of acceptance).
- c. The mentor(s) will check in with the candidate at reasonable intervals to ascertain progress on scholarship.

2. Teaching

- a. The mentor(s) and the candidate should review number of iterations of each course, levels of teaching across curriculum, and develop a proposal/plan for courses between 4th year review and tenure, minimizing number of new courses.
- b. The mentor(s) and candidate should selectively review AFRs and course evaluations to ascertain whether any aspects of pedagogy need to be strengthened; if so, a plan for pedagogical mentoring should be developed.
- c. Three or four specific pedagogical strategies should be identified for mention in the tenure file.
- d. The mentor(s) may visit classes if invited to do so.

3. Service

- a. The mentor(s) and candidate should cross-check tenure expectations document with candidate's service contributions.
- b. The mentor(s) will ensure that the candidate has (or will have) college, university, and relevant professional service in their file.

II. Accountability for Mentor(s)hip

- 1. Mentor(s) will review the Junior faculty plans for scholarship, creative research, teaching, and service, each semester keeping meeting logs, with dates, and reporting the outcome to the Department chair. These logs should

contain confidential information, they should merely note that meetings were held and possibly gesture toward the general topic, but no specific information about the discussions themselves should be included. It is important that junior faculty members feel free to discuss difficult issues with a mentor and not worry that the content will be reported.

2. Mentor(s) will review the scholarship-in progress, drafts of grant proposals, teaching issues, and service load, and other topics specific to the department, proposing changes as needed in consultation with the department chair.
3. The mentee will notify their mentor(s) and the department chair whenever their juried journal articles or books are published, and when other research and creative endeavors (pertinent to the Performing Arts field) are presented.
4. The department chair will check-in with the junior faculty member, as well, each semester to see how the plan is working.
5. The Junior faculty and the Chair will seek out different or additional mentor(s) if the process is not working. Such mentor(s) may include someone from another CLA Department.
6. The Department chair will keep the CLA Dean abreast of any personnel issue that may interfere with the mentoring process offering solutions and remedial plans, including Memorandums of Understanding (MoU), etc.
7. The mentor(s), junior faculty, and chair will reconvene at the end of each year to reassess strategies and objectives.
8. The mentor(s) will provide an end of the year report to the Chair, aggregating all logs as well as activities to provide a picture of department support for the junior faculty.

III. Mean of Recognition for the Mentor

Mentoring provides senior faculty members with opportunities to learn from junior faculty about the issues emerging among new generations of scholars and teachers, allowing for more dynamic evolution of the department and of senior faculty members' career

trajectories. The DPC committee and the department chair will include notes about the mentor(s) service and the process outcomes in the department's AFR reporting and other promotional reviews.

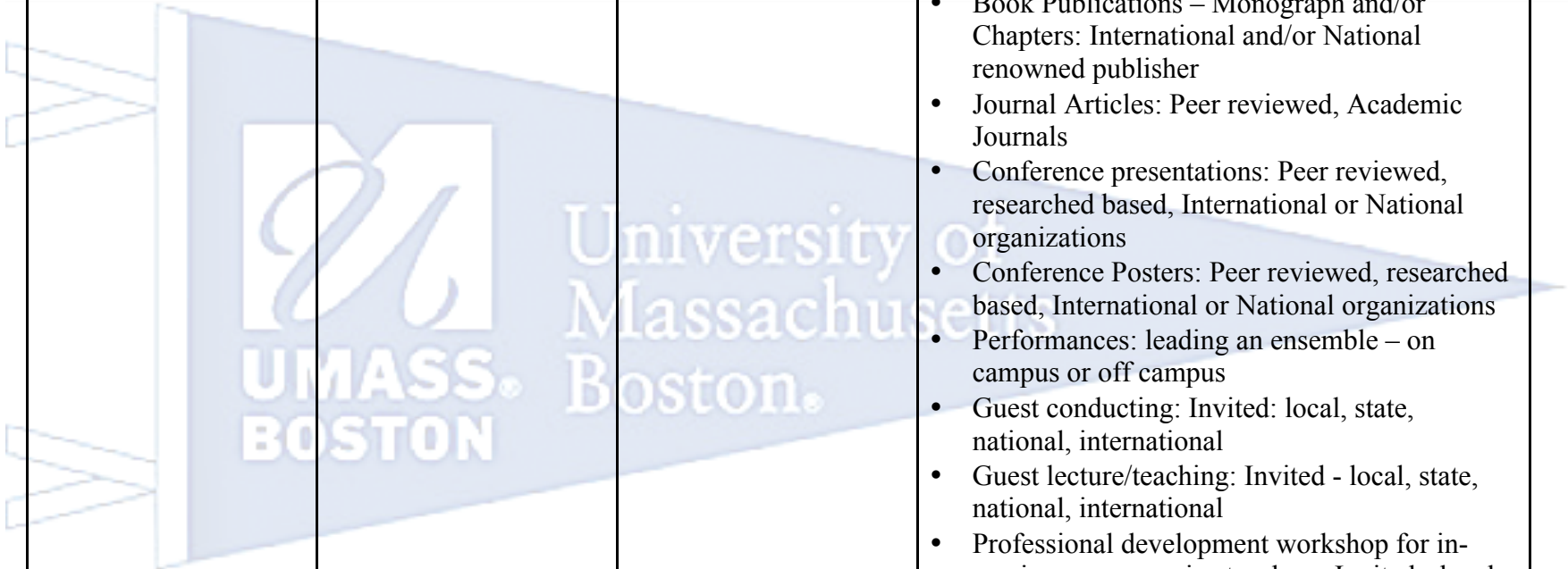
PERFORMING ARTS DPC AD HOC COMMITTEE
REPORT AND EVALUATION TABLE 2017

This table is intended to serve as a guideline during the review process. The final decisions for merit are based on a rigorous review of a faculty member's AFR and discussion with the members of the DPC. The enclosed guideline is a living document that will change with ongoing growth and evolution of industry standards within the respective fields listed below. In general, juried, peer-reviewed, adjudicated, auditioned or vetted works deserve merit. Rating will get further qualified It get further qualified by vetting organization's reputation, scope, and standing in a specific creative, (professional, scholarly, or academic) field.

BASIC INFORMATION	QUANTITATIVE ASPECTS	QUALITATIVE ASPECTS	POTENTIAL FOR OUTSTANDING MERIT (4-5 ranking)
TEACHING	TEACHING	TEACHING	TEACHING
<ul style="list-style-type: none"> • Course Name and Semester • Academic Advising • Directed Student Learning (if applicable) • Non-credit instruction taught (if applicable) 	<ul style="list-style-type: none"> • Numeric rankings for the teacher and the course; listing course name and number, number of registered students, number of students reporting, and ratings. 	<ul style="list-style-type: none"> • Meaningful student comments • Summarize pedagogical innovations, including but not limited to: innovative course design, relevant course content, evidence of varied and robust assessment 	<ul style="list-style-type: none"> • Evaluation Ratings: High students evaluation numbers 4.5 or 5 • Innovative Teaching: vetted by the University • Advising: In large numbers, and placing students into outside apprenticeships, etc.

		strategies, opportunities for student-centered learning initiatives	
SCHOLARSHIP/ RESEARCH/ CREATIVE ACTIVITY	SCHOLARSHIP/ RESEARCH/ CREATIVE ACTIVITY	SCHOLARSHIP/ RESEARCH/ CREATIVE ACTIVITY	SCHOLARSHIP/ RESEARCH/ CREATIVE ACTIVITY
<ul style="list-style-type: none"> ● Project Name ● Date of publication or production ● Status: Accepted, In Review, Submitted, Completed 	<ul style="list-style-type: none"> ● Published Works ● Produced Compositions ● (Theatre or Film) Produced Works 	<ul style="list-style-type: none"> ● Publishing House, and Target Audience ● Producing Venue, Equity, USA 829/IATSE., SAAG, other ● Peer Reviewed or Adjudicated, including Auditioned (acting) parts 	<p><u>MUSICOLOGY</u></p> <ul style="list-style-type: none"> ● Book Publications – Monograph and/or Chapters: International and/or National renowned publisher ● Book chapter in peer-reviewed book = 4 (depending on length/prestige and significance) ● Peer-reviewed monograph; edited book; or critical (scholarly) edition (first edition) with scholarly apparatus (e.g., one with intro, critical report). If published by a nationally or internationally recognized academic press = 3-5 depending on length ● Journal Articles: Peer reviewed, Academic Journals ● Conference presentations: Peer reviewed, researched based, International or National organizations ● Conference Posters: Peer reviewed, researched based, International or National organizations ● Other: music editions (not peer-reviewed or

			<p>not published by a major music press; not critical edition; and self-published); these must be evaluated according to length, scope of distribution/recognition but are less significant.</p>
			<p><u><i>MUSIC EDUCATION:</i></u></p> <ul style="list-style-type: none"> • Book Publications – Monograph and/or Chapters: International and/or National renowned publisher • Journal Articles: Peer reviewed, Academic Journals • Conference presentations: Peer reviewed, researched based, International or National organizations • Conference Posters: Peer reviewed, researched based, International or National organizations • Performances: leading an ensemble – on campus or off campus • Guest conducting: Invited: local, state, national, international • Guest lecture/teaching: Invited - local, state, national, international • Professional development workshop for in-service or pre-service teachers: Invited - local, state, national, international



			<p><u>MUSIC THEORY</u></p> <ul style="list-style-type: none"> • Major composition published with peer reviewed academic/major publishing house = 5 • Major Composition performed by a major orchestra or nationally/internationally known performing group = 4 or 5 • Major Composition recorded on a nationally/internationally recognized CD label by a prominent artist or ensemble = 4 or 5 • Monograph about music theory, analysis, or other theoretical topic published by a nationally or internationally recognized academic press = 5 • Article published in an academic music theory journal = 3 to 4 (or more depending on length, prestige of journal) <p><u>MUSIC PERFORMANCE</u></p> <ul style="list-style-type: none"> • CD recording by commercial label recognized nationally or internationally (=peer-reviewed). Equivalent to scholarly monograph (agreement with Dean). = 5 • Concerts and Recitals (invited/vetted/peer-reviewed, national or international relevance and venue scale) • Major ensemble performance (invited/vetted/peer-reviewed, nationally or internationally recognized ensemble; invited
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			<p>soloist; principle player of the ensemble, venue is national or international)</p>
			<p><u>THEATRE</u></p> <ul style="list-style-type: none"> • Book Publications – Monograph and/or Chapters: International and/or National renowned publisher • Design-Tech: USA 829/IATSE Contract in Equity or LORT Houses. • Design: Invited or by audition reviewed or critiqued in renowned venues or Equity Houses. • Performances: Invited, Audition reviewed, or critiqued in renowned venues or Equity Houses.
			<p><u>DANCE</u></p> <ul style="list-style-type: none"> • Commissions for national or international Dance companies by invitation or audition, (peer-reviewed) • Performance with national or international Dance companies by invitation or audition, or at prestigious venues of caliber (peer-reviewed) • Choreography for specific events or live entertainment for national or international Dance companies by invitation or audition, or at prestigious venues of caliber (peer-reviewed)

SERVICE	SERVICE	SERVICE	SERVICE
<ul style="list-style-type: none"> • Project name • Date • Venue 	<ul style="list-style-type: none"> • Department • College • University • Field • Community 	<ul style="list-style-type: none"> • Short description • Outcome and/or relevance 	<ul style="list-style-type: none"> • University, Department, and College Service <ul style="list-style-type: none"> ◦ Contributing member of Committees ◦ Contribute to the creation and dissemination of administrative instruments that make an impact on Campus • Field <ul style="list-style-type: none"> ◦ Leadership positions that contribute to best practices in the liberal arts, i.e., board member ◦ Reviewer: national or international peer-reviewed journals ◦ Scholarly, academic, or professional work adjudications/reviews at regional and national venues
ACCOLADES	ACCOLADES	ACCOLADES	ACCOLADES
	<ul style="list-style-type: none"> • Name • Date • Venue 	<ul style="list-style-type: none"> • Regional, National or International relevance 	<ul style="list-style-type: none"> • Grants: Large scale, resulting in publications, posters, or performances • Awards: Large Scale, vetted or juried by peers or experts in the field