



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt School of Music

Mentoring Guide

The Rudi E. Scheidt School of Music

MISSION STATEMENT

The mission of the Rudi E. Scheidt School of Music is to serve as an incubator of talent and ideas that will shape the future of music making.

As the largest professional school in the region, anchored in the culturally diverse and musically rich, cosmopolitan city of Memphis, our inclusive program is purposely designed to inspire, train and launch sustainable careers for musicians, scholars and the industry professionals of tomorrow. The School's immersive and forward-thinking curriculum along with broad community partnerships create unrivaled local and global opportunities for our students and faculty

VISION STATEMENT

The Rudi E. Scheidt School of Music is committed to excellence in music creation, scholarship, and in every field of the music industry. The School will achieve this vision by cultivating its community as a hands-on learning environment, prioritizing academic rigor and skills mastery, industry acumen, and professional relevance. In addition, the School will seek out, build and sustain strategic partnerships with our community of educators and fine arts professionals across the musical spectrum.

CORE VALUES

- We believe in continuously striving for excellence
- We believe in equity, diversity, inclusion, and access, and in removing barriers
- We believe in a holistic, experience-based approach for our students.
- We believe in the power of a creative community and are committed to developing and participating in it fully, specifically with our students, alumni, the Memphis area, and the broader region.

CORE PURPOSE

- To serve as artistic incubator for our students by enabling them to define their careers and explore possibilities for their lives as artists, working professionals, community members and passionate arts advocates;
- To serve as an artistic catalyst for the greater community;
- To make music and its associated scholarship available to all populations;
- To preserve and develop the legacy of music, ensuring it endures and evolves as an art form.
- To build community through music.

OPERATING PRINCIPLES

- Maintain a culture of respect and integrity at all times.
- Create engagement opportunities and collaboration projects, connecting current students with alumni and fine arts leaders throughout Memphis and the broader region.
- Prioritize a student-centered approach, focused on individual success
- Build a program centered around experience-based learning
- Demonstrate our commitment to continuous growth, through teaching principles, best practices, technological literacy, innovation, and research
- Foster curiosity and practice critical thinking
- Engage each other, our students, our community

Why mentoring?

“Mentoring” is a grand-sounding name to describe what is essentially a process of hosting and guiding.

In hiring new faculty, we are inviting them into our shared space and community. We all aim to make new members feel welcome and to help them know where things are. (“things” can range from dry erase markers to areas of department politics that are best avoided.)

The mentor is the point person for the integration of the new hire. They are the kind of host that takes great pride in his or her community and wishes to preserve its balance and health. What could be more important than the successful and thorough welcoming of a new member?

The path to tenure is long and can sometimes feel poorly marked. Though there are many resources to help find and stay on the path, no handbook can be as helpful or reassuring as an experienced advocate. The mentor will not only be available when called on for counsel but will be a proactive guide and coach with a vested interest in their protégé’s success.

There is an enormous amount of information to process when starting a new job. This is especially true in academia. New faculty members need to learn the culture and immediately begin building their tenure dossiers.

The six years between being hired and going up for tenure sound like a long time, but they can fly by. With the help of a personal guide, mentees can plan the arc of their tenure journey and prioritize their integration into their new community.

Getting Paired

The Director of the School of Music will assign mentoring pairs before a new faculty member begins their first semester of teaching. A mentoring meeting specifically for the School of Music and an additional meeting for College of Communications and Fine Arts will take place at the beginning of the fall semester. At these meetings, everyone receives lots of practical information about best practices for this vital relationship.

The [School of Music Faculty & Staff Handbook](#) will be an invaluable tool to both mentoring pair partners.

The Arc of Your Mentoring Relationship

The tenure process and your mentoring relationship evolve and change every semester. You are likely to be most active with your mentoring pair at the beginning, before and after the mid-tenure review and in the months leading to the submission of the final dossier. The relationship will never be dormant, but you will have seasons where more contact is necessary as you approach a milestone.

Get off to a good start. In your first semester, plan regular meetings that allow you enough time to start to get to know each other. This will help to nourish your relationship and will create an opportunity for new faculty members to learn some of the basic practices and expectations of our community.

A Six-Year Calendar for the Mentoring Team

Each tenure process is a little different. Each candidate brings their own particular strengths and weaknesses.

Use the following as a general guide to keep the process on track.

Many of these conversations may be most productive outside of busy corridors of the School of Music. Try scheduling meetings over coffee or lunch when possible.

- At the beginning of each year, attend the School of Music (SoM) mentoring meeting.
- At the beginning of each year, attend the College of Communications and Fine Arts (CCFA) mentoring meeting.
- At the beginning of each semester, meet with your mentoring pair to set goals and agree on meeting times for the semester.

Please familiarize yourself with the [SoM Tenure and Promotion Guidelines](#).

Links in the format (#.#) connect you to the [SoM Faculty Handbook](#).

FALL

August

- Review the [full-time faculty welcome guide](#) together
- Discuss required office hours ([4.15](#)) and syllabi policy ([3.2](#))
- Review room scheduling policy ([6.1](#))
- Invite mentee to visit a course taught by mentor or other senior faculty to observe teaching style and student culture ([4.12e](#))

September

- Introduce the new faculty member to the SoM staff ([1.5](#))
- Attend the SoM mentor-mentee social night
- Discuss student support services ([5.0](#))
- Attend the SoM guided campus tour

October

- Discuss a major creative or research project that the mentee would like to undertake. What resources are available? What advice can the mentor provide? Is it appropriate for tenure? ([SoM Tenure and Promotion Guidelines](#))
- Discuss why the Peer Review Process is so important and how it works. ([4.12e](#))

November

- Discuss the scholarship and GA website, budget timelines, etc. ([4.1](#))
- Discuss the variety of forms service can take and how they contribute to success at the University. Discuss the School of Music's criteria for how service is evaluated. ([Appendix B](#)) Possible topics include: SoM committees, CCFA and University committees, search committees, working with a Registered Student Organization, and working with community and professional service organizations. ([1.8](#))
- Discuss how to encourage student participation in SETE process ([3.8](#))

December

- Discuss the proper preparation of materials for the annual review ([4.12f](#)) Review the evaluation criteria for teaching service, and scholarship. ([Appendix B](#))
- Discuss the mentee's perceptions of the first semester.
 - What two things are they most excited about?
 - What two things do they wish they knew more about in August?
- Discuss the Peer Review feedback the mentee received and the purpose of the self-reflection letter ([14.2e](#))

SPRING

January

- Review and process SETE scores from the first semester. ([3.8](#))
- Plan to attend one University or CCFA development session together. (SoM development sessions are required)

February

- Talk about teaching goals, areas that are strengths, areas that the mentee might want to develop in the future. Discuss ways mentee's classes are outcome-based and experiential. Discuss the School of Music's criteria for how teaching is evaluated. ([Appendix B](#)) Choose an off-campus location like a coffeehouse or restaurant. ([3.2](#); [3.3](#))

March

- Review opportunities for professional development and recruitment funds ([4.12b](#))

April

- Discuss the mentee's perceptions of the first year.
 - What were their greatest successes?
 - What will they focus on improving in the following year?
- Meet with relevant faculty to discuss grant opportunities, review [University's research office resources](#).

May and Summer

- Mentee: Dream on and identify your long-term goals for your tenure process ([4.13](#); [SoM Tenure and Promotion Guidelines](#))



YEAR 2

FALL

August

- Discuss proposing curriculum ([3.12](#))
- Review SETE Scores ([3.8](#)) from spring semester. Strategize to address deficiencies.
- Strategize to be appointed to a college-level committee ([1.8](#)).

September

- Mentee: Serve as guide for SoM campus tour for new faculty ([Undergraduate Handbook 2.1](#)).
- Focus on recruiting ([7.0](#)). Discuss recruiting history and brainstorm on ways to achieve greater efficacy as a recruiter, particularly accessing networks that would complement the area's existing network.
- Discuss why the Peer Review Process is so important and how it works. ([4.12e](#))

October

- Focus on creative activity. Discuss plans for future projects. Review documentation of finished projects. Discuss the arc of creative activity in relationship to the tenure clock. Discuss the School of Music's criteria for how creative activity/research is evaluated. ([Appendix B](#))
- Discuss new faculty research grants ([4.12 b](#)).

November

- Focus on service. Discuss current service to the UofM, to the professional community and to the Memphis community. Review the School of Music's criteria for how service is evaluated. ([Appendix B](#))

December

- Focus on annual review ([4.12](#)). Discuss areas of concern.
- Discuss the Peer Review feedback the mentee received and the purpose of the self-reflection letter ([14.2e](#))

SPRING

January

- Focus on teaching. Revisit proposing curriculum ([3.12](#)) and discern if the mentee should offer a new class/pilot class.

February

- Focus on publishing. Even if the mentee is primarily a performer, publishing has great value. Brainstorm on a topic and a target publication.

March

- Invite mentee to visit a course taught by senior faculty to observe teaching style and student culture

April

- Focus on community engagement. Identify a project to build presence in the Memphis community.

May and Summer

- Mentee: Begin to prepare mid-tenure dossier



YEAR 3

YEAR 4

FALL

August

- Strategize to be appointed to a University-level committee ([1.8](#)).
- Focus on teaching. Discuss the teaching reviews that the mentee has received from peers? What adjustments need to be made to address areas of concern? Discuss SETE scores as necessary ([3.8](#)).

September

- Focus on creative activity. Plan to expand scope (level and geographical reach) of creative work as tenure approaches.

October

- Present draft of mid-tenure dossier to mentor.

November

- Meet and review feedback on mid-tenure dossier draft.

December and holiday break

- Mentee: Revise mid-tenure dossier.
- Discuss the Peer Review feedback the mentee received and the purpose of the self-reflection letter ([14.2e](#))

SPRING

January

- Upload dossier for mid-tenure review

February

- Return to publishing. Did the conversation the previous February lead to publication? If not, troubleshoot and try again. If it did, plan for a second publication in a more prestigious venue.

March

- Carefully parse mid-tenure review feedback.
- Create an action plan to address any areas of concern.

April

- Have a meeting focused on goals for years four and five of the tenure process.

May and summer.

- Mentee: Focus on creative activity (writing, performing, etc...)

FALL

August

- Examine committee experience ([1.8](#)). Determine if there are gaps in this kind of service and strategize to fill them.

September

- Discuss faculty seed grants ([4.12b](#)). Brainstorm on proposal.

October

- Focus on teaching. Use this meeting as a check up to make sure the teaching component is strong and effective.

November

- Focus on service ([1.8](#)) and creative activity.

December and holiday break

- Mentee: Prepare for annual review ([4.12f](#)).

SPRING

January

- Meet with relevant faculty to discuss grant opportunities ([4.12b](#)), review University's research office resources.

February

- Parse feedback from annual review.

March

- Enjoy a dinner or other social event together. You've earned it.

April

- Have a meeting focused on goals for year five of the tenure process.

May and summer

- Mentee: Gather materials for dossier, especially those that may be difficult to obtain: letters, videos, programs, etc...
- [Appendix A T&P Guidelines](#)

YEAR 5

YEAR 6

FALL

August

- Have a strategy meeting to set priorities for year 5.

September-December

- Mentee: Complete a draft of your tenure dossier.
[Appendix A T&P Guidelines](#)

October

- Meet as necessary for clarifications, guidance, moral support...

November

- Meet as necessary for clarifications, guidance, moral support...

December and holiday break.

- Finalize dossier draft.

SPRING

January

- Submit dossier draft to mentor by January 15

February

- Meet on or before February 15 to review mentor's comments

March

- Continue to refine dossier based on feedback
- Discuss the selection of external reviewers

April

- Upload materials for external reviewers

May and Summer

- Complete and upload tenure dossier

- Relax, it's now out of your hands.



To the new faculty member:

To the mentee:

Learn everything you can from your mid-tenure review. Your mid-tenure review is a kind of dress rehearsal for your dossier submission at the end of your tenure process. Use your mentor's expertise to guide your creation of your mid-tenure dossier.

Use your regular meetings to keep yourself accountable and on track. Set written goals with your mentor that will guarantee timely progress on your materials and help you avoid any last-minute scrambling.

You will receive feedback from your mid-tenure review. Process this thoroughly with your mentor and make a plan to address any issues or deficiencies.

Use your mentor as an accountability partner for your dossier preparation. Creating and fine-tuning your tenure dossier is a massive undertaking, but you have plenty of time. Start early. Create deadlines. Gather a support team and let them help you stay on track.

It Takes a Village

You will have one official mentor, but there will be times in your journey when you may need additional input. Perhaps your mentor has been tenured for many years and you have a specific question about the mechanics of submitting your dossier electronically; seek out a colleague who was tenured last year and ask for advice.

Perhaps your mentor is not in your field of practice and you need assurance that your creative activity is on the right track; consult a colleague in your area. In the SOM faculty, you have access to a wide range of expertise and experience. Don't be afraid to reach out.

The Director of the School of Music is also a de facto mentor for all faculty members. He or she will guide you through your annual evaluations and is always available to you for consultation.

Additional Resources

- [Advice for New Faculty](#)

It's About Tenure, But There's So Much More

Your mentor's primary role is to guide you on the path toward tenure. They are your "go to" resource for any questions about this long and sometimes scary process.

However, as you integrate into our community, you'll have lots of non-tenure-related questions. There could be questions from, "How do I reserve a room?" and "How can I manage a disruptive student?" to "How do I respond to low SETE scores?" Your mentor can help you with all of these or at least point you to someone who can.

Think of your mentor as your companion on the path to tenure as well as your guide to integrating into our community.

CCFA Mentoring Program

There is an excellent mentoring program in place at the college level led by the Associate Dean. The program described in this document is not separate from the CCFA program. It is a subset. The aim of this document is to make mentoring guidelines as specific as possible to the School of Music. Please consult the [CCFA mentoring guide](#) in addition to your use of this document.





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Commandments of Mentoring

1. Be proactive and accountable.

Both parties need to invest time and energy for the relationship to succeed.

2. Establish written goals each semester.

Review your progress toward these goals at the end of each semester.

3. Make monthly communication a habit.

Even if you don't need an in-person meeting, both parties should email, call or text to check in every month.

4. Create a safe place.

Conversations around issues like faculty politics can be very sensitive. The mentoring relationship should be a confidential refuge to talk through any issues.

5. Build trust.

Be vulnerable and honest. Proteges, share your fears and anxieties. Don't let them fester. Mentors, share your experiences, especially your missteps.

6. Make it personal.

Mentors, become a champion for your protege. Invest in their success. Mentees, find ways to give back to your mentor for their efforts on your behalf.

7. Involve others.

As we said earlier, it takes a village. Both parties are encouraged to build a team that includes varied expertise and points of view. Think of the mentee as Serena Williams. Think of the mentor as her coach. They still need trainers, nutritionists, PTs, and other pros to provide the input necessary for success.

8. If it's broken, fix it.

If either party isn't contributing appropriately to the relationship, address the issue as soon as possible. Involve the Director as a mediator if necessary. If, for whatever reason, the relationship is untenable, request a new assignment from the Director.