

GUIDELINES FOR TENURE AND PROMOTION

University of South Carolina Aiken
Department of Visual and Performing Arts

The University of South Carolina Aiken recognizes as part of its mission, the enrichment of quality of life not only on campus but throughout the surrounding region through a variety of activities including the fine and performing arts. Research and scholarship, including artistic creation, are essential for excellent teaching.

The Department of Visual and Performing Arts is dedicated to the pursuit of excellence through the development of artistic tradition. Its faculty strives to make the arts accessible to all members of the University and community by instilling a comprehension and appreciation of the interrelationship of all the arts. Our focus is on the individual student, so that each might find meaning and fulfillment as an artist, as an educated member of society, and as an expressive human being. The Visual and Performing Arts faculty is committed to providing its students with the highest quality education, including the knowledge, skills and values necessary for success and responsible citizenship in a complex and changing world.

Music Program

The duties and responsibilities of music faculty members in the Department of Visual and Performing Arts comprise one or more teaching activities that may be grouped under three broad categories: academic, applied, and ensemble. The academic faculty is concerned primarily with classroom teaching; the applied faculty is involved with instrumental or vocal instruction, usually on a one-on-one basis; the ensemble faculty is primarily engaged in directing large performing forces (band, chorus, etc.). The position and duties of each individual faculty member often vary in the proportions of these three categories. Classroom teachers, primarily in Music History, Music Theory, Music Education and Piano Pedagogy may also be engaged in other musical activities such as performance, applied instruction, ensemble direction, and composition.

Applied teachers engage in a mentor relationship with their students, unduplicated in the academic setting. In addition to ongoing teaching and supervision of individuals, applied teachers also prepare students for frequent public appearances in the form of recital performances, competitions, and semester jury examinations. Applied teachers are also responsible for attending recitals and jury examinations within their areas. Applied teachers are active performers and need to spend a considerable amount of time developing and maintaining their own performance skills. These activities require a high level of physical, intellectual, and artistic refinement. Scholarly research is realized through such performance activity

Ensemble directors are charged with recruiting talented instrumentalists and singers into their ensembles, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, composing or arranging music. In addition to the presentation of concerts by performing ensembles on campus, they are responsible for arranging invitations and concert performances for ensembles at national and regional level conferences and at other professional venues. Ensemble directors are often expected to assist other University units in planning and providing musical entertainment for special events. Ensemble directors share with applied faculty members the responsibility for recruiting good performers. This often includes acting as liaison with public schools and serving as guest conductors, clinicians, and/or adjudicators. Ensemble directors may also be involved in planning, organizing, and directing events that motivate talented high school musicians to visit the University campus.

Tenure and promotion criteria should be interpreted with recognition of the diverse responsibilities of the music faculty. These criteria are not intended to prescribe a uniform pattern of accomplishments that must be achieved by all candidates for tenure and promotion. Rather, they identify ways of evaluating accomplishments in the three areas of teaching, scholarly/creative/applied activities, and service while permitting the flexibility necessary to accommodate individual talents and interests.

Faculty members in the areas of Music History, Music Theory and Composition, Music Education, and Piano Pedagogy will normally hold the earned doctorate. Applied faculty and ensemble directors are often recruited from the ranks of established performers and artist-teachers. The performance level and artistic success of the professional experience should be considered along with the academic credentials of the candidate.

Candidates in the academic areas of music normally develop national reputations through publishing. They may also gain recognition through performance and/or workshop presentations. The work of applied teachers and ensemble directors often requires activities that differ from the work of many other university faculty members. Applied teachers are usually expected to perform, although it is unlikely that a candidate's national reputation will develop exclusively through performance. There is usually little opportunity for applied faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Therefore, the national reputation of an applied teacher or ensemble director will usually develop through a combination of activities.

Though the following lists of activities are generally in order of importance, flexibility must be allowed to accommodate the different expectations of academic, applied and ensemble music faculty.

Teaching Activities

- Presentation of regional workshops, master classes, seminars and clinics
- Presentation of national/international workshops, master classes, seminars and clinics
- Innovative teaching techniques
- Prepare students for recitals, performances, competitions and juries
- Recruitment
- Teaching awards
- Peer reviews of teaching effectiveness
- Student evaluations and letters on quality of teaching
- Curriculum development
- Course revisions and new course proposals
- Involvement in student research
- Independent study or honors contracts with students
- Advisement and mentoring of students
- Success of present and former students

Scholarly/Creative/Applied Activities

- Refereed live and recorded applied performances
- Radio and television broadcasts
- Favorable reviews of published performances
- Guest national/international or regional artist appearances
- Winner/finalist in national/international or regional performance competition
- Member of professional orchestra, band or chorus
- Development of performance skills
- Performances at national/international or regional conferences
- Artistic Director of professional orchestra, band or chorus
- Winner/finalist in national/international or regional conducting competition
- National/international or regional invitation to guest conduct
- National/international or regional invitations to have ensemble perform
- Conduct rehearsals and present concerts
- Prepare performances by ensembles

- Winner/finalist in national/international or regional composition competition
- Commissioned compositions
- National/international or regional performances of original compositions
- Refereed published compositions
- Refereed recordings of compositions
- Favorable reviews of published works
- Published transcriptions/arrangements
- National/international or regional awards and fellowships
- Funded grant proposals
- Descriptions of works in progress
- Published and edited books
- Refereed articles
- Written program notes
- Written reviews
- Professional paper presentations
- Letters from colleagues regarding scholarly/creative/applied activities

Service Activities

- Liaison to public and private schools
- Organize events that bring talented high school students to campus
- Present in-service to school music educators
- Consulting
- Mentoring new faculty
- Officer or active member in professional or community organization
- Editor of professional organization publication
- National or regional conference organizer
- National or regional concert presenter or organizer
- National or regional lectures and speeches
- Review board member for grant proposals, manuscripts and accreditations
- External referee for university presses
- External referee for promotion and tenure cases
- University committee service
- Provide entertainment for university events
- Advisement of student organization

Theatre Program

The duties and responsibilities of theatre faculty members comprise one or more teaching activities that may be grouped under two broad categories: academic and performance/production. The academic faculty is concerned primarily with classroom teaching; the performance/production faculty is also responsible for directing, designing, and often performing in major theatrical productions. The performance/production faculty members also supervise the performance/production laboratories responsible for realizing these productions. The minimum time commitment for any theatrical production is thirteen months from start to finish. The position and duties of each individual faculty member often vary in the proportions of these two categories. Performance/production teachers engage in a mentor relationship with their students, unduplicated in the academic setting. In addition to ongoing teaching and supervision of individuals, performance/production

teachers also prepare students for frequent public appearances in the form of auditions, competitions, and theatre conferences. Performance/production teachers are active performers, directors, designers and need to spend a considerable amount of time developing and maintaining their own performance skills. These activities require a high level of physical, intellectual, and artistic refinement, as well as a significant time commitment. Scholarly research is realized through such performance activity.

Performance/production faculty are charged with recruiting talented actors, designers and technicians into their productions, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, writing plays or collaborating with a playwright on a new work. In addition to the presentation of performances on campus, they are responsible for arranging invitations and performances at national, regional and state level conferences and at other professional venues. Performance/production faculty members are often expected to assist other University units in planning and providing theatrical entertainment and design/technical support for special events. Performance/production faculty members share with academic faculty members the responsibility for recruiting good performers. This often includes acting as liaison with both public schools and community groups and serving as guest directors, designers, actors, instructors and/or adjudicators. Performance/production faculty members may also be involved in planning, organizing, and directing events that motivate talented high school thespians to visit the University campus.

Tenure and promotion criteria are interpreted with recognition of the diverse responsibilities of the theatre faculty. These criteria are not intended to prescribe a uniform pattern of accomplishments that must be achieved by all candidates for tenure and promotion. Rather, they identify ways of evaluating accomplishments in the three areas of teaching, scholarly/creative/applied activities, and service while permitting the flexibility necessary to accommodate individual talents and interests.

Faculty members in the areas of Theatre History and Criticism will normally hold the earned doctorate. Performance/production faculty members are often recruited from the ranks of established actors, directors, designers and artist-teachers, and should hold an equivalent Masters of Fine Arts Degree in their field. The performance level and artistic success of the professional experience should be considered along with the academic credentials of the candidate.

Candidates in the academic areas of theatre normally develop national reputations through publishing. They may also gain recognition through performance and/or workshop presentations. The work of performance/production teachers often requires activities that differ from the work of many other university faculty members. Performance/production teachers are usually expected to perform, direct or design in the professional arena. There is usually little opportunity for performance/production faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Therefore, the national reputation of a performance/production teacher will usually develop through a combination of activities.

Though the following lists of activities are generally in order of importance, flexibility must be allowed to accommodate the different expectations of academic and applied theatre faculty.

Teaching Activities

- Appropriate academic credentials
- Letters from students on quality of teaching
- Presentations of workshops
- Presentation of master classes
- Presentation of seminars
- Peer review of teaching effectiveness
- Positive student evaluations
- Mentoring student designers and directors
- Prepare students for professional auditions
- Prepare students for graduate school auditions

- Prepare students for scholarship auditions
- Prepare students for acting and design competitions
- Prepare students for design portfolio presentations
- Prepare students for directing, stage management, design and technical interviews
- Teaching awards
- Course revisions
- Development of Topics Courses
- New course proposals
- Curriculum Development
- Innovative teaching techniques
- Involvement in student research
- Independent study with students
- Honors contracts with students
- Successful advisement and mentoring of students
- Successful recruitment
- Success of present and former students
- Other relevant activities

Scholarly/Creative/Applied Activities

- Letters from colleagues on the candidate's scholarly/creative work
- Performances of plays written, directed, designed or acted in
- Competition finalist/winner in playwriting, acting, directing, or designing
- Awards and fellowships
- Adjudications
- Favorable reviews of performances or designs
- Workshops
- Guest artist invitations
- Guest artist performances, direction or design
- Creative Consultant
- Faculty artist performances, direction or design
- Entertainment for special university events
- Member of professional theatre company
- Artistic Director for professional theatre company
- Consultant on technical specifications for new buildings & renovations
- Grants funded
- Awards and fellowships
- Commissions
- Professional papers presented
- Radio and Television Broadcasts
- Published books
- Published articles
- Published plays
- Published designs
- Favorable reviews of published works
- Program notes written
- Reviews written
- Descriptions of scholarly/creative work in progress
- Any other relevant activities

Service activities

- Officer in professional organization
- Committee member of professional organization
- Active member of professional organization
- Conference organizer
- Conference host
- University Committee Service
- Chair of University Committee
- Editor of professional organization publication
- Review board member for grant proposals
- Review board member for accreditations
- External referee for university presses
- External referee for promotion and tenure cases
- Department Committee Service
- Public School Consultant
- Community Theatre consultant
- Present in-service to theatre educators
- Lectures and speeches
- Liaison to public schools
- Consultant on technical specifications for university building projects and other organizations
- Provide technical support for university events
- Provide creative activities or entertainment for university events
- Other relevant activities

Visual Arts Program

The following tenure and promotion criteria guiding the evaluation process are intended to be qualitative rather than quantitative; recognizing the academic productivity and accomplishments the candidate exhibits from his/her application materials.

Teaching Activities

- A statement of teaching philosophy
- A summary of the types of courses taught and students enrolled
- Peer evaluations or reviews of teaching
- Objective evaluations of innovative teaching approaches
- Honors and awards for good teaching
- Academic advisement responsibilities
- Supervision of independent studies or honors contracts
- Participation in activities designed to increase knowledge in the field, including research activities related to course content or teaching techniques
- Presentation of teaching methods or teaching philosophy
- Letters from current or former students on quality of teaching

Scholarly/Creative/Applied Activities

- Juried or invitational Exhibitions/prizes
- Reviews of exhibited artwork
- Letters from colleagues on candidate's scholarly/creative work
- Grants funded, awards and fellowships
- Commissions
- Attendance at professional seminars
- Workshops and guest artist invitations
- Presentations of workshops and seminars
- Creative consulting
- Published books, articles and designs
- Professional papers presented
- Editor of professional organization publication
- Reviews written

Service Activities

- Faculty assembly or ad-hoc campus-wide committee service
- Advisement of student organization
- Review board member for grant proposals/accreditations
- Serving on departmental committee
- Officer or committee member in professional organization
- Conference organizer or host or chair of session
- Giving talks or presentations to the public
- Serving as consultant to public schools
- Serving on community committee
- Technical/creative support provider