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Welcome

Welcome to the Music and Performing Arts Professions Doctoral Handbook for current doctoral students.

Our current doctoral offerings comprise four programs in Educational Theatre, Music Performance and Composition, Music Education/Therapy, and Music Technology. The MPAP doctoral community is unique and vibrant, and the environment we offer supports rich interdisciplinary work. Dedicated faculty advisors and mentors are committed to helping you do your best.

This handbook outlines the requirements for each program and clarifies benchmarks that will help you navigate your doctoral study. You are encouraged to meet regularly with your academic advisors and mentors, to go over program expectations, and to discuss your Academic Plan and progress towards your degree.

I am available to address your questions and concerns.

Dr. Marilyn Nonken
Director, NYU Steinhardt MPAP Doctoral Studies

Published in 2018. Please note that the Department of Music and Performing Arts Professions and the Steinhardt School routinely review and revise their policies and procedures. Access Steinhardt’s Doctoral Policies
# MPAP Doctoral Faculty and Program Directors

<table>
<thead>
<tr>
<th>Contact Information</th>
<th>Research Interests</th>
<th>Courses Taught</th>
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<tbody>
<tr>
<td><strong>Stephanie Baer</strong></td>
<td>Medieval Instrumental Music Performance, String Pedagogy and the Discovery and Performance of Unpublished Works for the Viola</td>
<td>MPAGC-UE 1087 Orchestra (co-director), MPAGC-GE 2087 Orchestra, MPASS-UE 1111 / GE 2111 Private Lessons, MPASS-UE 1131 / GE 2131 Chamber Music, MPASS-UE 1132 / GE 2132 Audition Class, MPASS-UE 1191 Collegium</td>
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<tr>
<td><strong>Cyrus Beroukhim</strong></td>
<td>Strings History and Pedagogy, Music Theory and Analysis, Accelerated Learning, Methods and Habit Reversal</td>
<td>MPASS-GE 2111 Private Violin, MPASS-GE 2121 Colloquy for Instrumental Performance, MPASS-GE 2131 Chamber Music, MPASS-GE 2133 Masterclass, MPASS-GE 2141 Violin Class, MPASS-GE 2151 Violin Orchestral Repertoire, MPASS-GE 2171 Violin Technique Class, MPASS-GE 2300 Independent Study</td>
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<tr>
<td><strong>Amy Cordileone</strong></td>
<td>Applied Theatre; Arts-based Research; Qualitative Research Methods; Acting Pedagogy; Assessment; Musical Theatre History, Choreography, Directing, Performance, and Production; Shakespeare</td>
<td>MPAET-GE 2077 Methods and Materials of Research in Educational Theatre</td>
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<tr>
<td>Educational Theatre</td>
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<td>MPAET-GE 2109 Studies in Directing</td>
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<td><a href="mailto:amy.cord@nyu.edu">amy.cord@nyu.edu</a></td>
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<td>MPAET-GE 2955 Drama Across the Curriculum</td>
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<td>MPAET-GE 2988 Assessment of Student Work in Drama</td>
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<td><strong>Wayne du Maine</strong></td>
<td>Brass Performance</td>
<td>MPABR-GE 2131 Chamber Ensemble</td>
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<td>Brass Studies (Director)</td>
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<td>MPABR-GE 2141 Piano and Brass Repertoire</td>
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<tr>
<td>Music Education</td>
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<td>MPAME-GE 2032 Music Education in Cultural Context</td>
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<tr>
<td><a href="mailto:david.elliott@nyu.edu">david.elliott@nyu.edu</a></td>
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<td>MPAME-GE 2052 Community Music</td>
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<td>212-998-5404</td>
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<td>MPAME-GE 2058 Music Curriculum Development</td>
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<td>MPAME-GE 2061 Psychology of Music Education</td>
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<td>MPAME-GE 2116 Teaching Composition and Improvisation in Middle and Secondary Schools</td>
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<td>MPAME-GE 2130 Research Methods in Music and Music Education</td>
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<td>MPAME-GE 2139 Philosophy of Music and Music Education</td>
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<tr>
<td><strong>Morwaread (Mary) Farbood</strong></td>
<td>Music Perception and Cognition; Computer-assisted Composition; Algorithmic Composition</td>
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<tr>
<td>Music Technology</td>
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<td>MPATE-GE.2618: C Programming for Music Technology</td>
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<td><a href="mailto:mmf9@nyu.edu">mmf9@nyu.edu</a></td>
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<td>MPATE-GE.2616/2626: Thesis in Music Technology</td>
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<tr>
<td>212-992-7680</td>
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<td>MPATC-GE 2042: Psychology of Music</td>
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<td>MPATE-UE.1900: Music Technology Undergraduate Capstone Project</td>
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<tr>
<td><strong>Lawrence Ferrara</strong></td>
<td>Music Copyright, Music History, Music Theory/Analysis, Music Research Methodologies, Philosophy of Music</td>
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<td>Director Emeritus</td>
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<td><strong>Johanna Frymoyer</strong></td>
<td>Music and Meaning, Music Semiotics, Topic Theory, Stravinsky, Schoenberg, Eighteenth-century Russian Opera</td>
<td>MPAPS-GE 2111 Percussion Private Lessons</td>
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<td>MPAPS-GE 2151 Percussion Laboratory</td>
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<td>MPAPS-GE 2221 Contemporary Music Ensemble</td>
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<tr>
<td><strong>Jonathan Haas</strong></td>
<td>Contemporary Music Practices, Research and Performance; Composer/Performer Collaborations (both practicum as well as research); Instrument Innovations, Research and Physics; Intersection of Music Business, with Music Performance: Trends, Applications, Practicum and Implementation</td>
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<td><strong>Barbara Hesser</strong></td>
<td>Music Therapy with all Clinical Populations, Music Psychotherapy (Group and Individual), Nordoff-Robbins Music Therapy, Guided Imagery and Music</td>
<td>MPAMT-GE 2000 Music Therapy Colloquium</td>
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<td>MPAMT-GE 2934 Classical Piano Improvisation in Music Therapy</td>
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<td>MPAMT-GE 2938 Key Concepts in Music Therapy I</td>
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<td>MPAMT-GE 2943 Theory Development in Music Therapy</td>
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<td><strong>Maria Hodermarska</strong></td>
<td>Drama Therapy, Trauma, Attachment, Substance Abuse, Autism</td>
<td>MPADT-GE 2114 Introduction to Drama Therapy</td>
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<td>MPADT-GE 2303 Internship in Drama Therapy</td>
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<td>MPADT-GE 2119 Advanced Theories and Research in Drama Therapy</td>
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<td>MPADT-GE 2130 Ethics in Drama Therapy</td>
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<tr>
<td><strong>Samuel Howard-Spink</strong></td>
<td>Music Industry, Media and Technology, Globalization, Emerging Markets</td>
<td>MPAMB-GE 2103 Environment of the Music Industry</td>
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<td>MPAMB-GE 2203 Emerging Models and Markets for Music</td>
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<td>MPAMB-GE 2401 Colloquy Music Business</td>
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<td><strong>Susan Koff</strong></td>
<td>Pedagogical Practices, Arts Integration, Dance Curriculum and Instruction</td>
<td>MPADE-GE 2265 Methods and Materials in Teaching Dance</td>
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<td>Dance Education (Director)</td>
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<td>MPADE-GE 2509 Seminar in Dance Education</td>
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<tr>
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<td>MPADE-GE 2075 Advanced Technique and Pedagogy</td>
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<td>212-992-9384</td>
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<td>MPADE-GE 2278 Teaching Dance in Higher Education</td>
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<td>MPADE-GE 2300 Independent Study in Dance Education</td>
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<td>MPADE-GE 2277 Fieldwork in Dance, Higher Education and Professions</td>
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<td><strong>Esther Lamneck</strong></td>
<td>Contemporary Music Performance, Electronic Music with Acoustic Instruments, Interactive Works with Acoustic Instruments and Ensembles, Visuals in Multi Media Production</td>
<td>MPAWW-GE 2121 New Music Ensemble</td>
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<td>Woodwind Studies (Director)</td>
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<tr>
<td><strong>Richard Maloney</strong></td>
<td>Cultural Economic Development Policy, Doctoral Education in Arts Administration</td>
<td>MPAPA-GE 2130 Environment of Performing Arts Administration</td>
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<td>Performing Arts Administration (Director)</td>
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<td>MPAPA-GE 2001 Internship in Performing Arts Administration</td>
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<td>MPAPA-GE 2215 Issues in Cultural Policy</td>
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<tr>
<td><strong>Sarah Marlowe</strong></td>
<td>Schenkerian Analysis, Fugue, 16th- and 18th-Century Counterpoint, J.S. Bach, Dmitri Shostakovich, Russian Music Theory, Sonata Theory, Music Theory Pedagogy</td>
<td>MPATC-GE 2201 Schenkerian Analysis</td>
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<td>Music Theory (Associate Director)</td>
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<td>MPATC-GE 2208 Analyzing Tonal Forms</td>
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<td><a href="mailto:sarah.marlowe@nyu.edu">sarah.marlowe@nyu.edu</a></td>
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<td>MPATC-GE 2018 16th-Century Counterpoint</td>
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<td>MPATC-GE 2019 18th-Century Counterpoint</td>
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<td><strong>Panayotis Mavromatis</strong>&lt;br&gt;Music Theory/History (Director)&lt;br&gt;<a href="mailto:pm68@nyu.edu">pm68@nyu.edu</a>&lt;br&gt;212-998-5287&lt;br&gt;ED/627</td>
<td>Music Cognition, Computational Modeling, Schenkerian Theory Analysis of Early Music, Post-Tonal Theory, Byzantine Chant, Ethnomusicology</td>
<td>MPATC-GE 2200 Seminar in Music Theory&lt;br&gt;MPATC-GE 2205 Recent Theories of Rhythm and Time</td>
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<tr>
<td><strong>Brian McFee</strong>&lt;br&gt;Music Technology/Center for Data Science&lt;br&gt;<a href="mailto:brian.mcfee@nyu.edu">brian.mcfee@nyu.edu</a>&lt;br&gt;212-998-5625&lt;br&gt;ED/629</td>
<td>Music Information Retrieval, Machine Learning for Audio, Recommender Systems</td>
<td>MPATE-GE 2599 Fundamentals of Digital Signal Theory 1&lt;br&gt;DS-GA 1004 Big Data</td>
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<tr>
<td><strong>Larry Miller</strong>&lt;br&gt;Music Business (Director)&lt;br&gt;<a href="mailto:lsm248@nyu.edu">lsm248@nyu.edu</a>&lt;br&gt;212-998-5409&lt;br&gt;ED/1224</td>
<td>Drama Pedagogy, Arts Partnerships, Integrated Arts, Teacher Education, Qualitative Research, Applied Theatre</td>
<td>MPAMB-GE 2205 Entrepreneurship for the Music Industry&lt;br&gt;MPAMB-GE 2103 Environment of the Music Industry&lt;br&gt;MPAMB-GE 2207 Global Music Management</td>
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<td><strong>David Montgomery</strong>&lt;br&gt;Educational Theatre (Director)&lt;br&gt;<a href="mailto:dm635@nyu.edu">dm635@nyu.edu</a>&lt;br&gt;212-998-5869&lt;br&gt;Pless Annex/223A</td>
<td>Spectral Music for Piano; 20th- and 21st-Century Piano Music: Literature, Reception, and Performance Practice; Ecological Psychology and Music Perception; Post-Cagean American Composition</td>
<td>MPAET-GE 2193 Drama in Education I&lt;br&gt;MPAET-GE 2194 Drama in Education II&lt;br&gt;MPAET-GE 2951 Teaching Through Drama</td>
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<td><strong>Marilyn Nonken</strong>&lt;br&gt;Piano Studies (Director)&lt;br&gt;<a href="mailto:marilyn.nonken@nyu.edu">marilyn.nonken@nyu.edu</a>&lt;br&gt;212-998-5612&lt;br&gt;3rd North/101A</td>
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<td>MPAPE-GE 2187 20th and 21st Century Piano Literature&lt;br&gt;MPAPE-GE Colloquy for Pianists&lt;br&gt;MPAPE-GE 2185 Piano Literature: Aesthetics, Reception, and Performance Practice&lt;br&gt;MPAPE-GE 2356 Private Piano&lt;br&gt;MPAPE-GE 2034 Chamber Music</td>
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<td><strong>Tae Hong Park</strong></td>
<td>Acoustic/Computer</td>
<td>MPATC-GE 2026 Colloquy in Music</td>
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<td>Composition (PhD Advisor)/Music Technology</td>
<td>Music Composition, Audio Signal Processing/Music Information Retrieval, Computational Music Analysis, Acoustic Ecology, and Real-time Soundmapping Systems</td>
<td>MPATC-GE 2028 Seminar in Composition</td>
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<td><a href="mailto:thp1@nyu.edu">thp1@nyu.edu</a></td>
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<td>MPATC-GE 2034 Instrumental Techniques and Materials: Chamber Music</td>
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<td>MPATC-GE 2321 Composition Private Lessons</td>
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<td><strong>Agnieszka Roginska</strong></td>
<td>Virtual Environment Simulation, Sonification &amp; Auditory Displays, HRTF Measurement Techniques, 3D Sound &amp; Immersive Audio, Acoustic Sensing, Augmented Hearing, Geometric Acoustic Reconstruction</td>
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<td>MPATE-GE 2601 Digital Audio Processing II</td>
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<td>MPATE-GE 2616 Colloquy in Music Technology</td>
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<td><strong>Robert Rowe</strong></td>
<td>Interactive Music Systems, Music Cognition, Real-Time Music Analysis</td>
<td>MPATE-GE 2047 Advanced Computer Music Composition</td>
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<td><strong>S. Alex Ruthmann</strong></td>
<td>Music Education, Music Technology, Experience Design, UX/UI</td>
<td>MPAME-GE 2035 Designing Technologies &amp; Experiences for Music</td>
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<td>MPAME-GE 2031 Research in Music Education</td>
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<td><strong>Ron Sadoff</strong></td>
<td>Film Musicology, Forensic Musicology</td>
<td>MTAC-GE 2550 Film Music: Historical and Aesthetic Perspectives</td>
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<td>Department Chair/Film Scoring (Director)</td>
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<tr>
<td><strong>Nisha Sajnani</strong></td>
<td>Practice Research, Performance Pedagogy, Feminist and Multicultural Education in and through the Arts Therapies, Trauma Studies, Oral History and Performance, Improvisation, Global Mental Health</td>
<td>MPADT-GE 2114 Introduction to Drama Therapy</td>
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<td>Drama Therapy (Director)</td>
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<td>MPADT-GE 2100 Introduction to Arts Based Research</td>
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<td><a href="mailto:nisha.sajnani@nyu.edu">nisha.sajnani@nyu.edu</a></td>
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<td>MPADT-GE 2121 Therapeutic Theatre</td>
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<td>MPADT-GE 2119 Advanced Research Methods</td>
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<td><strong>Dave Schroeder</strong></td>
<td>Jazz Education, Jazz Performance, Jazz Composition, Jazz History, World Music, Career Development as Performers</td>
<td>MPAIJZ-GE 2000 Graduate Jazz Seminar</td>
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<td>Jazz Studies (Director)</td>
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<td>MPAIJZ-GE 2078 The Roots of Jazz: An Original American Art Form</td>
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<td><strong>Nancy Smithner</strong></td>
<td>Contemporary Acting and Directing Styles, Physical and Experimental Theatre, Integrated Arts in the Curriculum, Feminist Theory, Teacher Training and Preparation</td>
<td>MPAET-GE 2023 Images of Women in Theatre</td>
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<td>MPAET-GE 2059 Creative Play in the Arts</td>
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<td><a href="mailto:ns23@nyu.edu">ns23@nyu.edu</a></td>
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<td>MPAET-GE 2091 Styles of Acting and Directing I</td>
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<td>MPAET-GE 2098 Advanced Directing</td>
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<td>MPAET-GE 2113 Physical Theatre Improvisation</td>
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<td><strong>Elise Sobol</strong></td>
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<td>MPAET-GE 2151 Theatre Practices</td>
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<td><a href="mailto:elise.sobol@nyu.edu">elise.sobol@nyu.edu</a></td>
<td></td>
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</tr>
<tr>
<td>212-998-5778</td>
<td></td>
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<tr>
<td>ED/</td>
<td></td>
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</tr>
<tr>
<td><strong>Matthew Sullivan</strong></td>
<td>Oboe Performance; Composition for Oboe, English Horn and Digital Horn</td>
<td>MPAWW-GE 2111 Private Oboe Lessons</td>
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<tr>
<td>Double Reeds (Co-Director)</td>
<td></td>
<td>MPAWW-GE 2145 Oboe Reed Making</td>
</tr>
<tr>
<td><a href="mailto:matt.sullivan@nyu.edu">matt.sullivan@nyu.edu</a></td>
<td></td>
<td>MPAWW-GE 2134 Chamber Music</td>
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<tr>
<td>212-998-5729</td>
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<td><strong>Contact Information</strong></td>
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<td><strong>Courses Taught</strong></td>
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<tr>
<td><strong>Julia Wolfe</strong>&lt;br&gt;Composition (Director)&lt;br&gt;<a href="mailto:j.wolfe@nyu.edu">j.wolfe@nyu.edu</a>&lt;br&gt;212-998-5768&lt;br&gt;ED/619</td>
<td>Minimalism, Post-Minimalism, and Entrepreneurship in Concert Music</td>
<td>MPATC-GE 2034 Instrumental Techniques and Materials: Chamber Music&lt;br&gt;MPATC-GE 2424 Composers Forum</td>
</tr>
</tbody>
</table>
Guiding Principles

Each doctoral program within MPAP governs itself by a unique set of guiding principles, as follows.

Educational Theatre

The Ph. D. Program in Educational Theatre provides specific pathways for specialized study at the doctoral level in three areas of educational theatre praxis: Drama in Education, Applied Theatre, and Theatre for Young Audiences and Play Production.

The Ph.D. in Educational Theatre is designed for individuals who intend to pursue positions as academics, researchers, scholars, curriculum developers, and educational consultants. Graduates of our program are teachers of drama education and theatre at colleges and universities across the country and around the world.

Through a broadly designed and individualized curriculum, students in the Ph.D. in Educational Theatre will develop their artistic praxis needed to transform today’s learning communities in a variety of educational, cultural, and vocational contexts. The Ph.D. program provides comprehensive research and artistic training that equips graduates with the knowledge and skills to have significant impact on scholarship in educational theatre.

The Ed.D. in Educational Theatre is a professional doctorate with a commitment to Arts-Based Research and practice-led inquiry. Unlike the Ph.D., the Doctor of Education prepares the next generation of artist educators who are not solely interested in a conventional career in the Academy, but whose desired pathway is more aligned to qualitative investigations and work in the arts professions, schools and cultural institutions.

The Ed.D. in Educational Theatre is designed for individuals who intend to pursue leadership positions in the practicing professions, preparing candidates for senior positions as principals, superintendents, arts administrators, researchers, curriculum developers, policy analysts, educational consultants, and theatre practitioners.

Through a broadly designed and individualized curriculum, students in the Ed.D. in Educational Theatre will develop their artistic praxis and the leadership skills needed to transform today’s learning communities in a variety of educational, cultural, and vocational contexts. The Ed.D. program emphasizes collaborative and practitioner-based study, providing comprehensive research and artistic training that equips graduates with the knowledge and skills to have significant impact in the worlds of educational theatre, arts policy, and practice.

Music Education

Music Education PhD: Music Therapy Specialization

Music therapy at NYU is characterized by a consideration for the whole person and for the central role of music in clinical processes. These foundations are reflected in a variety of ways: a recognition that relationship dynamics and human emotions are relevant concerns in all clinical applications; a respect
for the individualized way that human beings engage with music to enhance their lives and promote development; and a recognition that music therapy is a human service profession in which the clients who access its services are the primary stakeholders. The program in all of its facets—including master’s level education, doctoral study, and the activities of the Nordoff-Robbins Center for Music Therapy—is guided largely by humanistic values in the broadest philosophical sense.

Students in this doctoral program are experienced clinicians who have developed research interests from their area of clinical expertise. The curriculum for each student’s course of study is highly individualized and include coursework from areas as diverse as music studies, psychology and counseling, cultural studies, and neuroscience.

**Music Composition**

The doctoral program in Music Composition supports composers in the development of their unique artistic voice, prepares them for careers in the field, and encourages scholarship with research and writing. Students work closely with faculty, who are active in the field, to explore new ideas in music, further develop their craft, as well as develop critical thinking. Through course work, individual meetings, concerts, recordings, and research there are opportunities to develop compositional expertise, deepen understanding of musicological and cultural issues, explore a wide range of music aesthetics and traditions, work collaboratively, hone skills for teaching on a university level, and develop entrepreneurial understanding for redefining the cultural landscape. Faculty expertise includes concert music, film scoring, and music technology.

**Music Performance**

The Ph.D. program in Music Performance provides individual pathways for specialized study at the doctoral level for advanced musicians in the classical and jazz idioms. Emphasizing interdisciplinary research, the program promotes practitioner-based perspectives on the repertoire and its evolving performance traditions.

The Ph.D. in Music Performance is designed for individuals who represent the highest level of achievement both in the academy and on the concert stage. Graduates possess the expertise to not only perform professionally but also contribute to the broader scholarly community, complementing their activities on-stage and in the studio with public presentations of their research, publications, and teaching. Graduates of our program are performers are committed to exploring musicological, theoretical, and historical perspectives on the repertoire and the performance practices to which they are dedicated.

Students in the Ph.D. program in Instrumental Performance work closely with Artist Faculty. They benefit from the mentorship of internationally renowned performers, as well as the unique performance opportunities available at NYU and in the context of New York's unparalleled cultural life. They also collaborate with scholars outside their immediate field, supplementing their performative knowledge with insights from other disciplines. A flexible curriculum allows them to engage in research questions relating theory to practice, including but not limited to studies in aesthetics and reception, historiography, ethnography, and psychology, exploring the sociological and political aspects of the diverse repertoires and performance traditions they represent.
Music Technology

The doctoral program in Music Technology is intended to prepare students for careers in university teaching, industry research and development, as well as in multimedia, audio computation, and other research fields at the constantly changing intersection of music and technology. Students benefit from the course offerings, faculty, facilities, and resources of NYU’s Steinhardt School and Courant Institute. For example, coursework in the Music Technology program addresses current research areas in music information retrieval, digital signal processing, interactive music systems, and 3D audio. Such coursework involves, as does the degree program itself, research in the fields of computer science, music theory, music cognition, machine learning, mathematics, and artificial intelligence as related to problems in the recording, performance, analysis, perception, and composition of music. The program offers personal mentoring and advisement from doctoral faculty in the Music Technology program, as well as from the larger Department of Music and Performing Arts Professions, the Steinhardt School, and the Courant Institute of Mathematical Sciences.
Research Areas

As above, each program within MPAP has a unique set of primary research areas which operate as guiding frameworks for intellectual inquiry.

Educational Theatre

Doctoral students develop authority in one or more of the following areas of specialization through coursework and independent research. These areas of research are often overlapping and interrelated, and students are encouraged to take coursework in all three areas.

- *Drama in Education* (i.e., studies in drama/theatre curriculum, special education, integrated arts, assessment and evaluation)
- *Applied Theatre* (i.e., studies in community-based theatre, theatre of the oppressed, the teaching artist, diversity and inclusion)
- *Theatre for Young Audiences and Play Production* (i.e., studies in acting, directing, dramaturgy, playwriting, dramatic literature, arts-based research methodologies)

Music Education

*Music Education PhD: Music Therapy Specialization*

Research in this degree program can take place using a wide variety of methods including qualitative, mixed-method, quantitative, musicological, historical, and philosophical approaches. The determination of method is a consequence of the student’s interests and fundamental research questions. Students should come to the program with some general ideas about potential areas for doctoral research so that a suitable sequence of research methods courses can be taken in a way that provides the foundations needed for independent scholarly research. Students wishing to study clinical processes can do so at their own place of employment, through projects implemented at the Nordoff-Robbins Center for Music Therapy or through other cooperating clinical facilities. This means that a wide variety of clinical approaches and areas of practice can serves as the context for doctoral research studies.

Music Performance

Doctoral students develop authority in specific areas of specialization through coursework and independent research. These areas of research, which often overlap, relate closely to the repertoire and practices that distinguish their performing careers.

- *Theory and Analysis* (i.e., studies of aesthetics, compositional methods, and analytical methods, and their relationships to performance practice, perception, and reception)
- *Musicology and Ethnography* (i.e., studies and documentation of performance traditions in relation to specific historical eras, cultures, and socio-political contexts)
Music Technology

The primary research areas of the Music Technology Ph.D. program include computer music and interactive performance systems; immersive audio; music cognition; and music informatics. We work closely with our sister research center, the Music & Audio Research Lab (MARL) and collaborate with individuals and groups across the university and around the world. Doctoral candidates engage in creative as well as data-driven approaches to the application of technology to music — our research methods emerge from the development and adaptation of new and existing technologies to create, study, perform, analyze, or disseminate music.
Advising

Assigned Advisor – During Coursework

As a first-year doctoral student, you are assigned an advisor. Assignment is primarily based on your proposed research interests and, to some extent, faculty availability. The advisor is often the program director, although some students may have another member of the program faculty serve as an advisor in which case both individuals are available for consultation and guidance. The advisor orients you to the program and oversees your progress through the doctoral program up to the appointment of a dissertation chair.

Advisors can also provide guidance and handle administrative and signature-related aspects of advising. Advisors can assist with a number of tasks:

- Assist with class selection and registration
- Help make academic connections
- Aid you in identifying areas of specialization
- Provide advice/feedback regarding the forming of a dissertation committee

Post-Coursework Advisor: Dissertation Committee Chair & Committee

Once selected, the dissertation committee chair serves as your chief advisor, though you may continue to consult with your assigned advisor or other faculty for additional information. Although you may appoint an advisor as your dissertation chair, this is not required. Your dissertation chair must be a full-time tenured, tenure-track, or clinical faculty member who has expertise in your topic area and in the research method that you are using. Additional information on who can serve on the dissertation committee can be found in this Handbook in the section on Dissertation Proposal > Dissertation Committee.

The dissertation committee chair is the faculty member with whom you will work most closely in preparing your dissertation.

When you are ready to make this decision—for full-time students, this will generally be during the spring semester of your second year—your assigned advisor can provide advice and feedback on this process and serve as a resource after the committee formation. Once you select a committee, the members must be officially appointed prior to submitting the doctoral proposal for faculty review. The Request for Appointment of Dissertation Committee form can be accessed online.

Student Responsibilities

As a student, you share the responsibility of advising: you are encouraged to be proactive, candid, and reflective, and are expected to bring a sense of collegiality and professionalism to your relationship with faculty. It is your responsibility to initiate meetings with your advisors several times each academic year. When planning for meetings, you should be sensitive to faculty schedules and be aware that faculty availability may be limited during winter, spring and summer breaks. Please follow these guidelines in requesting your advisor’s assistance:
• Be prepared for advising meetings and use the time wisely; bring specific questions, necessary paperwork if signatures are needed, a list of options if advice about courses is requested, etc.
• Request letters of recommendation or feedback on writing (grant applications, etc.) in a timely manner in advance of deadlines
• Be in active communication with advisors and committee members; seek face-to-face meetings whenever possible
**Mentoring**

First-year doctoral students are also assigned a mentor based both on their proposed research interests and, to some extent, faculty availability. Along with the advisor, mentors orient new students to the doctoral program and oversee their progress until a dissertation chair is appointed; the dissertation chair then assumes the mentorship role until the student graduates. The mentor is not an official appointment and can be changed by the student at any time. Should a change be made, however, the student should alert Dr. Jonathan Jones, MPAP Doctoral Coordinator.

The following expectations and strategies for fostering a productive mentor-student relationship are the result of extensive conversations among doctoral faculty and student members of the NYU Steinhardt Doctoral Affairs Committee. They are not binding, nor are they meant to replace guidelines specific to each department. Instead, this document provides a framework for establishing a productive mentor-student relationship, one that will not only benefit the student but will also provide rewards to mentors, including enriched academic exchanges, increased research productivity, and potential lifelong collaborations.

**Expectations of Mentors**

Mentors guide students through the early stages of their doctoral experience, facilitating the transition from structured undergraduate (and Master’s) study to the less predictable world of open-ended research and the early stages of dissertation preparation. Mentors should show an interest in the student’s career and well-being, modifying each mentor-student relationship to accommodate diverse needs and varied interests. In addition to providing academic advice, research opportunities, and resources, the mentor should be ready to help students address any concerns or problems that may arise during the course of their studies. As the relationship develops over time, mentors will encourage each student to accept more responsibility and challenges. They should also undergo periodic evaluation of the success (or lack thereof) of the mentor-student relationship, making adjustments as needed. Finally, mentors will assist with the selection and appointment of a dissertation chair by helping the student build a network of faculty members well-suited to guide the student through the final stages of their dissertation research.

**Expectations of Doctoral Students**

Students assume primary responsibility for the successful and timely completion of their degree. They should attend regular meetings with their mentor, prepare questions, and send written materials in advance of each meeting. Students should read, understand, and conform to policies and requirements of their respective graduate program, the Steinhardt School of Culture, Education, and Human Development (outlined in the Steinhardt Doctoral Policies), and New York University (outline on the Student Conduct Policies). Where appropriate, doctoral students must participate in and adhere to NYU’s Responsible Conduct of Research with Human Subjects. Students should maintain detailed and accurate research records and, where appropriate, discuss policies and expectations on authorship with their mentor.
The First Meeting between the Mentor and Doctoral Student

Regular meetings are used to discuss student progress, clarify expectations and share information. In the first meeting, mentors and students should agree on a preferred means of communication (email, phone, in person) and establish the frequency of meetings, as well as the expected frequency and format for submitting work (student) and providing feedback (mentor). Students should prepare an agenda for the first meeting, outlining any program-related questions that need to be addressed and a brief description of their short- and long-term research and career goals. They should also bring necessary paperwork if signatures are needed. Mentors should ensure that the student’s short- and long-term plans are realistic and that they satisfy program requirements; they should also establish deadlines and timetables for completing various stages of work. Additionally, mentors will communicate clear expectations for the quality and format of the student’s work and provide a summary of each meeting.
Placement Examinations for MPAP Music Programs

Placement exams are administered for all incoming doctoral students in music programs except for students who have earned a degree (undergraduate or graduate) from an NYU MPAP program within the last five years. These placement examinations, assessing achievement in music theory and music history, are mandatory and must be completed before the start of the first semester of study. They are available in late August and every effort should be made to complete them before classes start in September.

Dates for placement exams and additional guidelines are posted on the Music Theory Placement Exam Website.

Doctoral students should complete remedial requirements in year 1 so that they can take graduate-level seminars as soon as possible. Questions regarding placement exams, remedial coursework, or theory seminars should be directed to the following MPAP faculty: Professor Panayotis Mavromatis, Director of Music Theory and Professor Sarah Marlowe, Associate Director of Music Theory.

Online Registration Request Form (for students requiring theory/history remediation and/or students wishing to take a theory seminar which requires permission from the instructor) can be accessed at the Music Theory Placement Exam Registration Website.

English Competency is assessed through the admissions portfolio and, in the case of international students, one of the following English proficiency exams: TOEFL, IELTS, or PTE Academic.

Additional advisement information for international students is available at the Steinhardt International Student Registration Website.
Coursework

The primary objective of doctoral study, as distinguished from other studies at the graduate level, is to promote your original contribution to scholarly research in a given field. Upon entry into the doctoral program, you should begin exploring the literature and methods pertinent to your particular research interests, and identifying specific faculty members—both inside and outside of the department—who might serve as dissertation committee members.

In MPAP, each doctoral program has a distinct curriculum, as delineated below. All doctoral students are expected to successfully complete at least 42 credits of coursework (depending on the program) as part of their degree requirements, and maintain a minimum grade point average of 3.0 (B). The specific number of credits and their distribution varies from program to program. Note: The points listed for each degree represents the minimum points for the degree. Additional points may be required as the result of placement and candidacy exams.

Please note that absolutely no transfer credits from other institutions are allowed for doctoral students.

Educational Theatre PhD

<table>
<thead>
<tr>
<th>Course</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations of Education</td>
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<tr>
<td>Specialized Research Methodology/Electives</td>
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<td>Department Study</td>
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<td>Departmental Content Seminar</td>
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</tr>
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<td>Doctoral Proposal Seminar</td>
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<td><strong>Minimum Points</strong></td>
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</tr>
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*Areas of specialization in Educational Theatre include Drama in Education, Applied Theatre, and Theatre for Young Audiences/Play Production. The number of credits required in this area are decided by the academic advisor at the time of enrollment based on the student’s prior coursework at the master’s level.

A more detailed explanation of the course requirements is available at the [Educational Theatre PhD Curriculum Website](#).
Educational Theatre EdD

<table>
<thead>
<tr>
<th>Area</th>
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<tbody>
<tr>
<td>Common Core</td>
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<tr>
<td>Content Knowledge</td>
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<tr>
<td>Methods of Inquiry</td>
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<tr>
<td>Practical Knowledge</td>
<td>12 points</td>
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<td>Specialization Course Electives*</td>
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<td>Culminating Study</td>
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<td><strong>Minimum Points</strong></td>
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</tr>
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</table>

*Areas of specialization in Educational Theatre include Drama in Education, Applied Theatre, and Theatre for Young Audiences/Play Production.

**Prerequisites in theatreform competence are required, especially in theatre history, dramatic literature, acting and directing, and drama criticism. Applicants who have not taken courses in these area at the undergraduate or master’s level must take them before fulfilling the Specialization Course Electives requirement, even if it means that more than 42 points are required to complete this EdD program. Additional courses in theatreform in excess of those required for this degree may be selected by advisement.

A more detailed explanation of the course requirements is available at the Educational Theatre EdD Curriculum Website.

Music Education PhD and EdD

<table>
<thead>
<tr>
<th>Area</th>
<th>Points/Credits</th>
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<tr>
<td>Advised Research Courses</td>
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<td>Guided Electives</td>
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## Music Performance and Composition PhD: For Composers

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<th>Points/Credits</th>
<th>Foundations</th>
<th>Specialized Research Methodology</th>
<th>Cognates (course related to but not in specialization)</th>
<th>Departmental Content Seminar (Chamber Music)</th>
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<th>Advised Research Courses</th>
<th>Recital (Seminar in Music)</th>
<th>Applied Study (Private Composition)</th>
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*There are two basic concentrations: traditional/contemporary and music computers/technology*

## Music Performance and Composition PhD: For Performers

<table>
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<th>Foundations</th>
<th>Specialized Research Methodology</th>
<th>Cognates (course related to but not in specialization)</th>
<th>Departmental Content Seminar (Chamber Music)</th>
<th>Doctoral Proposal Seminar</th>
<th>Advised Research Courses</th>
<th>Two Recitals (Seminar in Music)</th>
<th>Applied Study (private lessons)</th>
<th>Guided Electives</th>
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<td>3 points</td>
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<td>15 points</td>
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<tr>
<td><strong>Minimum Points</strong></td>
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MPAP Doctoral Handbook 24
Music Technology PhD

<table>
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<td>Specialized Research Methodology</td>
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<tr>
<td>Cognates (course related to but not in specialization)</td>
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<tr>
<td>Content and Dissertation Proposal Seminars</td>
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<th>II. Research Requirements</th>
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<tr>
<td>Music &amp; Courant Courses</td>
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<table>
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<tr>
<th>III. Specialization Electives</th>
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<tbody>
<tr>
<td>Music &amp; Courant Electives</td>
<td>12 points</td>
</tr>
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</table>

Minimum Points 48 points

A more detailed explanation of the course requirements is available at the [Music Technology Requirements Website](#).

**Explanation of Course Credit Requirements**

The student must discuss and gain approval from their academic advisor for course selections and plan of study. Courses are categorized according to the following: foundations, cognates, and advised research. The information that follows provides general explanations for the categories, but students must consult their academic advisor for guidance when selecting courses.

**Foundations**

All students are required to complete 6 credits (two courses) of coursework in foundations during their first 24 credits of doctoral study. Graduate courses qualify for the foundations requirement when they are upper division courses (NYU Steinhardt 2000-level courses or their equivalent in other schools) and designed to broaden students’ access to knowledge outside of the areas of specialization. To this end, courses are considered foundational when they: (1) provide broad basic content, not limited to a single profession, and are outside the student's specialization, and do not require prerequisites; (2) are based on current scholarship in the arts, humanities, sciences and/or social sciences; and (3) have wide applicability to common issues of the student's specialization and profession.

**Cognates**

A cotate is defined as a course outside of the student's specialization that supports the student’s research or a course that combines the student’s specialization with another academic discipline. These courses are to be selected by the student subject to approval by the academic advisor.
Advised Research

Research courses by advisement should be related to the student's proposed topic or area of research interest. Because it can take as many as four or more semesters to complete a sequence of research courses adequate for doctoral level research, students should consider beginning this sequence in their first semester. Because of the necessity of starting the research sequence at the outset of doctoral study, it is essential that the student have a research direction articulated at this time so that the proper sequence can be selected and completed in a timely way. Gaining approval for a dissertation proposal requires the demonstration of the research competencies of the chosen method, something that requires completion of the appropriate research method coursework.

These courses should be carefully selected to ensure that the student has the appropriate skills and expertise to conduct research and analysis necessary to write the dissertation. The aim of this requirement is to give students more focused training in particular research methods – this is particularly important for qualitative research methods using interviews, participant observation, artefact analysis, and/or self-inquiry; historical and archival research; quantitative research using statistical analysis; or content analysis. You should seek out classes in relevant methods in departments throughout the university. With the help of your advisor, you should determine the most appropriate research and methodology courses for your project. You may consider relevant research-based courses that are specialization electives as well. By advisement, you can also conduct independent study courses under the supervision of qualified faculty to gain experience in understanding and applying specific methodological principles and practices.

The Steinhardt School offers a number of research courses in various qualitative and quantitative methods:

**Qualitative Research Courses**
- APSY-GE 2835 Research: Using Mixed Methods
- APSY-GE 3040 The Listening Guide Method of Psychological Inquiry
- MPADT-GE 2100 Introduction to Arts Based Research
- RESCH-GE 2135 Historical Research
- RESCH-GE 2140 Approaches/Qualitative Inquiry
- RESCH-GE 2141 Case Study/Ethnographic Inquiry
- RESCH-GE 2142 Interview & Observation
- RESCH-GE 2143 Participatory Action Research
- RESCH-GE 2147 Fieldwork Data Collection
- RESCH-GE 2148 Fieldwork: Data Analysis

**Quantitative Research Courses**
- APSY-GE 2070 Research and Evaluation Methods in Behavioral Sciences
- APSY-GE.2073 Research Design & Methodology in the Behavioral Sciences I
- APSY-GE.2074 Research Design & Methodology in the Behavioral Sciences II
- APSY-GE.2140 Measurement: Classical Test Theory
- RESCH-GE.2001 Statistics for the Behavioral and Social Sciences I
- RESCH-GE.2002 Data Analysis for the Behavioral and Social Sciences II
- RESCH-GE.2003 Intermediate Quantitative Methods: The General Linear Model
RESCH-GE.2004 Advanced Modeling I: Topics in Multivariate Analysis
RESCH-GE.2134 Experimental and Quasi-Experimental Design
RESCH-GE.2139 Survey Research

External Opportunities

Students can also take courses at other universities in the New York area, including Columbia University, Rutgers University, Princeton University, the New School for Social Research, and the Graduate Center of the City University of New York, as part of the Inter-University Doctoral Consortium (IUDC). Generally, students must complete one year of Doctoral study to be eligible to participate in Consortium courses. These courses are to be selected by the student subject to approval by the academic advisor.

The IUDC registration process and guidelines are outlined in the Appendix.

Independent/Further Study

MPAP faculty recognize that advanced coursework in our department, as well as in departments throughout New York University and the Inter-University Doctoral Consortium, contributes to students’ intellectual development, and helps to shape the research project. If students identify a topic or project that cannot be easily explored in the context of a course, they may request to do an independent study with an individual faculty member. Together with the supervising faculty member, students would develop a curricular approach and a working timeline for the completion of the independent study.

Doctoral Collegium and Maintaining Matriculation

The Performing Arts Research Collegium includes all doctoral students and faculty engaged in performing arts research.

Doctoral students who are taking other credit-bearing course work will register for the 0 credit section of MPAP Doctoral Collegium – MPAIA-GE 3401.

Doctoral students who are finished with course work and are within the maximum allowable matriculation period (eight years for students who entered full-time, and ten years for students who entered part-time) are required to maintain matriculation by registering for MAINT-GE 4747 each semester (exclusive of summers) when not enrolled for credit bearing course work. Those students will also register for the 0 credit section of MPAP Doctoral Collegium – MPAIA-GE 3401.

Doctoral students who are finished with course work and are beyond the maximum allowable matriculation period (students who entered full-time in the Fall 2009 or earlier, and students who entered part-time in the Fall of 2007 or earlier) are required to maintain matriculation by registering for Doctoral Advisement DCADV-GE 3400, 1 credit, during any semester (exclusive of summers) when not enrolled for credit bearing course work. Those students will also register for the 0 credit section of MPAP Doctoral Collegium – MPAIA-GE 3401.
The Performing Arts Research Collegium meets on the first Friday of each month during the academic year from 5:30-8PM. Topic proposals by current students are featured and are published on the course NYU Classes site for general review prior to each class meeting. Each proposal submitted for review must be approved by the student’s Program Director. It is not necessary to have a Dissertation Chair prior to presenting the Topic, however, if one has already been secured, the Chair should also provide notice of approval.

Students who are not local or who miss any class session will maintain participation by responding to the Topic Reviews posted on the NYU Classes Site.

**Satisfactory Progress**

The school requires all doctoral students to complete an academic plan in the fall and a progress report in the spring. These reports (which must be preapproved by the program director or chair of your dissertation committee) are reviewed by the director of doctoral studies who then sends a notification to the school about satisfactory or unsatisfactory progress for each student. This is part of a school-wide strategy for more closely monitoring student progress towards the completion of the degree.

The Academic Plan should focus upon your goals and expectations for doctoral study over the academic year. If you are required to take remedial coursework, you must include this in the plan and progress report. On your plan in the upper left-hand side, please identify the program and year, your advisor and mentor, part time or full time status. The plan might further include information about:

1. coursework expectations
2. research papers (conferences, articles, peer reviewed journals) and creative work
3. teaching and research assistance
4. service to the program, department, and school
5. timelines for completion (candidacy, topic, proposal, and dissertation deadlines)
6. other pertinent information concerning your academic progress

Your Academic Plan should be no longer than a page and must be posted on NYU Classes at the Assignments tab by the November collegium. Please note that this deadline will be strictly enforced. You must meet with your advisor/mentor in the preparation of the plan, and secure his/her approval.

In the spring students submit a progress report.

The Progress Report should focus upon your achievement of goals and expectations for doctoral study over the academic year. On the upper left-hand side of your report, please identify the program, your advisor and mentor, part time or full time status.

Your Progress Report should be no longer than a page and must be posted on NYU Classes at the Assignments tab by the April collegium. Please note that this deadline will be strictly enforced. You must meet with your advisor/mentor in the preparation of the plan, and secure his/her approval.

Students who do not make satisfactory progress toward the completion of their research and dissertation may be dropped from the program.
Doctoral Proposal Seminar

*MPAIA-GE 3097 Doctoral Proposal Seminar* (Educational Theatre students enroll for MPAET-GE 3005 when it is offered): Full time PhD students typically take this seminar during the third year to ensure that they have a strong theoretical and methodological foundation before they launch their dissertation project. The course is conducted as a workshop; students produce drafts of their topic reviews and dissertation proposals. Students must have completed candidacy prior to taking the seminar. In order to gain the most benefit from the course students should have a basic topic area they wish to pursue.

After Completing Required Coursework (ABD)

Doctoral matriculation expires eight years from the date of matriculation for full-time students, and ten years from the date of matriculation for part-time students. In the event you are unable to complete the degree within the matriculation period, your matriculation is automatically terminated without notice.

If extraordinary circumstances prevent you from completing the degree within the matriculation period, you may request an extension of matriculation.

The following policies apply to extending doctoral matriculation beyond eight years (or ten years for part-time students and students matriculated prior to 2008):

- An extension of matriculation must be requested in writing prior to the end of the eight-year matriculation period. The form for requesting an extension is available from the Office of Doctoral Studies, Pless Hall, 2nd Floor. The form is also available for download at the [Steinhardt Doctoral Forms Website](#).
- All requests for extension require the approval of the student's dissertation committee chairperson and the chairperson of the department as indicated on the above-mentioned form. Extension requests are also subject to the approval of the Vice Dean for Academic Affairs.
- Students should also be aware that extensions are approved only if the student is making adequate progress toward the completion of the degree. For example, if by the end of the matriculation period, the student does not have an approved dissertation proposal, it is unlikely that an extension will be approved.
- No request for extension will be considered if the student has not been admitted to degree candidacy and does not have an approved dissertation committee prior to the end of the matriculation period.
- All requests for extension must be accompanied by a statement explaining the reasons for the inability to complete the degree within the matriculation period, a student copy of the transcript, a detailed description of remaining work, and a proposed timetable for the completion of that work including a projected date of graduation. This timetable must be considered reasonable by the dissertation committee and must include ample time for review of dissertation drafts prior to the dissertation filing deadline.
Course work must represent a currency of knowledge in the student’s field at the time of graduation; therefore, any course completed more than ten years prior to the anticipated date of graduation, or any course completed within ten years with substantive changes in content, must be evaluated by the appropriate department chairperson. Any course not considered current in content must be repeated or an appropriate substitution must be completed.

The above-mentioned requirements are in addition to any eligibility requirements mandated by a student's department, program, or dissertation committee chairperson. Some programs do not approve extensions at all or restrict them to less than one year. Students are advised to discuss this matter with their program faculty well in advance of the expiration of matriculation.

Please note that the eight-year matriculation period is in effect for all full-time students beginning with the fall 2008 semester. Students whose initial date of matriculation was prior to fall 2008 have a ten-year period within which to complete the degree.
Advancing Toward the Degree: Timeline

The following are suggested guidelines for advancing toward completion of the doctoral degrees in Music and Performing Arts Professions.

Note: Music and Performing Arts Professions students have department-specific coursework requirements (as outlined below) that may supersede those listed in the Steinhardt School’s Doctoral Policies, however, all other school-wide policies and procedures do apply to MPAP students.

Sample Timeline for Full Time PhD Students

**Year 1**

**Required:**
- Full time students take 12 credits per semester
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Discuss research interests with advisor and mentor so you can begin taking introductory and specialized research courses each semester
- Music students who need remedial coursework in theory and analysis should complete necessary courses

**Year 2, first semester**

**Required:**
- Full time students take 12 credits
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Continue to discuss research interests and topic with advisor and mentor regarding specialized research courses
- Music students who need additional remedial coursework in theory and analysis should complete necessary courses

**Recommended:**
- Begin compiling bibliographies for candidacy exams (see description under Candidacy, p. 38)

**Year 2, second semester**

**Required:**
- Full time students take 12 credits (if degree requirements are fewer than 48 credits, students take the requisite number of credits this term and file for full-time equivalency through the Office of Doctoral Studies)
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Full time students will likely apply for Candidacy early in the semester. Note that students in music programs may only apply for Candidacy during or after their final semester of coursework. Deadlines for applying for Candidacy are posted at the MPAP Candidacy Website, (for more information, see Candidacy)
Recommended:
- Identify a dissertation committee chair prior to the semester’s end.

Year 3, first semester

Required:
- Completion of remaining coursework by advisement (students take the requisite number of credits this term and/or file for full-time equivalency through the Office of Doctoral Studies)
- If still taking other coursework, register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits; if coursework is completed, maintain matriculation by registering for MAINT-GE 4747, MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits, and also file for full-time equivalency through the Office of Doctoral Studies
- Complete your Topic Review and present it at Performing Arts Research Collegium. Deadlines for applying for Topic Review presentations are posted at the MPAP Proposal Website. (for more information, see Topic Review)
- Complete a draft of your dissertation proposal during the Dissertation Proposal Seminar
- Finalize and complete paperwork to appoint your dissertation committee

Year 3, second semester

Required:
- Maintain matriculation by registering for MAINT-GE 4747, MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits, and also file for full-time equivalency through the Office of Doctoral Studies
- Complete and defend your dissertation proposal. Deadlines for submitting Dissertation Proposals for review are posted at the MPAP Proposal Website. (for more information, see Dissertation Proposal)

Years 4 and 5

Required:
- Maintain matriculation each semester (exclusive of summers) by registering for MAINT-GE 4747, MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits, and also file for full-time equivalency through the Office of Doctoral Studies
- Dissertation research and writing

Recommended:
- Final dissertation defense (Year 5)
  [Deadlines for submitting Dissertations for defense are posted at the Steinhardt Dissertation Deadline Website.]
- File dissertation (Year 5)
Sample Timeline for Part Time PhD Students

Year 1

Required:
- Part time students take 6-9 credits per semester
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Discuss research interests with advisor and mentor so you can begin taking introductory and specialized research courses each semester
- Music students who need remedial coursework in theory and analysis should complete necessary courses

Year 2

Required:
- Part time students take 6-9 credits per semester
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Continue to discuss research interests and topic with advisor and mentor regarding specialized research courses
- Music students who need additional remedial coursework in theory and analysis should complete necessary courses

Year 3, first semester

Required:
- Part time students take 6-9 credits per semester
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Continue to discuss research interests and topic with advisor and mentor regarding specialized research courses
- Music students who need additional remedial coursework in theory and analysis should complete necessary courses

Recommended:
- Begin compiling bibliographies for candidacy exams (see description under Candidacy)

Year 3, second semester

Required:
- Part time students take 6-9 credits per semester (if degree requirements are fewer than 48 credits, students take the requisite number of credits this term and file for half-time equivalency through the Office of Doctoral Studies)
- Register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits
- Part time students will likely apply for Candidacy early in the semester. Note that students in music programs may only apply for Candidacy during or after their final semester of
coursework. Deadlines for applying for Candidacy are posted at the MPAP Candidacy Website. 
(for more information, see Candidacy)

**Recommended:**
- Identify a dissertation committee chair prior to the semester’s end.

**Year 4, first semester**

**Required:**
- Completion of remaining coursework by advisement (students take the requisite number of credits this term and/or file for half-time equivalency through the Office of Doctoral Studies)
- If still taking other coursework, register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits; if coursework is completed, maintain matriculation by registering for MAINT-GE 4747, MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits, and also file for half-time equivalency through the Office of Doctoral Studies
- Complete your Topic Review and present it at Performing Arts Research Collegium. Deadlines for applying for Topic Review presentations are posted at the MPAP Proposal Website. (for more information, see Topic Review)
- Complete a draft of your dissertation proposal during the Dissertation Proposal Seminar
- Finalize and complete paperwork to appoint your dissertation committee

**Year 4, second semester**

**Required:**
- Maintain matriculation by registering for MAINT-GE 4747, MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits, and also file for half-time equivalency through the Office of Doctoral Studies
- Complete and defend your dissertation proposal. Deadlines for submitting Dissertation Proposals for review are posted at the MPAP Proposal Website. (for more information, see Dissertation Proposal)

**Years 5 and 6**

**Required:**
- Maintain matriculation each semester (exclusive of summers) by registering for MAINT-GE 4747, MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits, and also file for half-time equivalency through the Office of Doctoral Studies
- Dissertation research and writing

**Recommended:**
- Final dissertation defense (Year 6)  
[Deadlines for submitting Dissertations for defense are posted at the Steinhardt Dissertation Deadline Website.]
- File dissertation (Year 6)
Advancing Toward the Degree: Full- and Half-time Equivalency

In the second semester of the second year of study, most full-time doctoral students complete their coursework except for Dissertation Proposal Seminar which is usually taken in the semester following Candidacy. Beginning in the third year of study, students must either register for at least one credit per semester or they must maintain matriculation by registering for MAINT-GE 4747 and also register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits. Fully-funded students in their first four years of study (while they are still receiving funding) are required to maintain full-time status. Additionally, students may need full- or half-time status for financial aid or visa purposes.

International students on an F-1 or J-1 visa must also have full-time status (12 credits or full-time equivalency) regardless of year in the program.

U.S. citizens or permanent residents who want to get and/or defer student loans must have at least half-time status (6 credits or half-time equivalency). Some scholarships and fellowships may also require full-time status.

In order to be eligible for full-time equivalency status, you are expected to spend no less than 40 hours per week on a combination of course work and/or the relevant items which appear below; half-time students, a minimum of 20 hours per week.

- **Candidacy Examination (3 credits of equivalency - granted for one semester only)**: Three credits of equivalency may be granted during the semester in which you are completing the departmental candidacy examination and/or paper. The appropriate application for the examination must be filed with the Office of Doctoral Studies in order to be eligible for equivalency based on this category.

- **Candidates working on the topic for the dissertation (3 credits of equivalency - granted for one semester only)**: This category may be used by students who have been admitted to degree candidacy, but have not yet officially appointed a dissertation committee chairperson.

- **Teaching Fellow, Research or Graduate Assistant (6 credits of equivalency)**: This category may be used only by students with official University appointments as teaching fellows, research assistants or graduate assistants working a minimum of 20 hours per week. This category will only apply to students with these official appointments in the Music Technology Program.

- **Candidates working on the dissertation proposal (maximum of two consecutive years including the respective summer sessions)**: Students who have officially appointed a dissertation committee chairperson may request up to full-time equivalency status while working on the dissertation proposal. The approval of the dissertation committee chairperson is required (as indicated by signature on the equivalency form) in order to be eligible for this category.

- **Supervised research on the dissertation**: Students who have successfully completed the dissertation proposal review process may request up to full-time equivalency while working on the dissertation. The approval of the dissertation committee chairperson is required (as indicated by signature on the equivalency form) in order to be eligible for this category.

All requests for equivalency status must be approved by the academic advisor (or dissertation committee chairperson if required), as well as the Dean's representative in the Office of Doctoral Studies. No
student's application for equivalency status will be considered unless that student is registered for credit-bearing coursework or Maintenance of Matriculation.

The Office of Graduate Studies receives and processes these requests and can answer questions. You can access the form at the Steinhardt Doctoral Forms Website, listed as Doctoral Full- or Half-time Equivalency Form.
Doctoral Recital Guidelines for PhD Performers

Recital Planning

Doctoral students work with their advisor, instructor, mentor, or Program Director to develop repertoire appropriate to their course of study. Each program has a unique process for program review and approval, and doctoral students must make certain that they are fulfilling all academic requirements in conjunction with the recital.

Two doctoral recitals are given, each for two points. In discussion with the advisor, these can be taken as Colloquy, Seminar in Music and Music Education, or Independent Study.

Guest artists may be invited to participate in these recitals, but doctoral students must adhere to their program’s guidelines for guest artists, as outlined by their Program Directors.

Recording Planning (Jazz Studies Only)

Jazz doctoral students work with their program director and instructors to develop repertoire appropriate to present for both recitals and/or a recording project. Each program has a unique process for program review and approval, and doctoral students must make certain that they are fulfilling all academic requirements in conjunction with the recital.

Two jazz doctoral recitals/recordings are given, each for two points. In discussion with the advisor, these can be taken as Colloquy or Independent Study.

Guest artists may be invited to participate in these recitals, but doctoral students must adhere to their program’s guidelines for guest artists, as outlined by their Program Directors.

Scheduling

Doctoral recitals, when possible, should not be scheduled to coincide with doctoral benchmarks of candidacy, proposal review, and defense.

Once the recital is scheduled, it is possible to arrange for rehearsal time by filling out and submitting the on-line Recital Rehearsal Space Request Form which is available at the MPAP Recital Planning Website. This form should be submitted no later than two weeks prior to the requested rehearsal time. All efforts will be made to provide rehearsal time in the performance space, but this cannot be guaranteed. Doctoral students may have additional rehearsal time in other department rehearsal rooms, subject to availability. Additional rehearsal space may be requested by emailing MPAP Space.

Written Materials

All programs and program notes distributed at the recital, including recitals taking place off-campus, MUST be approved and printed by the department. Doctoral students may not distribute programs that have not been officially approved by department administration.
Students must defer to the guidelines set forth by their Program Directors.

Once the recital date has been confirmed, students will receive a unique template to use for the recital program. Students must submit the program in the body of the template, as a **Word document (not as a pdf or Google document)** —including program page, program notes (required, and which must be original) and bio(s)—for proofing, editing and printing.

1. First, the program must be emailed as a **Word** attachment to the Program Director for edits and approval **at least FIVE WEEKS** prior to the recital date. Once it has been approved, and **no later than THREE WEEKS** prior to recital date, the program should be sent, with a copy of the **Program Director’s approval e-mail**, to **Scott Allen**. **Name, program** (i.e. Strings, Composition, Music Education, etc), and **recital date** should appear in the subject line of the e-mail and be sent via the student’s NYU e-mail account.

2. After Scott Allen has proofread and edited the program, he will e-mail the final proof. After he has received the advisor’s “okay,” the number of copies requested will then be printed. Students are responsible for printing their own translations. Programs may be retrieved from the MPAP Administrative Office, 35 W. 4th St., Suite 1103.

**Recital Evaluation**

Doctoral recitals may be adjudicated by 1-3 members of the Artist Faculty (selected by doctoral faculty), a group which must include the Program Director.

Recitals are graded, and this grade serves as one indication of the student’s fitness to continue in the program.

Under exceptional circumstances and at the discretion of the instructor, the student may postpone the scheduled recital. In this case, an incomplete grade may be requested after the ninth week of the term via the **Incomplete Grade Agreement Form**.

Upon signing this agreement, the instructor will determine the time the student will have to complete the work, but it cannot be later than the last day of classes in the following term. If he full recital is not performed in full by the agreed upon date, the incomplete grade (I) becomes an F. F grades cannot be removed or changed. Further, incomplete grades may result in academic action by the Committee on Student Progress and failure to meet satisfactory academic progress by the Office of Financial Aid.
Candidacy

Purpose

The purpose of the Doctoral Candidacy Examination is to assess your readiness to pursue independent research in your chosen field. Successful performance on the examination requires that you think critically, engage substantive issues in a significant way, and show familiarity with the important scholarly publications by which the field is defined. Of paramount importance is the demonstrated ability to write effectively with clarity, insight, and to contextualize your area of specialization in relation to the broader discourse of historical and contemporary arts and ideas. In music, the candidacy includes an assessment of your overall general knowledge of music, music history, and theory. Students are also expected to demonstrate expertise in the analysis of musical works from a variety of historical periods and styles. In Educational Theatre, Music Education, and Music Therapy, candidacy involves completion of a portfolio, a published research paper (for PhDs), an oral presentation, and a performance review.

Significance of Achieving Candidacy

Prior to formally achieving doctoral candidacy, you are a graduate student who has been identified as potentially able to pursue doctoral study and research. You are taking courses and achieving an academic record. However, there is no commitment from the Department that you are likely to complete the requirements for the degree until after you pass candidacy. Once you achieve the status of doctoral candidate, you may submit your research topic for approval and begin to pursue your research. You may also form your dissertation committee. If you are a performer or composer you become eligible to perform your recitals. The rights and privileges of candidacy, as well as elevated expectations from the faculty, are afforded you once you have achieved doctoral candidacy.

When and How to Apply for Candidacy

To be eligible to take the candidacy examination, you must meet the following requirements:

- Be fully matriculated.
- Be in good academic standing.
- Consult with your program advisor to ensure you are eligible and understand the specific requirements and expectations for candidacy.
- Music doctoral students must have taken the Graduate Theory and History Placement Examinations and completed all remedial requirements in theory, history, and English.

For all music students, the earliest the candidacy examination may be taken is during the final semester of coursework requirements, leaving only Doctoral Proposal Seminar outstanding. Students in Educational Theatre should consult their academic advisor for guidance on when to complete the exam.

To apply, please download and complete the application form from the Steinhardt Doctoral Forms Website, listed as Application for Candidacy.
You must apply at the beginning of the semester in which you intend to take the Candidacy Examination. Music Education and Educational Theatre students complete a Candidacy Portfolio for the candidacy examination (see “Format” below).

The completed application form, signed by your Program Advisor, must be submitted to the Office of Graduate Studies at the same time that you are submitting your bibliographies to the Department. Send a copy of the application form via email to Dr. Jonathan Jones and to your Program Advisor. On the bottom of that form, indicate the dates that you took the Graduate Theory and History Placement Examinations. These dates will be verified by Dr. Panayotis Mavromatis, Director of Music Theory.

**Format**

The format of candidacy exams is program specific, but it typically combines the following three parts: (1) a portfolio or bibliography, (2) a written examination, and (3) an oral examination, completed within the space of approximately three weeks.

1. **Portfolio or Bibliography:**

   The Music Education, and Educational Theatre programs use an academic portfolio approach. More information for Music Education can be found on the [Music Education Candidacy Website](#).

   For Educational Theatre, access the guidelines at the following hyperlinks:

   - [Educational Theatre EdD Candidacy Portfolio Guidelines](#)
   - [Educational Theatre PhD Candidacy Portfolio Guidelines](#)

   Music Performance/Composition and Music Technology students prepare two bibliographies demonstrating knowledge of their broader field and area of dissertation focus, respectively. For all the areas considered, the list needs to show a good balance between books/dissertations discussing foundational knowledge, and articles/papers describing recent advances. Specific guidelines for preparing these bibliographies can be found at the [MPAP Bibliography Website](#).

   A suggested (but non-comprehensive) reading list is also available at the [MPAP Doctoral Reading List Website](#).

   Music Technology students are also expected to annotate their bibliography, including short comments (no more than a couple of lines) explaining the relevance of each source. Furthermore, music technology students should submit two articles that have been prepared for peer review, either in a professional conference or journal, a 1-page statement about the candidate's research and tentative dissertation plan, and a CV including a list of courses taken, organized per area of knowledge.

2. **Written Examination:**

   The first part of the written examination for students in Music Performance and Composition consists of take-home critical essays to be completed within approximately two days. The topics for critical essays
will be particular to each program and will be based on utilizing sources that represent knowledge in the student's field of specialization. The responses to these critical essays are to be emailed directly to the examination coordinator (Dr. Jonathan Jones).

The second stage for students in Music Performance and Composition is music analysis. Approximately three days before the examination, students will be given the score and recording of the works that they will study. Students should thoroughly familiarize themselves with the music during this time. Students then take a three-hour written examination with specific questions asked about the pieces they have prepared. During the written examination, scores and staff paper are provided, but the recordings are not.

Music Technology students will receive four technical questions three weeks in advance of the written examination, and two music questions one week in advance of the written examination. On day one of the examination week, the candidate will be given one of the technical questions and four hours to respond to it with no access to books or the internet. On day three of the examination week, the candidate will be given one of the music questions and four hours to respond to it with no access to books or the internet.

In addition to using the essays to address the questions, all the candidates will be assessed on their (a) breadth of general knowledge (how specific areas of research relate to the broader scholarly discourse, in terms of historical and contemporary influences), (b) depth of knowledge on specific areas of research, and (c) ability to critically review the state of the art, and articulate a vision for the future of their field.

Students are expected to use word processing tools for their written examination. They will also be trusted to work on their own without consulting faculty, colleagues, or friends either in this department or elsewhere; pre-written material – such as articles authored or co-authored by the candidate – may not be incorporated. Any evidence of such help or plagiarism is grounds for dismissal from the program. Students will not be allowed to bring any notes or materials into the examination room.

3. Oral Examination:

An oral examination lasting up to two hours will take place within approximately three weeks of the written examination. The examining committee will use that occasion to raise questions of a comprehensive nature addressing major issues in the field of the candidate’s specialization as well as basic knowledge in related fields. The committee members may revisit portions of the written examination if they wish, and inquire about topics covered by the student's reading list. They may also question the student on any elements contained in their bibliographies and/or portfolios.

Evaluation and Advisement

The evaluation of both the written and oral portions of the examination will be the responsibility of a single examining committee. Each committee shall consist of three members, selected by the Examination Coordinator from among all available and qualified doctoral faculty, and typically including at least one faculty member from the student’s program. The examination shall be evaluated as PASS, PASS WITH CONDITIONS, or FAIL.
If the candidacy examination results in a deferred pass with conditions, you will be notified by the exam coordinator or the chair of the review panel of what is required in order to have the conditions removed. If the candidacy examination results in a fail outcome, matriculation is suspended and you must request permission (in writing) from the department to retake the examination. Procedures for what a student should do in this circumstance appear below. If you pass the second candidacy examination, doctoral student status is restored.

Please note that Steinhardt policy does not allow any doctoral student to take the candidacy examination more than twice. In the event that a student fails the candidacy examination a second time, matriculation in the doctoral program is automatically terminated, in accordance with the guidelines laid down in the Steinhardt Doctoral Policies Website.

Mediation and Appeal

In the event that a student who has failed the examination elects to appeal the decision, the student must follow the guidelines set forth for student complaints as outlined in the Steinhardt Student Guide. The student must follow the procedures outlined below within 15 days from the date of the notification of failure.

In the event of a student’s failure, the Director of Doctoral Studies will discuss options with the student, none of which can be pursued without the support of the student's academic advisor and program director.

1. Reconsideration of the Fail. This requires an appeal to the Candidacy Review Panel.

2. A Second Exam. Students in MPAP may be permitted to take the candidacy examination a second time. However, a second Fail results in termination from the doctoral program.

3. Withdrawal from the Program.

Once the support of the advisor and program director is secured:

1. An appeal for reconsideration may be made to the chair of the Candidacy Review Panel, who will confer with members of the panel. Pertinent documentation should be provided, and copies of all documents submitted to the MPAP Doctoral Coordinator, Dr. Jonathan Jones; the MPAP Director of Doctoral Affairs, Dr. Marilyn Nonken; and the student's advisor and program director.

2. A Second Exam may be scheduled, to take place the following semester, with MPAP Doctoral Coordinator, Dr. Jonathan Jones.

3. The student will be directed to the Office of Doctoral Studies to complete the Doctoral Exit Interview Form.

If the complaint is not resolved, the next appeal may be made to the Department Chair, Dr. Ronald Sadoff. The Department Chair may meet with the Chair of the Review Panel, the Program Director, and
the student. When the complaint is resolved, the Program Director or Department Chairs, respectively, will send a confirmatory memo to all involved as well as the MPAP Director of Doctoral Studies and MPAP Doctoral Coordinator; and this will be shared with the MPAP Doctoral Affairs Committee.

Should the student feel that concerns have not been adequately addressed, the student may appeal to the Associate Dean for Student Affairs, who may make recommendations towards resolving the complaint, in consultation with the Dean. The student may also speak with the Ombudsperson, an associate/full tenured professor elected by students to achieve equitable resolutions to student complaints by ensuring that processes and procedures are followed. Communication with the Ombudsperson is initiated through the Steinhardt Student Services Office, Pless Hall, 2nd Floor.
**Topic Review**

**Purpose**

The purpose of the Topic Review is to approve the topic, the significance or need for the study, and to examine the doctoral candidate's preliminary grasp of pertinent issues articulated in the literature. A brief statement of method will be sufficient to enable the reviewers to assess the background and skills of the doctoral student in context of the proposed topic. The entire document is limited to ten pages, excluding bibliography and title page.

**When and How to Apply for Topic Review**

To be eligible to submit your topic review, you must meet the following requirements:

- Have passed the doctoral candidacy examination. After passing Candidacy, students are eligible to secure the appointment of a Dissertation Chair.
- Secure approval from the Program Advisor and, if already appointed, from the Chair of your dissertation committee. These faculty members should notify the MPAP Director of Doctoral Studies, Dr. Marilyn Nonken, directly of their approval and support for your topic.
- Have completed the required introductory research course required by your program.

Generally, student participation in Topic Review takes place in the semester after passing the candidacy examination. The timing of Topic Review is not dependent on when a student takes MPAIA-GE 3097 Doctoral Proposal Seminar (as the Seminar is offered in both fall and spring) though many students present their Topic Review during the semester in which they enroll in that course.

Students planning to submit their topic proposals for review should notify Dr. Jonathan Jones at the start of the semester. Topic Review document must be emailed to Dr. Jonathan Jones at least two weeks before the meeting of the Collegium in which the proposal is to be presented so they can be posted on the NYU Classes Discussion Board for the Doctoral Collegium. For more information on submission deadlines, please visit the [MPAP Doctoral Proposal Website](#).

**Format**

The topic proposal should be 6-10 pages long. The document is to be double-spaced. A title page and one-page curriculum vitae are to be included and are not considered part of the 10 pages. There is no need for a Table of Contents in the document.

The topic proposal review takes place during the proceedings of the Research Collegium for the Performing Arts, where the student will have 15 minutes to present their topic to the class. All students are expected to attend and contribute to the review. Students who are not local can present their topic via Skype.

If students are absent from Collegium, they are required to post feedback to the Topic Reviews in the Discussion Board on NYU Classes.
A set of guidelines posted by Dr. John Gilbert on how to prepare your topic proposal can be accessed at the MPAP Topic Review Guidelines Website.

Sample Topic Reviews

Sample Topic reviews are posted on the Topic Review Website under the Evaluation and Advisement heading.
Submission of doctoral proposals is governed by the school-wide policies and procedures for your dissertation proposal.

Students must have fulfilled all conditions set by the School for filing proposals. The information below is department specific and complementary to the information provided by the School.

When and How to Apply for Proposal Review

To be eligible to submit your dissertation proposal review, you must have met the following requirements:

- Have taken MPAIA-GE 3097 Doctoral Proposal Seminar, or equivalent course as required by your program.
- Have successfully completed the topic review process.
- Have a full dissertation committee already appointed (see Dissertation Committee below).
- The dissertation committee must meet as a group at least once prior to the filing of the proposal for review and the student must have their approval for submission. This is formalized by the committee’s signing of a Dissertation Proposal Cover Sheet. The form must be completely filled out and attached to the front of the proposal.
- Complete the IRB Form (found in the UCAIHS Website) and include it with the proposal, only when your study involves human participants (interviews, subjects for observation, data collection, etc.). Please note that this form is not to be submitted to UCAIHS until after your proposal has been approved. Students planning to file for exemption should also complete and include the form appropriately filled out for the exemption with their submission.

Generally, proposals are submitted for review no earlier than the semester following topic review (typically spring of the third year for full-time students).

Dissertation proposals and the Dissertation Proposal Cover Sheet must be emailed to Dr. Jonathan Jones by one of the pre-specified deadlines each semester. You may begin submitting a week prior to the deadline. See more information on upcoming submission deadlines on the MPAP Doctoral Proposal Website.

Dissertation Committee

Prior to submitting your dissertation proposal, your dissertation committee must have been selected and officially appointed.

The following regulations apply to dissertation committee appointments for all PhD and EdD candidates in NYU Steinhardt.

The dissertation committee chairperson and at least one committee member must be full-time members of the faculty of New York University, holding the rank of professor, associate professor, or assistant professor with an earned doctorate. The chairperson is to come from the student's program of
specialization. Further, in order to ensure a diversity of perspectives during the proposal and dissertation development process, at least one member of the committee must hold professorial appointment in a program different from the student's program.

Part-time adjunct faculty, clinical assistant professors, and persons with an affiliation other than New York University may serve as committee members with the approval of the Department Chairperson and the Vice Dean for Academic Affairs. Students requesting the appointment of such a member will be required to submit a copy of the proposed member's curriculum vitae or faculty bio along with the required dissertation committee appointment form to the Office of Doctoral Studies. All PhD dissertation committee members must have earned doctorates.

For the EdD in Educational Theatre, a professional doctoral committee will consist of at least three members. The chair should be a full-time tenured, tenure-track, or appropriate clinical faculty member in the candidate’s program of study. The committee should include a practice-active faculty member. A practicing professional from outside the university who is a leader in the relevant field of practice may be appointed as a third committee member either in place of or in addition to the practice-active faculty member.

Students may request, by exception, the appointment of a two-member committee. This request must be made in writing and must be countersigned by the dissertation committee chairperson. Three-member committees that have been officially appointed may only be reduced to two-member committees by exception and with the approval of the Department Chairperson and the Vice Dean for Academic Affairs. A two-member committee, at the written request of the student and the chairperson, may be increased to a three-member committee.

Students may request, by exception, the appointment of a four-member committee. As is the case with three-member committees, the chair and at least one member must be full-time members of the faculty of New York University, holding the rank of professor, associate professor, or assistant professor with an earned doctorate. Students requesting a four-member committee should submit an additional "Request for Appointment of Dissertation Committee" form with the signature of the committee chair, the fourth member, and the department chair.

Students may request the appointment of a dissertation committee chairperson without simultaneously requesting the appointment of the remaining members of the committee by following the instructions on the committee appointment form. Students who elect to request the advance appointment of a chairperson will have one year from the date of the approval of the chairperson's appointment to request the appointment of the remaining member(s) of the complete dissertation committee.

See information on the official process of appointing a dissertation committee at the Steinhardt Appointment of Doctoral Committees Website.

Format

The dissertation proposal document should address and include the following elements:
• Title page (The same format as for the dissertation, which can be found on the Steinhardt Dissertation Formatting Website)
• Table of Contents
• Title
• Problem Statement
• Statement of Subproblems
• Definitions
• Delimitations/Limitations
• Need for Study
• Discussion of Related Literature
• Discussion of Method as related to each sub-problem
• A sample of method applied to a portion of data (i.e., sample analysis, pilot study, etc.), or a deep discussion of theory or other factors if a sample analysis is not appropriate to the study
• Bibliography
• Appendices

This enumeration of factors to be included is not intended as a prescription of form, but as elements that must be addressed in some formal manner in the proposal. The proposal is usually limited to 40 pages, not including references or appendices.

Additionally, the submission must include:

• The candidate’s Curriculum Vitae
• A completed copy of the Dissertation Proposal Cover Sheet, signed by all three members of the dissertation committee
• A completed copy of an IRB form, whenever applicable

Review

The review of the proposal will be the responsibility of a committee, consisting of two members appointed by the Director of Doctoral Studies from among all available and qualified doctoral faculty. The committee will typically include at least one faculty member from the student’s program. The student and Chair of the Dissertation Committee are required to attend the review.

The following information about the proposal review is taken from the Steinhardt Policy on Dissertation Proposal Review.

• The committee chairperson and both committee members must sign the Dissertation Proposal Cover Sheet indicating their approval of the proposal for review by the panel.
• The dissertation committee must meet as a group at least once prior to the filing of the proposal for review.
• Both the candidate and the dissertation committee chairperson are required to attend the review.
• Attendance by a minimum of two reviewers (external to the dissertation committee) is required.
• Attendance by the committee members is optional.
• The recommendations of the proposal review panel are advisory.
After the proposal review, the proposal review panel coordinator will notify you of the outcome in writing (with copies to the dissertation committee chairperson and members and to the Office of Doctoral Studies). The proposal review panel will recommend that you proceed in one of the following ways:

- If the panel vote results in a "pass," the panel will recommend that you carry out the research and dissertation writing as proposed (there may be minor revisions suggested that are not officially noted).
- If the panel vote results in a "deferred pass" or "pass with conditions," the panel will recommend that you address the concerns of the panel in writing (with copies to the committee chairperson and members and to the Office of Doctoral Studies). In some cases, the proposal review panel or the dissertation committee may recommend that you submit a revised proposal reflecting the revisions suggested by the panel. Two copies of the revised proposal must also be submitted to the Office of Doctoral Studies.
- If the panel does not approve the proposal, you will be asked to rewrite the proposal and submit it for a second proposal review.

Because the proposal review panel is an advisory committee, your dissertation committee may choose not to incorporate some or all of the proposal review panel's recommendations. In the event that the panel's suggestions are not incorporated, you will be expected to provide a written rationale explaining this decision. This rationale should bear the signature of the dissertation committee chairperson. As is the case with all correspondence regarding the proposal review, copies should be distributed to the committee members and to the Office of Doctoral Studies.

A copy of the proposal, the review panel's outcome and notes, and your response to the panel's notes are given to each of the two faculty members who serve as outside readers on the final oral examination of the dissertation.

No proposals are to be submitted to the graduate office until the student has received the response of the Departmental Proposal Review Committee and complied with its recommendations and any revisions required by Human Subjects Review.

**Human Subjects Review**

Steinhardt students proposing to do research involving human subjects for an independent study, a graduate thesis, or a doctoral dissertation require approval from the [University Committee on Activities Involving Human Subjects](https://www.auv.university/inc/academic/committees/ucaihs) (UCAIHS). If your proposed research involves interviews, surveys, questionnaires, participant observation, ethnography, or other methods involving human subjects, UCAIHS approval is required. **Approval from UCAIHS must be granted before work on the research or data collection has begun, including all pilot studies, trial runs, pretests, and preliminary sampling or surveys.**

1. Prior to submission to UCAIHS, students must complete the on-line training program through the Collaborative Institutional Training Initiative (CITI). [See more information in the UCAIHS Tutorial](#).
2. The student must work with a faculty mentor while preparing a UCAIHS application. This mentor is usually a dissertation chair or advisor.

3. Follow the instructions on the University Committee on Activities Involving Human Subjects (UCAIHS) website to submit your application.

UCAIHS approval can take several months, so students are advised to prepare the necessary paperwork prior to the dissertation proposal review; this ensures that UCAIHS review can begin immediately upon completion, taking into account that the UCAIHS application might change as a result of the proposal defense. UCAIHS trainings and drop-in consultations are available.

Helpful UCAIHS websites:

General Information

Trainings

Consultations

Sample Proposals

Sample Proposals are posted on the MPAP Doctoral Proposal Website.
PhD Dissertation Defense

Once you are working on your dissertation, you should talk with your chair about a tentative schedule for completion, defense, and graduation. NYU offers three graduation periods in January, May, and September, and graduation application and filing deadlines require advance planning. You should wait until you are ready to successfully defend your dissertation, but it can also be helpful to be aware of graduation deadlines, especially if you are approaching the end of funding. Remember that full time students have seven years to complete their degree; part time students have ten years.

MPAP follows Steinhardt’s dissertation defense procedures. The following are step-by-step guidelines. Forms and deadlines can be found on Steinhardt’s Doctoral Studies Website.

Instructions for Filing for Orals

In order to schedule your final oral examination, you must submit the following forms and materials to the Office of Doctoral Studies in accordance with the dissertation filing deadlines posted on the Steinhardt Doctoral Studies Website: Dissertation Filing Deadlines.

1. Three copies of the approved dissertation in black snap binders. Please note that these copies are in addition to the copies that you must supply for your committee chairperson and members.
2. The Approval Form for Final Oral Examination which must bear the signatures of the dissertation committee as well as a specific recommended date for the final oral examination (in accordance with the schedule outlined above). This date must be agreed upon by the chair and members of the dissertation committee.
3. One copy of the following statement typed in the first person, signed and dated:

   I hereby guarantee that no part of the dissertation which I have submitted for publication has been heretofore published and/or copyrighted in the United States of America, except in the case of passages quoted from other published sources; that I am the sole author and proprietor of said dissertation; that the dissertation contains no matter which, if published, will be libelous or otherwise injurious, or infringe in any way the copyright of any other party; and that I will defend, indemnify and hold harmless New York University against all suits and proceedings which may be brought and against all claims which may be made against New York University by reason of the publication of said dissertation.

4. Three copies of an abstract not more than 350 words in length. The title page of the abstract is the same as the dissertation title page except that the words "An Abstract of" are inserted above the title of the study. One copy of the abstract must be signed by the chairperson of the dissertation committee.

All forms referred to above can be found on the Steinhardt Doctoral Forms Website or can be picked up in the Office of Doctoral Studies, Pless Hall, 2nd floor.
The Final Oral Examination

The final oral examination is a two-hour examination scheduled according to the guidelines outlined above. Attendance by the candidate and all members of the final oral commission, which consists of the dissertation committee and the two outside readers, is required. Outside readers must be approved by the dissertation committee chair and must be full-time tenured or tenure-track members of the NYU faculty (exceptions must be approved by the Vice Dean for Academic Affairs in advance of their appointment).

Please also note that attendance at the final oral examination is restricted to the candidate and members of the final oral commission. Other members of the University community may attend as observers with the permission of the Dissertation Committee Chairperson, however, The Office of Doctoral Studies must be notified in advance.

The following policies pertain to the voting procedures for the final oral examination.

One vote is to be taken with three and only three possible outcomes (all members of the final oral commission vote). These outcomes (pass, fail, or deferred pass with conditions) result according to the rules posted on the Steinhardt Dissertation Website.

Final Dissertation Approval

After the final oral examination, you are required to submit an additional copy of the dissertation to be reviewed by the Office of Doctoral Studies for format. This copy should be submitted after you have made changes required by the final oral commission. If the required changes are minor, you may submit the dissertation for format review immediately after the final oral examination so that the format changes and the commission's changes can be completed simultaneously.

If the final oral examination results in a deferred pass outcome, you may submit the dissertation for format review only after the signed Deferred Pass with Conditions Final Report Form has been received by the Office of Doctoral Studies. Final approval of the dissertation will take place only after the edited dissertation has been reviewed by the Office of Doctoral Studies.

The deadline for the filing of the final edited dissertation is approximately three weeks prior to your anticipated date of graduation (the exact date will be emailed to candidates and is posted each semester in the Office of Doctoral Studies). In order to be eligible for graduation, your final edited dissertation must be uploaded to ProQuest UMI and approved by the Office of Doctoral Studies by the designated deadline date.

All candidates for the degrees of PhD and EdD are required to publish the dissertation through ProQuest UMI Dissertation Publishing and must upload a final dissertation electronically for this purpose. This electronic upload will take place through the Office of Doctoral Studies only after the dissertation has been approved in its final form. A final copy of the dissertation will also be submitted to NYU Libraries for our institutional repository.

Format for the final dissertation is available on the Steinhardt Dissertation Website.
EdD Culminating Study Guidelines and Defense

Evidence of Practice, Portfolio, and Defense Forum

The first step is to complete the approved arts-based research study. Typically, the student works closely with the chair and doctoral committee while completing the study and preparing the Portfolio.

Evidence of Practice
If the Culminating Study includes a practice-based component (performance, curriculum implementation, etc.), the committee members and the two outside readers must have access to that event, either by invitation to attend/observe or they must be provided with a recording of the event for review prior to the Defense Forum.

Portfolio
The Culminating Study Portfolio begins with an explanatory preface, offering candidates a brief opportunity to reflect on the research process and introduce the contributions to policy and/or practice that the Portfolio represents. The Doctoral Proposal follows, allowing the committee and outside readers access to the epistemology and literature review that supports the study and the intended methodology. This is followed by the Project Report which provides analysis and reflection on the Culminating Study, including how the candidate will share the work with a wider academic and/or professional community and her or his next steps. The report will include reflections on both process and product. The fourth component is one or more dissemination documents (e.g., dramatic work or other arts-based composition, journal article, book chapter, policy brief, curriculum design). Finally, the candidate provides an appendix including the Candidacy Statement, the CV, and any supplemental materials that support the work presented in the portfolio.

Outline for the Portfolio:
1. An explanatory preface/reflection on the entire portfolio (3-5 pages)
2. Doctoral Proposal
3. Project Report (50 pages + bibliography and appendices)
4. One or more dissemination documents
5. Appendices

The candidate’s chair and committee must approve the Portfolio before it can be submitted for defense at the Defense Forum.

Defense Forum
Once the committee approves the Portfolio, the Educational Theatre faculty will schedule a joint Defense Forum for all students who have completed this stage of the process. At the defense forum, the candidates for the EdD present their research and answer questions from their committee, two outside readers, other members of the Educational Theatre faculty, and other guests. Upon successful completion of the Defense Forum, candidates are certified to the appropriate university officials as having completed all academic requirements for the EdD degree.

Information on submission dates and the processes for filing for defense, rules governing defense outcomes, format, and publishing are available on the Steinhardt Dissertation Website.
Funding

Fellowship Funding

Admission to the full-time doctoral program in Music and Performing Arts Professions includes a Steinhardt Fellowship. The full-time, PhD funding package includes, an annual stipend, tuition remission for required coursework, and student health insurance through the fourth year. Admission offers provide complete details.

Students are evaluated annually and must make satisfactory academic progress to merit continued funding.

Upon accepting their offers, students should familiarize themselves with the details of their funding package. Tuition support covers the fall, spring, and summer semesters, and stipends are paid out over the nine-month academic year. Doctoral students who serve as teaching assistants or instructors of stand-alone courses receive compensation apart from their stipend.

Limited teaching and research opportunities are available during the summer months; these often are awarded to more advanced students. To earn extra money during the summer, students should begin their search for summer employment early in the spring semester and consult with their advisors.

Tax Status of Scholarships and Fellowships

The Departments of Music and Performing Arts Professions cannot assist in completing tax forms or answer tax-related questions.

Guidance from NYU is available from Louis Curcio, Senior Director Global Tax Compliance, Office of the Controller. You can access this document in Appendix C. Please direct any questions regarding this document to the Office of Global Tax Compliance.

Information for international students regarding tax filing can be found on the Office of Global Studies Tax Website.

Funding Dissertation Fieldwork

Some dissertation topics require research outside of New York’s metropolitan area. As no internal funds are available to support field research, students should seek external funding, grants, and fellowships. Students should confer well in advance with their advisors, committee chair, and the graduate director if they plan to be in the field during the fall and/or spring semesters.

NYU Funding Opportunities

Graduate Student Organization (GSO) Competitive Professional Development Fund

Graduate Student Organization (GSO) is dedicated to fostering the professional development of Steinhardt graduate students. On a competitive basis, funding is offered to defray via reimbursement the
cost of activities such as conference participation, research projects, art exhibits, musical performances, and speaking engagements. Awards are up to $250. Deadlines are in December and May.

**NYU Summer Dissertation Writing Program**

Doctoral students in any discipline may apply for summer intensive dissertation-writing workshops held at the Berlin, London, Paris and Washington, D.C. institutes. Only advanced students are eligible. Students are expected to be in the final stages of writing and not requiring any topic-specific research support; it is strongly recommended that students apply only after completing two or more chapters, with plans defend the following year. The application deadline is in early February. No applications will be considered before January.

Each site hosts an average of six doctoral students for six weeks, usually mid-June to mid-July. Participants must commit to work intensively and exclusively on writing their dissertations; full-time residence, without the interruption of family or friends, is required. For on-site participants, travel and dormitory housing are provided, as are a per diem subsidy ($50), office space, and modest administrative support.

The structure of each workshop is determined by the needs of the group and supported by an on-site faculty advisor. Students can expect to participate in weekly discussions as well as regular one-on-one meetings.

**NYU Research Institutes at the Sites: Faculty & Graduate Students**

The Research Institutes were created to support NYU full-time faculty and graduate students, based in New York City, who wish to have NYU infrastructural support while conducting research abroad. Faculty should be on leave or have extramural funding and graduate students (in all degree programs) should be on fellowship or have other external support.

GRI institutes have been established at NYU’s sites in Athens, Berlin, Florence, London, Paris, Prague, Shanghai, Washington, D.C., and on the campus of Tel Aviv University. Most locations support, on average, five faculty and five graduate students.

Each Research Institute draws together a disparate group of university faculty and graduate students, giving priority to those who have a research-related need to be in a given location (archives, collections, colleagues, etc.), and/or are applying for the first time. Applicants may request to spend one month or longer at a GRI Institute at any time during a fall or spring semester. Scholars may hold only one GRI fellowship per academic year.

Faculty and graduate student fellows at GRI Research Institutes are given office space, modest administrative support, one round-trip, economy ticket from New York to the site (to be booked through the GRI program), and a per diem subsidy intended to partially defray living costs. Per diem rates for the Research Institutes are as follows: Athens, Berlin, Florence, London, Paris, Prague, Shanghai, and Tel Aviv are set at $75 per day; Washington, D.C. is set at $70 per day. Regardless of the length of the fellowship, the per diem may not exceed 90 days.
Applications for all institutes are considered on a rolling basis; fellowship notifications are announced three times a year (fall, early spring semester, late spring semester). As space is limited, applicants are encouraged to register their interest as far in advance as possible. 

Apply for the Research Institutes at the Sites

**NYU Humanities Initiative**

The university-wide Humanities Initiative holds an annual competition for Graduate Student Research Fellowships. The deadline is typically in early November.

**Steinhardt Office of Research and Doctoral Studies Awards**

Students are encouraged to review the Steinhardt Office of Research and Doctoral Studies Awards and Grants Website for additional funding opportunities including the following:

**Steinhardt Doctoral Research and Travel Grant:** This grant is for fully matriculated Steinhardt doctoral students and provides a maximum of $1,500 for travel and other expenses associated with field research, presenting papers at scholarly and professional conferences, as well as expenses for creative projects directly related to doctoral study or professional development. Requests are considered as funds are available. Deadlines are February 1 (spring), May 1 (summer), and October 1 (fall). Apply for the Doctoral Research and Travel Grant

**Mitchell Leaska Dissertation Award:** This award honors the legacy of Mitchell Leaska, a distinguished professor who taught English and Humanities at NYU Steinhardt for almost 40 years. The award is available to students nearing completion of their dissertation whose doctoral programs are in applied psychology (counseling, developmental, PSI), educational sociology, social studies education, mathematics education, or science education. A $5,000 stipend is awarded to one recipient per semester, excluding summer. The deadlines are October 15 (fall) and March 1 (spring). Apply for the Mitchell Leaska Dissertation Research Award

**Outstanding Doctoral Student Teaching Award:** This award honors graduate students for their contribution to the creation and delivery of exceptional learning environments. All Steinhardt doctoral students who have taught at least one credit-bearing course, either as a teaching assistant or instructor of record, and who are nearing completion of their degree requirements are eligible for this award. Nominees must be in good academic standing, as determined by department and school regulations. Recipients of the award receive $1,500. The deadline is March 1. Apply for the Outstanding Doctoral Student Teaching Award

**Outstanding Dissertation Award:** This award honors one outstanding dissertation student each year based on the recommendation of the Doctoral Affairs Committee. Steinhardt doctoral students who graduated or will graduate during the current academic year (September, January, or May) are eligible. Nominations must be submitted by the candidate’s dissertation committee chairperson with the endorsement of the entire final oral commission. The award includes a $1,000 prize and the recipient is acknowledged at the Doctoral Convocation in May. Download the Outstanding Dissertation Nomination Award Form (Faculty Use Only)
**Phi Delta Kappa Doctoral Dissertation Award:** The Phi Delta Kappa Doctoral Dissertation Award provides support of $1,200 for the completion of a dissertation in the area of educational leadership, teaching and learning, or music education. Doctoral candidates with approved dissertation proposals and UCAIHS clearance (if required) who are in good academic standing are invited to apply. The deadline is February 20. View the application criteria or download the application.

**MPAP Funding Opportunities**

**Doctoral Student Travel Award**

This award is for doctoral students in Department of Music and Performing Arts Professions. The funds must be used only for travel to meetings for which the student is presenting their research. Applicants must receive signature travel approval from their academic advisor and the Director of Doctoral Studies (Marilyn Nonken). The applicant is not eligible if they have previously received a Doctoral Student Travel Award before.

Maximum amount of the award is $750. Funds for travel must be utilized during the requested time period (9/1/2018 - 8/31/2019). The award is for one-time use during the graduate student’s academic career. Unused funds will not be available for future use. Funds are not available once the student has graduated. Funds are intended to be used for reimbursement for requested travel purposes only. Requests for reimbursement must be submitted upon completion of travel and within 6 weeks after the completion of travel. See approval letter for date. Funds are subject to the same campus-wide travel rules applied to faculty and staff. Download the application.

**Program-specific Funding Opportunities**

**Educational Theatre: Swortzell Permanent Fund Scholarships**

This scholarship honors the legacy of Nancy and Lowell Swortzell, distinguished professors who founded the Program in Educational Theatre at NYU Steinhardt in 1966 and taught in the program for 40 years. Doctoral students may receive scholarships from this fund twice during their studies. Up to a $5,000 bursary will be awarded to students and applied to their account in one of four areas: Service-based Merit, Academic Merit, Artistic Merit, or to attend study abroad programs offered by the Program in Educational Theatre. This scholarship can only be applied towards tuition and/or registration fees for NYU courses. The deadlines are early April (fall), early November (spring), and late January (summer). Application instructions will be sent over the Educational Theatre list serve; interested students should email Dr. Jonathan Jones.

**Music Technology Scholarship Opportunities**

For scholarships available to students in the Music Technology Program, students should contact their academic advisors.
External Funding Opportunities

NYU’s [Office of Sponsored Programs Website](#) provides information on both internal and external funding opportunities.

The [Steinhardt Office of Research](#) maintains a website that includes information about funding opportunities, fellowships, foundation and grant databases, and proposal management.

Many deadlines for dissertation fellowships occur in late summer or early fall. Those seeking funding for dissertation research should begin researching potential grants during their second year. International students are encouraged to include their country of citizenship in their searches for funding opportunities, as many governments offer funding to students studying outside their home country. A sample list of external grants and deadlines:

- National Science Foundation Dissertation Improvement Grant: various
- Fulbright U.S. Student Program: various
- Mellon / ACLS Dissertation Completion Fellowships
- Wenner-Gren Foundation Dissertation Fieldwork Grants: May, November
- Social Science Research Council International Dissertation Research Fellowships: November
- American Association of University Women Dissertation Fellowships: November

NYU Steinhardt defines any source of funding provided outside of departmental funds to be “external funds.” This includes grants through Steinhardt or NYU. Those intending to apply for external funding are required to notify the [Steinhardt Office of Research and Doctoral Studies](#) and provide the following information no later than 30 days before the deadline:

- Name
- Department
- Faculty Advisor
- RFO or link to online information.

This step is required due to the rules the University has regarding the use of external funds. In some cases, the terms, conditions, and rules of the grant will affect internal funding packages and departmental responsibilities. The department will work to ensure that students receive the maximum benefits of external support.

More information is found on the Steinhardt Office of Research [Student Proposal Website](#).

Additional External Funding Opportunities

- [AAUW (American Association of University Women) Dissertation Fellowships](#)
- [Mellon/ACLS (American Council of Learned Societies)/Dissertation Completion Fellowships](#)
CAORC - Council of American Overseas Research Centers

CLIR (The Council on Library and Information Resources) – Melon Fellowships for Dissertation Research in Original Sources

Charles Babbage Institute, Tomash Fellowship in the History of Information Technology

Charlotte Newcombe Dissertation Fellowship (for "study of ethical and religious values in all areas of human endeavor")

Chateaubriand Fellowships ("To allow American doctorate students to benefit from an experience in a French University")

Coordinating Council for Women in History: Ida B. Wells Graduate Student Fellowship (race, gender)

Council for European Studies Pre-Dissertation Fellowship Program

Critical Language Scholarships - Summer Institutes (US State Department)

Josephine De Karman Fellowships

EUSA Ernst Haas Fund Fellowship Competition (EU-related dissertation research)

Five Colleges Dissertation Fellowship

Fulbright U.S. Student Program

Gaius Charles Bolin Fellowships, Williams College for underrepresented groups to promote diversity on college faculties

Hagley Center for the History of Business, Technology, and Society Dissertation Fellowships (must use Hagley’s collections)

Lemelson Center/Smithsonian (history of invention/innovation)

Mellon-CES (Council for European Studies) Dissertation Completion Fellowships in European Studies

NSF (National Science Foundation) – list of fellowships and grants
NSF: Grad Research Fellowships in Social Sciences *(not dissertation)*

National Academy of Education/Spencer Dissertation Fellowship Program – research on education and learning

SSRC (Social Science Research Council): Dissertation Proposal Development

SSRC (Social Science Research Council): Mellon International Dissertation Research Fellowship

Tinker Foundation – Mostly related to Latin American Studies

United States Institute of Peace: Dissertation Fellowships

Woodrow Wilson Doctoral Dissertation Fellowship in Women's Studies

Wyeth Foundation Predoctoral Fellowship / Smithsonian (traditions of American art)
Summer Access and Resources

NYU Student Health Center and Student Health Insurance

Access to the NYU Health Center is available to all continuing students. In order to receive summer access to the physicians and services at the Student Health Center, you must be enrolled (half- or full-time) for the following fall semester. Student health insurance is separate and the annual insurance plan typically ends on August 20. Additional information can be accessed at the NYU Student Health Center Website.

Athletic Facilities

Only students registered for summer courses have free access to NYU’s athletic facilities (Palladium). Continuing students who are not registered may purchase a summer pass ($44 as of 2018).
After Graduation

Considerations upon Graduation

You must be matriculated every semester until you graduate (summers are excluded). In Steinhardt, this matriculation is registration for one credit. Once you graduate, there are several things to keep in mind.

NYU Health Services and Student Insurance

Your access to NYU Health Services will end when you graduate. This is separate from your health insurance, which may extend beyond your official graduation date (the annual insurance plan typically ends on August 20).

If you graduate in September, you will be unable to visit the NYU Health Center after mid-May unless you notify the Assistant Director of Graduate Studies. NYU Steinhardt will register you for a zero-credit matriculation course for the summer and this will allow you to access the NYU Health Center. Additional information can be accessed at the NYU Student Health Center Website.

Library Access

Once you graduate, you will continue to have access to Bobst Library if you work as an adjunct instructor in the department. Alternatively, you can purchase an annual alumni membership. Information is available at the Bobst Alumni Website.

Student Loans and International Students

If you are a U.S. citizen or permanent resident carrying student loans, you may be required to begin repayment of your loans upon graduation.

International students not going directly into a full-time job who wish to stay in the U.S. after graduation can apply for Optional Practical Training (OPT). NYU recommends that you apply for OPT three months in advance of graduation. NYU’s Office Global Services can provide instructions and other information.
Administrative Support & Services

First Fridays Doctoral Colloquium

Steinhardt Doctoral First Fridays meetings are offered by the Steinhardt Office of Doctoral Studies. They are usually held in the 3rd Floor Pless Hall Lounge from 12:00 p.m. to 1:30 p.m. (lunch will be provided). The focus of each meeting will be emailed to all doctoral students in advance of each meeting date. There is no formal registration for First Fridays, but they do ask that you RSVP in advance of the meeting. Please send an email to Nancy Hall to RSVP for the next First Fridays.

The tentatively scheduled meeting dates for First Fridays for academic year 2018-2019 are:

Friday, October 5, 2018
Friday, November 2, 2018
Friday, December 7, 2018
Friday, February 1, 2019
Friday, March 1, 2019

Practice Rooms and Rehearsal Spaces

There are practice rooms on the 3rd and 9th floors of the Education Building (35 W. 4th Street), the 6th floor of the Kimmel Center, and in the concourse (C level) of the Global Center. Piano Performance and Jazz Studies majors can also use the practice rooms in the concourse (C level) of Third North.

Students can get a practice room sticker for your ID card in the main MPAP office on the 10th floor of Steinhardt. Please note that these stickers are for music performance majors only. The stickers allow priority access to the 9th floor practice rooms between 12PM and 6PM.

Students who need a larger rehearsal space can request one in the Education Building by completing the MPAP Space/Equipment Request Form. After the request has been processed, you will receive a confirmation from MPAP Space. The reservation will be considered official only upon receipt of a confirmation.

To reserve practice rooms in Kimmel or the Global center, students must create an account on KimmelOneStop. After creating your account, it may take up to 48 for your account to be officially activated. With the account, students may reserve rooms in Kimmel or the Global Center for up to two hours a day. For more, visit Room 605 in the Kimmel Center, or contact Kimmel Operations at 212-998-4900

The practice rooms on the 9th floor of the Education Building are open as long as the building is open (generally 7:00 am-midnight every day). The practice rooms in Kimmel and the Global Center are open during the school year from 9:00 am-10:00 pm Mon-Sat and 1:00-7:00 pm on Sundays (Global Center practice rooms are closed on the weekend).
Storage Lockers

There will be a signup sheet on the bulletin board near the front staircase on the 10th floor of the Education Building at the beginning of each semester. Lockers are assigned on a first-come, first-served basis. After you sign up, if there are lockers available, you will receive an email from Marisol Ascona with your locker assignment. If you are unable to secure a locker in the Education Building, the Kimmel Center and the Global Center have lockers available for a small rental fee.

Digital Studio and Tech Support

The Digital Studio on the second floor of Bobst Library has scanners, audio and visual software and other specialized services that are free for instructor and faculty use.

The Digital Studio staff can help with more elaborate multimedia projects, particularly for classroom use. It is recommended that you make an appointment, but walk-ins are available. More information is available on the ITS Studio Website.

For other computer access, software training (SPSS, GIS) and support issues, contact the NYU Information Technology Services through their Classrooms Website.

NYU Home has a number of free software downloads, including anti-virus software (click on Ask ITS at the top right-hand side of the page). ITS has also begun a Virtual Computing Lab pilot project allowing you to access software licensed to NYU remotely through NYU Home (scroll to the bottom of the Academics window in NYU Home). In addition, there is a web-based file-storage and sharing service, Files 2.0, accessible through NYUHome (click on the Files tab). For help with NYU Classes visit the ITS NYU Classes Website.

Study Carrels and Workspaces

Once you have an approved dissertation topic you can also rent a study carrel (small locked study room) located on floors 4 – 10 in Bobst Library. Each carrel has a locked file cabinet. There are a limited number of carrels available and there is usually a waiting list. To rent a carrel or to be added to the waiting list, you should visit the Library Privileges office on the first floor. See the Bobst: Locker Website for more details.

Additionally, the library has recently designated several collaborative workspaces for graduate student use, some of which can be reserved. For more information about work spaces and other services specifically geared toward graduate students, please see the Bobst Library Guide for Graduate Students.

Other Doctoral-Student Friendly Spaces

Bobst Library
70 Washington Square South
Click for graduate student only spaces

College of Dentistry Student Lounge
345 East 24th Street
Contact the Office of Student Affairs
NYU Student Health Center

Whether enrolled in an NYU-sponsored Student Health Insurance Plan or maintaining alternative health insurance coverage, NYU's Student Health Center (SHC) is a campus resource and service center for all matriculated students. The SHC offers universal, hassle-free appointment-based and walk-in medical and counseling services at either no cost or very reduced cost to all NYU students, regardless of insurance coverage. Their goal is to add great value to the NYU experience for students and great comfort in knowing that a safety net for basic healthcare exists at NYU.

The SHC is accredited by the Accreditation Association for Ambulatory Health Care, placing it among the top university health centers in the country. Additional information can be accessed at the NYU Student Health Center Website.

Student Health Insurance

NYU requires that all students registered in degree-granting programs maintain health insurance.

Most students are enrolled automatically in the NYU-sponsored Student Health Insurance Plan as part of the course registration process. Students must complete the online enrollment/waiver process each academic year beginning in the fall to ensure that they are enrolled in the plan of their choice; supplement their current insurance with an NYU-sponsored plan, or waive the NYU-sponsored plans.

For funded students with Steinhardt Fellowships, you should be automatically enrolled in health insurance coverage during Years 1 and 2. Beginning Year 3, fully funded students must sign up for this plan through the Student Health Insurance Website.

The Wellness Exchange

The Wellness Exchange is your key to accessing the University's extensive health and mental health resources designed to address your needs. You can call a private hotline (212-443-9999), available 24 hours a day, seven days a week, which will put you in touch with a professional who can help to address day-to-day challenges as well as other health-related concerns. These might include: medical issues, academic stress, depression, sexual assault, anxiety, alcohol and other drug dependence, sexually transmitted infections, eating disorders, etc.
The hotline is also available if you just need to talk or want to call about a friend. Additional information can be accessed at the Wellness Exchange Website.

Student Complaint Procedure

Student whose complaints relate to academic or non-academic matters and who seek a review of their complaints should follow the procedures outlined below within 15 days from the time the action occurred and/or the grade was posted. If a student exhausted the School’s procedures for student complaints and believes that the School’s procedure and/or process for receiving the complaint were implemented as set forth in the Steinhardt School Student Complaints Procedure, he/she may also seek consultation through the ombudsperson. The ombudsperson, a tenured professor who is elected by students, attempts to achieve equitable resolutions to student complaints by ensuring that processes and procedures are followed.

Student complaints begin with the person against whom the complaint is being made. If the issue involves the instructor of a course, the complaint is with the instructor. The student shall first contact the instructor and attempt to resolve the complaint. Pertinent documentation should accompany the complaint.

If the complaint is not resolved at the level of the instructor, the student should schedule an appointment with the program director, the next level for the review of complaints.

If the complaint is not resolved at the level of the program director, the next level of appeal is the department chair. The department chair, at his or her discretion, may call a meeting of the instructor, the program director, and the student. If resolution of the complaint is achieved at either stage two or three, the program director or department chairs, respectively, will send confirmatory memo to all who have been involved.

If there is no satisfactory resolution of the student complaint at the departmental level in the judgment of the student or if the nature of the complaint involves a personal or confidential matter, the student may proceed as follows:

The student may bring the complaint to the attention of the Associate Dean for Student Affairs. The Associate Dean is responsible for administering the student complaint procedure and may, when appropriate, make recommendations for the resolution of student complaints.

As a final level of appeal, the student may request a review of the complaint by the Vice Dean for Academic Affairs, who may then refer it to the Dean of the Steinhardt School.

A student may also speak with the Ombudsperson, an associate/full tenured professor, elected by students to attempt to achieve equitable resolutions to student complaints by ensuring that processes and procedures are followed. Thus, when a student, who has completed the above procedure, believes that procedures and process as for reviewing complaints were not implemented as set forth, he/she may consult the Ombudsperson.
Researching at the Library

The Librarian for music is Kent Underwood (212-998-2523) and for theatre is Pamela Bloom (212-998-2618). These librarians can help you identify appropriate library resources for your research and assist with any questions you may have about using library resources and services. You should feel free to email Kent or Pamela with questions or contact him or her to set up a one-on-one session.

Research guides for music and theatre are available, where you may identify useful resources; visit the Resource Guide for Music and the Resource Guide for Theatre.

The Library also offers a number of services for those who teach at the University. If you are in need of information about putting items on course reserves, setting up a library instruction session for their class, or copyright, should consult the Library Faculty Services Website.

Borrowing

NYU students and faculty may also borrow materials from Cooper Union, The New School, and New York School of Interior Design.

For materials at Bobst, You can check out materials 24 hours a day and avoid lines at the Circulation desks by using the Self-check machines. Most users can check out up to 200 books at a time.

- Self-checkout is available to current students or faculty members of NYU, New School, Cooper Union, NYSID, and patrons who otherwise have valid borrowing privileges at Bobst Library.
- You must be in good standing with the library - meaning you should not have any blocks on your circulation record, or owe more than $5.00 in fines. You can pay fines at the Circulation & Reserves Service desk at Bobst Library.
- To begin, scan the barcode printed on the back of your school ID card or library card. Then follow the prompts on the screen. You may also view your library account on the Self-check machines.

Avery Fisher Center for Music and Media

The Avery Fisher Center (AFC) resides on Floor 7 of Bobst Library. The video collection (DVDs, blurays, and videocassettes) contains an extensive variety of classic and contemporary feature films from the U.S. and around the world, as well as TV series, stage and concert performances, documentaries, and art films. The audio collection (CDs and vinyl discs) is also international in scope, offering an in-depth representation of music both contemporary and historical from the widest spectrum of classical, traditional, and popular artists.

The Avery Fisher Center’s facilities includes 4 small and 2 large collaborative media rooms, in addition to our state-of-the-art immersion room.

Borrowing AFC Materials

All of the AFC’s audio, video, and reserve score materials are listed in BobCat. To borrow an item, first find the call number of the item you wish to check out. You can use the Limit to field in BobCat to
narrow your search results to Video, Audio, or Score. Ask the staff for assistance if you cannot find the item you are looking for in the catalog.

Once you have found the call number, bring it to the AFC service desk.

The last checkout is 15 minutes before closing.

If after you consult with an AFC staff member you still can’t find what you need, suggest a purchase.

PhD candidates can borrow up to 20 non-reserve audio materials for up to 1 week; 5 non-reserve videos for up to 1 week; 2 reserve audio materials for up to 4 hours; 5 reserve videos for up to 6 hours; and 2 reserve scores for up to 2 hours.

**Returning AFC Materials**

Return checked-out materials to the AFC service desk when the Center is open. If the AFC is closed, please use the drop box available on Floor 7 near the AFC service desk. **Do not** use other drop box locations in Bobst Library.

**Scheduling On-site Materials**

With the [Schedule a Loan form](#), PhD candidates can schedule specific pickup times for AFC materials, and ensure that an item is available on a certain date.

Please submit your video request at least 24 hours prior to pickup. You will receive an email when your requested item has been confirmed.

**Accessing Off-site Materials**

Most VHS tapes, CDs, LaserDiscs, and LPs are currently housed off site, and can be requested through BobCat. You will receive an automated email when your request is ready for pickup. Off-site items require 1 to 3 business days to arrive, the longest wait being over the weekend.

**Graduate Study Rooms**

Bobst Library has many reservable group and individual study rooms for graduate students, located on Lower Levels 1 & 2, and Floors 4, 6, 8, and 9. These rooms include the [graduate collaboratives](#) and [dissertation writers’ rooms](#). Use the [Study Room Reservation Link](#) to reserve a space.

**How do I reserve a room?**

Log in with your NYU NetID. Enter your preferred time, date, and reservation length. Graduate students may reserve a room for up to 3 hours at a time. You may reserve a room 14 days in advance.

You will receive an email confirmation. For group room reservations, you will be asked to enter the email addresses of your group members and a confirmation will be sent to them as well.
Can I use a study room without a reservation?

Yes, but keep in mind that you may be asked to leave if a user with a reservation arrives.

Study Room Policies

Group and individual study rooms are a popular service. To help this work well for all students, please adhere to the following policies:

Rooms cannot be reserved or held by placing personal belongings in them. Materials and personal items left unattended may be removed by library staff.

Group rooms may not be reserved or held for a single user only. Single users in a group study room (with or without reservations) will be asked to vacate the room for groups of 2 or more.

Bring your confirmation email with you. Students with a reservation always have priority over walk-in users.

There is a 10 minute grace period for reservations. If the reservation holder is not present within 10 minutes, the reservation is invalid.

Audio and Media Rooms

These reservable, swipe-access spaces feature mounted monitors and speakers, writable walls, and are equipped for a full range of media listening and viewing. Use the Audio and Media Room Reservation Link to reserve a room.

Interlibrary Loan and Research Aids

Bobst Library offers a fast and easy way to find and receive materials not available in the NYU or consortium collection. Use the Bobst Interlibrary Loan Request System to request materials.

While a general reference librarian is available at Bobst without appointment during regular working hours, another good resource is the Bobst Ask-a-Librarian service, available via email, IM, and text. The library’s screenname is AskBobst and you can add it to your contacts in Gmail, Yahoo, or AOL, to get immediate research assistance online. For more details, visit the Ask-a-Librarian Service on the Bobst Website.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, September 4, 2018</td>
<td>Fall 2018 classes begin</td>
</tr>
<tr>
<td></td>
<td>Last day to drop fall classes and not receive a grade of “W”</td>
</tr>
<tr>
<td></td>
<td>Last day to drop/add on Albert for all students</td>
</tr>
<tr>
<td></td>
<td>Last day of active waitlists</td>
</tr>
<tr>
<td></td>
<td>Last day of initial registration</td>
</tr>
<tr>
<td>Monday, September 17, 2018</td>
<td>Last day to drop and receive a <a href="#">refund</a> of 100% of tuition and fees.</td>
</tr>
<tr>
<td></td>
<td>Courses dropped after the first two weeks of the semester: No refund of tuition or fees for Undergraduate, Graduate and Diploma students who are dropping classes, but will remain enrolled in at least one course.</td>
</tr>
<tr>
<td></td>
<td>All students who wish to perform initial registration or a registration transaction to add a class must go to their academic advisor or their academic department in order to initiate this request.</td>
</tr>
<tr>
<td></td>
<td>Beginning today students who want to withdraw from a class should use the <a href="#">Request Class Withdrawal</a> process.</td>
</tr>
<tr>
<td></td>
<td>Waitlists will be purged</td>
</tr>
<tr>
<td></td>
<td>Graduate Fall Payment Due</td>
</tr>
<tr>
<td></td>
<td>Failure to meet the payment deadline may result in the cancellation of class reservations</td>
</tr>
<tr>
<td>Tuesday, September 18, 2018</td>
<td>Beginning today students will be issued a grade of 'W' if they drop a class from their fall schedule or withdraw for the term.</td>
</tr>
<tr>
<td>Tuesday, October 2, 2018</td>
<td>Initial registration on or after Tuesday, October 2nd will be charged a revised late registration fee.</td>
</tr>
<tr>
<td>Monday, October 8, 2018</td>
<td>Fall Recess</td>
</tr>
<tr>
<td></td>
<td>No classes scheduled</td>
</tr>
<tr>
<td>Tuesday, October 9, 2018</td>
<td>Legislative Day - Classes will meet according to a Monday schedule</td>
</tr>
<tr>
<td></td>
<td>Midterm Grades Deadline</td>
</tr>
<tr>
<td></td>
<td>Last day to use the Leave and Withdrawal process to submit a fall semester term withdrawal request or submit a request to withdraw from a course. Students should consult the academic calendar of their home school for specific deadlines pertaining to course withdrawal for the term.</td>
</tr>
<tr>
<td>Monday, November 5, 2018</td>
<td>Student Thanksgiving Recess</td>
</tr>
<tr>
<td>Wednesday, November 21, 2018 - Friday, November 23, 2018</td>
<td>No classes scheduled</td>
</tr>
<tr>
<td>Thursday, November 22, 2018 - Friday, November 23, 2018</td>
<td>Thanksgiving Recess for University Offices</td>
</tr>
<tr>
<td>Friday, December 14, 2018</td>
<td>Last day of Fall 2018 classes</td>
</tr>
<tr>
<td>Saturday, December 15, 2018 - Sunday, December 16, 2018</td>
<td>Reading Days</td>
</tr>
<tr>
<td>Monday, December 17, 2018</td>
<td>Fall Semester Exams</td>
</tr>
<tr>
<td></td>
<td>Final Grades Deadline</td>
</tr>
</tbody>
</table>

[refund](#): [Refund](#) of tuition and fees for Undergraduate, Graduate and Diploma students who are dropping classes, but will remain enrolled in at least one course.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday, December 21, 2018</td>
<td>Grades are due 72 hours after the scheduled final exam date</td>
</tr>
<tr>
<td>Saturday, December 22, 2018</td>
<td>Student Winter Recess</td>
</tr>
<tr>
<td>Sunday, January 6, 2019</td>
<td>No classes scheduled</td>
</tr>
<tr>
<td>Saturday, December 22, 2018</td>
<td>Winter Recess for University Offices</td>
</tr>
<tr>
<td>Tuesday, January 1, 2019</td>
<td>The University, including the Office of the University Registrar, will be closed from Saturday, December 22, 2018 through Tuesday, January 1, 2019.</td>
</tr>
<tr>
<td>Wednesday, January 2, 2019</td>
<td>The University reopens</td>
</tr>
<tr>
<td>Monday, January 7, 2019</td>
<td>January Term 2019 classes begin</td>
</tr>
</tbody>
</table>

**January Term 2019**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
</table>
| Monday, January 7, 2019       | January Term 2018 classes begin  
Last day to drop a class and receive a refund of 100% of tuition  
The last day to drop a class without the issuance of a 'W' grade  
Last day for all students to use Albert to add or drop January term classes |
| Tuesday, January 8, 2019      | Waitlists will be purged                                                                                                                                                                                                                     |
| Monday, January 21, 2019      | Martin Luther King, Jr. Birthday                                                                                                                                                                                                            |
| Friday, January 25, 2019      | Last day of January Term 2019 classes                                                                                                                                                                                                       |

**Spring 2019**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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</thead>
</table>
| Monday, January 28, 2019      | Spring 2019 classes begin  
Graduate Spring Payment Due  
Failure to meet the payment deadline may result in the cancellation of class reservations                                                                                             |
| Tuesday, February 5, 2019     | Late registration begins  
Initial registration between February 6, 2019 and February 24, 2019 will be charged a late registration fee                                                                                                                      |
| Wednesday, February 6, 2019   | Last day of active waitlists  
Last day to drop/add on Albert for all students  
Last day of initial registration on Albert for all students                                                                                                                |
Sunday, February 10, 2019

Last day to drop and receive a refund of 100% of tuition and fees.

Last day to drop spring 2019 classes and not receive a grade of "W"

Beginning today students will be issued a grade of 'W' if they drop a class from their spring schedule or withdraw for the term.

Courses dropped after the first two weeks of the semester: No refund of tuition or fees for Undergraduate, Graduate and Diploma students who are dropping classes, but will remain enrolled in at least one course.

Beginning today students who want to withdraw from a class should use the Request Class Withdrawal process.

All students who wish to perform initial registration or a registration transaction to add a class must go to their academic advisor or their academic department in order to initiate this request.

Monday, February 11, 2019

Presidents' Day

Monday, February 18, 2019

No classes scheduled / University Holiday

Monday, February 25, 2019

Initial registration on or after Monday, February 25th, 2019 will be charged a revised late registration fee.

Monday, March 18, 2019 - Sunday, March 24, 2019

Spring Recess

Faculty deadline for entering midterm grades

Last day to use the Term Withdrawal Form to submit a spring semester term withdrawal request or submit a request to withdraw from a course. Students should consult the academic calendar of their home school for specific deadlines pertaining to course withdrawal for the term.

Friday, April 5, 2019

Monday, May 13, 2019

Last day of Spring 2019 classes

Tuesday, May 14, 2019

Reading Day

Wednesday, May 15, 2019 -

Final Grades Deadline

Tuesday, May 21, 2019

Grades are due 72 hours after the scheduled final exam date

Wednesday, May 22, 2019

Commencement (tentative date)

Summer 2019

First day of Summer term classes: 12-Week Session, 7-Week Session, First 6-Week Session, First 3-Week Session and the Special Session.

Tuesday, May 28, 2019

Last day to enroll on Albert for those classes scheduled during the First 3-Week Session

Last day to drop a class scheduled in the First 3-Week Session and receive a refund of 100% Tuition and Fees

Last day to drop a class scheduled in the First 3-Week Session and not be issued a grade of 'W'
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, May 29, 2019</td>
<td>Last day of active waitlists for classes scheduled during the First 3-Week Session</td>
</tr>
<tr>
<td>Thursday, May 30, 2019</td>
<td>Beginning today, withdrawal from a class scheduled in the First 3-Week Session will result in the issuance of a 'W' grade</td>
</tr>
<tr>
<td></td>
<td>Last day of active waitlists for classes scheduled during the 12-Week Session, the 7-Week Session, or the First 6-Week Session</td>
</tr>
<tr>
<td></td>
<td>Last day to enroll on Albert for classes scheduled during the 12-Week Session, the 7-Week Session, or the First 6-Week Session</td>
</tr>
<tr>
<td></td>
<td>Last day to drop a class scheduled during the 12-Week Session, the 7-Week Session, or the First 6-Week Session and receive a refund of 100% Tuition and Fees</td>
</tr>
<tr>
<td></td>
<td>Last day to drop a class scheduled during the 12-Week Session, the 7-Week Session, or the First 6-Week Session and not be issued a grade of 'W'</td>
</tr>
<tr>
<td>Friday, May 31, 2019</td>
<td>Beginning today, withdrawal from a class scheduled during the 12-Week Session, the 7-Week Session, or the First 6-Week Session will result in the issuance of a 'W' grade</td>
</tr>
<tr>
<td>Saturday, June 1, 2019</td>
<td>Legislative Day for Tuesday classes, if requested by instructor.</td>
</tr>
<tr>
<td>Sunday, June 16, 2019</td>
<td>Last day of classes: First 3-Week Session.</td>
</tr>
<tr>
<td>Monday, June 17, 2019</td>
<td>First day of classes: Second 3-Week Session.</td>
</tr>
<tr>
<td>Tuesday, June 18, 2019</td>
<td>First day of classes: Second 3-Week Session.</td>
</tr>
<tr>
<td>Wednesday, June 19, 2019</td>
<td>Beginning today, withdrawal from a class scheduled in the Second 3-Week Session will result in the issuance of a 'W' grade</td>
</tr>
<tr>
<td>Thursday, July 4, 2019</td>
<td>Independence Day</td>
</tr>
<tr>
<td>Saturday, July 6, 2019</td>
<td>No classes scheduled / University Holiday</td>
</tr>
<tr>
<td>Saturday, July 15, 2019</td>
<td>Legislative Day for Thursday classes, if requested by instructor.</td>
</tr>
<tr>
<td>Sunday, July 7, 2019</td>
<td>Last day of classes: First 6-Week Session and Second 3-Week Session.</td>
</tr>
<tr>
<td>Monday, July 8, 2019</td>
<td>First day of classes: Second 6-Week Session and Third 3-Week Session.</td>
</tr>
<tr>
<td>Tuesday, July 9, 2019</td>
<td>Last day of active waitlists for classes scheduled during the Third 3-Week Session</td>
</tr>
<tr>
<td></td>
<td>Last day to enroll on Albert for those classes scheduled during the Third 3-Week Session</td>
</tr>
<tr>
<td></td>
<td>Last day to drop a class scheduled in the Third 3-Week Session and receive a refund of 100% Tuition and Fees</td>
</tr>
<tr>
<td></td>
<td>Last day to drop a class scheduled in the Third 3-Week Session and not be issued a grade of 'W'</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Wednesday, July 10, 2019</td>
<td>Beginning today, withdrawal from a class scheduled during the Third 3-Week Session will result in the issuance of a 'W' grade</td>
</tr>
</tbody>
</table>
| Thursday, July 11, 2019     | Last day to enroll on Albert for classes scheduled during the Second 6-Week Session  
|                             | Last day to drop a class scheduled in the Second 6-Week Session and receive a refund of 100% Tuition and Fees  
|                             | Last day to drop a class scheduled in the Second 6-Week Session and not be issued a grade of 'W'  
|                             | Last day of active waitlists for classes scheduled during the Second 6-Week Session |
| Friday, July 12, 2019       | Beginning today, withdrawal from a class scheduled in the Second 6-Week Session will result in the issuance of a 'W' grade |
| Sunday, July 14, 2019       | Last day of classes: 7-Week Session.                                  |
| Sunday, July 28, 2019       | Last day of classes: Third 3-Week Session.                            |
| Monday, July 29, 2019       | First day of classes: Fourth 3-Week Session.                          |
|                             | Last day to drop a class scheduled in the Fourth 3-Week Session and receive a refund of 100% Tuition and Fees  
|                             | Last day to drop a class scheduled in the Fourth 3-Week Session and not be issued a grade of 'W'  
|                             | Last day of active waitlists for classes scheduled during the Fourth 3-Week Session |
| Tuesday, July 30, 2019      | Last day to enroll on Albert for those classes scheduled during the Fourth 3-Week Session |
| Wednesday, July 31, 2019    | Beginning today, withdrawal from a class scheduled in the Fourth 3-Week Session will result in the issuance of a 'W' grade |
|                             | Last day of classes: 12-Week Session, Second 6-Week Session, Fourth 3-Week Session and the Special Session.  
|                             | Final Grades Deadline. Grades are due 72 hours after the scheduled final. |
| Sunday, August 18, 2019     |                                                                        |
APPENDIX A | Finding Courses

The department has constructed a flexible curriculum that encourages interdisciplinary inquiry. There are a wide variety of courses available, both in and outside the department, designed specifically for doctoral students and other upper-level graduate students.

Some graduate-level courses will be at least partially populated with master’s students. Depending on your background and interest, these courses may or may not be appropriate. You should discuss your proposed coursework with your advisors before registration each semester.

To find a current list of classes in any department, we recommend the following:

- Talk with professors
- Check Albert or the Registrar’s Office

Course descriptions are available on NYU’s website and on department pages, but you may want to contact the instructor the course in which you are interested, as the focus and content of a course often vary from listed titles and descriptions.

Descriptions for MPAP courses are provided on the MPAP Courses Website in a list alphabetized by course title.

Instructions for how to search for courses on Albert and how to register are posted in the Albert Registration Help document.

Each department handles registration for non-majors differently. If you attempt to register for a course on Albert and receive an error message related to your major code, you should e-mail the professor and explain your reasons for taking the class. If your request is approved, the department may add you or staff may email you an access code.

**Inter-University Doctoral Consortium (IUDC)**

The Inter-University Doctoral Consortium (IUDC) offers eligible students the opportunity to take graduate courses at distinguished universities throughout the greater New York area.

Generally, students must complete one year of Doctoral study to be eligible to participate in Consortium courses. Please remember applications do not ensure enrollment, so you should have alternative courses in mind.

Participating schools are: Columbia University, GSAS
- Princeton University - The Graduate School
- CUNY Graduate Center
- Rutgers University, New Brunswick
- Fordham University, GSAS
- Stony Brook University
- Graduate Faculty, New School University


- Teachers College, Columbia University
- New York University, GSAS, Steinhardt

Visit the [NYU IUDC Website](#) for registration instructions.

NYU Tandon School of Engineering (formerly NYU Poly) courses are also available to NYU students. See the [NYU Tandon School of Engineering Website](#) for the course schedule. Contact the individual departments for class permissions.
APPENDIX B | Teaching Resources

Each Program in MPAP has a unique arrangement for advisement of undergraduate and graduate students. If you are the primary instructor for a course and you would like to contact a student’s advisor or if you feel as though a student is falling behind in his/her course work or is consistently absent from class for any reason, you can find a link to ‘Alert Advisor’ in the class roster on Albert. If you are the teaching assistant, consult with the instructor as they can alert the advisor regarding your concerns. You are on the “front lines” and the department relies on hearing from you when students are in need of advisement or in crisis. Our academic advisors are also aware of the many resources available to students across the University and are eager to help.

Please note: If you encounter a situation where one of your students will not be able to progress through the course for which you are serving as a TA or as primary instructor, remember that all sensitive, personal and health matters should be addressed with the student’s advisor or the Student Services Office, Pless Hall, 2nd Floor (212-998-5065)

A student, based on special circumstances, may be granted an incomplete grade for a course. Students and instructors will need to file the Incomplete Grade Agreement indicating the work that needs to be completed and a deadline for when the work is to be turned in.

While this handbook contains some guidance on teaching and tools for preparing for you course, more information regarding teaching procedures, including academic policies, grading and evaluation matters are available on the Steinhardt Website.

Faculty Center

As an NYU instructor, you have access to a personalized faculty center, a one-stop-shop for all of the information relevant to your course(s).

How to Access Faculty Center

1. Log into your NYU Home account
2. Click on the “Albert” tab (this will open a new page)
3. You are now in the Albert portal. On the top menu, select “Faculty/Advisor.”

Once you have successfully logged in, you will find that the Faculty Center function provides you with:
- Your course roster(s) organized by semester.
- Your class details, including the course description, class meeting pattern, enrollment status, waitlists, etc.
- Your grade roster, which allows you web grading capabilities.

The University has created downloadable Faculty Guides which contain additional information.
Submitting Final Grades

Grades should be posted and submitted to Academic Records three days after your final exam or final class session. Web grading through Faculty Center allows for:

- Complete grade rosters wherever there is an internet connection
- Designate a proxy to enter grades on behalf of instructor
- Partial posting of grades (the concept of grade as you go)
- Electronic grade changes
- Names of graduating students highlighted in violet
- Grades available to students 30 minutes after grade is submitted to the Registrar

Now that you know a little more about the capabilities, here are the step-by-step directions.

How to Submit Grades

1. Log into your NYU Home account.
2. Click on the “Albert” tab (this will open a new page).
3. You are now in the Albert portal. On the top menu, select “Faculty/Advisor.”
4. Click on the Grade Roster icon next to your course (this too will open a new page)
5. A list of your class roster will load and you can then assign grades using the drop down box under the “Roster Grade” column. Be sure you see all of your students in the list by clicking on the “View All” link at the bottom of the roster.
6. Once you have assigned all of the grades you wish to post, go to “Grade Roster Action” and select the Approval status Submit Grades to Registrar, then click Save. Note: It is not necessary to assign grades for all students. Instructors can return to the Faculty Center at a later time and assign grades to the remaining students.
7. When the Registrar’s Office posts the grades, the grade roster will indicate Posted and the grades will appear on the student’s transcript.

If you use the Gradebook function in NYU Classes, you can also pull your grades from Classes into Albert for official grading in faculty center. More information can be accessed on the ServiceLink Website.

More detailed instructions on web grading, assigning a proxy, and using the partial post function, are available in the Albert: Faculty Grading Help Document (and it includes visual aids).

General Uses of NYU Classes

The first step in organizing your class and communicating with your students is the University’s NYU Classes system; this online tool allows for group e-mailing, sharing documents and posting class resources and comments. You can access NYU Classes through your NYU Home account, under the Academics tab. Instructions and an NYU Classes FAQ are available.

Once you have initiated an NYU Classes site, your students will not be able to enter the site until you activate it, allowing students to view the content. Requests for courses are completed via the Course Request Form. To access this form follow these steps:
1. Log into your NYU Home account
2. Click on the “NYU Classes” tab
3. Click “Setup Course Sites” on the left-hand side of the page.
4. You will be prompted to select the semester and the course.

Textbooks

To order books for your class, send an email to the Book Center. In the email, be sure to provide the semester, course code, and course title. For the book list, include the ISBN, the author, the title, and, indicate whether each text is required or recommended. You should also indicate the anticipated enrollment.

All orders should be placed at least three weeks prior to the start of the semester to ensure delivery by the start of the new semester. The bookstore will typically send you a reminder to order books for your class; however, if you do not receive this e-mail or if you have specific questions, you can contact the NYU Bookstore.

Coursepacks and Copyright Regulations

A coursepack is a collection of materials bound together for class use. It may consist of articles from journals, excerpts from books, newspaper articles, etc. The materials typically come from different sources, although we do handle coursepacks that consist of an out-of-print book or a faculty member’s own class notes as well.

To create a course pack, visit the NYU Bookstore’s website on Creating a Coursepack.

Follow the instructions on that website to download, fill out, and submit the Coursepack Order Form.

Top Things to Remember Regarding Use of Copyrighted Materials

- NYU has adopted a Statement of Policy on Photocopying Copyrighted Materials
- Use of copyrighted materials in coursepacks is not a fair use under the Copyright Law and NYU’s Policy; in order to comply with the law and the Policy, all coursepacks must be submitted for processing to the NYU Bookstore
- Use of NYU Classes is covered by the Copyright Law and NYU’s Policy
- To reduce coursepack costs to students, review your materials to see if they can be obtained for free by linking to materials already licensed by NYU’s Libraries
- In general, providing links to materials on the web does not require the permission of the copyright holder. It is a good rule of thumb to use linking to provide access to copyrighted materials whenever possible, rather than posting PDFs or otherwise reproducing web materials.

For more information please read the Handbook for the Use of Copyrighted Material.
Meeting with Students

As an instructor you will be the first point of contact for your students. Frequency of meetings outside of class, in the form of office hours or otherwise, is at the discretion and organization of each individual instructor. Individual Programs are responsible for arranging meeting space for adjuncts. Please speak with your Program Director or Program Administrator for assistance finding meeting space.

Classroom Space & Media Support

In general, all classroom space, including space for recitation sessions, is assigned by the Registrar’s Office; faculty and doctoral students do not get to choose their classroom(s). TAs and instructors can, however, request room swaps early in the semester (space permitting) and they can request additional audio/visual equipment and support if the room they are assigned is not already equipped. You should contact MPAPSpace to request a room change. Instructors should not reach out to the Registrar directly for this request.

Information regarding classroom technology is available at the Campus Media Website. This site makes it easy to search by classroom address to determine your classroom’s technological capabilities.

If the room you are assigned is not fully equipped for your course, you can order additional equipment as long as you notify Campus Media 48 hours in advance of the scheduled class. Standing orders for equipment needed on a weekly basis should be ordered well in advance of the start of the semester. You may request campus media using the Campus Media Request Form.

The request should include the following:
1) Your name
2) Course name and number
3) Building and room number
4) Description of the equipment needed
5) Dates the equipment is needed and the start and end time of the course

Campus Media delivers requested equipment to classrooms with the exception of laptops, which must be picked up at the Silver Center, Lower Level 7A. Some classrooms are already equipped with A/V devices. Note that you must request a remote in order to use the VCRs and DVDs in most teaching classrooms.

Finally, if you experience difficulty with media equipment while teaching, call the number listed beside the room entrance and provide your location (The number for the Silver building is 212-998-2655). An IT specialist will arrive within a few minutes.

Library Privileges for TAs and Adjunct Instructors

Doctoral students have regular graduate student loan and computer library privileges. However, TAs have an additional 48-hour loan privilege of audio/visual library materials for teaching use at the Avery Fisher Center for Music and Media.
The Avery Fisher Center normally allows only on-site use of VHS, CD, DVD and audiocassettes. To borrow audio/visual library material, you should fill out the Avery Fisher Request Form and wait for confirmation of the request before picking up the order.
APPENDIX C | Tax Status of Scholarship and Fellowship Awards

To: Graduate and Undergraduate Recipients of Scholarships, Fellowships, Grants and Cash Stipends
(Excluding Graduate Assistants, Teaching Assistants and Research Assistants)

From: Louis Curcio

Date: January, 2017

Subject: Tax Status of Scholarship and Fellowship Awards

According to our records, you are the recipient of a scholarship, fellowship, or similar grant or stipend through New York University. We want to alert you to the general treatment of these amounts for U.S. federal tax purposes.

Generally, under U.S. federal tax laws, you should not have to pay taxes on a scholarship, fellowship, or a similar grant or stipend to the extent you applied the funds to tuition and fees required for enrollment at NYU (or another eligible institution), or to course-related expenses, such as books, supplies, and equipment required for classes or enrollment. In other words, to the extent you use the funds for these types of expenses, the scholarship, fellowship, or grant amount should be excluded from your income for U.S. federal tax purposes.

However, any portion of a scholarship, fellowship, or similar grant or stipend payment you applied for other expenses, including room, board, other living expenses, medical insurance, travel, and clerical help, should be included in your U.S. federal taxable income for the year. Therefore, you may have to pay U.S. federal income taxes on the portion of a scholarship, fellowship, or similar grant or stipend spent on such items.

Under U.S. Internal Revenue Service regulations, the University is not required to report taxable scholarship or fellowship awards as income, except for foreign students who are covered under separate tax regulations.

It is the student’s responsibility to determine whether some or all of any scholarship, fellowship, or similar grant or stipend is taxable and to report any taxable amounts on his or her applicable tax returns and to maintain records to support expenditures for tuition, fees, books, and other course-related equipment or supplies that are exempt from tax. You will want to retain relevant records, such as those showing the amount of scholarships, fellowships, and similar grants and stipends received (e.g., copies of financial aid award letters) and evidence of the extent to which the amounts were expended on tuition and other expenses that are exempt from tax (e.g., bursar statements showing payment of required tuition and fees, receipts for course-required books and supplies). Please note that this letter is intended to introduce you to the possible U.S. federal tax consequences of scholarships, fellowships, and similar grants and stipends. In addition, while most U.S. states follow U.S. federal tax rules, individual states and localities may take a different tax position. Students who are citizens or residents of other countries also need to consider the tax laws applicable to them. As individual tax liability depends on each individual’s circumstances, you should contact your personal tax advisor with any questions or concerns.