DOCTORAL HANDBOOK
DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS

ACADEMIC YEAR 2017-2018

Steinhardt School of Culture, Education, and Human Development
New York University

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Welcome

Welcome to the Music and Performing Arts Professions Doctoral Handbook at NYU Steinhardt.

Our current doctoral offerings span four programs in Educational Theatre, Music Composition and Performance, Music Education/Therapy, and Music Technology. While there is a fifth program in Dance Education, it is currently not admitting applicants, but we hope to have it reactivated in coming years.

The MPAP doctoral community is a unique and vibrant one given students span different disciplines. There are dedicated faculty advisors and mentors in each program who assist students navigate their way during their time with us. The faculty is one of the most respected in the country. They are very committed to bringing out the best in you.

It is an extremely competitive process to be admitted to MPAP given the limited doctoral places. But what I have found, especially in recent times, is that our cohort usually commences their studies as self-starters with a coherent research agenda, and who want to make significant contributions to their field.

This Handbook will be a vital resource as it sets out the requirements for each program. Credits can vary from one discipline to the next; so do review these. There are benchmarks in doctoral candidacy, doctoral proposal, and the final doctoral oral that all MPAP students must meet, and these matters are outlined here. We expect students to regularly meet with their academic advisor to go over program expectations and to discuss their annual Academic Plan and Progress Report.

In our department, all students come together for our monthly collegium. These meetings are a wonderful forum for the class to share their research and artistic praxis. We pride ourselves on creating a community of scholars and artists who support one another during their time with us. Also, the department invites leading national and global leaders in their discipline to update students on current developments in the field. We share latest publication and performance opportunities, as well as scholarship, conference and funding initiatives. Also, we encourage the doctoral class to collaborate with mentors on a variety of endeavors, such as research grants, artistic work, and professional meetings.

I have no doubt you will find this resource an important one. I am very grateful to Dr Kenneth Aigen, Dr Jonathan Jones, and their team, for investing considerable time in crafting what we will now refer to as the MPAP Doctoral Handbook.

Congratulations on your achievement and do take advantage of your time with us. After all, you are (or will be) studying in one of the world’s most vibrant artist centers in Greenwich Village, New York City.

Professor Philip Taylor,
Director, NYU Steinhardt MPAP Doctoral Studies

Published in 2017. Please note that the Department of Music and Performing Arts Professions and the Steinhardt School routinely review and revise their policies and procedures. You can access Steinhardt’s Handbook for Doctoral Study at:
http://steinhardt.nyu.edu/doctoral/policies
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<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)&lt;br&gt;MPAGC-GE 2087 Orchestra&lt;br&gt;MPASS-UE 1111 / GE 2111 Private Lessons&lt;br&gt;MPASS-UE 1131 / GE 2131 Chamber Music&lt;br&gt;MPASS-UE 1132 / GE 2132 Audition Class&lt;br&gt;MPASS-UE 1191 Collegium</td>
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<td><strong>Juan Bello</strong></td>
<td>Music Informatics, Machine Listening, Audio Signal Processing</td>
<td>MPATE-GE 2623 Music Information Retrieval&lt;br&gt;EL9173 Selected Topics in Signal Processing: Audio Content Analysis&lt;br&gt;MPATE-GE 3060 – Doctoral Symposium in Music Technology&lt;br&gt;MPATE-UE 1900 – Senior Capstone Project</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&lt;br&gt;MPASS-GE 2121 Colloquy for Instrumental Performance&lt;br&gt;MPASS-GE 2131 Chamber Music&lt;br&gt;MPASS-GE 2133 Masterclass&lt;br&gt;MPASS-GE 2141 Violin Class&lt;br&gt;MPASS-GE 2151 Violin Orchestral Repertoire&lt;br&gt;MPASS-GE 2171 Violin Technique Class&lt;br&gt;MPASS-GE 2300 Independent Study</td>
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<tr>
<td>Amy Cordileone</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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<td>MPAET-GE 2109 Studies in Directing</td>
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<td>MPAET-GE 2955 Drama Across the Curriculum</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>Morwaread (Mary) Farbood</td>
<td>Music Perception and Cognition; Computer-assisted Composition; Algorithmic Composition</td>
<td>MPATE-GE.2618: C Programming for Music Technology</td>
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<td>MPATE-GE.2616/2626: Thesis in Music Technology</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>Lawrence Ferrara</td>
<td>Music Copyright, Music History, Music Theory/Analysis, Music Research Methodologies, Philosophy of Music</td>
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<td>Jonathan Haas</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>
<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>Barbara Hesser</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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<tr>
<td>Maria Hodermarska</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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<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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<tr>
<td>Esther Lamneck</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, MPAWW-GE 2142 Clarinet and Piano Repertoire</td>
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<td>Wind Studies (Director)</td>
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<tr>
<td>Richard Maloney</td>
<td>Cultural Economic Development Policy, Doctoral Education in Arts Administration</td>
<td>MPAPA-GE 2130 Environment of Performing Arts Administration, MPAPA-GE 2001 Internship in Performing Arts Administration, MPAPA-GE 2215 Issues in Cultural Policy</td>
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<td>Music Theory</td>
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<td>Panayotis Mavromatis</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, MPATC-GE 2205 Recent Theories of Rhythm and Time</td>
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<tr>
<td>David Montgomery</td>
<td>Drama Pedagogy, Arts Partnerships, Integrated Arts, Teacher Education, Qualitative Research, Applied Theatre</td>
<td>MPAE-GE 2193 Drama in Education I, MPAE-GE 2194 Drama in Education II, MPAE-GE 2951 Teaching Through Drama</td>
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<td>Agnieszka Roginska</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>
<td>MPATE-GE 2613 3D Audio</td>
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<td>John Rojak</td>
<td>Brass Performance</td>
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<td>MPAGC GE 2087 Orchestra Sectional and Repertoire</td>
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<td>Robert Rowe</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>S. Alex Ruthmann</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>Ron Sadoff</td>
<td>Film Musicology, Forensic Musicology</td>
<td>MTAC-GE 2550 Film Music: Historical and Aesthetic Perspectives</td>
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| **Nisha Sajnani**  
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(Director)  
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ED/1216 | Practice Research,  
Performance Pedagogy,  
Feminist and  
Multicultural Education in and through the Arts Therapies, Trauma Studies, Oral History and Performance, Improvisation, Global Mental Health | MPADT-GE 2114 Introduction to Drama Therapy  
MPADT-GE 2100 Introduction to Arts Based Research  
MPADT-GE 2121 Therapeutic Theatre  
MPADT-GE 2119 Advanced Research Methods |
| **Dave Schroeder**  
Jazz Studies (Director)  
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212-998-5446  
3rd North/101G | Jazz Education, Jazz Performance, Jazz Composition, Jazz History, World Music, Career Development as Performers | MPAJZ-GE 2000 Graduate Jazz Seminar  
MPAJZ-GE 2078 The Roots of Jazz: An Original American Art Form |
| **Nancy Smithner**  
Educational Theater  
n23@nyu.edu  
212-998-5250  
MPAET-GE 2059 Creative Play in the Arts  
MPAET-GE 2091 Styles of Acting and Directing I  
MPAET-GE 2098 Advanced Directing  
MPAET-GE 2113 Physical Theatre Improvisation  
MPAET-GE 2151 Theatre Practices  
MPAET-GE 2982 Directing Youth Theatre |
| **Matt Sullivan**  
Double Reeds (Director)  
matt.sullivan@nyu.edu  
212-998-5729  
ED/1077F | Oboe Performance; Composition for Oboe, English Horn and Digital Horn | MPAWW-GE 2111 Private Oboe Lessons  
MPAWW-GE 2145 Oboe Reed Making  
MPAWW-GE 2134 Chamber Music |
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<tr>
<td>Philip Taylor</td>
<td>Applied Theatre, Arts Education, Qualitative Research, Reflective Praxis, Educational Inquiry</td>
<td>MPAET-GE 2101 Applied Theatre I</td>
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<td>Director of Doctoral Studies/Educational Theatre</td>
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<td>MPAET-GE 2102 Applied Theatre II</td>
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<tr>
<td><a href="mailto:pt15@nyu.edu">pt15@nyu.edu</a></td>
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<td>MPAET-GE 2400 Seminar in Applied Theatre Research</td>
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<td>MPAET-GE 3005 Doctoral Proposal Seminar</td>
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<td>MPAIA-GE 3097 Dissertation Proposal Seminar</td>
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<td>MPAIA-GE 3400/3401 Performing Arts Research Collegium</td>
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<td>Julia Wolfe</td>
<td>Applied Theatre, Arts Education, Qualitative Research, Reflective Praxis, Educational Inquiry</td>
<td>MPATC-GE 2034 Instrumental Techniques and Materials: Chamber Music</td>
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<td>Composition</td>
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<td>MPATC-GE 2424 Composers Forum</td>
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<td>Vocal Studies (Director)</td>
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<td>MPAVP-GE 2177 Vocation Research: Care of the Singing Voice II</td>
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<td>MPAVP-GE 2181 Instrumental Techniques and Materials: Chamber Music</td>
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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 serve 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 orient 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.

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, you will complete the necessary forms to officially appoint the chair.

Chairs and committee members must be appointed prior to submitting the doctoral proposal for faculty review. The form for appointing the committee is available here:
http://steinhardt.nyu.edu/doctoral/forms/

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 director of graduate studies, 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 Jonathan Jones, MPAP Doctoral Coordinator at: jonathan.jones@nyu.edu.

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, and 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 (available here: http://steinhardt.nyu.edu/doctoral/policies/), and New York University. Where appropriate, doctoral students must participate in and adhere to NYU’s Responsible Conduct of Research with Human Subjects (http://www.nyu.edu/research/resources-and-support-offices/getting-started-withyourresearch/human-subjects-research.html). 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 with earned master’s degrees from an NYU MPAP program. 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 following website:

http://theory.smusic.nyu.edu/placement/

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 at smusic.theory@nyu.edu

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 here: http://theory.smusic.nyu.edu/register/

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 here:

http://steinhardt.nyu.edu/advisement/international
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>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations of Education</td>
</tr>
<tr>
<td>Specialized Research Methodology/Electives</td>
</tr>
<tr>
<td>Specialization Course Electives*</td>
</tr>
<tr>
<td>Cognate Study (course related to but not in specialization)</td>
</tr>
<tr>
<td>Department Study</td>
</tr>
<tr>
<td>Departmental Content Seminar</td>
</tr>
<tr>
<td>Doctoral Proposal Seminar</td>
</tr>
</tbody>
</table>

| Minimum Points                        | 54-60 points                        |

*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 Educational Theatre PhD course requirements is available at: http://steinhardt.nyu.edu/music/edtheatre/curriculum/graduate/phd
### Educational Theatre EdD

<table>
<thead>
<tr>
<th>Category</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Core</td>
<td>9 points</td>
</tr>
<tr>
<td>Content Knowledge</td>
<td>6 points</td>
</tr>
<tr>
<td>Methods of Inquiry</td>
<td>3 points</td>
</tr>
<tr>
<td>Practical Knowledge</td>
<td>12 points</td>
</tr>
<tr>
<td>Specialization Course Electives*</td>
<td>9 points</td>
</tr>
<tr>
<td>Culminating Study</td>
<td>3 points</td>
</tr>
<tr>
<td><strong>Minimum Points</strong></td>
<td><strong>42 points</strong></td>
</tr>
</tbody>
</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 Educational Theatre EdD course requirements is available at: [http://steinhardt.nyu.edu/music/edtheatre/curriculum/graduate/edd](http://steinhardt.nyu.edu/music/edtheatre/curriculum/graduate/edd)

### Music Education PhD and EdD

<table>
<thead>
<tr>
<th>Category</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations</td>
<td>6 points</td>
</tr>
<tr>
<td>Specialized Research Methodology</td>
<td>3 points</td>
</tr>
<tr>
<td>Cognates (course related to but not in specialization)</td>
<td>6 points</td>
</tr>
<tr>
<td>Advised Research Courses</td>
<td>15 points</td>
</tr>
<tr>
<td>Guided Electives</td>
<td>9 points</td>
</tr>
<tr>
<td>Departmental Content Seminar</td>
<td>3 points</td>
</tr>
<tr>
<td>Doctoral Proposal Seminar</td>
<td>3 points</td>
</tr>
<tr>
<td><strong>Minimum Points</strong></td>
<td><strong>45 points</strong></td>
</tr>
</tbody>
</table>
### Music Performance and Composition PhD: For Composers

<table>
<thead>
<tr>
<th>Category</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations</td>
<td>6 points</td>
</tr>
<tr>
<td>Specialized Research Methodology</td>
<td>3 points</td>
</tr>
<tr>
<td>Cognates (course related to but not in specialization)</td>
<td>6 points</td>
</tr>
<tr>
<td>Departmental Content Seminar (Chamber Music)</td>
<td>3 points</td>
</tr>
<tr>
<td>Doctoral Proposal Seminar</td>
<td>3 points</td>
</tr>
<tr>
<td>Advised Research Courses</td>
<td>15 points</td>
</tr>
<tr>
<td>Recital (Seminar in Music)</td>
<td>3 points</td>
</tr>
<tr>
<td>Applied Study (Private Composition)</td>
<td>6-12 points</td>
</tr>
<tr>
<td>Guided Electives</td>
<td>4 points</td>
</tr>
</tbody>
</table>

**Minimum Points** 49-55 points

*There are two basic concentrations: traditional/ contemporary and music computers/ technology*

### Music Performance and Composition PhD: For Performers

<table>
<thead>
<tr>
<th>Category</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations</td>
<td>6 points</td>
</tr>
<tr>
<td>Specialized Research Methodology</td>
<td>3 points</td>
</tr>
<tr>
<td>Cognates (course related to but not in specialization)</td>
<td>6 points</td>
</tr>
<tr>
<td>Departmental Content Seminar (Chamber Music)</td>
<td>3 points</td>
</tr>
<tr>
<td>Doctoral Proposal Seminar</td>
<td>3 points</td>
</tr>
<tr>
<td>Advised Research Courses</td>
<td>15 points</td>
</tr>
<tr>
<td>Two Recitals (Seminar in Music)</td>
<td>4 points</td>
</tr>
<tr>
<td>Applied Study (private lessons)</td>
<td>6-12 points</td>
</tr>
<tr>
<td>Guided Electives</td>
<td>3 points</td>
</tr>
</tbody>
</table>

**Minimum Points** 49-55 points
Music Technology PhD

I. Steinhardt School Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations</td>
<td>6 points</td>
</tr>
<tr>
<td>Specialized Research Methodology</td>
<td>3 points</td>
</tr>
<tr>
<td>Cognates (course related to but not in specialization)</td>
<td>6 points</td>
</tr>
<tr>
<td>Content and Dissertation Proposal Seminars</td>
<td>6 points</td>
</tr>
</tbody>
</table>

II. Research Requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music &amp; Courant Courses</td>
<td>15 points</td>
</tr>
</tbody>
</table>

III. Specialization Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music &amp; Courant Electives</td>
<td>12 points</td>
</tr>
</tbody>
</table>

Minimum Points 48 points

A more detailed explanation of the Music Technology course requirements is available at: http://steinhardt.nyu.edu/music/technology/programs/doctoral/requirements

Explanation of Course Credit Requirements

Courses and plan of study should be discussed with the student’s advisor. Courses are categorized according to the following criteria:

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 cognate is defined as a course outside of the student's specialization or a course that combines the student’s specialization with another academic discipline.

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). Students must complete one year of Doctoral study to be eligible to participate in Consortium courses.

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 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 here: [http://steinhardt.nyu.edu/doctonal/forms/](http://steinhardt.nyu.edu/doctonal/forms/)

- 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.

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. 36)

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 semester¹ for more information, see Candidacy, p. 36

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

¹ Deadlines for applying for Candidacy are posted here: http://steinhardt.nyu.edu/music/doctoral/dates/candidacy
**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 and also register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits.
- Complete your Topic Review and present it at Performing Arts Research Collegium² (for more information, see Topic Review, p. 40)
- 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 and also register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits.
- Complete and defend your dissertation proposal³ (for more information, see Dissertation Proposal, p. 42)

**Years 4 and 5**

Required:
- Maintain matriculation each semester (exclusive of summers) by registering for MAINT-GE 4747 and also register for MPAIA-GE 3401 Performing Arts Research Collegium – 0 credits.
- Dissertation research and writing

Recommended
- Final dissertation defense (Year 5)⁴
- File dissertation (Year 5)

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

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² Deadlines for applying for Topic Review presentations are posted here: [http://steinhardt.nyu.edu/music/doctoral/dates/proposal](http://steinhardt.nyu.edu/music/doctoral/dates/proposal)
³ Deadlines for submitting Dissertation Proposals for review are posted here: [http://steinhardt.nyu.edu/music/doctoral/dates/proposal](http://steinhardt.nyu.edu/music/doctoral/dates/proposal)
⁴ Deadlines for submitting Dissertations for defense are posted here: [http://steinhardt.nyu.edu/doctoral/deadlines/#DissFileDead](http://steinhardt.nyu.edu/doctoral/deadlines/#DissFileDead)
Advancing Toward the Degree: Administrative Notes

Full-time Equivalency

In the second semester of the second year of study, most MPAP doctoral students complete their full-time coursework except for Dissertation Proposal Seminar. 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. Students in their scholarship or fellowship years (years 1-5) 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 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/fellowships require full-time status.

The Office of Graduate Studies receives and processes these requests and can answer questions. You can download the Full-/Half-Time Equivalency form at: [http://steinhardt.nyu.edu/doctoral/forms/]
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 once it’s available. 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 through mpap.space@nyu.edu.

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, 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:


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 Exam 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 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.

To apply, please download and complete the application form from:  
http://steinhardt.nyu.edu/doctoral/forms/

You must apply at the beginning of the semester in which you intend to take the Candidacy Examination. Music Education and Educational Theatre students may apply for the alternative professional portfolio for the candidacy examination (see “Format” below).
The completed application form, signed by your Program Advisor, should 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 (jpj201@nyu.edu), 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 here: [http://steinhardt.nyu.edu/music/doctoral/candidacy/achieve](http://steinhardt.nyu.edu/music/doctoral/candidacy/achieve)

For Educational Theatre:


Educational Theatre PhD Candidacy Portfolio Guidelines: [http://steinhardt.nyu.edu/scmsAdmin/media/users/cl1097/Educational_Theatre_PhD_Candidacy_Exam.pdf](http://steinhardt.nyu.edu/scmsAdmin/media/users/cl1097/Educational_Theatre_PhD_Candidacy_Exam.pdf)

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: [http://steinhardt.nyu.edu/music/doctoral/bibliography](http://steinhardt.nyu.edu/music/doctoral/bibliography)

A suggested (but non-comprehensive) reading list is also available at: [http://steinhardt.nyu.edu/music/doctoral/reading_list](http://steinhardt.nyu.edu/music/doctoral/reading_list)

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, jpj201@nyu.edu).

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.

The Candidacy Examination is meant to serve an advisory as well as an evaluative function. At the end of the examination, the committee may recommend or require that the student complete additional work as part of the degree requirement, in accord with the guidelines laid down in the Handbook for Doctoral Study. For more information visit: [http://steinhardt.nyu.edu/doctoral/policies/](http://steinhardt.nyu.edu/doctoral/policies/)

**Mediation and Appeal**

In the event of a student’s failure, the Director of Doctoral Studies will discuss options for the student. In most cases, students are permitted to take the candidacy examination a second time. A second failure results in termination from the doctoral program.
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 Director of Doctoral Research 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 (jpj201@nyu.edu) at the start of the semester. Topic Proposals must be posted on the Collegium’s blackboard page at least two weeks before the meeting of the Collegium in which the proposal is to be presented. For more information on submission deadlines, please visit: http://steinhardt.nyu.edu/music/doctoral/dates/proposal

Students should also send approved proposals via email to Dr. Jones.

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. Do not use any special covers or binders. Paper fasteners or staples are appropriate for hardcopies.

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 or other video conferencing application.
For a set of guidelines posted by Dr. John Gilbert on how to prepare your topic proposal, please visit: [http://steinhardt.nyu.edu/music/doctoral/guidelines/review/topic](http://steinhardt.nyu.edu/music/doctoral/guidelines/review/topic)

**Sample Topic Reviews**

Sample Topic reviews are posted on the Topic Review webpage at: [http://steinhardt.nyu.edu/music/doctoral/topic](http://steinhardt.nyu.edu/music/doctoral/topic)
Dissertation Proposal

Submission of doctoral proposals is governed by the school-wide policies and procedures for your dissertation proposal. This policy can be accessed here: http://steinhardt.nyu.edu/doctoral/dissertation/#dissertationproposal

Students must have fulfilled all conditions set by the School for filing proposals. The information below is department specific and complementary to that 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).
- Have met with all members of the committee, and 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. The form is available here: http://steinhardt.nyu.edu/doctoral/forms/
- Complete the IRB Form (found in the UCAIHS site) 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. UCAIHS can be accessed here: http://www.nyu.edu/research/resources-and-support-offices/getting-started-withyourresearch/human-subjects-research.html

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 should be emailed to Dr. Jonathan Jones (jpj201@nyu.edu) 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 here: http://steinhardt.nyu.edu/music/doctoral/dates/proposal

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 here: [http://steinhardt.nyu.edu/doctoral/dissertation/#appointmentofcommittee](http://steinhardt.nyu.edu/doctoral/dissertation/#appointmentofcommittee)
**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 here: [http://steinhardt.nyu.edu/doctoral/dissertation/formatting](http://steinhardt.nyu.edu/doctoral/dissertation/formatting)
- 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.

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 school-wide policies located at [http://steinhardt.nyu.edu/doctoral/dissertation/#dissertationproposal](http://steinhardt.nyu.edu/doctoral/dissertation/#dissertationproposal)

- 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. See information about dissertation proposals here: http://steinhardt.nyu.edu/doctoral/dissertation/#dissertationproposal

**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 (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.
2. The student must work with a faculty mentor while preparing a UCAIHS application. This mentor is usually a dissertation chair or adviser.
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 web pages:

General Information:
http://www.nyu.edu/research/resources-and-support-offices/getting-started-withyourresearch/human-subjects-research.html

Trainings:
https://www.nyu.edu/research/resources-and-support-offices/getting-started-withyourresearch/human-subjects-research/tutorial.html

Consultations:
https://www.nyu.edu/research/resources-and-support-offices/getting-started-withyourresearch/human-subjects-research/drop-in-consultation-hours-.html

Sample Proposals

Sample Proposals are posted on the Doctoral Proposal webpage at:
http://steinhardt.nyu.edu/music/doctoral/proposal
PhD Dissertation Defense

As you move into the fifth year of study, 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.

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: http://steinhardt.nyu.edu/doctoral/

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 here: http://steinhardt.nyu.edu/doctoral/deadlines/#DissFileDead:

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 forms page (http://steinhardt.nyu.edu/research/doctoral/forms/) 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 here: [http://steinhardt.nyu.edu/doctoral/dissertation#filingfororals](http://steinhardt.nyu.edu/doctoral/dissertation#filingfororals)

**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 here: [http://steinhardt.nyu.edu/doctoral/dissertation#filingfororals](http://steinhardt.nyu.edu/doctoral/dissertation#filingfororals)
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 here: http://steinhardt.nyu.edu/doctoral/dissertation
Funding

Fellowship Funding

Admission to the full time doctoral program in Music and Performing Arts Professions includes a Steinhardt Fellowship. This funding package includes two years of fellowship support (tuition award, health insurance, and an annual stipend) as well as two years of scholarship support (a stipend). You are evaluated annually and must make satisfactory academic progress in order to continue to receive funding. Students are urged to consult the details of their funding package early in their first term in order to budget appropriately during their time in the program.

Tuition support covers the fall, spring, and summer semesters, and stipends are paid out over the nine-month academic year. Doctoral students who serves as a research assistant, teaching assistant or instructor of a stand-alone course, are paid above and beyond their stipend.

There are limited teaching and research opportunities available during the summer months; these typically, though not exclusively, are awarded to more advanced students. If you wish to earn extra money over the summer months, begin your search for summer employment early in the spring semester, and consult your advisors in finding an optimum balance between academic and non-academic work.

Important Note: the University does not report fellowship and scholarship awards as income, except for international students who may be covered under separate tax regulations. It is your responsibility to report taxable amounts.

Funding Dissertation Fieldwork

Some dissertation topics require research outside of the New York City metro area. Typically, there are no internal funds available to support field research; as such, students are advised to seek external funding in the form of grants or fellowships. Students are encouraged to work well in advance with their advisors, committee chair, and the graduate director if they are planning to be in the field during the fall and/or spring semesters.

Graduate Student Organization Travel Grants

The Graduate Student Organization (GSO) offers grants on a competitive basis to graduate students within the Steinhardt School to help defray the cost of various professional activities related to doctoral studies, such as attending professional conferences, research projects, art exhibits, musical performances, speaking engagements and so forth. These grants are awarded as reimbursements for expenses related to professional development activities.

Grants are generally awarded twice a year, once in the fall semester, and once in the spring semester for activities completed prior to the application deadline. In previous years, the maximum amount of each award was $250. Funds can be used to cover conference fees, travel and accommodation expenses, and presentation supplies. No personal expenses, food, or beverages are covered. Please note that because these grants are competitive, there is no guarantee that funds will be awarded.
http://steinhardt.nyu.edu/gso/prof_dev/

Steinhardt Office of Research and Doctoral Studies Awards

Students are encouraged to review the Steinhardt Office of Research and Doctoral studies page for additional funding opportunities including the Steinhardt Doctoral Dissertation Grant, Mitchell Leaska Dissertation Research Award, and the Phi Delta Kappa Doctoral Dissertation Award.

NYU Humanities Initiative

The university-wide Humanities Initiative holds an annual competition for Graduate Student Research Fellowships. The deadline is typically in early November. More information is available here: http://www.humanitiesinitiative.org/index.php/grant-programs/graduate-fellowships

External Funding Opportunities

NYU’s Office of Sponsored Programs website provides information on both internal and external funding opportunities. See here: http://www.nyu.edu/osp/funding

Steinhardt also maintains a web page that includes information about funding opportunities, fellowship, foundation and grant databases, and proposal management. You will find this information here: http://steinhardt.nyu.edu/research/student/funding

Please note that many of the deadlines for dissertation fellowships occur in late summer or early fall; if you are seeking funding for dissertation research, it is recommended you begin researching potential grants during your 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-Grenn Foundation Dissertation Fieldwork Grants: May, November
- Social Science Research Council International Dissertation Research Fellowships: November
- American Association of University Women Dissertation Fellowships: November

IMPORTANT NOTE on requirements for applying to external grants: Steinhardt defines any source of funding provided outside of departmental funds to be “external funds”. This includes grants through Steinhardt or NYU. If you would like to apply for external funding you are required to notify the Steinhardt Office of Research and Doctoral Studies (Steinhardt.research@nyu.edu) about your intent to apply by providing 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 your grant will affect your internal funding package and departmental responsibilities. The department will work with you to ensure that you reap the best possible benefits from external awards.

More information about this process can be found here: http://steinhardt.nyu.edu/research/student/proposal/
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.

Beginning Year 3, you must sign up for this plan through the Student Health Insurance 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.
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.

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.

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.

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.

If you graduate in September, you can submit a Full-Time Equivalency form in order to maintain your student visa (international students) or get and/or defer student loans (U.S. citizens or permanent residents) through the summer.
Administrative Support & Services

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 our space coordinator, Luis Mercado (mpapspace@nyu.edu). 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 or kimmeloperations@nyu.edu

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 (ma79@nyu.edu) 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 here: http://www.nyu.edu/its/studio/
For other computer access, software training (SPSS, GIS) and support issues, contact the NYU Information Technology Services though their website: http://www.nyu.edu/its/classrooms/

NYU Home (https://home.nyu.edu/) 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 NYU Home (click on the Files tab). For help with NYU Classes visit the ITS website: http://www.nyu.edu/its/blackboard/.

**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 website for more details: http://library.nyu.edu/services/lockers.html#study

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 http://nyu.libguides.com/grads
Researching at the Library

The Librarian for music is Kent Underwood (Kent.Underwood@nyu.edu, 212.998.2523) and for theatre is Pamela Bloom (Pamela.Bloom@nyu.edu). 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:

http://guides.nyu.edu/music
http://guides.nyu.edu/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 page offered here:
http://library.nyu.edu/services/for_faculty.html

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:
http://library.nyu.edu/services/ill.html

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 about the Ask-a-Librarian service, visit the Bobst website, http://library.nyu.edu/ask
Campus Map

NEW YORK UNIVERSITY

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## Spring 2018 Academic Calendar

### January Term 2018

- **Tuesday, January 2, 2018**: January Term 2018 classes begin  
- **Monday, January 15, 2018**: Martin Luther King, Jr. Day  
- **Friday, January 19, 2018**: Last day of January Term 2018 classes

### Spring 2018

- **Monday, January 22, 2018**: Spring 2018 classes begin  
- **Monday, February 19, 2018**: Presidents' Day  
- **Monday, March 12, 2018**: Spring Recess  
- **Sunday, March 18, 2018**: No classes scheduled  
- **Monday, May 7, 2018**: Last day of Spring 2018 classes  
- **Tuesday, May 8, 2018**: Reading Day  
- **Wednesday, May 9, 2018 -** : Spring Semester Exams  
- **Tuesday, May 15, 2018**: Final Grades Deadline  
- **Wednesday, May 16, 2018**: Commencement (tentative date)

### Summer 2018

- **Monday, May 21, 2018**: First day of classes: Six Week Summer Session I / 1st Quarter - Three Week Session  
- **Monday, May 28, 2018**: Memorial Day  
- **Sunday, June 10, 2018**: Last day of classes: 1st Quarter - Three Week Session  
- **Monday, June 11, 2018**: First day of classes: 2nd Quarter - Three Week Session  
- **Saturday, June 16, 2018**: Legislative Day for Monday classes, if requested by instructor  
- **Sunday, July 1, 2018**: Last day of classes: Six Week Summer Session I / 2nd Quarter - Three Week Session  
- **Monday, July 2, 2018**: First day of classes: Six Week Summer Session II / 3rd Quarter - Three Week Session  
- **Wednesday, July 4, 2018**: Independence Day  
- **Sunday, July 22, 2018**: Last day of classes: 3rd Quarter - Three Week Session  
- **Monday, July 23, 2018**: First day of classes: 4th Quarter - Three Week Session  
- **Saturday, July 28, 2018**: Legislative Day for Monday classes, if requested by instructor  
- **Sunday, August 12, 2018**: Last day of classes: Six Week Summer Session II / 4th Quarter -
Three Week Session

Final Grades Deadline
Grades are due 72 hours after the scheduled final exam date
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 [www.albert.nyu.edu](http://www.albert.nyu.edu)

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 following website in a list alphabetized by course title: [http://steinhardt.nyu.edu/courses/music](http://steinhardt.nyu.edu/courses/music)

Instructions for how to search for courses on Albert and how to register are posted here: [http://www.nyu.edu/registrar/pdf/Albert_Registration_Help_.pdf](http://www.nyu.edu/registrar/pdf/Albert_Registration_Help_.pdf)

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.

The IUDC is open to doctoral students from participating schools **who have completed at least one year of full time study toward the PhD**. 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:
http://gsas.nyu.edu/page/grad.scholarlyprograms.interuniversitydoctoralconsortium

Polytechnic Institute of New York University (NYU Poly) courses are also available to NYU students. See the NYU Poly website for the course schedule: http://www.poly.edu/academics/class. Contact the Assistant Director for Graduate Programs for registration instructions.
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 or steinhardt.student.matters@nyu.edu).

A student, based on special circumstances, may be granted an incomplete grade for a course. Students and instructors will need to file paperwork indicating the work that needs to be completed and a deadline for when the work is to be turned in. The required form is here: http://steinhardt.nyu.edu/scmsAdmin/media/users/af26/2016_Forms/Incomplete_Grade_2016.pdf

While this handbook contains some guidance on teaching and tools for preparing for your course, more information regarding teaching procedures, including academic policies, grading and evaluation matters are available on the Steinhardt website here: http://steinhardt.nyu.edu/registration/standards

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 guides and has posted additional user information here: http://www.nyu.edu/registrar/sis/training.html?ref=HMPG#faculty-guides
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. Please see this link for details: https://nyu.service-now.com/servicelink/kb_search.do?id=KB0011397

More detailed instructions on web grading, assigning a proxy, and using the partial post function, are available here (and it includes visual aids):
http://www.nyu.edu/registrar/pdf/Albert_Faculty_Grading_Help.pdf

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 FAQ for using NYU Classes are available at http://www.nyu.edu/its/classes/faqs/.
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: wsg.text@nyu.edu 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 at bookstoreinfo@nyu.edu.

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: http://www.bookstores.nyu.edu/faculty.services/copyrightstarted.html

Follow the instructions on that website to download, fill out, and submit the Coursepack Order Form available here: http://www.bookstores.nyu.edu/faculty.services/coursepack_orderform.pdf

Top Things to Remember Regarding Use of 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.
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 our space coordinator, Luis Mercado (mpapspace@nyu.edu) to request a room change. Instructors should not reach out to the Registrar directly for this request.

Information regarding classroom technology is available here: http://www.nyu.edu/campusmedia/. 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 request form: http://www.nyu.edu/campusmedia/

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.

http://library.nyu.edu/afc/

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 request form on the library website (http://library.nyu.edu/afc/faculty.html) and wait for confirmation of the request before picking up the order.