

A Note to Students

Welcome!

UCLA's DMA program is an environment for developing musical artistry and scholarship. The idea is to combine performance and research for richer, more vibrant, more communicative music-making.

This Guide—for DMA students and for faculty and staff—lays out program requirements and logistics. Its purpose is to help you succeed, and to enable each of you to focus as much as possible on your musical and scholarly explorations.

We wish each of you well on your journey of discovery.

—The Graduate Committee in Performance, 2021

Action Items for Incoming Students

California Residency

IMPORTANT: California residency, if approved, provides a huge benefit to UCLA students in terms of tuition and fees. To prepare to obtain California residency, you will need to begin establishing legal ties to California. If you are a U.S. citizen but not a California resident, you must make an appointment to visit the Residence Deputy in 1105 Murphy Hall and/or consult this website at your earliest convenience:

<http://www.registrar.ucla.edu/Fees-Residence/Residence-Requirements/Residence-Determination>

The Residence Deputy will direct you on this process.

FINANCE

Tuition and Fees

For updated information regarding tuition and student fees, visit the Graduate Division [website](#).

BruinBill, BruinDirect, and BAR (Billing & Accounts Receivable)

BruinDirect (Direct Deposit for your BAR/BruinBill Account) is the electronic deposit of your BAR/BruinBill refunds directly into your personal bank account. **All students are required to have BruinDirect.** A U.S. bank account is required. While your BruinDirect account is being set up, refunds will be mailed to the address you indicate on MyUCLA. All BAR refunds are eligible to be directly deposited, which include fellowships, stipends, loans and any non-payroll payments to students. Sign up is available by logging into MyUCLA and clicking on BruinBill Accounts.

BruinBill – University Student Billing Account: Students are assigned a BruinBill account which records all charges and payments associated with registration and student housing, as well as other service charges like student health service (Ashe Center) charges that are assessed to students. Your BruinBill is available to manage nearly 24/7; just login to MyUCLA and click on BruinBill Accounts. **It is your responsibility to review your BruinBill account each month** and to make the Graduate Student Affairs Advisor aware of any issues that arise.

TEACHING ASSISTANTSHIPS & RESEARCH MENTORSHIPS

Requirements and Specifications for Teaching Assistants (TAs)

Students are limited to 12 quarters of TA-ships, though this may be extended to up to 18 quarters as an exception approved by UCLA's Graduate Division.

All students who will be TA-ing in the School of Music are required to take Music 495 (Introductory Practicum for Teaching Apprentices), which lays the foundation for the teaching excellence expected of all TAs at UCLA. One quarter is required, to be taken during or before the first quarter of the TA-ship, but two quarters are recommended. They should also register for Music 375 during every quarter of the TA-ship.

Students who plan to work at over 50% time on campus must first contact the department's Student Affairs Officer (SAO) and fill out an "Authorization to Work over 50%" form, which must be approved by the Department Chair.

The DMA Graduate Program

Overview of Graduate Study Administrative Structure

ADMINISTRATIVE STRUCTURE

Understanding the overall structure of graduate study at UCLA will help you navigate the program and utilize its resources.

- **UCLA Academic Senate**
- **UCLA Graduate Council**
- **UCLA Graduate Division**
- **School of Music Office of Student Affairs**
- **Student Affairs Officer**
- **Music Department Graduate Committee in Performance**
- **Faculty Graduate Advisor**

The UCLA Academic Senate operates as a legislative body and a system of appointed, faculty-run committees for UCLA, one of which is the Graduate Council.

The UCLA Graduate Council creates policy for all graduate education at UCLA. It is composed of:

- Twenty faculty members
- Four graduate student representatives appointed by the Graduate Student Association
- Graduate Division deans, directors, and principal staff

This council recommends changing or creating degree programs and periodically reviews and evaluates all graduate programs of study.

The Graduate Division executes the policies set by the Graduate Council and oversees the quality and progress of graduate education on campus, including the program requirements on the following pages. Throughout your studies at UCLA, you may interact with the Graduate Division about funding, degree milestones, and the awarding of your degree.

Our Music Department program requirements are crafted at the department level and formalized through the Graduate Division and the Graduate Council. Our program is subject to the Graduate Division's Standards & Procedures, which are available here: <https://grad.ucla.edu>

As a graduate student at UCLA, you may regard the program requirements and the Graduate Division's Standards & Procedures as your contract with the university.

The Office of Student Affairs works to recruit, matriculate, retain students at The UCLA Herb Alpert School of Music. Guided by the University's learning and teaching mission, the Office creates an inclusive space that provides comprehensive academic advising, and support services to foster student success.

The DMA Graduate Program

Program Checklists

Conducting

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2. 3.	12
8 quarters of 400-level conducting instruction (6 units each)	1. 2. 3. 4. 5. 6. 7. 8.	48
MUSC 401:	New Music Forum	2
3 quarters of MUSC 400-level chamber ensembles (2 units each)	1. 2. 3.	6
MUSC 469:	Instrumental Pedagogy OR 471: Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
MUSC 599:	Guidance of DMA Dissertation	4-12
* Electives	1. 2.	4

*Electives are chosen from Music 261A through 261F, C267, 270E, 270F, 596D, courses in pedagogy, Musicology 250, Ethnomusicology 271, 273, 275, 279 or other appropriate graduate courses selected with advisement.

**Units of Music 599 depend on how many quarters a student takes to complete their dissertation.

NOTE: Additional coursework may be required to satisfy the Foreign Language Requirement

DMA Degree Milestones

Recitals

RECITALS

Accompaniment

Staff and student piano accompanists for graduate recitals are available to students without charge. Students may choose to collaborate with accompanists from outside UCLA, but at their own expense. Up to three hours of rehearsal time with UCLA accompanists will be allotted for DMA recitals.

NOTE: In order for an accompanist to be provided by the School, the student must initiate communication with the Coordinator of Instrumental Collaborative Piano, Prof. James Lent, at least **two months** prior to the proposed concert date. Sheet music must be provided to the accompanist at least **one month** prior to the first rehearsal.

Program Approval

For each recital, a **Recital Approval Form** must be submitted to the Graduate Committee **at least two months ahead of the scheduled recital**. Along with the completed form, the student must attach a copy of any previous degree recital programs. To receive credit for the recital, the student must also upload a copy of the proposed program to the Recital Approval Form.

After the program is approved by the Graduate Committee, the student may schedule their recital for the following winter or spring quarter. Shorter works to be decided at a later date must be described in generic terms, e.g. “Bach Prelude and Fugue” or “New Music Forum piece” (the composer of this work must be identified).

Recital Submission and Review Process

Step 1: Students should submit their signed Recital Program Approval Form, their program proposal, and any previous degree recital programs in one pdf document at least two months ahead of their scheduled recital to the following Box folders.

- [DMA First Year Recital](#)
- [DMA Entrepreneurial Recital](#)
- [DMA Final Recital](#)

Step 2: Once a student has successfully completed their recital, it is incumbent on the student to send their invited faculty the correct review form to have your recital graded. Students will need to fill out one of the following three Docusign forms to send to their invited faculty.

- [DMA First Year Recital Review Form](#)
- [DMA Entrepreneurial Recital Review Form](#)
- [DMA Final Recital Review Form](#)

DMA Degree Milestones

Recitals

RECITALS

Printed/Digital Programs

In line with UCLA's commitment to environmental sustainability, we strongly encourage students to adopt the use of digital programs. Printed and/or digital recital programs should be presented formally (see "Sample Program" below).

They should include:

- The recitalist's name and biography. (Included in the biography should be the program and year in which the student is currently enrolled at UCLA, and the name of the studio instructor with whom they study.)
- The names of all collaborating artists.
- Each composer's full name and date of birth and death, if applicable. If still living, the date information should read, for example, "b. 1948.")
- Accurate work information, including year of composition, movement markings if applicable, and opus or other identifying cataloguing information. Non-English titles should appear in their original language, translated into English in parentheses.
- The following sentence, appearing on the cover page of the program: "This recital is in partial fulfillment for the requirements of the Doctor of Musical Arts degree."
- Written acknowledgement of teachers, classmates and others may be included.

The final printed and/or digital program must be approved by the student's studio instructor or the Faculty Graduate Advisor at least two weeks before the recital.

Program notes

Written program notes are required only for the Final DMA Recital, but strongly encouraged for all others (suggested length: approximately 1000 words total). They should be well written, well researched and engaging, and should identify the recitalist as the author. The student's Doctoral Committee will comment on the program notes in its written post-concert evaluation and adjudication.

Students are also encouraged to include spoken commentary from the stage, as appropriate.

DMA Degree Milestones

Recitals

Sample Program

COVER PAGE

UCLA Herb Alpert School of Music
Final DMA Recital

Recital Date and Time (with year)
Location
UCLA

This recital is in partial fulfillment of the requirements of the Doctor of Musical Arts Degree.

PROGRAM PAGE

Program Title (if applicable)
Student Name, instrument/voice type
Collaborative artists' names and instruments

Sonata No. 10 in B flat major for piano and violin, K. 378 (1779) Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro moderato
- II. Andantino sostenuto e cantabile
- III. Rondo

Sonata No. 1 in f minor for violin and piano, Op. 80 (1946) Sergei Prokofiev
(1891-1953)

- I. Andante assai
- II. Allegro brusco
- III. Andante
- IV. Allegro

-INTERMISSION-

Rhapsody No. 1 (2014) Jessie Montgomery
(b. 1981)

Sonata in A major for violin and piano, FWV8 (1886) César Franck
(1822-1890)

- I. Allegretto ben moderato
 - II. Allegro
 - III. Recitativo-Fantasia
 - IV. Allegretto poco mosso
-

BIOGRAPHY PAGE

PROGRAM NOTES

DMA Degree Milestones

Recitals

Recording

Video recording of recitals for archival purposes is provided by the School of Music at no charge to the student. Pending resource availability, live-streaming may be arranged with advance planning.

Faculty Attendance

The student's studio instructor is expected to attend each recital in person. Students are encouraged to invite other faculty to attend.

THE THREE DMA RECITALS

First-Year Recital

By the Monday of 7th week in the fall quarter, first-year DMA students must submit the Recital Program Approval Form for the First-year Recital, found on the school's website. After program is approved by the Graduate Committee, the student may schedule their recital for the following winter or spring quarter. The student must also upload their program to <https://recitals.music.ucla.edu/recital/> to receive faculty members' reviews of the recital.

The recital program should include approximately one hour of music (except conducting) demonstrating a command of various styles and must include a work by a living composer (or written after 1970). One chamber work, if deemed appropriate or complimentary to a particular program, can be included. Shorter works to be decided at a later date must be described in generic terms, e.g. "Bach Prelude and Fugue" or "New Music Forum piece" (the composer of this work must be identified).

The student's major teacher should attend (and is the only mandatory attendee, although other faculty may be invited).

Second-Year Entrepreneurial Recital

The Entrepreneurial Recital is a public concert showcasing the imagination, creativity and enterprise of the student – qualities which are increasingly crucial to a successful performance career. It is presented in a location other than the UCLA campus, and should have the potential to attract a sizeable audience. While the recital should comprise approximately one hour of music, it should incorporate distinctive and/or non-standard approaches to programming and concert formats. The student will work with the FGA and other relevant faculty to refine their recital proposal, but must handle all scheduling, recording services, publicity, program notes, ticketing, and other matters themselves, without the direct assistance of faculty. As with the first-year recital, the major teacher is expected to attend. The student will be evaluated on the entrepreneurial aspects of the recital as well as on their performance.

After successfully completing the First-Year DMA Recital, the student must submit another **Recital Program Approval Form** for the Second-Year Entrepreneurial Recital. ***This form is due at least two months before the student plans to perform the recital.*** In this form, the student must include a detailed proposal, including:

- Description and rationale for the recital (two paragraphs minimum; one page maximum)
- Itemized budget
- Marketing plan for attracting attendance
- Repertoire, program order and names of collaborators (if applicable), in a similar format to that submitted for the First-Year DMA Recital
- Recital venue, date and time, with written confirmation from the sponsoring entity that the event is scheduled.
- The student must attach their First-Year recital program with this form.

NOTE: Conducting majors may undertake the Entrepreneurial Recital at the discretion of their major teacher, or in place of this recital, may repeat the first-year recital requirements during the second year. Percussion and organ majors are not required to perform the Entrepreneurial Recital off-campus.

NOTE: For students who have received the MM degree at UCLA, the Entrepreneurial Recital will be their first recital.

DMA Degree Milestones

Recitals

Final DMA Recital

After successfully completing the Entrepreneurial Recital, the student must submit another **Recital Program Approval Form** for the Final DMA Recital. ***This form is due at least two months before the student plans on performing the recital***, and must include a copy of the First-Year and Entrepreneurial Recital programs.

The final DMA recital for instrumental and vocal students must be a full recital containing approximately 60 minutes of music, and should contain music related to the student's dissertation topic. The student's Doctoral Committee members (see below) are expected to attend the Final DMA Recital.

NOTE: The Final DMA Recital may not be given in the same academic year as the Entrepreneurial Recital.

DMA Degree Milestones

Exams

50 LIST” & DEPARTMENTAL WRITTEN QUALIFYING EXAM

The “50 List” FAQs

What is the 50 List and what should it include?

The 50 List is a study list of approximately 50 items, more or less equally divided between musical works (scores and, if relevant, critically important historical recordings) and supporting bibliographic sources, which will serve as the basis for the Written Qualifying Exam (see below). It should cover roughly a century of music related to the student’s area of specialization and should reflect a broad familiarity with key touchstones of the student’s repertoire from that century, as well as bibliographic sources which most effectively contribute to the student’s understanding of that repertoire and its context.

How is the 50 List formatted?

The 50 List should begin by identifying the specific historical era to be addressed. If the student wishes, they may then include an introductory preface to the list explaining its rationale and context. The list of approximately 25 works appears next, followed by the list of supporting bibliographic sources. After each bibliographic source, the student should add a sentence or two explaining the relevance and importance of the source for their list.

NOTE: If the student has already settled on a dissertation topic, the 50 List may also reflect those more specific interests, but this is not required. *A primary consideration in the assembly of the list of works should be breadth*— a survey of important works a university-level performance instructor should be expected to know expertly and fluently.

With whom does the student consult on assembling their 50 List?

The student works with their studio instructor, the Faculty Graduate Advisor, other members of the Performance Studies faculty, prospective members of the student’s dissertation committee and/or members of the Graduate Committee in assembling their list. Although it is not a requirement, the student often enrolls in a quarter or two of Music 597 (“Preparation for the Written Qualifying Exam”) during their preparation period. The instructor for Music 597 may be the student’s studio instructor, a member of the Performance Studies faculty, a member of the Graduate Committee or another interested faculty member.

How is the 50 List submitted and approved?

Once the student and faculty consultant(s) determine that the 50 List is ready to submit to the Graduate Committee, the student e-mails it to the Faculty Graduate Advisor, who then forwards it to the Graduate Committee. The Graduate Committee reviews the 50 List and either approves it as is or asks that it be resubmitted, incorporating feedback from the review.

NOTE: The 50 List must be e-mailed to the Faculty Graduate Advisor at least six weeks before the Written Qualifying Exam is envisioned to occur.

DMA Degree Milestones

Exams

WRITTEN QUALIFYING EXAM (WQE) FAQs

What is the Departmental Written Qualifying Exam?

The Departmental Written Qualifying Exam (WQE) is a day-long project that asks the student to write an essay responding to a specific “prompt” e-mailed to the student at the beginning of the exam.

What is the purpose of the WQE?

Since the DMA degree is the credential customarily required for university-level teaching in performance, the WQE aims to assure that a DMA student emerges from our program with both a breadth of knowledge about their repertoire, and the skills necessary to teach it fluently, critically and analytically. As a “barrier step” in the program, the WQE is also meant specifically to demonstrate the student’s readiness to undertake their dissertation, though the scope of both the 50 List (see below) and the WQE is substantially broader than that of the dissertation.

What is the ideal length for the WQE?

The WQE should be at least ten pages, double-spaced, and include a relevant bibliography of at least a dozen items. For the exam, the student is permitted full use of the Music Library and other online resources.

When is the WQE taken?

The WQE occurs after the student has completed all required coursework or is in their last quarter of coursework, and has satisfied the foreign language requirement. In conjunction with the student’s studio instructor and the Performance Studies faculty, the student determines when they would like to take the exam. To maintain satisfactory progress towards the DMA degree, students should take the WQE towards the end of their second year of the program. Students who received their MM at UCLA should be prepared to take the WQE towards the end of their first year of their DMA studies.

How does the WQE work?

Once the 50 List is approved, the student schedules an exam date with the Staff Graduate Advisor. At the same time, the student’s studio instructor (sometimes with input from a member of the Graduate Committee or Performance Studies faculty) drafts a “prompt” to serve as the basis for the student’s WQE response. The prompt is forwarded to the Graduate Committee for review, after which the Graduate Committee and studio instructor agree on a final version.

The exam is nine hours in length. The student receives the prompt by e-mail from the Staff Graduate Advisor at the beginning of the nine hours and may use all available library and online resources in their exam. At the end of the nine hours, the student e-mails the exam back to the Staff Graduate Advisor, who then forwards it to the Graduate Committee.

NOTE: The exam should be titled “Written Qualifying Exam” with the student’s name, university ID and the date. The prompt should appear at the beginning of the exam, and the bibliography and 50 List should follow it.

How should the WQE show?

The exam should show clarity of thought, organized and lucid writing, responsiveness to the given prompt, command of the items on the student’s “50 List,” a balance of citations from bibliographic sources with original observations, and the ability to synthesize information analytically into a coherent argument.

How will the WQE be assessed and adjudicated?

The exam is graded Pass or No Pass. Grading is dependent on the degree of specificity with which the student responds to the specific questions/issues, and on the thoroughness, thoughtfulness, aptness, and originality of the student’s treatment of the topic. The exam should reflect a balance between scholarly works cited and the student’s own original ideas.

A student is permitted three attempts to pass the exam. A third No Pass will result in dismissal from the program.

DMA Degree Milestones

Exams

THE DISSERTATION

The Dissertation is the single piece of writing most emblematic of the doctoral degree, and as a published document, takes on a life outside the DMA Program and the School. It therefore represents the culmination of all the other stages, exams, and assignments, and in counterpoint with the three recitals, offers a public record of the candidate that stands for their musical, intellectual, and even personal values.

The Doctoral Committee and the Dissertation Proposal

After the student passes the Foreign Language requirement, completes the First-Year and Entrepreneurial Recitals, and passes the Departmental Written Qualifying Exam, they must assemble and request the formation of their Doctoral Committee, and concurrently submit their Dissertation Proposal to the Graduate Committee for approval.

Doctoral Committee

All doctoral committees require a minimum of three faculty members, of whom a minimum of two members (including the Chair) must hold UCLA Academic Senate faculty appointments.

The composition of the doctoral committee must adhere to the following rules:

- The chair (or one of the co-chairs) must be a Music Department professor.
- A minimum of two of the four members must be from one of the three UCLA School of Music departments. (Adjunct professors may serve as committee members if they are certified and approved by the university's Committee on Degree Programs.)
- A third member must be a UCLA faculty member, though need not be in the School of Music.
- Two of the three UCLA-affiliated members must be at the Associate Professor rank or higher.
- The fourth member may be either from another another accredited university or college which is UCLA's academic equivalent. (Non-UCLA committee members must have the equivalent of UCLA Senate faculty appointments.)
- At least one of the committee members must be from outside the Music Department, but with respect to this member's departmental affiliation, anyone holding a "0% appointment" in the Music Department is considered an "outside" member. (Please consult the Staff Graduate Advisor about which non-Music-Department professors also hold "0% appointments" in the Music Department.)

Doctoral committees may also include lecturers, but lecturers may serve only *in addition* to the four required members.

While drawing on the broad knowledge of issues and repertoire demonstrated through the 50 List and WQE, the dissertation itself requires focus and extensive research. In writing a dissertation, it is not appropriate to simply summarize general knowledge that is readily available. Instead, building on existing resources, the dissertation should aim to make an original contribution to the body of knowledge in the student's area of specialization.

The dissertation proposal should be a description of the research project the student plans to undertake, including a description of the issue(s) at hand, how the student will conduct the research, and a bibliography of resources the student will consult. The student's studio instructor, the Faculty Graduate Advisor, members of the Performance Studies faculty, the proposed Committee Chair or other interested faculty may assist students in formulating their proposal.

DMA Degree Milestones

Exams

A successful dissertation proposal will include:

- A robust, thoughtful title.
- Background information and rationale concerning the proposed project.
- A survey of the existing literature on the proposed subject.
- An explanation of general analytic procedures/methods the student intends to use.
- A sample outline of the structure of the dissertation, including a proposed list of chapters.
- A proposed timeline for completion.
- A preliminary annotated bibliography.

How long should it be?

The dissertation proposal should be approximately 3000 words, including the annotated bibliography.

IMPORTANT FORMS:

After securing agreement from each of the student's prospective Doctoral Committee members, and after completing the dissertation proposal, the student will submit two forms, in the following order:

1. **[“Doctoral Committee Request and Dissertation Approval Departmental” Form.](#)**

This form lists the proposed faculty members for the Doctoral Committee and includes the student's dissertation proposal. The student submits this form to the Faculty Graduate Advisor, who forwards it to the Graduate Committee and the student's proposed Doctoral Committee chair for review. The Doctoral Committee chair and the Graduate Committee either approve the form as submitted (or with minor emendations), or ask that it be resubmitted, incorporating substantial feedback about the dissertation proposal from its review.

2. **[“Nomination of Doctoral Committee Graduate Division” Form.](#)**

After the “Doctoral Committee Request and Dissertation Approval Departmental Form” is approved, the student must complete the “Nomination of Doctoral Committee Graduate Division” Form and have it signed by the Department Chair or Faculty Graduate Advisor. It is then submitted, via the Music Department Staff Graduate Advisor, to the Academic Services Department of the university's Graduate Division. Once this form is approved, the student's Doctoral Committee is officially constituted by the university.

DMA Degree Milestones

Exams

University Oral Qualifying Exam

After the student's proposed Doctoral Committee and dissertation topic are approved by the Graduate Committee, and the student has received approval for constitution of their Doctoral Committee from the Graduate Division, the student may schedule the University Oral Qualifying Exam (OQE). This is the student's first formal meeting with their committee. (Note: Students may not take the OQE until their Doctoral Committee is officially constituted by the Graduate Division.)

The OQE is an approximately two-hour in-person meeting with the student's Doctoral Committee at which the student orally presents their dissertation proposal and fields questions from committee members. Its purpose is to help guide the student in the early stages of their writing by obtaining feedback from Doctoral Committee members. The OQE must occur a minimum of two months before the final Doctoral Recital.

Before the OQE occurs, the student must obtain the "**Report on the Oral Qualifying Examination Graduate Division Form**" from the Staff Graduate Advisor. At the conclusion of the OQE, this form must be signed electronically by all the members of the Doctoral Committee. Each member indicates whether the student has passed the OQE or not. Passing the OQE is the final step in the student being formally "Advanced to Candidacy."

NOTE: Due to faculty members' busy schedules, it is highly recommended that students schedule a date and time for their OQE well in advance. Students are responsible for finding a space to hold their exam and should schedule the room for at least two hours. Students are also responsible for ensuring that their committee members are able to attend the exam. Only one committee member (never the Chair or Co-Chair) may participate remotely in an OQE; this must be a matter of necessity, not convenience. If necessary, the Doctoral Committee Chair should work with the Staff Graduate Advisor to petition the Graduate Division in advance of the examination to allow one member to participate remotely. The department/program must submit the petition for remote participation to the Graduate Division at least 14 business days before the examination.

The technology required for remote participation must allow for the participant to see/be seen by and hear/be heard by all committee members and have access to visual materials simultaneously.

DMA Degree Milestones

Exams

Writing the Dissertation

Though they are welcome to solicit assistance from other faculty, students work primarily with their Doctoral Committee chair on the writing of their dissertation. The student may enroll in a quarter or more of Music 599 (“Guidance of PhD or DMA Dissertation”) during their preparation period, though this is not required. The instructor for Music 599 is generally the student’s Doctoral Committee chair, but may also be a member of the Performance Studies faculty.

Final Defense of the Dissertation

The final defense of the dissertation is scheduled when the Doctoral Committee chair and the candidate agree that the work is ready to be defended before the Doctoral Committee. *Complete copies of the dissertation must be sent to each member of the committee at least two weeks in advance of the defense. The final defense of the dissertation may not occur earlier than two weeks after all committee members have received the dissertation. In neither this nor any other matter of timing may the student use financial or other issues to pressure the Doctoral Committee into acting any sooner than it deems appropriate. Awareness of upcoming deadlines is the student’s responsibility.*

The University requires that all able members of the Doctoral Committee physically attend the defense. An exception may be made for up to one member to attend the meeting via video conference, but this must be approved by the Graduate Division in advance. Allow plenty of time to schedule the final defense, and be aware that faculty members tend to plan travel, research, and sabbatical leaves months, even years, in advance.

The Final Doctoral Recital should occur before the dissertation is completed and filed.

Filing the Dissertation

All dissertation “signatures” and filing are done electronically. Please see the Graduate Division website for important information on filing procedures and formatting requirements:

<https://grad.ucla.edu/academics/graduate-study/thesis-and-dissertation-filing-requirements/>

Doctoral students are strongly encouraged to attend one of the quarterly Dissertation Filing Workshops given by the Graduate Division:

<https://grad.ucla.edu/academics/calendar/thesis-dissertation-filing-deadlines-and-workshops/>

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