

Ph.D. Program in Art History  
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## H A N D B O O K

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The Fall 2021 *Handbook* supersedes prior editions of the *Handbook* and supplements the current *Bulletin of The Graduate Center/The City University of New York* and the annual *Graduate Center Student Handbook*, available in the program office, the Office of the Vice President for Student Affairs, or the Office of the Registrar.

The policies and procedures described in this *Handbook* apply to all Art History students. **Requests for exceptions from any policies and procedures must be directed in writing to the Executive Committee of the Ph.D. Program in Art History.** All petitions should be discussed with the Executive Officer, the Deputy Executive Officer, or the student's adviser before being submitted.

This *Handbook* is subject to revision to reflect any changes in program policy. Recommendations for revisions from students and faculty of the Ph.D. Program in Art History should be directed in writing either to the program office or to the student representatives of the Executive Committee.

Fall, 2021  
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## Section 1—General Information

### 1.1 Statement of Policy

The Ph.D. Program in Art History at The Graduate Center of The City University of New York (CUNY) is dedicated to the development of scholars, teachers, museum curators, art critics, and other professionals. It provides students with a general background in the history of art to prepare them to serve their discipline and their communities in all areas of cultural endeavor.

The program offers concentrations not only in the history of modern and contemporary art, including art of Latin America, but also features concentrations in architecture, Early Modern art, Ancient Art, Medieval and Renaissance art, photography, criticism, and theory. New York City, with its museums, galleries, libraries, and art activities, provides unparalleled opportunities for the study of art history through firsthand experience with art objects and monuments. Arrangements have been made with various art institutions for CUNY students to avail themselves of these resources. To expand study and research, courses may include field trips, assignments for independent study, work projects, cooperative ventures, specialized training in new techniques of research, and meetings with artists, curators, art administrators, and critics. Every effort will be made to introduce students to active participation in the rich art life of this cultural metropolis.

### 1.2 Structure of the Program

The doctoral faculty consists of professors drawn from The Graduate Center and from the CUNY senior colleges. Courses given at The Graduate Center cover the broad spectrum of the history of art; courses given at the senior colleges in their master's degree programs are also open to doctoral students, as are courses given at universities within the Interuniversity Doctoral Consortium. Courses given within the Doctoral Consortium are posted on the individual university websites. Schedules for courses at the Graduate Center are posted on the program website ([www.gc.cuny.edu](http://www.gc.cuny.edu)).

Through the Executive Committee, the faculty sets program policy within the Bylaws and Governance document of The Graduate Center and of CUNY. The Executive Committee is composed of (a) the Executive Officer, (b) seven faculty members from The Graduate Center and the senior colleges, and (c) three student members elected by the students in the program. Details of program policy are delegated to subcommittees that report on subjects such as curriculum and examination review. Student members serve on most program committees, and students participate in the revision of the *Handbook* and degree requirements. Periodically each year, students are invited to “town hall” meetings with the Executive Officer and the Executive Committee. In 2021-2022 approximately 96 students were enrolled in the Ph.D. Program in Art History. Further details on program governance are available in Appendices 5 and 6.

### 1.3 Resources

The office of the Ph.D. Program in Art History is located at The Graduate Center, 365 Fifth Avenue, on the third floor, Room 3410; faculty offices are located nearby. Posted in the Student Lounge are notices of special interest to Art History graduate students: classes, colloquiums, symposia, and lectures around the city; museum and gallery exhibitions, special events, and programs; job openings around the country; and financial aid for art history fellowships and grants.

#### A. Libraries and Bookstores

The entrance to the Mina Rees Library is located on the first floor of The Graduate Center. Doctoral students at the Graduate Center have borrowing privileges throughout the CUNY library system. If a title is not available locally at the Graduate Center it may be ordered from another CUNY library through the online catalog (CUNY+) and will be delivered to the student's library of choice. In addition, the Mina Rees Library offers full Inter Library Loan services, <http://mina.gc.cuny.edu/iliad/logon.html>. Using an online account, students may request PDF copies of periodical articles that are not available through the Graduate Center. Students may also request books, dissertations, and other items that are not available for borrowing within the CUNY system. A valuable orientation to the resources at the Mina Rees Library is held at the start of each semester; in addition, librarians are happy to arrange special lectures on both general and special research materials. Research facilities available to CUNY doctoral students in New York City include a large number of both general and specialized art and architecture libraries that supplement The Graduate Center's collection of art resource materials, monographs, and periodicals. For the most up-to-date information on research tools available through the Graduate Center please see the Art History subject page on the Library's website: <http://libguides.gc.cuny.edu/arthistory> or contact Alycia Sellie in the Library ([aselie@gc.cuny.edu](mailto:aselie@gc.cuny.edu)).

CUNY doctoral students have access to and borrowing privileges at all CUNY college libraries upon presentation of their identification card; City, Brooklyn, Hunter, and Queens colleges have extensive collections of art materials that may be located through CUNY+ (the computerized network linking CUNY libraries).

Also available at the Mina Rees Library website (<http://library.gc.cuny.edu>) is a listing of basic information (including hours and special restrictions) on libraries in the area; special access to libraries not ordinarily open to Graduate Center students may be arranged upon request at the circulation desk.

The Humanities and Social Science Division of the New York Public Library at Fifth Avenue and 42 Street has an extensive collection in the arts and humanities, especially in the Art and Architecture Room 300. GC students are eligible to apply for a pass to the Wertheim Room, a special study room in which scholars have assigned shelves to keep books for up to 30 days. Orientations and workshops are scheduled regularly at NYPL for researchers in different fields. For information, go to: [www.nypl.org/collections](http://www.nypl.org/collections).

The Manhattan Research Libraries Initiative (MaRLI) offers approved NYPL cardholders the ability to borrow select research library material for at-home use. Participation in MaRLI allows for 120 day, non-renewable loans on select library materials available at the New York Public Library for the Performing Arts, Science Industry and Business Library, Schomburg Center for Research in Black Culture and the Stephen A. Schwarzman Building. All requested material will be reviewed by staff for suitability for circulation prior to checkout. Additionally,

MaRLI participants will be granted access to select materials owned by Columbia University and NYU. Information on the Manhattan Research Library Initiative may be found at [www.nypl.org/help/researchservice/MARLI](http://www.nypl.org/help/researchservice/MARLI)

Bookstores within easy reach of The Graduate Center that have art books of interest to graduate students include Academy, Barnes & Noble, Gotham Book Mart, Hacker Art Books, Labyrinth Books, Oceanic/Afrique Noire (OAN), Posman Books, Strand, and museum bookstores. Some bookstores offer student or professional discounts. Students are encouraged to use The Graduate Center Virtual Bookshop, where students and faculty can purchase books at discount prices with a percentage going to the Mina Rees Library. The address is: [www.gc.cuny.edu/bookshop/](http://www.gc.cuny.edu/bookshop/). Course syllabi and suggested preliminary readings are posted on the program website ([www.gc.cuny.edu/arthistory](http://www.gc.cuny.edu/arthistory)).

#### B. Digital Resources Center and Screening Room

The Art History program maintains a Digital Resources Center, which includes an online digital image database through Artstor Shared Shelf. The DRC has computer carrels, scanners and a printer, and is a space for quiet research. Students can also sign up for a bookshelf on which to store their current reading.

Room 3408.09 is a Screening Room that students can use for watching film and video, for practicing presentations and examinations, and for collaborative research.

#### C. Museums and Galleries

New York City is one of the world's major art centers, and students receive special discounts on memberships, books, and materials at most museums in the city. A guide to New York City's museums is included at the back of the Handbook (see Appendix 12)

#### D. Computer Facilities

The Student Lounge has computers with internet access, a printer, and a scanner. Facilities for scanning and digitizing are also available in the Digital Resources Center. The Graduate Center offers training in all aspects of computer use; the calendar of workshops is available at <http://inside.gc.cuny.edu>; go to Information Resources, then Training Workshops.

Every Graduate Center student is given a computer account and should use either this email address or a private server. Because most program announcements are sent through email, it is the student's responsibility to make certain that the Art History program office always has a current email address.

The program website (<http://www.gc.cuny.edu/Page-Elements/Academics-Research-Centers-Initiatives/Doctoral-Programs/Art-History>) is supplemented by the department's CUNY Academic Commons site (<http://commons.gc.cuny.edu/groups/gc-art-history-program-commons-site>) which is regularly updated with news and announcements. The *Student Handbook* is posted on both sites. Art History students maintain a listserv with access limited to currently matriculated students. Details are available from the student representatives ([gcarthis-toryreps@gmail.com](mailto:gcarthis-toryreps@gmail.com)). The program also uses Facebook (GC Art History), Twitter (@GCArtHistory) and Instagram (@GCArtHistory).

#### E. Services for Students with Disabilities

It is the policy of The Graduate Center to provide auxiliary aids and services and to make appropriate academic accommodations needed by students with disabilities. Students who have questions about GC facilities, auxiliary aids and services, or any Graduate Center academic matters, or who wish to discuss present or possible future accommodation needs or problems should consult with Ms. Elise M. Perram, Associate Director of Student Affairs, or Vice President for Student Affairs (and 504/ADA Coordinator for persons with disabilities) Matthew G. Schoengood, all of whom may be reached at 212-817-7400 or [DisabilityServices@gc.cuny.edu](mailto:DisabilityServices@gc.cuny.edu). Discussions and information regarding a student's disability will be kept confidential unless a student requests otherwise.

#### F. Wellness Center

The Graduate Center's Wellness Center provides students with Student Health and Student Counseling services, fitness classes and advice on health insurance.

#### G. Career Services

The Office of Career Planning and Professional Development provides career planning services. Contact Jennifer Furlong ([jfurlong@gc.cuny.edu](mailto:jfurlong@gc.cuny.edu)).

#### H. International Travel Guidelines

For international travel guidelines for students, visit <http://www.gc.cuny.edu/Prospective-Current-Students/Current-Students/International-Travel-Requirements-for-Current-Stud>.

All students participating in GC-sponsored trips or independent international travel must obtain travel insurance and submit this to the Office of the Vice President for Student Affairs.

### 1.4 Financial Aid

A. Information on estimated educational costs, detailed descriptions of the financial aid programs and information on application procedures and filing dates are available from the Office of Financial Aid. The *Bulletin of the Graduate Center* and the Graduate Center website, <http://www.gc.cuny.edu>, provide an overview of financial aid awards, including named fellowships, available to Graduate Center students.

#### B. The Art History Program Office

In addition to fellowships made generally available by The Graduate Center, a limited amount of fellowship funding is also made available to the programs each year. Such funds vary in amount from year to year. Announcements of these fellowships are emailed to all eligible students and posted in the Student Lounge and on the program website. Students should keep the office informed of any change in email address to ensure that they receive timely notification of financial aid possibilities. The distribution of financial aid from the program is discretionary. The program will solicit requests for financial aid during the spring semester for the following academic year.

Alumnae/i, friends, and families of former students have also contributed funds for student research. These contributions are used to fund the periodic awarding of fellowships such as: the Spero-Goldreich Award in European and American Sculpture from 1775 to 1960, awarded to a dissertation-level student; The Kristie A. Jayne Fellowship which awards fellowships to students who have passed the First Examination and who are focusing on the social and political concerns of twentieth-century art, especially projects that deal specifically with United States art of the 1920s and 30s. The Catherine Hoover Voorsanger Fellowship is awarded periodically to a student of American, and preferably decorative, art. The Rose-Carol Washton

Long travel fellowship award is used for visiting museums and archives relevant to the student's research including the cost of travel and accommodations. The Patricia Phelps de Cisneros Research Fellowship for Latin American Art travel grants.

### C. Outside Sources

Besides these Graduate Center and program sources, students are encouraged to seek outside grants to support advanced research and the preparation of the dissertation. The Graduate Center Office of Sponsored Research maintains lists of available funding sources and aids students in writing grant proposals, and the Art History Ph.D. Program sponsors workshops in the fall and spring semesters on grant applications. See the website <http://web.gc.cuny.edu/azdatabase>

Announcements of fellowships and awards designated for Art History students are emailed to students and posted on the bulletin boards in the Student Lounge. These include awards sponsored by the Samuel H. Kress Foundation, the Center for Advanced Study in the Visual Arts, the Dedalus Foundation, the Metropolitan Museum, and the Smithsonian Institution, as well as other foundations, institutions, and agencies. Students will receive email announcements for those fellowships needing program nominations so that they can apply for consideration. Most of these awards have fall deadlines.

## 1.5 Teaching and Other Professional Employment

### A. Part-Time Employment

Students are encouraged, as their course schedules allow and as their professional aspirations suggest, to seek employment in the various institutions that are components of New York City's cultural life. These include museums, galleries, and many public and private colleges. The Art History program office serves as an informal clearinghouse of opportunities for such employment. Many colleges and universities in the tri-state area contact the program every semester requesting nominations for adjunct faculty in art history. Students interested in teaching should send the program office a copy of their current c.v. and a letter indicating their interests and availability for employment. Students teaching within the CUNY system for 2020-2021, who are registered full time and who are within the first ten semesters of enrollment, may receive in-state tuition in addition to their salary and are eligible for health insurance (NYSHIP). Contact Scott Voorhees [svorhees@gc.cuny.edu](mailto:svorhees@gc.cuny.edu) for further information.

The program makes recommendations to employers solely on the basis of merit, and does not discriminate on the basis of gender, race/ethnicity, age, disability, religion, country of origin, or sexual orientation.

Part-time positions are often available within the CUNY system. Students should contact the Office of Financial Aid to learn what is available. International students may accept such positions without violating the terms of their student visa.

### B: Full-Time Employment

i. The Graduate Center has partnered with Interfolio to provide online dossier services. As is now common practice, student portfolios can be placed online in an Interfolio account and accessed 24/7. The student works directly with Interfolio to establish a portfolio that can include letters of recommendation, curriculum vitae, writing samples, dissertation abstracts, teaching certifications, student evaluations and more. The Interfolio system accepts and stores almost any type of information. Once you sign up and upload your documents, the process for

sending out materials becomes as simple as telling Interfolio where you want to apply and when. Current GC students who are ready to use Interfolio's dossier delivery service can send an email to [careerplan@gc.cuny.edu](mailto:careerplan@gc.cuny.edu) to request an Interfolio access code. Each unique access code will provide a user with 50 delivery credits to be used in Interfolio within one calendar year. Students are eligible to renew this service twice (50 delivery credits each year for up to three years) through the Office of Career Planning and Professional Development.

ii. Professional Placement. See the publications of the organizations listed below.

## 1.6 Professional Organizations and Activities

### A. Organizations

#### i. The College Art Association of America

The College Art Association of America (CAA) is a national organization founded in 1912 to further scholarship and excellence in the teaching and practice of art and art history. Its membership includes scholars, teachers, artists, critics, museum curators and administrators, art dealers, collectors, art and slide librarians, and students.

Apply directly to the College Art Association office, 50 Broadway, New York, NY 10004, or visit the website: [www.collegeart.org](http://www.collegeart.org).

#### ii. American Association of Museums

Founded in 1906, the American Association of Museums (AAM) is dedicated to promoting excellence within the museum community. It represents the entire scope of museums and professionals and nonpaid staff who work for and with museums. Individual members span the range of occupations in museums, including directors, curators, registrars, educators, exhibit designers, public relations officers, development officers, security managers, trustees, volunteers, interns, and students.

Apply directly to the American Association of Museums Membership Department, P.O. Box 4002, Washington, DC 20042-4002, or visit the website: [www.aam-us.org](http://www.aam-us.org).

#### iii. Other Organizations

The Society of Architectural Historians, the Victorian Society in America, the American Studies Association, Association of Latin American Art, the International Association of Art Critics and The International Center for Medieval Art offer publications and other benefits of interest to students in their respective fields. Information concerning membership (including some arrangements for student membership) may be found in their respective journals, *viz.*, *Journal of the Society of Architectural Historians*, *Nineteenth Century*, *American Quarterly*, *Theory and Criticism* and *Gesta*.

### B. Activities

#### i. Annual Meeting, College Art Association of America

The annual meeting of the College Art Association of America presents a varied program devoted to papers on art history research, panels on criticism and the arts, and forums for the exchange of ideas among museum professionals, art librarians, and other related groups. Interviews for professional employment are also a feature of the annual meetings. The meetings

are held each year at different regional centers and generally take place over a four-day period in mid-February. Students are encouraged to present papers or to propose a panel as session chair. Each spring, the CUNY Art History Ph.D. Program sponsors a workshop on writing proposals for scholarly conferences and holds a “CAA @ GC” day in which students and faculty can practice delivering their papers.

#### ii. The Frick Symposium

The Frick Symposium is sponsored by the Institute of Fine Arts of New York University and the Frick Collection. During the two-day session, generally held on a Friday and Saturday in April, graduate students from selected universities read formal papers before a professional audience of scholars. Subjects can be selected from any area of specialization within the field of art history. The CUNY Ph.D. Program in Art History recommends one speaker per year.

The program’s Frick Committee considers papers in December, and students are urged to submit an abstract of their paper, plus the complete paper and a c. v., to the committee early in the fall semester. Priority is given to advanced students presenting work drawn from their dissertations.

Recent papers presented by Graduate Center students in the past include: Saisha Grayson, “Making Cage Pop: Charlotte Moorman and John Cage’s 26’ 1.1499”; Nikolaos Drosos, “A Socialist Renaissance: construction Sites in Warsaw, 1952-56;” Kerry Greaves, “‘A Living Art’: Resistance, Redemption and the Danish Avant-Garde during World War II”; Joseph Henry, “Imitation and Crime: Hermann Muthesius and the Surrogate.”

#### iii. Other Symposia and Conferences

Symposia and conferences of a more specialized nature and those held on an irregular basis are announced in the newsletters of the College Art Association and the Association of Historians of American Art. Conferences brought to the attention of the program are posted in the Student Lounge or circulated by email. Students should make certain that the program office has a current email address in order to be informed of conference possibilities.

#### iv. Publications

Students are encouraged to submit work receiving an A+ to the editors of various art magazines for publication. Many art magazines in New York also employ regular exhibition reviewers, jobs that generally pay very modestly but provide invaluable experience for students. Faculty members can provide guidance with proposed publications.

When planning to submit an article for consideration to a journal, students should check the current issue for the address of the editor and for brief instructions on the masthead page or on the website about submission procedures. Some journals, such as the *Art Bulletin*, publish detailed “Notes for Contributors” in the back of at least one issue each year. Additionally, articles in the journal may yield information about models of form to be followed. It is wise to be familiar with the interests and format of the journal to be approached.

A student from the Graduate Center, Dana Liljegren, is currently serving as an editor of SHIFT, an annual online refereed journal for graduate students. For more information go to [www.shiftjournal.org](http://www.shiftjournal.org).

#### v. The Rewald Seminars

Funded by the John Rewald Endowment of the Ph.D. Program in Art History, research seminars take place on alternate Tuesday evenings during the fall and spring semesters. Scholars from inside and outside of CUNY are invited to present their current research. Students participate in the selection and introduction of speakers each semester.

**Deadlines:**

Feb. 1 for speakers/conferences the following fall

Oct. 1 for speakers/conferences the following spring

**Requirements:**

1. 1-page abstract describing the topic, rationale and significance of the proposed event.
2. 1-page list including students involved (a team of 2-3 students is required), faculty mentor, invitees, and events (e.g., talks, round tables, artist interviews, etc.). Please also note the proposed date and make sure to book a room (through Marilyn Mercado) prior to proposal submission, as appropriate spaces fill up quickly at the GC.
3. 1-page budget. Please also include additional sources of possible funding. Since conference costs add up quickly, it is highly recommended that proposed events reach across disciplines and seek funding also from other sources. Within the GC, good sponsors could include the Center for Latin American, Caribbean, and Latino Studies, the Center for Place, Culture and Politics, the Center for the Study of Women and Society, the Center for the Humanities, CLAGS: The Center for LGBTQ Studies, the Institute for Research on the African Diaspora in the Americas & the Caribbean (IRADAC), and the Middle East and Middle Eastern American Center (MEMEAC). For a full list of centers and institutes at the Grad Center, see <http://www.gc.cuny.edu/Degrees-Research/Centers-Institutes>. Students should also apply for funding from the Doctoral Students' Council, on which see <http://cunydisc.org/grants/>.

Please submit your materials as a pdf to [arthistory@gc.cuny.edu](mailto:arthistory@gc.cuny.edu) by the above deadline.

**1.7 Program and Graduate Center Student Representatives**

A. Executive Committee Representatives

The Executive Committee student representatives (3) attend monthly meetings of the program's Executive Committee as liaisons between the students in the program and the faculty. They are voting members of the Executive Committee, except in decisions affecting individual faculty members or individual students.

B. Doctoral Students' Council Representatives

The DSC representatives (2) attend monthly meetings and are responsible for conveying information to the students in the program. The DSC addresses issues that affect the entire student body. In addition to attending the general meetings, the DSC representatives are expected to represent the program on one or more of the DSC committees that focus on specific concerns, such as allocation of cultural affairs money, student services, film programming, and student lunches. All students in the program are eligible for these positions. Elections are held annually, in the spring semester, by mail.

C. Graduate Council Representatives

The Graduate Council meets four times per year to determine academic policy for The Gradu-

ate Center. The student representatives (2) participate in decisions affecting The Graduate Center and may serve on Graduate Council's standing committees. All students in the program are eligible for this position. Elections are held every two years, in the spring semester, by mail.

## SECTION 2—THE PROGRAM OF STUDY

### 2.1 Entrance and Transfer Credits

Students may enter the program in the fall semester after completing either a B.A. or an M.A. degree or its equivalent, with at least 12 credits in art history. At least 60 graduate-level credits are required for the Ph.D. degree; students may receive up to 30 transfer credits from previous graduate study. The program does not accept transfer of summer school credits. Students requesting advanced standing credit must write a letter to the Executive Officer during their first semester of matriculation requesting transfer credit.

### 2.2 Faculty Advisers

The Ph.D. Program in Art History is unique in that students are not expected to pair up with an advisor immediately upon entering the program. This is primarily because we have a large faculty drawn from the CUNY colleges, which makes the process of pairing up with an advisor a more organic process, allowing you to respond to input from a wide range of seminars and coursework.

Incoming students will meet with the Deputy Executive Officer who will assist in planning their course of study. They will then be assigned a preliminary adviser, who will serve as a point person for all academic questions and concerns until the student selects a final (dissertation) adviser. All students are encouraged to select, as early as possible, an adviser who is in their area of specialization and is a member of the doctoral faculty. As students progress through the program, they should consider the choice of an adviser who will eventually become their dissertation adviser. After completion of 45 credits and the First Exam, students are urged to register for Independent Research to explore a potential dissertation topic with the faculty member who would supervise that project.

### 2.3 Course Work

Students emerging from the program should be professionally competent in the broad spectrum of art history and, more particularly, in their own fields of specialization. They are advised to take a wide range of courses to familiarize themselves with the diverse fields and methodologies offered by the CUNY faculty and to prepare themselves to teach a wide range of courses or to do curatorial work in a wide range of areas.

A description of courses offered by the program is posted on the program website.

To maintain satisfactory progress toward the Ph.D., students must complete a minimum of six credits of course work each semester. Students with fellowships must register for full-time (seven credits) with a combination of credit, audit, and/or weighted instructional units (WIU).

#### A. Required Courses

The student's course of study should be planned in consultation with the student's adviser or designated Deputy Executive Officer contact.

##### i. Distribution Requirements

All students are required to complete one course in Methods of Research and at least one course in each of the following areas: 1) African, Pre-Columbian, Native North American, Oceanic, Islamic, or Asian Art and architecture; 2) either Ancient Art or Medieval

Art; 3) either Renaissance Art or Baroque Art; 4) Modern Art. Students entering the program with either an M.A. degree or graduate credits taken elsewhere may fulfill some or all of the distribution requirements through previous graduate course work.

## ii. Seminars, Independent Research

During the first 30 credits of graduate work, whether in an M.A. or a Ph.D. program, a student must take at least three seminars. Before completing course work, the student must take at least three additional seminars. As noted below, only students who have completed 45 credits and passed the First Exam may register for Independent Research. Such students are encouraged to register for Independent Research in order to explore a potential dissertation topic with the faculty adviser who would supervise that project. A limited number of courses in other disciplines may be counted toward the 60 required Art History credits.

Independent Research courses should be taken for 3 credits or more as advised by the student's adviser and/or department chair.

## B. Fields of Concentration

Students are advised to choose a broad Area of Specialization as early as possible in their course of study. Within the chosen Area of Specialization, they are advised to select, as early as possible, their adviser and their Major and Minor Fields of Concentration. These "Fields of Concentration" will be the areas tested in the Second (Oral) Examination, and so students should plan appropriate course work in order to gain broad expertise in these fields.

### i. The Major Field

Within the 60 credits of course work required, students are advised to take six courses in their Major Field of Concentration, at least two of them seminars. These courses should cover several different areas of the Major Field, in order to prepare students for the Second (Oral) Examination, and as specialists within their chosen field.

### ii. The Minor Field

Within the 60 credits of course work, students are advised to take at least three courses in their Minor Field of Concentration, including at least one seminar. These courses should cover several different areas of the Minor field. Because students will be examined on the Minor at the Second (Oral) Examination, by faculty in that area, students should adequately prepare themselves in this field as well as in their Major Field.

The selection of minors such as Asian and Native American art and architecture, which are more global in concept, will require the student to take responsibility for the establishment of a course of study approved by the Executive Committee as well as the suggestion of appropriate faculty for the Second Exam.

## C. Courses at the Senior Colleges

After one semester, students may enroll in classes offered in the M.A. programs at certain CUNY senior colleges: Hunter, Queens, and City. 70000-level courses at the senior colleges are equivalent to 70000-level courses at the GC and are therefore directly transferable with the permission of the Executive Officer. Students may also enroll in 60000-level courses at the senior colleges provided that the professor teaching agrees that the student's work for the course will be elevated to 70000-level performance, usually by the preparation of a paper of

greater depth than would otherwise be required. Art history courses at the CUNY senior colleges are not counted toward the three courses- or-nine-credit (whichever comes first) maximum for courses in other disciplines or courses in the Interuniversity Doctoral Consortium.

#### D. Courses in Other Disciplines

After two semesters, students entering the program may register for three courses- or-up-to-nine-credits (whichever comes first) toward the doctorate in related disciplines or in the consortium. Such courses should be selected in consultation with the Executive Officer or Deputy Executive Officer and the student's adviser. Courses cross-listed with the Art History program, even if they are given by other disciplines, are considered to be courses within the Art History program and do not count toward the three-courses/up-to-nine-credits rule. Courses listed as "See Also," however, do not have an Art History course number and do count toward the three-courses/ up- to- nine- credits rule.

#### E. Certificate Programs

Certificate programs offered by The Graduate Center may be of interest to Art History program students: Africana Studies, American Studies, Critical Theory, Film Studies, Instructional Technology and Pedagogy, Medieval Studies, Renaissance Studies, and Women's Studies. Students currently enrolled in a Ph.D. program are eligible for these optional courses of study. The certificate is awarded when the graduate degree is conferred. Requirements vary with each certificate program; in general, they consist of three to five courses in the specified area, comprising both core courses and electives. Additionally, the American Studies program requires an examination in American Studies, incorporated into the Second (Oral) Exam, and a dissertation topic and committee approved by the program. Art History courses that are cross-listed with certificate programs may count toward the requirements of both programs. Students generally fulfill part or all of these requirements in addition to the 60 required credits of course work for an Art History doctorate. Instructional Technology and Pedagogy courses are not counted within the required credits for the degree.

#### F. Interuniversity Doctoral Consortium

After two semesters, and between the 2<sup>nd</sup> and 6<sup>th</sup> year of enrollment at The Graduate Center, students entering the program with a B.A. may register for three courses- or-up-to-nine-credits (whichever comes first) toward the doctorate in related disciplines or courses in the consortium. After two semesters, students who begin the program with an M.A. in Art History and who have received at least 21 transfer credits, may register for up to six credits toward the doctorate in related disciplines or in the consortium. Students who can demonstrate a significant need to do so may take a course at consortium universities: the Bard Graduate Center, Columbia University, Fordham University, the Institute of Fine Arts of New York University, New School University, Princeton University, Rutgers University, or SUNY Stony Brook. After discussing their need with their adviser, they may obtain an Interuniversity Registration Form from the Office of the Registrar. Institutional requirements for such cross registration include the permissions of the student's adviser, the course instructor, and the institutional deans. In addition, the Ph.D. Program in Art History requires the permission of the Executive Officer or the Deputy Executive Officer. Informal arrangements for students to attend courses for transfer credit at institutions other than their own may not be made.

#### G. The Whitney Independent Study Program

Students in the Ph.D. Program in Art History may apply to the Whitney Museum Independent

Study Program, either in Critical Studies or in Curatorial Studies. Students who successfully complete the year-long program may earn up to six transfer credits toward their Ph.D. Students apply directly to the ISP (approximately April 1 deadline), but must inform the Art History program office of their application. They are encouraged to discuss their application with their adviser and/or the Deputy Executive Officer in the interest of strengthening their proposal.

#### H. Change of Level

All incoming students are classified as Level I; students move to Level II after successfully completing 45 credits and the First Exam. Students attain Level III status upon completion of all course requirements, both language requirements, the Second (Oral) Exam, and the submission of a proposed dissertation topic that has the approval of the adviser and the Executive Officer. The full dissertation proposal (5-6 pages) may be submitted for Executive Committee approval after the student moves to Level III.

#### I. Independent Research

Students who have passed the First Exam are encouraged to register for Independent Research to explore a potential dissertation topic with the faculty member who would supervise that project. Students registering for Independent Research (89700) must have completed 45 credits and passed the First Exam. They will need to submit 1 electronic or hard copy of a one-page proposal, with a cover letter, a title, describing the specific project they wish to undertake, as well as a 1-page selected bibliography, at least two weeks before the Executive Committee meets (see the office for dates), along with a letter/email of support from their adviser (only one copy necessary).

The Independent Research proposal must specify that the project is being undertaken in direct preparation for the dissertation; it must follow the format of dissertation proposals, i.e., double-spaced, 11-point Arial or 12-point Times New Roman, 1-inch margins. It must be no longer than a single page, prepared in accordance with Turabian's *Manual*. The bibliography must also be no longer than one page. The proposal must include on page one, the student's name, advisor's name, and the title of the project.

#### J. Dissertation Research

Level III students engaged in dissertation research must register for 90000, Dissertation Supervision (1 credit). A grade of SP is awarded for satisfactory progress. The Dissertation Progress Report must be filed each semester that the student registers for 90000.

#### K. Leaves of Absence

A student may take up to four semesters of leaves of absence, provided that the student is making satisfactory progress toward the degree. The request must be made before the Registrar's Office deadline and have the approval of the Executive Officer. Students on leave are not eligible to take examinations or to use the library or the Computer Commons. Students at Level III should discuss their intent to take a leave of absence with their adviser before requesting the approval of the Executive Officer. Students who take unauthorized leaves of absence are dropped from matriculation by the Registrar and must petition the Executive Committee for readmittance.

#### L. Weighted Instructional Units

Students receiving fellowships must register for at least two courses (6 credits) and are required to be full-time students. All full-time students must register for at least 7 credits of course work or Weighted Instructional Units (WIU). WIU credit is given for exam preparation, research, or teaching activity. No academic credit is given for WIUs.

## 2.4 Grading and Evaluation

Students are expected to prepare their term papers, seminar papers, and written reports in accordance with Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (Chicago: University of Chicago Press), or the more detailed *Chicago Manual of Style*, upon which Turabian is based.

### A. Grades

The Art History program utilizes letter grades (A+ to F) in accordance with the General Regulations outlined in the *Bulletin of The Graduate Center*. The grade SP denotes Satisfactory Progress in dissertation courses (90000); the grade NRP denotes No Record of Progress toward completion of the dissertation. Students must obtain a grade-point average of B (3.0) to continue in the program; students whose grade-point average (GPA) falls below B (3.0) will be dropped from the program. The passing grade for all program examinations is B (3.0 or 83). Courses must be completed with a grade of B or higher in order to fulfill program distribution requirements.

### B. Incompletes

It is the policy of the Art History program to disallow Incompletes. Faculty members agree to read and grade late work entirely at their discretion and are under no obligation to allow Incompletes, but if they do allow them, the grade must be resolved within one calendar year or sooner, should the instructor set an earlier deadline.

After one year, a grade of Incomplete ("INC") will become permanent on the student's record. A grade of INC will continue to generate negative Satisfactory Progress Reviews unless the student writes a letter to the Executive Officer specifically requesting that this grade be flagged as "closed." Permanent Incompletes accrue no credit. An open Incomplete will prevent a student from petitioning for an en-route M.A. or the Second (Oral) Examination, will reduce the number of courses a student will be allowed to take each semester, and will assign the student a lower priority for financial aid.

Students will not be evaluated as making satisfactory progress toward their degree if they have more than two open Incompletes on their record. Students with more than two open Incompletes will receive a negative Satisfactory Progress Report from the Registrar and may be dropped from the program.

A student who has one open Incomplete will not be allowed to register for more than two additional courses. A student who has two open Incompletes will be allowed to register for only one additional course. A student with more than two Incompletes will be allowed only to "register on record" and may be dropped from the program.

### C. Register on Record or Audit Only

A student who is out of compliance with program and/or CUNY standards for satisfactory academic progress (e.g., by having reached the maximum number of credits without passing Language or First Exams, or by having too many Incompletes) will be allowed only to “register on record” or audit courses. This will allow the student to maintain matriculation while working to come into compliance with academic progress requirements. Students who register on record or audit only may not be eligible for financial aid. Students who register on record or only audit for two consecutive semesters will not be considered to be making satisfactory progress toward the degree. If there are extenuating circumstances, the student should request a leave of absence or petition the Executive Committee. After course work is completed, however, students may register on record for a maximum of two semesters while preparing for orals.

#### D. University Time Limits for Degrees

To maintain satisfactory progress towards their degree, students must complete a minimum of six credits of coursework each semester; must pass their First Exam on or before the completion of 45 credits of coursework; students must pass their Second (Oral) Examination within ten registered semesters of enrollment in a doctoral program.

CUNY degree requirements are set forth in *The Graduate Center Bulletin* section “Time Limits for Degrees.” They state that all requirements for the degree must be completed no later than eight years after matriculation. A student who first matriculates after the completion of 30 credits of acceptable work must complete all requirements within seven years. Students who exceed any of the above time-to-degree limits must petition the Executive Officer each semester for permission to register. They may be dropped from the program or asked to withdraw unless they can demonstrate satisfactory progress toward their degree each semester until completion.

#### E. Second Year Review

After the completion of three semesters in the program, students will undergo the Second Year Evaluation. The purpose of the evaluation is to better advise students and guide those who may be struggling while they are still at an early stage of the program. Faculty are asked to complete a form for all 2<sup>nd</sup>-year students who have taken a course with them. The form asks faculty to note areas in which students are **outstanding** or **solid**, and where faculty have **concerns** or **significant concerns**. They are instructed to account for, as appropriate, the following: the student’s preparedness; grasp of course material; oral contributions in class; ability to frame written projects; research and writing capabilities; critical thinking; creativity; and time management skills. Each student is reviewed by the faculty, giving faculty a rare opportunity to discuss students as a group, with the resulting feedback given to students during advising by the EO or DEO. If necessary, the EO will help the student prepare a strategy for improvement.

#### F. Student Records

A record card for each student is on file in the program office. This card notes courses, grades, program examinations, advisers. The Art History program also tries to keep track of students’ other professional activities, including lectures, publications, teaching, and curatorial activities. This information is useful in preparing letters of recommendation or in evaluating students’ applications for program honors and awards. Students may assist the Assistant Pro-

gram Officer by submitting, in writing, details of their pertinent activities and copies of their teaching evaluations. Under the Family Education Rights and Privacy Act (FERPA) students are under no obligation to provide this information. FERPA also provides that such information will not be posted on the program website or otherwise released without the student's permission.

## 2.5 Examinations

A student's progress toward the doctorate is confirmed by a series of examinations, each of which certifies the student as having met progressively higher academic and professional standards. For this reason, students who fail these exams, or who postpone them until the maximum credit allowances have been reached, are required to register on record or audit only until they can demonstrate that they have the ability to meet these advanced standards.

### A. Standards for Passing Program Examinations

Program examinations cannot be passed in part, with subsequent attempts limited to the sections that were not passed. In exams that have two sections (e.g., First Exams, language exams) students must pass both sections; a grade of A in one section will not balance a grade of C in the other. Failing one section means failing the entire exam.

The passing grade for all program examinations is B (3.0 or 83). This is the minimum grade that allows students to remain in good standing in CUNY doctoral programs.

### B. Languages (subject to change OCT 2021)

An ability to do research in languages other than English is basic to the discipline of art history. Because of this, students are advised to begin language study as early as possible and in fact are encouraged to enter the program having completed at least one language. Students must have demonstrated/demonstrable competency in at least two languages besides English, at least one of which must be European. As a general rule, these must be languages that the student has used or proposes and expects to use for research purposes.

The acceptable languages are: French, German, Italian, Spanish, Dutch, and Russian.

Students must complete one language requirement by 30 credits (including Incompletes) and the second by the completion of 60 credits (including Incompletes), before advancement to candidacy.

Students who transfer 30 credits are encouraged to complete one language before entering the program; if not, then to complete the first language within one year.

Students may submit official transcripts from the graduate school at which they have successfully completed language courses in order to satisfy the requirements.

Students may offer proficiency in their native language in satisfaction of the language requirement if their intention is to use that language for their research.

The CUNY Language Reading Program and New York University offer courses at the beginning, intermediate, and (sometimes) advanced levels during the academic year and in the summer. Students may fulfill their language requirements by completing with a **final examination grade of B+ or above** in two language courses (i.e., through the intermediate level) in each

language, given either at the CUNY Language Reading Program or at NYU Deutsches Haus, but not at schools of continuing education. Students with some previous background in the language will be exempt from the exam if they pass either the CUNY or the NYU Deutsches Haus intermediate course only, with a **final examination grade of at least A-**. Entering students may begin language study the summer before they matriculate and may take the language exams their first semester. They may obtain CUNY discounted tuition at the CUNY Language Reading Program by presenting their letter of acceptance into the program at the time they register.

Program language examinations are approximately one hour; they consist of one passage to be translated without the use of a dictionary, and one to be translated with dictionary assistance. The language exams are given at the beginning of each semester. All students will receive email notification indicating when the examinations are scheduled; students must register with the office in advance if they intend to take these exams.

In general, students specializing in **Modern Art**, or in African, Native North American, Asian or Oceanic Art and Architecture, will fulfill their language requirements with French and German. In general, students specializing in **Modern Art** with a concentration in **Art of Latin America, 1750-Present**, will fulfill their language requirements with Spanish and German.

Students specializing in **Medieval Art** should consult their advisor to determine their required languages.

In general, students specializing in **African, Oceanic, Native North American, Pre-Columbian Art and Architecture**, with a concentration Pre-Columbian Art, will fulfill their language requirements with French and Spanish.

In general, students specializing in **Early Modern Art**, with concentrations in the art of Continental Europe and the British Isles, will fulfill their language requirements with German and one other language. The second language, chosen in consultation with a faculty adviser, and in consideration of the student's geographic area of interest, must be selected from among the following: Italian, French, Dutch, or Spanish.

Students in these Specializations do not need to petition for these languages. They must notify the program in writing, however, of their proposed area of specialization before they take language exams. If the student's Area of Specialization should later change, the student will be required to fulfill language requirements in the new Specialization, regardless of whether language exams in other areas have already been passed. If the student's Specialization demands a language other than those indicated above, the student may write a letter to the Executive Committee requesting permission to substitute that language for one of the recommended ones and explaining why that is necessary.

Students who fail a language examination must retake it the following semester in order to maintain satisfactory progress toward the Ph.D. degree.

***\*Students entering the program before Fall 2013 are subject to the following guidelines:***

***Students entering the program with a B.A. must complete one language requirement by 15 credits (including Incompletes) and the second before the completion of 30 credits (including Incompletes).***

***Students entering with an M.A. degree in art history who receive at least 21 transfer credits***

*must satisfy all language requirements before the completion of 45 credits, including transfer credits and Incompletes. Students who enter with fewer than 21 credits of advanced standing, even if they have an M.A. in art history, must follow the same calendar as those who enter with a B.A. Students cannot register for courses in excess of these credit limits until they have completed the appropriate language requirement; they will be allowed only to register on record or audit until they fulfill this requirement.*

#### C. The First (Qualifying) Examination

Upon or before the completion of 45 graduate credits, including graduate-level transfer credits and Incompletes, students must pass a First (Qualifying) Examination in one of the four broad areas of specialization. These areas are: 1) Modern Art 2) Early Modern Art 3) African, Oceanic, Native North American, Asian, Islamic, Pre-Columbian Art and Architecture, 4) Medieval Art or 5) Ancient Art. This written examination consists of images chosen from all the fields of concentration in the student's area of specialization and two essay questions.

In no case will students be permitted to continue with coursework after accumulating 45 credits, including graduate-level transfer credits and Incompletes, without passing the First Exam. Because graduate-level transfer credits are evaluated and applied to student records during the first semester after admission, the student must be careful not to exceed 45 credits by the end of the first year.

The First Exam is given once a year, at the beginning of the fall semester. The First Exam will be offered again in January only when a student needs to take it before reaching 45 credits. Students who reach 45 credits without having passed the First Exam can register for no additional courses for credit until they pass it. They will be allowed only to register on record or audit until they fulfill this requirement. They will be sent notices by the Registrar, having been identified as making Unsatisfactory Progress towards their degree and will not be able to register without a review of their records and the permission of the program.

A student who fails the First Exam must retake it the following semester, but may continue with course work, not to exceed 45 credits, including transfer credits and Incompletes. Following a second failure, the student will be dropped from the program, with the right to appeal to the Executive Committee.

After passing the First Exam, students should begin planning their dissertation. In this last phase of course work, all students are advised to register for a semester of Independent Study to explore a possible dissertation topic with a possible adviser.

#### D. The Second (Oral) Examination

To maintain satisfactory progress toward their degree, students must pass a Second (Oral) Examination within ten registered semesters of enrollment in the art history doctoral program. Students who complete ten semesters without having passed the Second (Oral) Exam will be sent Satisfactory Review Forms by the Registrar. They will be defined as making unsatisfactory progress toward their degree and will not be able to register without a program review and permission from the program's Executive Committee.

To maintain satisfactory progress toward the degree, this examination should be taken in the semester after completion of all course and language requirements, but in no case later than one year from 60 attempted credits. Students who have completed ten semesters without passing the Second (Oral) Exam must take the exam within one semester after completing coursework. Grades of Incomplete do not extend these deadlines.

Upon completion of all course and language requirements, the student will be required to pass a two-hour oral examination in a Major and Minor Field of Concentration within the broad Area of Specialization covered by the First Examination. Students may petition the Executive Committee for a Major area and Minor area from two different Specializations. Students who major in Colonial Latin American Art and Architecture must have a Minor in one of the following: Pre-Columbian, Renaissance, Baroque or Modern Latin American Art and Architecture.

This exam tests a student's mastery of the critical literature in both the major and related minor fields, as well as a concrete knowledge of historical material. Image identification is not adequate to pass this exam; students need knowledge of major artists and/or works as well as an understanding of the conceptual and theoretical aspects of these fields, their issues, chronology, and bibliography.

i. **AREAS OF SPECIALIZATION**

ANCIENT/MEDIEVAL ART

EARLY MODERN ART

MODERN ART

AFRICAN, OCEANIC, NATIVE NORTH AMERICAN, ASIAN, ISLAMIC,  
PRE-COLUMBIAN ART & ARCHITECTURE

**FIELDS OF CONCENTRATION**

\*ANCIENT/MEDIEVAL ART Early Christian & Byzantine Art & Architecture  
Early Medieval & Romanesque Art & Architecture  
Gothic Art & Architecture  
Greek Art & Architecture  
Roman Art & Architecture

\*Students specializing in Medieval Art must choose one of these Fields of Concentration as a Major and another as a Minor.

EARLY MODERN ART Art & Architecture of Mediterranean Europe, 1300-1600  
Art & Architecture of Northern Europe, 1300-1600  
Art & Architecture of Europe, 1600-1800  
Art of Europe in Global Context, 1400-1800  
Art & Architecture of the Colonial Americas, 1500-1800

MODERN ART: Art of Europe, 1750-1900

Art of the United States, 1750-1945  
Art of Latin American, 1750-Present  
Art since 1900, not limited to the United States and Europe  
Architecture since 1900, not limited to the United States and Europe  
Architecture in Europe & the Americas in Global Context, 1750-1900  
History of Photography  
Film Studies (available only as a minor & only to students  
who have completed the Film Studies Certificate Program)

AFRICAN, OCEANIC, NATIVE NORTH AMERICAN, ASIAN, ISLAMIC,  
PRE-COLUMBIAN ART & ARCHITECTURE:

African Art & Architecture  
Oceanic Art & Architecture  
Native North American Art & Architecture  
Pre-Columbian Art & Architecture  
Asian Art & Architecture  
Islamic Art & Architecture

ii. The Examination Committee

The committee for the Second Examination will consist of three faculty members who are relevant to the student's Major and Minor fields, one of whom will be designated as chairperson. A majority of the examining committee must be drawn from the Art History doctoral faculty. Although students may designate their committee chair, and may in their petition to the Executive Committee list faculty with whom they have studied and whom they would like to have on the examining committee, the appointment of examiners from the doctoral faculty or inclusion of an outside examiner will be at the discretion of the Executive Committee. Once the committee is appointed, the student should consult with each member to discuss relevant bibliographies.

iii. Scheduling the Examination

Scheduling of the Second (Oral) Examination, the designation of the Major and Minor Fields, and the composition of the committee are all done by the Executive Committee at the student's written request. To maintain satisfactory progress toward the degree, the second examination should be taken in the semester after completion of all course and language requirements, but in no case later than one year from 60 attempted credits. The Second (Oral) Examination request should be made as early as possible, either in the previous semester or early in the semester of the examination. It may be made in the student's last semester of coursework, and approval will be granted contingent upon the student's having completed all program requirements before the Program Office actually schedules the examination.

The student should submit a letter to the Executive Committee at least one week before its monthly meeting, stating the examination fields (Major and Minor Fields of Concentration -- chosen from the list in the Handbook), as well as a "Focus Area" (encompassing a place, period, and medium) that the student has chosen in consultation with the adviser, whose approval of the focus area must be indicated by initialing the letter or by separate written correspon-

dence. This focus area is the larger area within which the student will write a dissertation and constitutes a subfield of the student's major field. It is helpful to think of it as the literature review of a dissertation, which sets out the larger area within which the specialized topic of the dissertation will be situated. If a student's dissertation project calls for multiple media, the period may be shorter. The focus area should not be prepared as a formal presentation with slides; while more concentrated in scope, it is not essentially different from the rest of the exam, consisting of questions, images, and discussions with the entire committee, led by its chairperson.

Students should indicate the semester in which they wish to schedule the exam but not a specific date; once the committee is appointed, it is the student's responsibility to contact committee members to set a date and time for the exam and then to schedule it with the program office.

#### iv. The Examination Procedure

The exam will commence with a half-hour of broad questioning in the focus area. There will then be questions from each committee member. Each committee member will have a half hour to ask the student questions in relation to three pairs of images.

#### v. Grading the Examination

Students do not have to answer correctly 100 percent of the time to pass the exam. Almost everyone makes a few mistakes. The faculty decision as to whether a student has passed is based on a comprehensive evaluation of a student's performance. The faculty panel may, at its discretion, recommend that the examination be recorded as "Passed with Distinction." Such a recommendation must be unanimous.

In the exam, the Major will be graded by the examining faculty in that area; the Minor will be graded by the examining faculty in that area. Students who fail the Major fail the entire exam. Such students will be permitted another opportunity to take and pass the examination within one academic year; students who have completed more than ten semesters before the Second (Oral) Exam will have one semester within which they must pass the exam. Following a second failure, the student will be dropped from the program, with the right to appeal to the Executive Committee. Students who fail the Minor will have to retake the Minor only within one semester. The committee for this second one-hour oral exam will consist of the chair of the orals committee, the original representative of the Minor Field, and one additional representative of the Minor Field; grading will be done by the two faculty in the Minor Field. Students who do not pass this exam in the Minor a second time will have failed their orals and will be dropped from the program with the right to appeal to the Executive Committee.

## **2.6 The "En-Route" Master's Degree**

Upon written application to the Executive Committee, a student may be approved to receive a master's degree in art history from a CUNY senior college granting master's degrees in art history (Brooklyn, City, Hunter, Queens). Each of these CUNY senior colleges has specific requirements for the en-route M.A., and so a student interested in receiving this degree should discuss the written application with the Executive Officer or a Deputy Executive Officer before writing to the committee. The student must have met the following requirements: 45 credits passed with a cumulative GPA of B (3.0) and successful completion of both language requirements, and the First Examination. To be eligible, a student must complete or revise a major research paper under the supervision of a faculty adviser and second reader, who must

both be members of the Art History doctoral faculty, as well as members of the faculty of the CUNY senior college granting the degree. The student must submit two copies of the paper to the Executive Committee with the written request, and the faculty adviser and a second reader must also submit their approval of the paper, in writing, to the Executive Committee. After the Executive Committee approves the paper, the application form and one copy of the paper will be forwarded to the Registrar's Office of the degree-granting institution. Students should allow at least two to three months for processing the application form. Copies of all research papers accepted by the Executive Committee in connection with the award of the "en-route" master's degree will be kept on file in the Art History program office and at the degree-granting college.

## SECTION 3—THE PH.D. DEGREE

### 3.1 Advancement to Candidacy

Students advanced to candidacy for the Ph.D. degree (Level III) must demonstrate sustained progress in their work and give every indication that they will be able to complete the dissertation. Students should discuss questions of normal and minimal rate of progress with the Executive Officer, the Deputy Executive Officer, or the adviser.

Students advanced to candidacy for the Ph.D. degree must have met the following requirements:

- passing the two language examinations
- passing the First Examination
- completion of 60 credits with a minimum grade-point average of B (3.0)
- resolution of all open Incompletes
- passing the Second (Oral) Examination
- submission of a proposed dissertation topic approved by the adviser and the Executive Officer. The full dissertation proposal (6 pages) must have the approval of the Executive Committee, but it may be submitted for Executive Committee approval after the student moves to Level III

### 3.2 Master of Philosophy Degree

Upon advancement to candidacy, the student should apply for the degree of Master of Philosophy (M.Phil.) according to the procedures described in the *Bulletin of The Graduate Center*. This degree signifies that the student has completed all work for the Ph.D. except for the dissertation. Because it is a more advanced degree than the M.A., it will enhance a student's career opportunities and earning potential in the interim period before the Ph.D. is granted.

### 3.3 The Dissertation

#### A. Introduction

The dissertation is an original study that in the opinion of the official readers makes a genuine contribution to art history. It must incorporate original research and demonstrate a high degree of competence in the use of appropriate art history methodologies. In terms of content and format, it should be regarded as a book. It is often the basis for further scholarly work and the major achievement on which one's scholarly reputation initially rests.

#### B. Preparation

##### i. Selecting a Topic

By the time of the First Exam (45 credits), a student has selected an area of specialization and should begin to explore dissertation topics. Often a dissertation topic results from a term paper or seminar report. Students are advised to speak to a faculty member in the area of specialization with whom they would like to work, and to register for an Independent Study course with that faculty member/adviser in order to investigate a possible dissertation topic and to select a related focus area for the oral examination.

##### ii. Submitting a Title

As soon as possible after taking orals, the student should submit a letter to the Art History

program office, addressed to the Executive Officer and signed by the adviser, specifying a working title for the dissertation. Submitting a title, along with meeting the requirements listed in 3.1, advances a student to candidacy (Level III), with a lower tuition fee.

### C. The Dissertation Proposal

To maintain satisfactory progress toward the degree, the student should have an accepted dissertation proposal in the semester following orals, but in no case later than one year after orals. Students who completed ten semesters without passing the Second (Oral) Exam must have an accepted dissertation proposal within one semester after completing coursework.

The dissertation proposal is the student's working outline for researching and writing the dissertation; it also serves as the basis for fellowship applications. Many dissertation research fellowships are open only to students whose dissertation proposal has already been accepted by the Ph.D. program.

Complementary **new** guidelines,

- (1) Students are expected to submit a dissertation proposal no later than one year after passing the Second Exam.
- (2) Students are expected to turn in a dissertation chapter to their First Reader no more than three semesters after the proposal passes.
- (3) If a student receives two consecutive reports of No Satisfactory Progress from their dissertation adviser, that faculty member has the right to refuse to continue as First Reader. This is true even if a leave of absence intervenes between the two NSP reports.
- (4) Central line faculty members are expected to serve as First Reader for no more than ten students at a time; in most cases, college faculty are expected to serve as First Reader for no more than six students at a time.

#### i. Submitting the Proposal to the Executive Committee

Because completion of the dissertation often hinges on a good dissertation proposal, the Executive Committee must ensure that it is articulated clearly and correctly. The adviser (first reader) approves the proposal, followed by the second reader, who is another faculty member in the student's area of specialization. Students should allow sufficient time for revision according to the recommendations of each reader. At least two weeks before a scheduled Executive Committee meeting (dates are posted in the program office), the student should submit to the program office (1) copy by email of the dissertation proposal, including at least four (4) images, along with a cover letter, which includes the names of the first and second readers, and one copy each of letters/emails of approval from the adviser and the second reader.

#### ii. Format of the Proposal- *NEW Guidelines for Writing a Dissertation Proposal*

Starting in Fall 2019, the program will implement a new pilot program for the dissertation proposal process. The new guidelines are indicated below. For more information on the new guidelines, feedback, and timeline please see Appendix 14.

#### **Subject and Rationale:**

This section should be 1-2 pages in length, and offer the background necessary for understanding your dissertation. It should present the subject—what is the dissertation about?—and a rationale: why this group of artists, between these dates, in this geographical region? If you have new or specialized terminology, this is the place to define terms. By the end of this sec-

tion, the reader should also have encountered a thesis statement, indicating the overall position that your research will take. You don't need to get into detailed arguments here – that is for the chapter summaries.

### **Literature:**

This section should be 1-2 pages in length and indicate significant prior research on the subject (books, dissertations, articles, conferences, exhibitions). You do not need to recap the arguments in these books. Instead, you are showing the reader that you understand what already exists out there, and that your approach will not be repeating this. If your research is interdisciplinary (most dissertations are), you will probably need a paragraph on the different bodies of literature you will be drawing on. This is also the place to indicate any methodological orientation relevant to the dissertation (e.g. postcolonial theory, feminism, political theory).

### **Proposed Contributions:**

This section need only be 1-2 paragraphs. It is not a restatement of the argument, but concerns the *consequences* of your argument. How will your dissertation shift the field of art history to which your research pertains? In other words, what does your argument do to our understanding of your field (be this Italian art in the 60s, collage, Orientalism, Mexican architecture...)? It is insufficient to say that a subject has not been investigated before, or that there is no scholarship in English.

### **Outline of Dissertation:**

Along with the Proposed Contribution, this is the hardest section to write. It is usually around 2 pages in length. You need to offer a paragraph summary of each chapter of the dissertation, plus the introduction and conclusion. In each chapter summary, it is important to state the argument, and the EC looks for concrete verbs like *argue*, *demonstrate*, and *contend* – rather than the giveaway vagueness of *explore*, *address*, and *assess*. Remember that an argument is something you can contest; it's not a point that most people agree upon. We know that this is a big task, and that you have not yet visited the archives and done the reading. What we are looking for is a convincing work of fiction. Can you hypothesize a persuasive set of arguments? A line or two about the conclusion, while difficult to write, can indicate the arc of the dissertation as a whole and underscore the Proposed Contribution.

### **Plan of Research:**

This need only be one paragraph, and it's basically about feasibility and time planning. Which libraries, archives, and collections do you need to visit, and where are they? Do you need to do interviews? You don't need to tell us what you have already done; the EC is interested in what lies ahead. Specify a timetable for research and writing, and a tentative completion date.

The Executive Committee will evaluate the proposal and confirm the appointment of adviser and second reader. The EC views the proposal process as an important step in professionalization. It is a rare opportunity for a student to get their work reviewed by a group of art historians, from various fields, akin to fellowship and grant committees, editorial boards, and other professional bodies who review proposals. The student is given feedback on the proposal with not only the viability of the dissertation in mind, but also with an eye toward the student's ability to get funding with the proposal. Some proposals may be accepted with no changes or with minor changes requiring only the adviser's approval. More often proposals require major changes; they must be revised and resubmitted to the Executive Committee. From time to time, proposals are rejected and these may not be resubmitted; the student must formulate a new, substantially different topic to submit to the Executive Committee. Both advisers and students are invited to attend the Executive Committee meeting when proposals are under review. This is a unique opportunity to discuss one's work with a team of experienced art histo-

rians and gain feedback.

#### D. Registering the Dissertation Topic

Once the dissertation proposal has been approved, the Art History office registers the topic at the CAA and, if appropriate, to the Archives of American Art. This is in the student's own interest because the information will be kept on file at the CAA and at the Archives and published periodically in the *Art Bulletin* and the *Archives of American Art Journal*, thereby announcing to the scholarly community that a given subject has been claimed for a dissertation. The CAA and the Archives should be notified about major changes and the completion of the dissertation.

#### E. Filing the "Human Participants" Form

All students advanced to Level III must submit a "Dissertation Proposal Clearance: Human Participants" form to the Office of Research and Sponsored Programs before dissertation research begins. If human participants are involved in research, a human subject's application may need to be submitted. See the Office of Research and Sponsored Programs, Room 8309 or go to <http://inside.gc.cuny.edu.orup>.

#### F. Changes in Dissertation Committee or Topic

Any major change in an approved dissertation proposal must be submitted to the Executive Committee along with letters of approval from the adviser and the second reader.

##### i. Change of Readers

If a student wishes to change the adviser and/or second reader, s/he must first discuss this with the original readers, then with the proposed new readers. A request for a change of committee should then be submitted to the Executive Committee, along with a letter from the new reader(s) agreeing to the appointment.

##### ii. Change of Topic

If the student wishes to change the dissertation topic, a new proposal must be submitted to the Executive Committee, along with new letters from the adviser and the second reader. A narrowing or focusing of a topic within the original proposal does not usually require a new proposal.

#### G. Fellowships and Grants

To facilitate research and writing, students should apply for outside fellowships as well as those offered by The Graduate Center. The Graduate Center Office of Sponsored Research maintains lists of available funding sources and aids students in writing grant proposals; see <http://web.gc.cuny.edu/orup> and, maintained by Student Affairs, <http://web.gc.cuny.edu/azdatabase>. The Art History Ph.D. Program sponsors workshops in the fall and spring semesters on grant applications. Fellowship announcements are posted in the Student Lounge, emailed to students, and kept on file in the program office. Most fellowships have fall deadlines, with results announced the following spring. During the intervening time, students should do local research. Dissertation Fellowships are awarded each year by the Graduate Center, usually with a deadline in December.

## H. Dissertation Progress

### i. Continuing Contact

After the dissertation proposal has been accepted, the student should meet with the adviser to review the timetable laid out in the proposal and to discuss how to stay in contact (by email, phone, or mail). Maintaining contact with an adviser is the student's responsibility. A student must consult an adviser at least once each semester to discuss progress, problems, or other dissertation-related matters, and to complete the Dissertation Progress Report (see below). Students should report address, telephone, and email changes to the program office and the advisers as soon as possible. The second reader should meet with the student early in the process to discuss whether she or he wants to read material as it is written, or to receive the complete draft at the same time as the third and fourth readers. It is in the student's interest to maintain continued contact with all the members of the committee throughout this process, and not to wait until the dissertation is completed before asking for their advice and criticism.

### ii. Continuing Registration

While working on a dissertation the student must continue to register each semester for Dissertation Supervision (90000).

### iii. Dissertation Progress Report

Each semester, before registering for Dissertation Supervision, all Level III students must file the Dissertation Progress Report with the program office.\* It is available in Appendix 4 and on the program's website [click here](#) as a fillable pdf form. On this form the student indicates what research or writing has been accomplished in the present semester and what work is planned for the next semester. The adviser also fills out and signs this form.

\*Except those who have not passed their proposals.

### iv. Dissertation Progress Grades

The adviser will assign a grade of SP (Satisfactory Progress) or NRP (No Record of Progress). The adviser can assign the NRP (No Record of Progress) grade to a dissertation advisee if the student has done little or no acceptable work on his or her dissertation over the course of the semester. At the end of that semester the Registrar will generate a list of all students who received the NRP grade. The Provost will ask the EO to meet with the students to develop a plan to get back on track. A student who receives a second NRP in the following semester will be designated as not making Satisfactory Academic Progress. Students dropped from a program because they are not making Satisfactory Academic Progress for this or any other reason have all of the usual rights of appeal as described in the GC *Student Handbook*. Students also have the usual right of appeal for the NRP grade, as they do with any other grade. All NRP grades will be transformed to the grade of P upon the student's graduation.

If a student receives two consecutive reports of No Satisfactory Progress from their dissertation adviser, that faculty member has the right to refuse to continue as First Reader. This is true even if a leave of absence intervenes between the two NSP reports.

Students need to submit a chapter of their dissertation to their adviser within three semesters of having passed Orals.

## v. Dissertation Support

To help students maintain steady progress on their dissertations, both The Graduate Center and the program regularly schedule dissertation workshops. Students should consult the program website for the dates.

### I. Time-to-Degree Limits

The University's time-to-degree requirement specifies a maximum of ten registered semesters until completion of the Second (Oral) Examination. All requirements for the Ph.D. must be completed within eight years by students entering with a B.A., seven years by students entering with an M.A. Typically, dissertations take three years to write, and so students are expected to work on the dissertation in the same way that they are expected to complete research and seminar papers for each semester's courses.

If the University notifies the student that he or she has exceeded the time limit for completing all requirements for the degree, the student will be required, from that semester until the dissertation is defended and deposited, either to demonstrate satisfactory progress each semester to their adviser or to withdraw from the program. Such students must submit their semester's work for review by December 1 (fall semester) and May 1 (spring semester). Students who are dropped from the program for unsatisfactory progress have the right to appeal this decision to the Executive Committee.

### J. Dissertation Format

#### i. Program Guidelines

The program defines the dissertation as a document of 250 to 300 pages of text, including footnotes or endnotes but exclusive of frontmatter (title page, table of contents, list of illustrations, abstract) and backmatter (bibliography, illustrations). Dissertations that depart from this norm may be rejected.

#### ii. CUNY Guidelines

Students are referred to the CUNY "Instructions for Preparing the Ph.D. Dissertation," a copy of which may be obtained from the Registrar or Roxanne Shirazi, the Dissertation Research Librarian in the Mina Rees Library, or at the website: <http://library.gc.cuny.edu/home.php>. Before beginning to write, the student should schedule an appointment with Ms. Shirazi to discuss the format and deposit of the dissertation. The following additional instructions must also be observed. For quotations in languages other than English, English should be used in the text, and the original language quotation should appear in the footnote with the citation. This applies to all languages.

Students do not have to pay "rights and reproductions" fees for illustrations. The size and quality of the illustrations must be approved by the adviser. Illustrations should be accompanied by individual captions and should be noted in the text. The font should be either Arial (11 point type) or Times New Roman (12 point type).

The Graduate Center dissertation instructions suggest that humanities students follow the guidelines set by the latest edition of Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (University of Chicago Press) for all requirements except those that conflict with CUNY instructions. Bibliographies should not be divided automatically into sections called books, articles, and catalog unless it is appropriate, but archival and other

primary source materials should be listed separately.

#### K. Submitting the Dissertation to the Committee

A student should prepare the doctoral dissertation in consultation with the adviser, who must be a member of the Art history doctoral faculty. When the dissertation draft is complete, and revisions recommended by the adviser have been made, the adviser approves it. It should then be approved by the second reader before it goes to the other readers. Students should allow at least four weeks for each reader (or set of readers) to review a draft, and it is the student's responsibility to allow sufficient time to address the feedback from each of the first two readers.

The student should inform all readers of his or her intended schedule for completion at least one semester prior to the one in which s/he intends to defend. The student will then develop a schedule for completion, taking into consideration when the faculty will be available to read it.

The third and fourth readers of the dissertation committee should be chosen by the candidate in consultation with the adviser. Three of the four readers must be members of the GC doctoral faculty, although the third reader does not have to be a specialist in the student's field. Either the third or fourth reader may be from a discipline other than art history within the CUNY system. The outside (fourth) reader is generally a recognized authority on the subject of the dissertation and may be from a museum or from another university. If there is any conflict with regard to the choice of readers, the Executive Officer should be consulted. If no decision can be reached, the situation will be referred to the Executive Committee. If the outside reader resides at a distance, a letter evaluating the dissertation may be submitted to the first reader, who is the chair of the dissertation committee, unless the outside reader is serving as second reader where they need to be present for the defense (see below). If any of the readers recommend substantial revisions that cannot be resolved within the committee, the matter should be brought before the Executive Committee.

If the special nature of the dissertation subject requires two readers from outside the Art History doctoral faculty or outside of the GC altogether (either the second or third reader in addition to the outside reader), the appointment of such a reader will require the approval of the Executive Committee and agreement by the reader. In these cases, the Advisor-First Reader must gain written consent to the duties of second reader from the outside scholar.

It is highly recommended that students attend on the date when the EC reviews their dissertation proposal. An email will be sent to the student from the program office scheduling a specific time.

#### L. The Dissertation Defense

The student should meet with the adviser to plan a timetable for the dissertation defense, keeping in mind the time required for all four members of the committee to read the drafts and the time needed for revisions. The defense should be set up when the dissertation draft is distributed to the third and fourth readers

##### i. Scheduling the Defense

It is the student's responsibility to contact all readers to find an acceptable date and time for the defense and to contact the program office to ascertain if the date and time are available. The student must provide the program office with complete contact information for all read-

ers at the time the Defense is scheduled.

With the approval of all four readers and the Executive Officer, the Assistant Program Officer will arrange a date for the Final Examination (Defense). The Provost announces the Final Examination and officially invites the four readers to attend.

#### ii. The Third Examination

Two hours will be allocated for the dissertation defense, which will be attended by the candidate, the adviser and at least two other members of the dissertation committee. Other faculty and students may be invited to observe. The student and each of the readers will bring a copy of the final draft of the dissertation to the defense. The candidate will also bring the dissertation signature sheet, prepared according to CUNY regulations. The committee may: (1) accept the dissertation as is; (2) accept the dissertation but recommend minor revisions to be approved by the committee chair (the most frequent decision); (3) require major revisions, necessitating resubmission, another defense, and approval by the adviser and two members of the examining committee; or 4) fail the dissertation, in which case the committee will make a recommendation regarding the student's continuation in the program. On conclusion of the defense, a form indicating the committee decision is signed by the four committee members and the Executive Officer and sent to the Provost. Minor revisions must be completed within the timetable set by the dissertation committee, with a maximum of one semester; major revisions must be completed within the timetable set by the dissertation committee, with a maximum of two semesters.

#### M. Depositing the Dissertation

The final dissertation, incorporating any revisions mandated at the defense, must follow the format prescribed in the "Instructions for Preparing the Ph.D. Dissertation." It must be approved by the adviser, who verifies approval on the appropriate form. The completed (revised if necessary) dissertation must also be approved by the Executive Officer. Please see deposit instructions on the Mina Rees Library website. The dissertation must be deposited before the Ph.D. degree is granted.

**SUMMARY OF REQUIREMENTS, PH.D. PROGRAM IN ART HISTORY,  
THE GRADUATE CENTER, CUNY**

**Course Requirements for the Ph.D.**

- 60 graduate credits (including 6 seminars, 1 Methods of Research course, and 4 distribution requirements)

**Fields of Concentration: Major and Minor**

- Major in a field of concentration
- Minor in a second field of concentration (3 courses, including 1 seminar)

**Language Requirements**

- Reading knowledge of two languages (besides English) relating to course of study
- Complete first language by 30 credits, second language by 60 credits. Totals include incompletes.
- 2-part reading exam (with and without dictionary)
- Tests are given at the start of each semester, or students may pass two language reading courses with at least a B+ in the final exam or the advanced course only with at least an A-

**Levels**

- Level I: All incoming students
- Level II: Completion of 45 credits and First Exam
- Level III (Advancement to Candidacy): Completion of all course requirements (at least B average, no incompletes), both language requirements, the Oral Examination, and approval of dissertation topic.

**First (Qualifying) Examination**

- Written exam with image identifications and essay questions in a specialization
- Must be taken before completing 45 credits (total includes incompletes)
- Exams are given at the start of each semester

**Second (Oral) Examination**

- 2-hour oral exam in: a) major field, b) minor field and c) focus area related to dissertation topic
- Scheduled on completion of all course and language requirements

**Dissertation (2-3 years recommended for completion of final dissertation draft)**

- Approval of dissertation proposal by adviser, then second reader (1500 words maximum, double-spaced; approval by Executive Committee)
- Register for 90000 Dissertation Supervision
- Committee of 4 readers; approval of completed draft by adviser, then second reader, then third and fourth readers, **or** given to second, third, and fourth readers at the same time
- 2-hour dissertation defense. Deposit of completed dissertation after any mandated revisions and approvals of adviser and Executive Officer

**SUMMARY OF REQUIREMENTS  
AND RECOMMENDED ROUTE  
FOR STUDENTS ENTERING WITH B.A.  
PH.D. PROGRAM IN ART HISTORY, THE GRADUATE CENTER, CUNY**

**First Year (full-time status) / Language Examinations(s)**

- Complete 18 credits\* (including two seminars, Methods of Research course, and two distribution requirements)
- Determine your major and minor
- Take First (Qualifying) Exam in your specialization after your second semester

**Second Year (full-time status) / Language Examinations(s)**

- Complete one or both language requirements (by 30 credits)
- Complete last two distribution requirements
- Complete 18 credits (including 2 seminars) for a total of 36 credits
- Determine advisor

**Third Year (full-time status) / Language Examinations(s)**

- Complete 18 credits (including 2 seminars) for a total of 54 credits
- Complete second language requirement (by 60 credits)
- Advance to Level II with completion of 45 credits, First Exam, and at least one language requirement

**Fourth Year / Second (Oral) Examination / Dissertation Proposal**

- Complete 6 credits, for a total of 60 credits including six seminars
- Take 2-hour Oral Examination in your major and minor field (scheduled on completion of all course and language requirements; at least B average, no incompletes)
- Advance to Level III (Candidacy) on completion of language requirements, Oral Examination, and approval of dissertation topic
- Approval of dissertation proposal by adviser and second reader (1500 words maximum, double-spaced); approval by Executive Committee

**Dissertation (2-3 years recommended for completion of dissertation draft)**

- Register for 90000 Dissertation Supervision.
- Committee of 4 readers; approval of completed draft by adviser, then 2<sup>nd</sup> reader, then 3<sup>rd</sup> and 4<sup>th</sup> readers.
- 2-hour Dissertation Defense. Deposit of completed dissertation after any mandated revisions and approvals of adviser and Executive Officer.

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\*Full-time and fellowship students must register for 7 credits per semester. Audits, preparation for language exams and program exams, teaching, and other art-related work experience may receive 3-6 weighted instructional units (WIU). WIUs do not count toward 60 required credits.

**\*\*Fields of Concentration**

- Major in a field of concentration.

- Minor in a second field of concentration (3 courses, including 1 seminar).

**Note: Executive Committee must approve any exceptions (request by letter 1 week before meeting).**

## APPENDIX 3

### SUMMARY OF REQUIREMENTS AND RECOMMENDED ROUTE FOR STUDENTS ENTERING WITH M.A. IN ART HISTORY

#### PH.D. PROGRAM IN ART HISTORY, THE GRADUATE CENTER, CUNY

##### First Year (full-time status) / First (Qualifying) Examination

- Write a letter requesting transfer credits in first semester.
- If you have completed language exams as part of the M.A., submit a letter to the Executive Committee with supporting documentation
- If not, take one or two language exams (one by 30 credits, two by 60 credits)
- Determine your adviser, major, minor
- Complete 15 credits including 1 or 2 seminars; complete distribution requirements
- If able to transfer all 30 credits, you would have a total of 45 credits at the end of this year
- You must take First (Qualifying) Examination in your specialization after your second semester

##### Second Year (full-time status)

- Advance to Level II with completion of 45 credits, First Exam, and at least one language requirement
- Complete 15 credits (for a total of 60 graduate credits, including 6 seminars)

##### Third Year / Oral Examination / Dissertation Proposal

- Take 2-hour Second (Oral) Examination in your major and minor (scheduled on completion of all course and language requirements; at least B average, no incompletes).
- Advance to Level III (Candidacy) on completion of Oral Examination, languages, and approval of dissertation topic.
- Approval of dissertation proposal by adviser and second reader (1500 word maximum, double-spaced); approval by Executive Committee.

##### Dissertation (2-3 years recommended for completion of dissertation draft)

- Register for 90000 Dissertation Supervision.
- Committee of 4 readers; approval of completed draft by adviser, then 2<sup>nd</sup> reader, then 3<sup>rd</sup> and 4<sup>th</sup> readers.
- 2-hour Dissertation Defense. Deposit of completed dissertation after any mandated revisions and approvals of adviser and Executive Officer.

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\*Full-time and fellowship students must register for 7 credits each semester. Audits, preparation for language exams and program exams, teaching, and other art-related work experience may receive 3-6 weighted instructional units (WIU). WIUs do not count toward 60 required

credits.

**\*\*Fields of Concentration**

- Major in a Field of Concentration in one of the 4 Specializations.
- Minor in a second Field of Concentration (3 courses, including 1 seminar).

**Note: Executive Committee must approve any exceptions (request by letter 1 week before meeting).**

**APPENDIX 4**

**DISSERTATION PROGRESS REPORT  
PH.D. PROGRAM IN ART HISTORY, THE GRADUATE CENTER, CUNY**

**\*\*\*Students: Please complete your section & forward to your adviser. Advisers: Please send the completed form to the program office, with a copy to the student.\*\*\***

Name:

Academic Semester: **SAT PROG** (# of semesters beyond limit) \_\_\_\_\_

Current Mailing Address:

Telephone Number:

E-mail Address:

1. Title of Approved Dissertation:

2. Date proposal was approved by the Executive Committee:

Current Members of the Dissertation Committee:

1. Adviser
2. Adviser
3. (Optional)
4. (Optional)

Date of Entry into Program:

Projected Date of Ph.D. Defense:

2. What is your timetable for completing your dissertation? Indicate what you expect to accomplish during the next semester.

3. What progress have you made toward your degree during the past semester? Do not include progress recorded in last semester's report. Please explain departures from last semester's goals.

4. I have met with my adviser to discuss my progress: (circle one) YES NO  
If not, please explain.

**SIGNED:**

**DATE:**

**THE FOLLOWING ITEMS 1 – 5 TO BE COMPLETED BY THE ADVISER:**

1. Have you read any work on the student's dissertation during the last semester? Please comment on the student's progress.

2. Comments on the student's objectives for the next semester.

3. Is the student's timetable for completing the dissertation reasonable? Is the student's projected date of completion realistic?

4. I have met with the student to discuss this semester's progress: (circle one) YES NO  
If not, please explain.

5.

a) The student has made progress on the dissertation this semester, and I have no concerns. \_\_\_\_\_

b) The student has made progress on the dissertation this semester, but I have the following concern(s):

\_\_\_\_\_ concerns with quality of work completed.

\_\_\_\_\_ concerns with quantity of work completed.

c) The student has made no progress on the dissertation this semester. \_\_\_\_\_

6. Should the student be allowed to register for next semester? YES NO

If the student is allowed to register, at the end of the semester, you can give the student a grade of SP for Satisfactory Progress or NRP (No record of progress) if the student has done little or no work on the dissertation over the course of the semester.

**SIGNED:**

**DATE:**

## APPENDIX 5

### PH.D. PROGRAM IN ART HISTORY GOVERNANCE

Approved by Graduate Council – March 7, 2002

#### Executive Committee

1.1 The Executive Committee in Art History shall be composed of the Executive Officer who shall serve as its chair, plus seven elected faculty members, four elected faculty alternates, three elected student members, and one elected student alternate.

1.3.1 The faculty members of the Executive Committee shall include the Executive Officer, at least one who holds a Graduate Center appointment in the Art History Program, and at least one from each of the senior colleges having five or more faculty members appointed to the art history doctoral faculty.

1.3.2 There will be a minimum of one faculty representative elected at large from each of the three major areas currently offered by the program: Modern, African/Native North American/Oceanic/Pre-Columbian, Early Modern. The Executive Officer's field will count toward these required representations.

1.3.3 The above categories are not mutually exclusive; one member can represent both a campus and a specialization.

1.3.4 The remaining members will be elected at large from the Doctoral Faculty, with no restrictions on home campus or area of specialization.

1.3.5 If one of the statutory positions cannot be filled for whatever reason, then that position will also be designated as at large.

1.3.6 There shall be four elected faculty alternates, one in each of the following categories: Modern; African/ Native North American /Oceanic/Pre-Colombian, Asian; Early Modern; at large. The faculty member from each of these categories who receives the next highest number of votes after the elected members shall be designated as alternate.

1.4 The student representatives shall meet at least once a semester with all students currently matriculated in the program.

1.4.1 Three student members and one alternate shall be elected annually to the Executive Committee in May by currently matriculated students.

1.4.2 All student members of the Executive Committee must be currently matriculated.

1.4.3 At least three student members of the Executive Committee shall have a vote on policy and all student members shall have a voice but no vote in decisions affecting individual faculty members, and no voice or vote on matters affecting individual students. An alternate shall have a vote only when a regular student member is absent.

1.5.1 The Executive Committee shall meet with the doctoral faculty once a semester for reporting and discussion.

1.5.2 The Executive Committee shall meet with the students of the program at least once a semester.

## 2. Standing Committees

2.1 All committees report to the Executive Committee. The Executive Officer shall be an ex officio member of all standing committees. Subcommittees may be appointed by the Executive Officer to include faculty and students who are not members of the Executive Committee.

2.2 Elections Committee. The Election Committee shall be responsible for nominations and election procedures for faculty and student representatives to Graduate Council and to the Program's Executive Committee. It shall be composed of three faculty members elected by the Executive Committee, three students elected at large by the program's students and the Executive Officer.

2.3 Faculty Membership. The Executive Committee as a whole, which includes the three student representatives elected at large by the program's students, shall serve as the Faculty Membership Committee. It shall recommend to the Provost for membership on the Doctoral Faculty those faculty members who will make a significant contribution relevant to the needs of the program. Student members of the Executive Committee have the right to participate in all discussions on matters of policy and individual candidates for appointment, reappointment, promotion and tenure, but may not vote on individual candidates.

2.4 Curriculum and Examinations. The Curriculum and Examination Committee shall review curriculum and make recommendations for consideration by the Executive Committee. It shall recommend to the Executive Committee procedures and standards for the administration of examinations. It shall consist of the Executive Officer, two faculty members appointed by the Executive Officer for a term of one academic year, and one student representative elected at large by the program's students for a term of one academic year.

2.5 Admissions and Awards Committee. The Admissions Committee shall review student applications to the Doctoral Program and recommend candidates to the Executive Committee. It shall recommend admission and awards standards and procedures for the program. Student members of the committee shall have neither voice nor vote in decisions affecting awards. It shall consist of the Executive Officer, two faculty members appointed by the Executive Officer for a term of one academic year, and one student representative elected at large by the program's students for a term of one academic year.

2.6 Student Orientation Committee. The Student Orientation Committee shall consist of incumbent student representatives to the Executive Committee, Doctoral Students' Council, and Graduate Council, in addition to those who served in these positions during the prior year. It shall serve as liaison to new students.



**PH.D. PROGRAM IN ART HISTORY COMMITTEE MEMBERSHIP  
2021-2021**

**Executive Officer**

Prof. Jennifer Ball

**Deputy Executive Officer**

Prof. Katherine Manthorne

**Executive Committee**

Prof. Rachel Kousser (on leave 2021-22)

Prof. Jennifer Ball

Prof. Claire Bishop

Prof. Romy Golan

Prof. Mona Hadler

Prof. Anna Indych-Lopez (on leave 2021-22\_

Prof. Michael Lobel

Prof. Katherine Manthorne (replacing Indych-Lopez)

Prof. Judy Sund (replacing Kousser)

Prof. Siona Wilson (alternate)

**Student Representatives 2021-2022**

Isabel Elson, Emily Mangione, Flora Brandl

**Peer Mentor 2021-22**

Maya Harakawa

**Admissions Committee 2021-2022**

EO, Prof. Jennifer Ball

Prof. Claire Bishop

Prof. Judy Sund

Prof. Katherine Manthorne

Student Reps: Monica Espinel and Horacio Ramos

**Awards and Fellowship Committee 2021-2022**

EO, Prof. Jennifer Ball

TBD

**Graduate Council Representatives 2021-2022**

Prof. Jennifer Ball

Prof. Katherine Manthorne

**Curriculum and Examination Committee (2021-2022)**

EO, Prof. Jennifer Ball

Prof. Claire Bishop

Prof. Romy Golan

Prof. Katherine Manthorne

Student Reps: Mia Curran and Jessica Fletcher

## APPENDIX 7

### PH.D. PROGRAM IN ART HISTORY FACULTY AND ADMINISTRATION

Molly Aitken, Asian Art  
Jennifer Ball, Medieval Art and Architecture  
Claire Bishop, Contemporary Art  
Emily Braun, 20<sup>th</sup> Century to Contemporary European and American Art  
Romy Golan, 20<sup>th</sup> Century to Contemporary European Art and Theory  
Marta Gutman, 20<sup>th</sup> Century Architecture  
Mona Hadler, 20<sup>th</sup> -Century to Contemporary European and American Art  
Cynthia Hahn, Medieval Art History  
Anna Indyk-Lopez, Modern and Contemporary Latin American Art  
Rachel Kousser, Greek and Roman Art  
Gail Levin, 20<sup>th</sup>-Century to Contemporary American Art  
Michael Lobel, Modern and Contemporary American Art  
John Maciuka, Modern Architecture, Urbanism and Design  
Katherine Manthorne, Art of the United States and Latin America  
Kevin Murphy, 19<sup>th</sup>-Century to Contemporary European, American Architecture and Theory  
Maria Antonella Pelizzari, History of Photography Harriet Senie, Contemporary American Art  
Judy Sund, 19<sup>th</sup> -Century European and American Art, Pre-Columbian Art  
Siona Wilson, History of Photography and Contemporary Art  
Amanda Wunder, 16<sup>th</sup>- and 17<sup>th</sup>-Century Spanish Art; Early Modern European Textiles and Fashion

### Professors Emeriti

Rosemarie Haag Bletter, 19<sup>th</sup>-Century to Contemporary European and American Architecture and Theory  
Anna Chave, 20<sup>th</sup>-Century to Contemporary European and American Art and Theory  
David Joselit, Modern and Contemporary Art  
George Corbin, African, Oceanic, and North American Art  
Janet Cox-Rearick, 16<sup>th</sup>-Century Italian and French Art; Renaissance Drawings  
Jack Flam (Distinguished), 19<sup>th</sup>-Century to Contemporary European and American Art  
Diane Kelder, 18<sup>th</sup>- and 19<sup>th</sup>-Century European Art; History of Graphic Art  
Susan Koslow, Baroque Art  
Barbara Lane, Northern Renaissance Art  
Stuart Liebman, History of Cinema, German and Russian Film  
Rose-Carol Washton Long, 19<sup>th</sup>- and 20<sup>th</sup>-Century European and American Art  
Patricia Mainardi, 18<sup>th</sup>- and 19<sup>th</sup>-Century European Art  
Eloise Quiñones-Keber, Pre-Columbian and Latin American Art  
Elinor Richter, Renaissance and Baroque Art and Architecture  
Jane Roos, 19<sup>th</sup>-and Early 20<sup>th</sup>-Century European Art and Theory  
James Saslow, Italian Renaissance Art and Architecture  
Lisa Vergara, Baroque Art  
Sally Webster, 19<sup>th</sup>- and 20<sup>th</sup>-Century American Art  
H. Barbara Weinberg, 19<sup>th</sup>-Century American Art

### PH.D. PROGRAM IN ART HISTORY ADMINISTRATION

Assistant Program Officer: Marilyn Mercado • College Assistant: Jonas Albro

## APPENDIX 8

## **STATEMENT OF NONDISCRIMINATION: EQUAL OPPORTUNITY AND AFFIRMATIVE ACTION REGULATIONS**

The Graduate School and University Center is an equal opportunity and affirmative action institution and, as a constituent unit of The City University of New York, adheres to the policy of the University “to recruit, employ, retain, promote, and provide benefits to employees and to admit and provide services for students without regard to race, color, creed, national origin, ethnicity, ancestry, religion, age, sex, sexual orientation, gender identity, marital status, legally registered domestic partnership status, disability, predisposing genetic characteristics, alienage, citizenship, military or veteran status, or status as a victim of domestic abuse.”

“The City University of New York, as a public university system” and The Graduate School and University Center as a constituent part, “adhere to federal, state, and city laws and regulations regarding non-discrimination and affirmative action including among others, Executive Order 11246, as amended, the Civil Rights Law of 1866, Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990, Section 402 of the Vietnam Era Veterans’ Readjustment Assistance Act of 1974, as amended, the Equal Pay Act of 1963, the Age Discrimination in Employment Act of 1967, as amended, and the Age Discrimination Act of 1975, the New York State Human Rights Law, the New York State Civil Rights Law, and the New York City Human Rights Law. The ‘protected classes,’ as delineated in Executive Order 11246 (Black, Hispanic, Asian/Pacific Islander, American Indian/Alaskan North and Women), were expanded on December 9, 1976, by the Chancellor of The City University of New York to include Italian-Americans.”

“Should any federal, state or city law or regulation be adopted that prohibits discrimination based on grounds or characteristics not included in this policy, this policy shall be read to prohibit discrimination based on those grounds or characteristics, as well.”

Ms. Edith M. Rivera-Cancel is the Chief Diversity Officer of The Graduate Center. Her office is located in Room 7301; Telephone: 1.212.817.7410.

Mr. Matthew G. Schoengood, Vice President for Student Affairs, is The Graduate Center’s Section 504 /ADA Coordinator for Persons with Disabilities under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, which prohibit discrimination on the basis of disability; Coordinator of the Age Discrimination Act, which prohibits age discrimination in federally assisted programs; and Coordinator for Title IX, which prohibits sex discrimination in federally assisted education programs. His office is located in Room 7301; Telephone: 1.212.817.7400.

Information regarding services and facilities for persons with disabilities may be obtained from the Office of the Vice President for Student Affairs (Room 7301); Telephone: 1.212.817.7400).

Further information, on Pluralism and Diversity, Sexual Harassment Policy, Student Rights Concerning Religious Observances, and other policies, can be found in The Graduate Center Student Handbook.

Actions that involve discrimination or bias of any sort will be subject to disciplinary sanctions in accordance with the Rules and Regulations for the Maintenance of Public Order Pursuant to Article 129A of the Education Law, a copy of which will be found in the *Bulletin of The Graduate Center*.

## **CONTACTS:**

**Chief Diversity Officer:** Edith M. Rivera-Cancel, Room 7301; 212.817.7410(Voice/TTY)  
**504/ADA Coordinator:** Vice President for Student Affairs Matthew G. Schoengood, Room 7301; 212.817.7400

**Title IX Coordinator:** Edith M. Rivera-Cancel, Room 7301; 212.817.7410

**Ombuds Officer:** Professor Martin Gitterman, Room 7313; call for appointments at 212.817.7191. The Ombuds Officer offers complete confidentiality to all students, staff and faculty.

**Assistant Vice President for Human Resources:** Yosette Jones Johnson, Room 8403; 212.817.7700.

### **Governmental Agencies**

U.S. Equal Employment Opportunity Commission, New York District Office, 33 Whitehall Street, New York, NY 10004 212. 336.3620

NYS Division of Human Rights

One Fordham Plaza Bronx, NY 10458 718.741.8459 TDD 718.741.8304

NYC Commission on Human Rights 40 Rector Street, New York, NY 10006 212.306.7500 TDD 212.306.7686

Office for Civil Rights, Region II, US Dept. of Education 32 Old Slip, 26<sup>th</sup> Floor, New York, NY 10005 646.428.3800 [OCR\\_NewYork@ed.gov](mailto:OCR_NewYork@ed.gov)

## **DEPARTMENTAL ANTI-RACISM TASK FORCE**

Anti-Racism Task Force Mission Statement:

The Anti-Racism Task Force positions itself as a resource to the Department of Art History in its effort to uphold The Graduate Center's stated mission to serve those who have been underrepresented in higher education, to address our discipline's systemic biases surrounding race, and to create a diverse academic community that is conducive to students' ability to thrive as art historians. This task force seeks to support the existing department committees by providing recommendations and helping to develop initiatives for anti-racist practices.

We commit to developing and supporting initiatives that advance the following objectives:

We recognize the critical role that people of all social, cultural, ethnic, and racial backgrounds play in shaping our department and its future. We therefore strive to ensure that these voices are welcomed, respected, and amplified.

We seek to support students and teachers of art history in their work to dismantle the oppressive and exclusionary structures of our discipline by providing resources that advance anti-racist pedagogy.

As academics in the country's largest urban public university system, we aim to expand our outreach to student and faculty candidates from underrepresented groups, and keep the admissions and hiring committees accountable to these goals.

The Anti-Racism Task Force welcomes feedback, questions, and suggestions. Please be in touch with us at [gcarthistoryantiracism@gmail.com](mailto:gcarthistoryantiracism@gmail.com) or through our anonymous Google Form <https://forms.gle/wLo7fJtsxkCLccwo9>

Task Force Members:

Maura McCreight - Co-Chair

Khushmi Mehta - Co-Chair

Emily Mangione - Communications

Prof. Jennifer Ball - Admin / Executive Committee Faculty Representative

Isabel Elson - Executive Committee Student Representative

Prof. Anna Indych-Lopez - Admissions Committee Faculty Representative  
Tie Jojima - Admissions Committee Student Representative  
Prof. Rachel Kousser - Exams & Curriculum Committee Faculty Representative  
Jack Crawford - Exams & Curriculum Committee Student Representative  
Flora Brandl - Doctoral Student Council Representative  
Lauren Rosenblum - PSC Representative  
Molly Bauer  
Monica Espinel  
Alexandra Foradas  
Naiomy Guerrero  
Suzie Oppenheimer  
Anna Orton-Hatzis

## APPENDIX 9

### Sample Letters / Instructions

#### 1. REQUEST FOR INDEPENDENT RESEARCH

*when:* two weeks before EC meeting

*required:* cover letter, one-page proposal(double-spaced, 11-point Arial or 12-point Times New Roman, 1-inch margins; proposal must specify that the project is being undertaken in direct preparation for the dissertation); one-page bibliography (in accordance with Turabian's *Manual*); letter/email of approval from adviser. 1 electronic or hard copy to the program office

#### 2. REQUEST FOR SCHEDULING ORALS - TO EC

*when:* one week before EC meeting

*required:*-- letter stating when you'd like to schedule orals (which semester) Major/Minor/Focus, adviser; *suggested:* instructors with whom you took relevant courses

approval of Focus area by adviser by initialing your letter or by separate

correspondence

### 3. REQUEST FOR SCHEDULING ORALS - TO PROGRAM OFFICE

*suggested:* after EC approves the scheduling of your orals,  
get an idea of room availability from office,  
then get committee consensus,  
then email program office:

*required:* provide requested date & time, names of committee members,  
Major/Minor/Focus. (Program office will then formally notify your  
committee.)

### 4. REQUEST FOR ADVANCEMENT - TO PROGRAM OFFICE

*when:* after passing oral exam, and with all coursework/ languages/exams  
successfully completed; no Incompletes;

*required:* letter requesting advancement which includes the working title for your  
dissertation

letter must be signed by your adviser or approval indicated by separate  
correspondence

### 5. REQUEST FOR APPROVAL OF DISSERTATION PROPOSAL - TO EC

*when:* two weeks before EC meeting

*required:* 1 electronic or hard copy including your cover letter with names of your first  
and second readers, and your proposal along with a letter/email from adviser, second  
reader (only one copy necessary).

### 6. REQUEST FOR SCHEDULING DISSERTATION DEFENSE - TO PGM OFFICE

*suggested:* get an idea of room availability from program office, then get consensus  
from committee

*required:* email to program office requesting date/time  
include names & mailing addresses of committee members if GC; if outside

Art History, be sure to include professor's title, institutional affiliation; your  
home address, title of dissertation (this information will be forwarded to

Provost, who will then formally invite your committee members to be  
present at the defense)

### Sample Letters:

#### INDEPENDENT RESEARCH

To The Members of the Executive Committee:

Please accept this letter as a request to register for Independent Research (89700) with  
Dr. \_\_\_\_\_ during the \_\_\_\_\_, \_\_\_\_\_ semester. I have com-  
pleted at least 45 credits and passed the First Exam.

A brief description of the proposed project, along with a preliminary bibliography, is  
attached, as well as a letter of support from Dr. \_\_\_\_\_.

Thank you.

---

#### REQUEST TO SCHEDULE ORALS

To The Members of the Executive Committee:

I would like to request the scheduling of my Second (Oral) Examination during the \_\_\_\_\_, \_\_\_\_\_ semester. I have passed the First (Qualifying) Exam in \_\_\_\_\_, fulfilled all program language and course requirements and have no Incompletes.

My Major Field of Concentration is \_\_\_\_\_ and my Minor Field is \_\_\_\_\_. I would like to designate Prof. \_\_\_\_\_ as my committee chair. My focus area will be \_\_\_\_\_.

I have studied \_\_\_\_\_ with Prof. \_\_\_\_\_ and \_\_\_\_\_ with Prof. \_\_\_\_\_.

Thank you.

---

### **REQUEST FOR ADVANCEMENT TO CANDIDACY**

To: The Executive Officer, Ph.D. Program in Art History

This is to advise you that I passed the Second (Oral) Exam on \_\_\_\_\_ and hereby submit a working title for my dissertation: \_\_\_\_\_.

Prof. \_\_\_\_\_, my adviser, has approved this title, as indicated by her/his signature below.

I therefore request to be advanced to candidacy.

### The Second Exam: Expectations and Procedures for Art Since 1900 Majors

Across the board, art historians have recently noted a decrease in the level of critical thinking about the image. Our clarification of expectations and proposed changes to the orals process, described below, address this concern. We hope that the new approach will encourage students to deepen their knowledge of the visual so that critical engagement with images — the central contribution of our field — will continue to play a vital role in graduate training.

#### A. Expectations:

The Second Exam builds on the material covered during the First Exam. But while in the First Exam calls on students to demonstrate survey knowledge of works of art in a broad area of specialization, and to answer essay questions based on specific, limited bibliographies, the Second Exam has more focused, integrative expectations.

For the **Major field**, students should demonstrate a deep and sophisticated understanding of the major artists and/or works of art in the field. They should be able to speak about how the particular artworks selected by the examiners illuminate the conceptual and theoretical issues in their fields, their chronology, and their bibliography.

The expectation is that, upon completion of the Second Exam, students could enter a museum, examine a work of art from their field (even if previously unfamiliar with it), and speak knowledgeably both in terms of formal analysis and issues raised in the historiography of the field; they should be able to situate such an artwork within the larger development of the history of art in their field.

For the **Minor field**, students should be familiar with major artists and/or works of art and important issues within the field as they apply to those works. Through their discussion of images selected by the examiner, students should demonstrate the knowledge appropriate for teaching an upper-level undergraduate survey course in that field.

For the **Focus area**, students should demonstrate a deep knowledge of the major artists and/or works of art, issues, chronology, and key texts within the area. They should be able to give an account of the research leading up to their dissertation prospectus and show that they have the knowledge and are asking the appropriate questions to pursue their particular research inquiry. Students should be able to situate their research within a broader context and in relation to images selected by the examiner as prompts for discussion. The committee as a whole may ask questions during this section of the exam.

#### B. Procedures

Students studying full time for orals should allow **at least three months** of preparation. For those who need to balance orals with one or more jobs, **four to five months** is appropriate.

In the first **two to three weeks** of studying for orals, students should formulate a bibliography for the major and minor fields and have it approved by each examiner. The bibliography for the major is expected to be about ten to fifteen single-spaced pages long and for the minor about three to five.

For the **Art Since 1900** major, students should use the keyword list to guide them in formulating the bibliography. They should also formulate a list of 50-75 artists and have this approved by the examiners in the major field also. The list should be turned in to the program office

and will be placed in the student's file.

Students are advised to remain in regular communication (email or in-person) with the examiners while studying.

**Two to three weeks before the exam** students should check in with each examiner. This check-in may include discussion of the bibliography/artist list as it evolved, a brief practice test, or a museum visit, at the discretion of the examiner.

## APPENDIX 11

### Advancing to Candidacy

- 1 - Schedule your Orals in 2 steps: petition the Executive Committee, when your request is approved, request a date/time from the Program Office
- 2 - The Program Office reports Orals results to Registrar for student's transcript
- 3 -After passing orals, you submit a letter to the Executive Officer requesting to be advanced to Level III. The letter is a request which includes the working title of your dissertation; the adviser signs at the bottom of the letter to indicate approval.
- 4 - The advancement is processed by the Program Office and sent to the Registrar.
- 5 -As soon as you advance to Level III, you register for Dissertation Supervision 90000, by which, although it's technically a one-credit course, you maintain full-time status. Each adviser has a CRN number. As long as you remain with that adviser and until you graduate, each semester you will register for 90000 with your adviser's CRN number.
- 6 - Department registers dissertation topic with CAA, and if appropriate, to the Archives of American Art.
- 7 - After advancement, you may apply for Master of Philosophy (M.Phil.) degree through the Registrar's Office.
- 8- Student files the "Human Participants" Form with the Office of Research and Sponsored Programs.
- 9 - No later than a year after passing orals, you must have an approved dissertation proposal which is obtained by submitting it to your adviser and second reader, and if approved, to the Executive Committee (1 hard copy plus one copy by email, 2 weeks in advance of EC meeting date).
- 10-Each semester, you'll file a Dissertation Progress Report, approved by your adviser, with the Program Office. You may not register until the DPR is filed.
- 11-*SAT PROG*--if a hold is placed by the Registrar on a Level III student for failure to complete the degree according to GC time limits, the student must submit his dissertation materials to the Art History Program Committee on Satisfactory Progress. The Committee will evaluate the student's progress and proposed timetable for completion and determine whether the

hold can be removed and the student permitted to register. The student and the Registrar will be notified of the Committee's decision.

## APPENDIX 12

### READMISSION

Students who withdraw from the program and subsequently would like to return must apply for readmission. Such applications are due on November 1 (for the Spring semester) and on February 1 (for the Fall semester). Applications must include: 1) the Graduate Center application for readmission form, together with the readmission fee; 2) a statement of purpose explaining why you now want to return, what you have been doing since leaving the program, your areas of interest and specialization, future career plans, and with whom you would like to study should you be readmitted; 3) a c.v.; 4) transcripts from any universities you might have attended since leaving the program; 5) three letters of recommendation, two of which must be from faculty currently teaching in the program. You may include supporting material if you wish.

Third-level students will not be readmitted without an approved dissertation proposal and letters of support from the first and second reader. If a dissertation is partially completed, then a copy of all completed work must accompany the application.

## APPENDIX 13

The Full Title of Your Dissertation Should be Included on this Page  
A Case Study

by

Author Name

This manuscript has been read and accepted for the Graduate Faculty in [program] in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

---

Date

---

[enter full name here without titles]

Chair of Examining Committee

---

---

Date

[enter full name here with titles]

Executive Officer

Supervisory Committee

Full Name

Full Name

Full Name

THE CITY UNIVERSITY OF NEW YORK

**APPENDIX 14**

Dissertation Proposal Process

Rationale:

In recent years, students and faculty have raised concerns about the dissertation proposal process. After thorough discussion, we found substantial agreement about the essential, and especially valuable, aspects of the process as it stands: above all, the careful conceptualization of the dissertation project at its inception; the feedback on it from faculty members from a wide range of backgrounds in art history; and the solid foundation given by our process for grant applications and dissertation writing. In addition, we regard the process of discussing one's proposal at an EC meeting and answering questions about it from faculty members as an essential part of the professional development training that this program offers. Our clarification of expectations and proposed changes to the process, described below, are intended to address concerns regarding the length of the process and its impact on time-to-degree as well as the clarity and transparency of expectations for the proposal and major revisions of it.

Our pilot program is three-pronged:

1. Guidelines for the Proposal. We have formulated one-page document that outlines what major questions each section of the proposal should be designed to answer and how the sections relate to one another and to the proposal as a whole. We are distributing these guidelines to students and faculty and have posted them on our website. It is expected that students will use these guidelines in writing their proposals, and that the EC will use the guidelines in evaluating them.
2. Feedback for Revisions. For proposals that are returned for major revisions, the EC in consultation with the adviser will formulate a list of 3-4 major concerns with the pro-

posal as it stands that will need to be addressed in the revision process. This will be written out and given to the student and adviser after the EC meeting and should serve as guidance for the revision process. The list will also be used by the EC when evaluating the revised proposal.

3. Timeline for Proposal Writing and Revision. Proposals should first be submitted in the semester following the one in which the student has passed Orals. If returned for major revisions, the expectation is that the revised proposal should be submitted one month later at the **NEXT** EC meeting.

## APPENDIX 15

### A Brief Guide to the Museums and Galleries of NYC

#### *Museums with collections containing art from all time periods*

##### **Metropolitan Museum of Art**

<http://www.metmuseum.org/>

Cost: Donation (Ignore the “suggested” prices, \$1 is enough)

##### **Brooklyn Museum**

<http://www.brooklynmuseum.org/>

Cost: Free with Brooklyn College ID

#### *Museums focusing on Modern and Contemporary Art*

##### **Guggenheim**

<http://www.guggenheim.org>

Cost: \$15 with student ID

*Admission is pay-what-you-wish on Saturdays from 5:45 pm to 7:45 pm*

##### **Museum of Modern Art (MoMA)**

<http://www.moma.org/>

Cost: Free to all CUNY students (Show ID at the information desk for ticket)

##### **New Museum**

<http://www.newmuseum.org/about>

Cost: \$8 with student ID

*Free admission on Thursdays from 7-9 pm*

##### **PS1**

<http://ps1.org/>

Cost: Free to all CUNY Students (Show ID)

#### *Museums specializing in various kinds of art*

##### **The Cloisters (Medieval Art)**

[http://www.metmuseum.org/works\\_of\\_art/the\\_cloisters](http://www.metmuseum.org/works_of_art/the_cloisters)

Cost: Suggested donation (same as Met)

**International Center for Photography**

<http://www.icp.org/>

Cost: \$8 with student ID

*Admission is pay-what-you-wish on Fridays from 5:00 pm to 8:00 pm*

**Whitney Museum of American Art (Mostly Modern/Contemporary)**

<http://whitney.org/>

Cost: \$12 with student ID

*Admission is pay-what-you-wish on Fridays, 6:00–9:00 pm*

**Rubin Museum of Art (Art of the Himalayas)**

<http://www.rmanyc.org/>

Cost: \$5 with student ID

*Free admission on Fridays from 6:00-10:00 pm*

**The Jewish Museum** <http://www.thejewishmuseum.org/>

Cost: \$7.50 with student ID

*Free admission on Saturdays*

**Museum of Chinese in America (MoCA)**

<http://www.mocanyc.org/>

Cost: \$4 with Student ID

*Free admission on Thursdays*

**The George Gustav Heye Center (National Museum of American Indian)**

<http://www.nmai.si.edu/index.cfm>

Cost: Free admission

**Galleries**

The best way to stay on top of what is being shown in galleries around the New York is to check <http://www.artcat.com/> or <http://artforum.com/guide/>

Most galleries are open throughout the week and are always free to visit. Nevertheless, you should always check the hours of operation posted on the gallery's website before planning your trip.

**Gallery Openings**

On the first night of a new exhibition, galleries celebrate by having an opening reception. This is almost always open to the public. Although openings tend to be more crowded than visits made during the day, in many cases the artist(s) will be present and usually willing to talk to visitors about his/her work. Often several galleries in the same general vicinity will coordinate their openings (usually on Thursdays, Fridays, or Saturdays). If you choose to attend an opening, particularly in neighborhoods packed with art (e.g. Chelsea), plan to walk around a bit and check out any other galleries that may be open.