

Queen's University

Department of Art History and Art Conservation

Art History

M.A. & Ph.D. Programs

Regulation Handbook

Revised December 2018

Expected Timeline for Requirements:**MA**

Pattern I

Year 1

- 4 half courses (2 per term)
- pass necessary language requirement
- by the end of the Winter term, choose a topic for the Thesis and submit a Thesis Proposal
- begin researching the thesis over the summer

Year 2

- Finish researching and writing the Thesis, and defend the Thesis by the end of the Winter term

Pattern II

Year 1

- 4 half courses (2 per term)
- pass necessary language requirement
- by the end of the Winter term, choose a topic for the Major Research Paper and submit a proposal
- begin researching over the summer

Year 2

- 2 half courses (normally in the fall term)
- submit the Major Research Paper by the end of the Winter term

PhD

Year 1

- 3 half courses at the 800-level (2 in one term, 1 in the other)
- pass any needed language requirements
- by the end of the Winter term, establish topics for Doctoral Field Essays in preparation for Comprehensive Examinations
- study for Doctoral Field Essays and Comprehensive Examinations over the summer

Year 2

- prepare Doctoral Field Essays in the fall
- in the Fall term or in January – Comprehensive Examinations
- Winter term – preparation of the thesis proposal, submitted and approved by the end of the term (before May 1)
- summer - begin Thesis research/prepare for traveling to do on-site research

Year 3

- Thesis research, begin writing, often on-site

Year 4

- Finish writing and defend the Thesis

Graduate Program in Art History, Regulations

The M.A. Program

1. Admission

Admission is normally limited to students with an Honours B.A. degree in Art History or in a closely related discipline, with a minimum second class standing in their undergraduate degree. Preference is given to students with an A- average. The application package must include all academic transcripts and two letters of reference from scholars familiar with the candidate's academic record and performance. A writing sample (e.g. art history essay) and short "Statement of Purpose" (about 500-600 words) outlining the applicant's research and career goals should be included. The Department normally recommends for admission between 10 and 12 M.A. students each year. Please be aware that not all qualified candidates can be accepted. Successful applicants will receive an offer of admission from the School of Graduate Studies.

2. Degree Requirements

The requirements are set according to the [General Regulations](#) specified in the [Graduate Calendar](#) which is available through the [School of Graduate Studies website](#). Two program options are offered: Pattern I and Pattern II. The decision on which option the student shall follow is made in consultation with the Graduate Coordinator and approved by the Art History Graduate Committee, normally at the end of the second term of study in the program.

Option A (Pattern I): Four term-length courses in art history (of which, if appropriate, one term-length course may be taken in another discipline), and a Master's Thesis of 20-25,000 words, which can follow a traditional format, or manuscript, project, or portfolio format.

Option B (Pattern II): Six term-length courses in art history (of which, if appropriate, one term-length course may be taken in another discipline), and a Major Research Paper of 10-12,000 words.

Courses: Courses should be chosen in consultation with the Coordinator of Graduate Studies in Art History and the instructors concerned. Students normally register in two art history seminars each term, one of which should be taken with their proposed supervisor, in addition to any language courses that may be needed. A complete list of the graduate courses offered in Art History can be found in the [Graduate Calendar](#).

Language Requirement: A reading knowledge of a language other than English, usually chosen from French, German, or Italian, is required. Depending on the area of concentration and the thesis research of the individual student, a reading knowledge of an additional language or languages may also be required. **The language requirement must be satisfied before a Thesis or Major Research Paper proposal can be submitted.** Tests are normally administered in the department. Examinations may be waived if previous language training at an advanced level is recorded on a university transcript.

For the test students will be given two hours total to translate two passages (usually one primary source and one secondary source), with the aid of a dictionary. Each passage

will be no more than 500 words in length, and the source for each passage will be identified. The aim is to write a readable translation that conveys the sense of the passage. The language test may be taken multiple times, if necessary, and the result will only be entered into the student's record when the test has been passed.

Master's Thesis (Option A): Students will choose a potential supervisor for a thesis topic and notify the Graduate Coordinator in Art History. After preliminary research, a Thesis Proposal (see guidelines Appendix 5.2.1), shall be approved by the Art History Graduate Committee before preparation of the thesis can begin. Students preparing the Master's Thesis, which can follow a traditional format, or manuscript, project, or portfolio format, register in ARTH 899, and must obtain the electronic publication [General Form of Theses](#) from the School of Graduate Studies and read the entire document carefully.

Additional information on thesis formatting and preparation guidelines can be found on the [School of Graduate Studies website](#). Once the supervisor and candidate are satisfied that the thesis is complete, it shall be submitted to the School of Graduate Studies for oral examination by committee. The committee shall be selected by the supervisor in consultation with the Graduate Coordinator. Once it has been passed and any required changes made, the thesis is submitted in electronic format and sent to be bound and the student may graduate at the next convocation.

Major Research Paper (Option B): The student shall choose a potential supervisor for the Major Research Paper topic and notify the Graduate Coordinator in Art History. After preliminary research, a Major Research Paper Proposal (see guidelines Appendix 5.2.2),

shall be approved by the Art History Graduate Committee before preparation of the paper begins. Once the supervisor and candidate are satisfied that the research paper is complete, it shall be submitted to the Art History Graduate Committee, which shall select two readers. Once it has been passed and any required changes made, the student may graduate at the next convocation.

3. Schedule

Option A of the Master's program is normally expected to take 18-24 months. In exceptional cases, Option A can be completed in twelve months, but only if a thesis topic and supervisor are selected soon after the student registers. In Option B of the M.A. program, there are three terms of course work (normally fall and winter of the first year, and fall in the second). It should be possible to complete Option B in 16-18 months if the Major Research Paper is begun promptly at the end of the second term of study. In both options, in order to ensure that research on the Thesis or Major Research Paper starts promptly, it is expected that a proposal be prepared for submission in April of the first year. Then research and writing can proceed full-time during the summer.

4. Funding

All applicants to the program with an "A" average (80% minimum) in their last two years automatically compete for named Queen's University Graduate Fellowships. Queen's Graduate Awards and Teaching Assistantships are used to ensure M.A. students up to two years of competitive support. Employment as teaching assistants also helps to familiarize

students with the skills and duties of a teaching career. The Joseph S. Stauffer Foundation Scholarship, awarded in an annual competition, is available to a student entering the second year of the Master's who intends to write a thesis on a topic in Canadian art or architecture (see guidelines Appendix 5.1). The Moira Anne (Courtney) Hudgin Graduate Scholarship in Art, also awarded by the department annually, is available to a student in the Master's or Doctoral program in Art History or Art Conservation (see guidelines Appendix 9.2). The Wojtech Jirat-Wasiutynski Memorial Travel Fund, also awarded by the department annually, is available to a student in the Master's or Doctoral program in Art History to support research travel (see guidelines Appendix 9.3). The Iva Speers Fellowship in Art History is awarded annually to a student in the Master's or Doctoral program in Art History whose work explores spirituality and art (see guidelines Appendix 9.4). Students with at least an 80% average must seek outside funding and must apply for OGS and SSHRC awards in order to qualify for a second year of funding at Queen's.

5. Appendices

5.1: The Joseph S. Stauffer Foundation Scholarship in Canadian Art and Architecture

To be awarded annually to a student entering his/her second year of the M.A. program in Art History, deemed to have both high academic standing in course work and demonstrated potential for original-research, who can provide sufficient evidence of intent to write a thesis on a topic in Canadian Art or Architecture in order to fulfil the requirements of the degree.

5.2.1: Guidelines Regarding the Master's Thesis

The regulations for the Master's Thesis are contained in the Calendar of the School of Graduate Studies and Research. In particular it is to be noted that "*The master's thesis should demonstrate that the candidate is capable of original and independent work...*", and also that "*A critical review of previous work related to the subject and a concluding summation of the contribution made in the thesis to scholarship in the chosen field must be included in the thesis.*"

With regard to the thesis topic, students should first discuss their ideas with a potential supervisor, and may seek advice from the Graduate Coordinator. Reading should then proceed toward a program of research. Once the reading has reached a clear focus on a problem, or on a subject needing critical re-evaluation, a Master's Thesis proposal should be written. The format of the proposal will vary, depending on the nature of the topic but, in general, it should not be longer than two typewritten pages plus a bibliography and will include the following information:

- (1) a summary of the state of the question in the existing literature;
- (2) the significance and nature of the proposed contribution or interpretation; and

(3) the sources to be consulted.

With the agreement of the supervisor, the Master's Thesis proposal should then be submitted in electronic form to the Graduate Coordinator, who will present it to the Art History Graduate Committee for approval.

Normally research begins at the beginning of the second term, and the proposal is submitted for approval at the end of the term. Students should then be able to complete the thesis in time to graduate at either the spring or fall convocation of the following year. **Please note that faculty members usually travel in the summer to undertake research and there can be no expectation of their availability between May and August.** Students should consult their supervisors about their willingness to accept work submitted by E-mail, or posted using QSHARE. This cannot be assumed.

It is important that the supervisor and student choose a topic and an approach to the topic that are suitable; a thesis must address the chosen topic at a scholarly level. The readers for whom the final text is prepared are the Master's Thesis Examining Committee, composed of a chairperson (head of department or head's delegate), the supervisor, and at least one other faculty member (from the department or external to the department), all selected by the department. This committee will be accustomed to evaluating arguments of theses, but will not necessarily be expert in the given field. (Therefore, any references to the background of the topic must be explained fully). The thesis should also be of use to other scholars who may wish to consult it (with permission, and according to copyright safeguards).

5.2.2: Guidelines Regarding the Major Research Paper

The Major Research Paper is a critical examination of a topic in art history based on a thorough literature search and the identification of a suitable problem for research, a topic which has been identified as a result of reading, and in consultation with a supervisor. The format of the research paper proposal will vary, depending on the nature of the topic; but, in general, it should not be longer than two typewritten pages plus a bibliography and will include the following information:

- (1) a summary of the state of the question in the existing literature;
- (2) the significance and nature of the proposed contribution or interpretation; and
- (3) the sources to be consulted.

With the agreement of the supervisor, a Major Research Paper proposal should be submitted electronically to the Graduate Coordinator, who will present it to the Graduate Committee for approval.

Normally research begins at the beginning of the second term, and the research proposal is submitted for approval at the end of the term. Students should then be able to complete the research paper in time to graduate at either the spring or fall convocation of the following year. **Please note that faculty members usually travel in the summer to undertake research and there can be no expectation of their availability between May and August.** Students should consult their supervisors about their willingness to accept work submitted by E-mail or posted using QSHARE.

5.3. Time Limits for Completion of the M.A. Degree

The M.A. program in Art History is designed such that requirements can be completed within two years (6 terms) of initial full-time registration in the program. Extensions for Master's students can be granted by the Program no later than two weeks prior to the end of term 7. For extensions beyond term 9, the student must apply to the School of Graduate Studies using the [Time Limit Extension Request Form](#). To apply for an extension, consult the Graduate Coordinator and Extension of Time Limits under the [General Regulations](#) of the School of Graduate Studies calendar.

The Ph.D. Program

1. Admission

For admission to the Ph.D. program, an Honours B.A., or its equivalent, and an M.A. with an "A" grade in the primary courses, are required. Normally, both previous degrees should be in Art History; however, the committee will also consider degrees in a related subject (such as Art Conservation, Classics, Cultural Studies, Film, Fine Art, History, Literary Studies, etc.). In all cases, the Art History Graduate Committee will examine the record of courses taken by applicants in both their graduate and undergraduate programs in order to establish that they have sufficient preparation in the History of Art (see [Admission & Registration](#)). Proof of reading knowledge of one language other than English, normally in the form of a test passed at the M.A. level, is required at the time of application. The application package must include **all academic transcripts** and two letters of reference from scholars familiar with the candidate's academic record and performance, as well as a curriculum vitae, writing sample (e.g. art history essay) and short Statement of Purpose (500-600 words) outlining the applicant's research and career goals. **This should include a statement of why they believe the Department of Art at Queen's is an appropriate place for their doctoral studies.** Successful applicants will be chosen by the graduate committee, and will receive an offer of admission from the School of Graduate Studies.

2. Program Requirements

The general Queen's University requirements apply, as specified in the [Graduate Calendar](#). Students in the Art History Ph.D. program are required to complete three

term-length courses at the 800 level, one of which must be outside the candidate's special area of interest and another with their thesis supervisor;* then they prepare for the Doctoral Field Essays and Comprehensive Examinations, which are described below. After the successful completion of the Doctoral Field Essays and Comprehensive Examinations, students take a Research Seminar with their supervisor and prepare a Thesis Proposal for submission to the Art History Graduate Committee. Evidence shall be required of a reading knowledge of those languages other than English which are deemed necessary for a candidate's particular field of study as determined by the Graduate Committee; this must be demonstrated prior to submission of the Thesis Proposal. Once the committee has approved the Thesis Proposal, research for the doctoral thesis officially begins. Completed theses are submitted to the School of Graduate Studies for oral examination by committee. Residency and other requirements, as specified in the [General Regulations](#), also apply. The program should be completed in 4 years.

3. Funding

The School of Graduate Studies and Research at Queen's University offers doctoral students four years of guaranteed funding (\$18,000 per year in 2018–19). The funding package may be comprised of Queen's Graduate Awards, teaching assistantships, or named internal fellowships, which are awarded by the department on a competitive basis. The Moira Anne (Courtney) Hudgin Graduate Scholarship in Art, awarded by the

* An exception may be made for students who have worked with the intended supervisor in a previous degree or at another academic institution before he/she came to Queen's University.

department annually, is available to a student in the Master's or Doctoral program in Art History or Art Conservation (see guidelines Appendix 9.2). The Vojtech Jirat-Wasiutynski Memorial Travel Fund, also awarded by the department annually, is available to a student in the Master's or Doctoral program in Art History to support research travel (see guidelines Appendix 9.3). The Iva Speers Fellowship in Art History is awarded annually to a student in the Master's or Doctoral program in Art History whose work explores spirituality and art (see guidelines Appendix 9.4). In addition, upper-year PhD students may be awarded a teaching fellowship. Employment as teaching assistants helps to familiarize students with the skills and duties of a teaching career; teaching fellowships, competitively awarded usually after completion of the Doctoral Field Essays, allow students to design and teach their own course. Students are urged to seek outside funding, and students with at least an 80% overall average must apply for OGS and SSHRC awards in order to qualify for Queen's funding after their first year. Several Bader Fellowships (up to \$30,000) for doctoral research in Europe may be awarded annually to students who have completed course work and language requirements, successfully passed the Doctoral Field Essays and Comprehensive Examinations and had their Doctoral Thesis Proposals approved (see guidelines Appendix 8.2). The amount of the Fellowship is \$22,000 for students holding external awards (OGS or SSHRC), and \$30,000 for students without external support.

4. Course and Examination Requirements

Selection of courses shall be made in consultation with the supervisor or Graduate Coordinator. Requirements are: first, completion of the three required term-length

courses at the 800-level; second, the Doctoral Field Essays consisting of (ARTH 904* and ARTH 905*); third, the Research Seminar (ARTH 908*).

5. Doctoral Field Essays and Comprehensive Examinations

i. Aims: The core of the doctoral program consists of studies in visual and material culture, specifically in the history of Western art and architecture from the Middle Ages to the Modern period. In this context, the collecting, display and interpretation of non-Western art and architecture is also studied. The department is strongly committed to training graduate students in a variety of approaches, methodologies and issues. The aim of the Doctoral Field Essays and Comprehensive Examinations is to assess the Ph.D. student's readiness to pursue advanced and original research. The student will be expected to demonstrate critical understanding of the major approaches, methods and issues informing art historical scholarship of the chosen areas. To do so, he/she must show knowledge of significant works of art and architecture of the period and of the relevant literature of art history.

ii. Format and Timetable:

The Doctoral Field Essays (credited as ARTH 904 and 905) and Comprehensive Examinations are normally taken within one year of completion of the three courses required in the first two terms. They should be completed at the end of the Fall Term or the beginning of the Winter Term of the second year of the program. The two essays may be examined separately, on different dates, or at the same time, as determined by the supervisor.

The essays consist of two written papers on different subjects, which assess the state of scholarship in each area, focusing on historiography and current directions. The supervisor, in consultation with the student and the other members of the Examining Committee, shall determine the topic and scope of the field essays, as deemed appropriate to the student's program and intended thesis research. The temporal and thematic scope of the field essays varies, but they should be related to but broader than the focus of the student's dissertation. Often one field is larger in scope and the other more specialized. The aim is to provide a context for dissertation research, as well to prepare the student to teach. The selection shall be made by 15 May of the first year. A list of fields recently successfully defended is included in Appendix 8.1, below.

The student shall prepare, in consultation with the examiners, a bibliography for each area, which shall form the basis for the written paper. These bibliographies tend to include approximately 60 sources for each area, but the number varies depending on the field and the type of sources. The form of the field essay is determined by the supervisor in consultation with the student. The field essays can each take various forms, most commonly one of these two options:

- a) a brief essay (of ca. 2500-5000 words) accompanied by an annotated bibliography (ca. 60 sources, the majority of which are annotated with brief descriptions, which vary in length from one sentence to a paragraph)
- b) an 'article' or 'book chapter' length essay (ca. 6000-9000 words) accompanied by a bibliography (without annotations)

The field essays should take the form of a literature search, describing the research most relevant to the designated area and should represent a historiography of the most

important material, as well as indicate an understanding of recent developments in the field. They should thus combine a description of relevant scholarship with a critical analysis that indicates the student's methodological concerns and approach. These are completed by an oral Comprehensive Examination for each (about 1 hour in length for each field, given either together as a single 2 hour examination or separately as two 1 hour examinations).

iii. Procedures: The Examining Committee(s) for every Ph.D. student's Doctoral Field Essay shall be appointed by the Art History Graduate Committee. The committee(s) will read the relevant written essay(s) and conduct the oral Comprehensive Examination(s). The selection process shall be initiated by the Graduate Coordinator and the supervisor, in consultation with the student and the Graduate Committee. The Examining Committee(s) shall consist of at least three examiners who teach in the appropriate fields, including the student's supervisor(s).

iv. Assessment: The Examination(s) shall be given a preliminary pass/fail mark by the Examining Committee(s) as soon as possible after completion. To this end, each examiner shall submit a short written assessment and interim pass/fail mark. The Examination shall determine the final standing (pass/fail) for each of the Doctoral Field Essays (ARTH 904* and 905*). The committee shall meet immediately after the oral examination to determine the pass/fail mark for the Doctoral Field Essays and to notify the student at once of their decision(s). The written records of each examiner's assessment and grade shall be filed in the departmental office. The School of Graduate Studies shall be notified of the successful completion of the Comprehensive Examinations. If the student does not receive a "pass" in one of the Doctoral Field Essays, by the end of the following term she/he must rewrite the

paper, and complete a second oral examination, in order to remain in the program.

v. Appeal Procedures: In the first instance, appeal of the composition of an Examining Committee or of a mark(s) received in the Doctoral Field Essay(s) may be made by petitioning the Art History Graduate Committee through the Head or the Coordinator of Graduate Studies within two weeks of the student's notification of the results. In the case of an appeal of the final grade, the committee shall appoint the Head and one other faculty member not already on an Examining Committee for that student to review the examiners' assessment. The results of the appeal shall be communicated to the student within two weeks of the initiation of the review. Once this procedure has been exhausted, further appeals should be directed to the Dean of the School of Graduate Studies.

6. Thesis

After successfully passing the Doctoral Field Essays and Comprehensive Examinations, students register in ARTH 908* (Research Seminar) directed by their thesis supervisor(s) and read in the area of their thesis research in order to define a topic. The student then submits a Thesis Proposal to the Art History Graduate Committee (see guidelines Appendix 8.2). Proposals are normally presented at the end of the term following completion of the Doctoral Field Essays and Comprehensive Examinations.

Students must have completed any language requirements, as determined by the supervisor and Graduate Committee, before submitting the proposal.

After the Thesis Proposal has been approved by the Art History Graduate Committee, research for the Doctoral Thesis (ARTH 999) shall officially begin. Several Bader Fellowships are available every year for doctoral research abroad; see Appendix 8.3 for

terms and application procedure. The completed thesis, which can follow a traditional format, or manuscript, project, or portfolio format, shall be submitted to the School of Graduate Studies for oral examination. Students must obtain the publication [General Form of Theses](#) from the School of Graduate Studies and also read the [General Regulations](#) contained in the calendar carefully. Once it has been passed by the Oral Examining Committee and any required changes made, the Doctoral Thesis must be submitted electronically to QSpace, and up to 2 hard copies may be sent to be bound. The student may graduate at the next convocation.

7. Schedule for the Ph.D. degree

In the first year, doctoral students complete their coursework and prepare to pass any additional language requirement for their research. In the summer term, examining committees are selected, and the student prepares bibliographies for the Doctoral Field Essays in consultation with the committee. The student can then complete reading and writing the essays. On successful completion of the Doctoral Field Essays and oral Comprehensive Examinations, the student takes a Research Seminar with his/her supervisor in the fall term and prepares a Thesis Proposal for approval early in the Winter term. The student is then ready to commence research, assuming the Thesis Proposal is approved without major revisions, by the end of the second year, about 18-20 months into the Ph.D. program. This schedule makes it quite possible for the student to complete the degree within the four funded years

8. Appendices

8.1: Examples of Recently Completed Doctoral Field Essay Topics

- The Function of *Sinopie* in the Preparation of Fourteenth- and Fifteenth-Century Italian Frescoes
- Early Italian Drawings: Issues and Current Literature
- Representations of the Holy Land in Renaissance Europe
- Early Modern Printmaking and Publishing: Venice and its European Context
- An update on Jean Seznec's *The Survival of the Pagan Gods of 1953*
- Archaeology and Antiquarianism in Renaissance and Baroque Rome
- Sixteenth- and Seventeenth-Century Academies of Art in Italy and France
- The Bolognese School
- Homeliness and Worldliness: Dutch Women and Early Modern Trade Networks
- "Like many artifacts of colonialism it had traveled a long way from 'home'": Methodological approaches to writing about gender, material culture and colonialism
- Critical Approaches to Fashion and Dress History
- Negotiating the Modern in Nineteenth-Century Europe
- The Decorative Body: Ornament and Corporeality in Visual Culture
- Notions of Space in Modern and Contemporary Architecture
- Art and Surveillance
- Art and Globalization
- Themes in Contemporary Architecture
- Community Arts Policies and Histories: Defining Community Arts through Three Phases of Praxis (1900 - Present)
- Critical Frameworks for Community Arts
- Vision, Images, and Objects: Art History's Methods and Theories
- The Space of the British Domestic Interior in Visual and Material Culture
- Historiography of Feminist Literature (1970 to the Present)
- Scandinavian Art in the 19th and early 20th Centuries
- Representing the Interior in the Nineteenth Century
- Imag(in)ing Plants: Examining Perspectives on Botanical Illustration in Europe and North America
- Exposing Nature: Surveying Intersections of Photography and Science
- Utopias
- Public Art
- The Counter-Reformation and the Arts in Italy
- Italian Baroque Sculpture
- Rembrandt in the History of Art
- Art and Theory in Eighteenth-Century England
- Global Textile History, 1750–1900
- British Design Reform

8.2: Guidelines for the Ph.D. Thesis Proposal

Students in the Ph.D. program shall submit a thesis proposal to the Art History Graduate Committee no later than four months after the successful completion of their Doctoral Field Essays and Comprehensive Examinations. They shall obtain the agreement of their supervisor or co-supervisors before doing so.

The proposal should be ca. fifteen to twenty pages (about 3500-5000 words) in length, plus a bibliography. Please also submit at the beginning a précis of approximately 500-750 words. The proposal should discuss the significance of the topic and the approach proposed; review the state of the literature; outline the resources to be used and their availability; and set out the stages of the project and the schedule envisaged for its completion. A selected bibliography should be appended; this may vary in length depending on the topic and will generally include primary and secondary sources.

Procedures: After the supervisor has approved the thesis proposal, it is to be submitted in electronic form to the Graduate Coordinator, who will circulate it to the Graduate Committee. If two or more members of the Graduate Committee determine that the proposal should fail as is and therefore needs revision, the Graduate Coordinator, in consultation with the Graduate Committee, may require revisions of the proposal or a modification of the supervision arrangements. The time given for these revisions will depend upon the nature of the revisions involved, but the Thesis Proposal must be approved by the Graduate Committee before the final dissertation is submitted. In most cases the Thesis Proposal should be submitted and passed by the end of the Winter term of the second year of the program, in general before the student engages in field research and

writing of the thesis. If the Thesis Proposal is not passed, students have the right to direct appeals to the Dean of the School of Graduate Studies.

8.3: The Bader Fellowships

The Bader Fellowships have been established by Dr. Alfred and Dr. Isabel Bader to support doctoral research in art history in Europe for a period of one year. Please note that there are some restrictions on topics eligible for fellowship support. The Graduate Coordinator should be consulted for details. Students in the Ph.D. program in Art History, who have completed their Doctoral Field Essays and Comprehensive Examinations, any language requirements, and have an approved Thesis Proposal, are eligible to apply. The endowment provides several fellowships annually worth up to \$30,000 each. Applications should be made to the Graduate Coordinator in Art History, outlining the research to be undertaken, the need for a period of residency in Europe, and the proposed timing of this residency. The application should be brief (approximately 2-4 pages or 500-1000 words), and should include a timeline. Once the supervisor has approved the application, the student should submit it electronically to the Graduate Coordinator. The supervisor should also email a brief letter of support for the application to the Graduate Coordinator. The application will then be presented to the Art History Graduate Committee for approval. **Towards the end** of the Bader Fellowship period, **by 1 June**, the student should submit to the Graduate Coordinator

and Department Head a brief report (one paragraph) summarizing where research was carried out and how this research was essential to the thesis. A photograph can be included, but is not obligatory.

8.4. Time Limits for Completion of the Ph.D. Degree

The Ph.D. program in Art History is designed such that requirements can be completed within four years (12 terms) of initial full-time registration in the program. Extensions for Ph.D. students can be granted by the Program no later than two weeks prior to the end of term 13. For extensions beyond term 15, the student must apply to the School of Graduate Studies using the [Time Limit Extension Request Form](#). To apply for an extension, consult the Graduate Coordinator and Extension of Time Limits under the [General Regulations](#) of the School of Graduate Studies calendar.

9. Appendices related to M.A. and Ph.D. programs

9.1: The Agnes Etherington Practicum (ARTH 880)

The Agnes Etherington Art Centre (AEAC) practicum course (ARTH 880) offers an internship experience within a professional museum environment. Students will gain insight into collections management and an understanding of the development of curatorial projects from conception, through the research process, and to the public presentation phases. The course consists of a research project and assigned museum practice activities. The research project will be developed in consultation with the

supervising curator and will be related to the Art Centre's permanent collection or programming. The Practicum requires that the student work on-site at the Art Centre 10 hours per week.

Application Procedure: Each AEAC curator (all of whom hold adjunct appointments in the Department of Art History and Art Conservation) may supervise one student. The course will be offered at least annually and more frequently if circumstances allow.

Acceptance of students will be contingent on Art Centre activities. Graduate students in Art History at a Masters or Doctoral level are eligible to apply; those interested should submit a **letter of intent** describing **goals and areas of interest**, a **CV** and a **transcript** of their academic record to the curator with whom they propose to work. Include contact information so the instructor can reach you to arrange an interview.

9.2: The Moira Anne (Courtney) Hudgin Graduate Scholarship in Art

To be awarded annually to a funding eligible student in the M.A. or PhD program in Art History or Art Conservation, on the basis of academic excellence with preference to a student pursuing research in North American Indigenous art. Preference will also be given to students who self-identity as Aboriginal.

9.3: The Wojtech Jirat-Wasiutynski Memorial Travel Fund

To be awarded annually to a funding eligible student in the M.A. or PhD program in Art History with high standing who need financial assistance for their research travel. Preference will be given to those students who need to study actual works of art in a museum, private collection, or *in situ*. A brief report (one page) is required after the

completion of travel, to be submitted to the Department Head who will share it with the family of Professor Jirat-Wasiutynski.

9.4: The Iva Speers Fellowship in Art History

To be awarded annually to a funding eligible student in the M.A. or PhD program in Art History whose work explores spirituality and art.

9.5: Appeal of an Assigned Grade in a Graduate Course

1. Any student wishing clarification about, or who is dissatisfied with, an assigned grade in a graduate course should first discuss the matter with the course instructor, who will review the work in question. This discussion should take place within 14 days of the grades being available. If the instructor agrees to change a grade, a change of grade form shall be processed in the usual way.
2. If the instructor confirms the original grade, and if the student is still dissatisfied, then the student should appeal to the Department Head or Graduate Coordinator in the department, stating clearly the grounds on which the grade should be raised. If the Head or Graduate Coordinator believes the grounds to be reasonable, then the Head or Graduate Coordinator should initiate a review of the grade.
3. If the Head or Graduate Coordinator does not agree to a review of the grade, then the student has the right to formally request a review of the grade through the Dean of the

School of Graduate Studies. The Dean will forward the request to the Head or Graduate Coordinator in the department, who conduct a review of the grade.

4. The grade determined by means of the review shall be recorded as the final official grade, irrespective of whether it is identical to, or higher or lower than, the original grade. The Head or Graduate Coordinator will inform all parties, including the Dean of the School of Graduate Studies, of the result of the review.

5. Further appeal of an assigned grade can be made only on the basis of a specific procedural error or errors made in the departmental grade review procedures. This would be done through convening the Academic Appeal Board of the School of Graduate Studies (see Appeals Against Academic Decisions under [General Regulations](#)).

Note: These procedures for review of an assigned grade do not apply when a failing grade (F) has been received on courses numbered 899 (Master's Thesis) or 999 (Doctoral Thesis). Appeal of a grade of Fail on a graduate thesis is appealed through the Appeal of Thesis Examination Committee Decision. See Appeals Against Academic Decisions under [General Regulations](#).

9.6 Harassment Protocols at Queen's University

Graduate students seeking advice about harassment issues where they perceive they have been harassed by another student(s) should refer to the [Student Code of Conduct](#). Graduate students who perceive that they have experienced harassment or discrimination in an employment capacity should follow the provisions of their collection agreement

(where applicable) and the [Interim Workplace Harassment & Discrimination Policy](#).

Graduate students who perceive that they have experienced harassment or discrimination by academic faculty or by staff in the context of their graduate work should refer to the [Harassment/Discrimination Complaint Policy and Procedure](#). This policy does not cover “personal harassment” in the workplace or learning environment. “Personal harassment” is defined by the [Ontario Human Rights Commission](#) as “a course of vexatious comment or conduct against another person or persons that is known or ought reasonably to be known to be unwelcome.” The University has as a policy on [Sexual Violence Involving Queen’s University Students](#). Graduate students who want to obtain information about harassment and sexual violence policies and procedures can contact a graduate coordinator, head, associate dean of graduate studies, or the [Office of the Ombudsman](#). Another source of confidential advice regarding harassment and discrimination policies and procedures is the [Student Advisor Program](#) of the [Society for Graduate and Professional Students](#).