



Department of Art History & Art Conservation

Graduate Student Handbook Art History M.A. & Ph.D. Programs

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Timeline of Program Requirements M.A. Art History

	Pattern I (Thesis)	Pattern II (Major Research Paper)
Year 1	<ul style="list-style-type: none"> - 4 term-length courses (2 courses per term) - During the Winter term, choose a topic and supervisor for the Thesis/MRP - By the end of the Winter term (April), submit Thesis/MRP Proposal - Begin Thesis/MRP research over the summer 	
Year 2	<ul style="list-style-type: none"> - Finish researching and writing the Thesis - Defend the Thesis by the end of Summer term 	<ul style="list-style-type: none"> - 2 half-courses (normally taken during the fall term) - Submit the Major Research Paper by the end of the Summer term

Ph.D. Art History

Year 1	<ul style="list-style-type: none"> - 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 - Summer: Reading and writing for Doctoral Field Essays
Year 2	<ul style="list-style-type: none"> - Write Doctoral Field Essays in the fall - In the Fall term or early in the Winter term: Doctoral Field Examinations - Winter term: Preparation of the thesis proposal, to be submitted and approved by end of the term (before May 1) - Apply for the Bader Fellowship, if applicable (must be approved by Aug 15), or for other fellowships to support on-site research the following year - Summer: Begin Thesis research/prepare for on-site research
Year 3	<ul style="list-style-type: none"> - Thesis research, begin writing, often on-site
Year 4	<ul style="list-style-type: none"> - Finish writing and defend the thesis

The M.A. Program

1. Admission

Admission is normally limited to students with an Honours B.A. degree in Art History or in a related discipline, with a minimum second-class standing in their undergraduate degree (B-grade average), or an international equivalent. Preference is given to students with an A- average or better over the course of their undergraduate studies.

Admission to the M.A. program is limited. Applicants are normally recommended for admission by the Art History Graduate Committee. This Committee may direct the applicant to take certain secondary courses complementary to the degree program if this is deemed advisable in the light of the needs of the individual student.

The application package must include all academic transcripts and two letters of reference from scholars familiar with the candidate's academic record and performance. The application should also include a writing sample (e.g. art history essay) and a short "Statement of Purpose" (about 500-600 words) outlining the applicant's research and career goals.

The Department normally recommends between 10 and 12 M.A. students for admission 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

Degree 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**. Students following Pattern I complete a Master's Thesis, whereas students following Pattern II complete additional coursework and a Major Research Paper. The student decides which option to follow in consultation with the Graduate Coordinator and the student's supervisor, normally at the end of the second term of study in the program.

2.1. Requirements for All M.A. Students

All M.A. students are required to complete at least four term-length courses. Students choosing Pattern II complete an additional two courses.

During the first year of the program, the student, in collaboration with the Graduate Coordinator, shall choose a supervisor for the second year of the program, who will advise them on the completion of the Master's Thesis (Pattern I) or Major Research Paper (Pattern II).

2.1.1. Coursework

Courses should be chosen in consultation with the Coordinator of Graduate Studies in Art History, the supervisor (or potential supervisor) of the student, and the instructors concerned.

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Students normally register in two art history seminars each term, in addition to any language courses (if desired). At least one of these seminars should be taken with their proposed supervisor.

In addition to seminars, students have the option to arrange a practicum at the Agnes Etherington Art Museum (ARTH 880, see also Appendix 2), directed research/practicum at another cultural institution (ARTH 890), or a directed reading course (ARTH 897/ARTH 997). A complete list of graduate courses offered in Art History can be found in the [Graduate Calendar](#). Graduate students in Art History may also take select courses in Art Conservation.

A list of available graduate courses in Art History and Art Conservation will be circulated to students' Queen's email addresses in July or August of each year. Students will email the graduate assistant (grad.arthist@queensu.ca) with their selections to register.

If appropriate, one term-length graduate course may be taken in another department. (Art Conservation courses do not count as "in another department"). To register for a graduate course in another department, students must complete an "add/drop" form.

Note: only a maximum of 1/3 of a graduate students' courses can be cross-listed with undergraduate courses (400/800-level courses). Thus, a student in Pattern I may take a maximum of one 400/800 course, and a student in Pattern II may take a maximum of two 400/800 courses.

2.1.2. Language Training

Students desiring **additional language training** for their research are permitted to take undergraduate language courses. These language courses do not count towards the graduate coursework required for the degree. For Anishinaabemowin, Arabic, Chinese, German, Modern Hebrew, Italian, Japanese, Mohawk, Portuguese, and Spanish course offerings, see the [Department of Languages, Literatures and Cultures](#). For French, see the [Department of French Studies](#). And for Greek and Latin, see the [Department of Classics and Archaeology](#). To register for language courses, contact the Art History Department Administrator.

2.2. Pattern I: Thesis

In addition to four term-length courses, students selecting Pattern I will complete a Master's Thesis, which can follow a traditional format (written essay of 20,000-25,000 words), project format, or portfolio format. Specific requirements, particularly in the case of non-traditional formats, are determined in consultation with the student's supervisor.

The student will discuss potential supervision with a graduate faculty member or faculty members and decide on a supervisor or co-supervisors by the end of the winter term of the first year. In consultation with the supervisor(s), the student will decide on a topic for the thesis. Students preparing the Master's Thesis register in ARTH 899

2.2.1. *Master's Thesis Proposal*

After preliminary research, a Thesis Proposal shall be approved by the Art History Graduate Committee before preparation of the thesis can begin. When choosing a thesis topic, students should first discuss their ideas with a potential supervisor; they may also 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. Normally research to prepare the thesis proposal begins during the first year of the program, often at the beginning of the second term, and the proposal is submitted for approval at the end of the Winter term.

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 (double-spaced) in addition to 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 bibliography of sources to be consulted.

If the thesis is to be in a non-traditional format (project or portfolio thesis), this needs to be explained in the proposal. 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.

2.2.2. *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 Postdoctoral Affairs](#). The SGSPA requires that *"The master's thesis should demonstrate that the candidate is capable of original and independent work..."*, and 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."*

Students 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](#). The thesis should also be of use to other scholars who may wish to consult it (with permission and according to copyright safeguards). Students will also have the option to place a "publication ban" on their theses, which may be advisable if they are planning to publish this material soon in an article or book.

With timely submission of the proposal, 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, so there can be no expectation of their availability between May and August.** Students should consult their supervisors about their expectations for submitted work (such as submission by email, hard-copy, QSHARE, or other methods). This cannot be assumed.

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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 traditional format of the Master's Thesis is an essay of 20,000-25,000 words, but requirements may vary for students pursuing project or portfolio formats (precise requirements are determined in conversation with the student's supervisor and the Graduate Coordinator). For examples of past thesis topics and completed theses, students should consult the department website, the Queen's University Library ([QSpace](#)), and the selection of past graduate theses available in the Grad Room.

Once the supervisor and candidate are satisfied that the thesis is complete, it shall be submitted for oral examination by 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 supervisor in consultation with the Graduate Coordinator. This committee will be accustomed to evaluating arguments of theses but will not necessarily be experts in the given field (Therefore, any references to the background of the topic must be explained fully). Please take note that, since many professors travel for research over the summer, students should discuss in advance with their supervisor(s) to plan adequate time for the committee to read and examine the thesis.

Once the thesis has been passed by the committee and any required changes made, the thesis is submitted in electronic format via QSpace and sent to be bound and the student may register to graduate at the next convocation.

2.3. Pattern II: Major Research Paper

In addition to six term-length courses and the language requirement, students selecting Pattern II will complete a Major Research Paper of 10,000-12,000 words. The student will discuss potential supervision with a graduate faculty member or faculty members and decide on a supervisor or co-supervisors by the end of the winter term of the first year. In consultation with the supervisor(s), the student will decide on a topic for the Major Research Paper and notify the Graduate Coordinator in Art History.

2.3.1. *Major Research Paper Proposal*

After preliminary research, a Major Research Paper Proposal shall be approved by the Art History Graduate Committee before preparation of the paper begins. 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. Once a topic has been identified as a result of reading and in consultation with a supervisor, a research paper proposal shall be written. The format of this proposal will vary, depending on the nature of the topic; but, in general, it should not be longer than two typewritten pages (double-spaced) in addition to 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

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(3) The bibliography of 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.

2.3.2. Guidelines Regarding the Major Research Paper

The Major Research Paper is generally an essay of 10,000-12,000 words. Once the supervisor and candidate are satisfied that the research paper is complete, it shall be submitted to the two readers. The readers (normally faculty members in Art History) are selected by the supervisor, in consultation with the Graduate Coordinator. Students should consult their supervisors about their expectations for submitted work (such as submission by email, hard-copy, QSHARE, or other methods). This cannot be assumed.

Once the Major Research Paper has been passed and any required changes made, the student may register to graduate at the next convocation. Students should then be able to complete the research paper in time to graduate at either the fall or spring convocation of the following academic year. **Please note that faculty members usually travel in the summer to undertake research, so there can be no expectation of their availability between May and August.** The student, supervisor, and readers need to discuss ahead of time when the supervisor and readers will be available to evaluate the major research paper.

3. Schedule

The M.A. program in Art History is designed such that requirements can be completed within two years (or six terms, including Fall, Winter, and Summer) of initial full-time registration in the program.

Pattern I (Thesis) of the Master's program is normally expected to take 18-24 months in total. In exceptional cases, Pattern I can be completed in a minimum of twelve months, but only if a thesis topic and supervisor are selected soon after the student registers.

In Pattern II (MRP) of the Master's program, there are three terms of course work (normally the fall and winter of the first year and the fall of the second year). Students can complete Pattern II in a minimum of 16-18 months if the Major Research Paper is begun promptly at the end of the second term of study.

In both options, to ensure that research on the Thesis or Major Research Paper starts promptly, a proposal should be prepared for submission by April of the first year. Then, research and writing can proceed full-time during the summer.

Extensions for Master's students beyond two years 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

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for an extension, consult the Graduate Coordinator and Extension of Time Limits under the [General Regulations](#) of the School of Graduate Studies calendar.

4. Funding

All applicants to the program with an "A" average (80% minimum) in their last two years of their bachelor's degree automatically compete for named Queen's University Graduate Fellowships. Students will be notified of decisions regarding these awards in their funding letters. A combination of Queen's Graduate Awards and appointments as Teaching Assistantships ensure M.A. students up to two years of competitive support. The amount varies each year depending on the budget, but in recent years each student who does not hold a major external award has received \$10,000-\$15,000 per year. Additional funds are available to support travel to conferences and to see original works of art. Queen's Art History graduate students also have exceptional success in obtaining major external awards. Students with at least an 80% average must seek outside funding and must apply for OGS and SSHRC awards to qualify for a second year of funding at Queen's.

Depending on the needs of the Department, a portion of a M.A. student's funding may be allocated as a Teaching Assistantship and/or Research Assistantship. Employment as teaching assistants also helps to familiarize students with the skills and duties of a teaching career (for more on Teaching Assistantships, see Appendix 3).

There are also several Department-specific funding opportunities, depending on students' areas of study and funding needs. The *Joseph S. Stauffer Foundation Scholarship in Canadian Art and Architecture*, 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 Appendix 1.2). 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 Appendix 1.3). 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 Appendix 1.4).

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 relevant courses, are required. Normally, both previous degrees should be in Art History; however, the committee will also consider applicants with 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 to establish that they have sufficient preparation in the History of Art. The Graduate Committee will also ask applicants to submit evidence of advanced research skills and the ability to communicate the results in written form. Proof of knowledge of languages other than English may be required, depending on the specific area of study.

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.

Before applying, prospective Ph.D. students should contact the faculty member with whom they would like to work. The faculty member with whom you plan to work must agree to supervise you throughout the Ph.D. program before you apply. If you have questions about the research areas of any of the Art History faculty, please feel free to contact them directly.

2. Degree Requirements

The general Queen's University requirements apply, following the [General Regulations for Degree Programs](#) 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 (see section 2.1 below). They then prepare for the Doctoral Field Essays, to be examined through Doctoral Field Examinations (see section 2.2; registered as ARTH 904 and ARTH 905). After the successful completion of the Doctoral Field Essays and Exams, students prepare a Thesis Proposal for submission to the Art History Graduate Committee (see section 2.3).

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 is designed to be completed in 4 years.

Doctoral students at Queen's are also required to submit an annual progress report to the School of Graduate Studies [using their online form](#) at the end of each Winter term, which is then commented on and approved by their supervisor. Students benefitting from SSHRC funding are required to submit an additional annual report in March through the School of Graduate Studies.

2.1. Coursework

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

Selection of courses shall be made in consultation with the supervisor or Graduate Coordinator. Students normally register in two seminars in the first term and one seminar in the second term (or vice versa), in addition to any language courses that may be needed.

Beyond art history seminars, students may take courses in Art Conservation or arrange a practicum at the Agnes Etherington Art Museum (ARTH 880, see also Appendix 2), directed research/practicum at another cultural institution (ARTH 890), or a directed reading course (ARTH 897/ARTH 997). A complete list of graduate courses offered in Art History and Art Conservation can be found in the [Graduate Calendar](#).

A list of available graduate courses in Art History and Art Conservation will be circulated to students' Queen's email addresses in July or August of each year. Students will email the graduate assistant (grad.arthist@queensu.ca) with their selections to register.

2.1.1. Language Requirement and Training

Reading knowledge of a language other than English is required. Depending on the area of concentration and the thesis research of the individual student, reading knowledge of an additional language (or languages) may also be required, as determined by the student's supervisor(s). Examinations may be waived if previous language training at an advanced level is recorded on the student's university transcript or if the student can demonstrate fluency in a language other than English in another way.

The department administers **language examinations** on a regular basis, as needed. For this test, students are 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 will identify the passage's original source. The aim is to write a readable translation that conveys the sense of the passage, as assessed by professors in the department on a pass/fail basis. The language test may be taken multiple times, if necessary; the result will only be entered into the student's record once the test is passed.

Students desiring **additional language training** for their research are permitted to take undergraduate language courses. These language courses do not count towards the graduate

coursework required for the degree. For Anishinaabemowin, Arabic, Chinese, German, Modern Hebrew, Italian, Japanese, Mohawk, Portuguese, and Spanish course offerings, see the [Department of Languages, Literatures and Cultures](#). For French, see the [Department of French Studies](#). And for Greek and Latin, see the [Department of Classics and Archaeology](#). To register for language courses, contact the Art History Department Administrator.

2.2. Doctoral Field Essays and Comprehensive Examinations

2.2.1. *Aims*

The core of the doctoral program consists of studies in visual and material culture. 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 Examinations is to assess the Ph.D. student's readiness to pursue advanced and original research in the field(s) of their expected dissertation project. 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, the student must show knowledge of significant works of art and architecture of the period and of the relevant literature of art history.

2.2.2. *Format and Timetable*

The Doctoral Field Essays and Examinations (credited as ARTH 904 and 905) 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 beginning of the Winter Term of the second year of the program. The student has two format options for these two Field Examinations:

- **Option A:** The candidate will write two field essays, completed by an oral examination.
- **Option B:** The candidate will write one field essay, completed by an oral examination, and will complete a substantial internship/practicum at a museum or other cultural institution.

For Option A, the two essays may be examined at the same time, or examined separately on different dates, as determined in discussion with the supervisor.

A field essay should be a written paper, which assesses the state of scholarship in the subject, focusing on historiography and current directions (the two papers for Option A should address two different subjects). The supervisor, in consultation with the student and the other members of the Examining Committee, shall determine the topic and scope of the field essay(s), as deemed appropriate to the student's program and their intended thesis research. The temporal and thematic scope of field essays varies, but they should be related to but broader than the focus of a student's dissertation. Often, for students selecting Option A, one field is larger in scope and the other more specialized. The aim of these field essays is to provide a context for dissertation research within larger art historical discourses. The essays are also intended to prepare the student to teach, gaining requisite background knowledge in a field in which a potential future upper-level undergraduate course could be taught. The selection shall be made

by 15 May of the first year, but the exact title and scope may evolve through the research process. A list of fields recently successfully defended is included in Section 2.2.6, below.

The student shall prepare, in consultation with the examiners, a bibliography for each area (or for the one area in Option B), 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, as determined by the student in discussion with their supervisor(s), and most commonly follow one of these two approaches:

- (1) A brief essay of ca. 2500-5000 words, accompanied by an annotated bibliography, of ca. 60 sources, the majority of which are annotated with brief descriptions, which vary in length from one sentence to a paragraph.
- (2) 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 or literature review, 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.

2.2.3. Comprehensive Examination Procedures

Doctoral Field Essays are each completed by an Oral Field Examination of about 1 hour in length for each field. For Option A, these can be given either together as a single 2-hour examination or separately as two 1-hour examinations.

The Examining Committee(s) for every Ph.D. student's Doctoral Field Essay shall be appointed by the student's supervisor in consultation with the graduate coordinator and the student. The Examining Committee(s) shall consist of at least three examiners who teach in the appropriate fields, including the student's supervisor(s). The student's supervisor will also select an examining committee chairperson, who will moderate the oral field examination. More information on the composition of this committee and processes in case of potential conflicts of interest can be found in the [General Regulations](#) of the School of Graduate Studies.

When prepared for oral Comprehensive examinations (as determined by their supervisor), the Ph.D. student is expected to send their finalized field research essay(s) to their supervisor for distribution to their committee. The Examining Committee(s) will read the relevant written essay(s) and conduct the oral field examination(s).

2.2.4. 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. The committee shall meet immediately after the oral examination to determine the pass/fail mark for the Doctoral Field Essay(s) 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 Field Examinations. If the student does not receive a "pass" in one of the Doctoral Field Essays, by the end of the following term the student must rewrite the paper, following the suggestions of the Examining Committee, and complete a second oral examination to remain in the program.

2.2.5. Appeal Procedures

Appeal of the composition of an Examining Committee or of an assessment received in the Doctoral Field Essay(s) (after the first attempt at oral examination) 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, after the second attempt at an oral examination on a revised field research essay, 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.

2.2.6. Examples of Successful Doctoral Field Essay Topics

To aid students in understanding the expected potential scope of topic coverage for a doctoral field essay, the following is a selected list of topics that have been successfully defended:

- *Writing about Italian Renaissance Polychrome Sculpture from Tuscany: Materials, Techniques, and 'Meanings'*
- *The Afterlife of Italian Renaissance Polychrome Sculptures: Collecting, Display, and Restoration*
- *Primary Cubist Writings 1906–1949: French Tradition and Formalist Aesthetics*
- *The Cubist Problem*
- *Victorian Painting and Visual Cultures, 1848–1901*
- *Multiple Modernisms: Intersecting Disciplines and Their Limits*
- *Curating Multiple Modernisms in Colonial Spaces*
- *Identity in Modernism*
- *Modernist Primitivism*
- *Twentieth-Century German Design and Art*
- *Fashion Images*
- *Symbolists, Symbolism, and Symbolist Visual Forms*
- *Sacred/Modern Art in France, 1850–1914*

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- *Modern Design History 1851–1960*
- *Women and Design History*
- *Inuit Women Artists, 1948–Present*
- *Twentieth-Century Fibre Arts in Canadian Modernity*
- *Artists Spaces Represented*
- *Histories and Theories of Work and Leisure*
- *French Rococo Art and Décor of the Eighteenth Century*
- *Collecting and the Art Market in Eighteenth- and Early Nineteenth-Century France*
- *Queer Historiography and Archival Practice*
- *Art and Queer Culture*
- *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*

2.3. Thesis

After successfully passing the Doctoral Field Essays and Examinations, students, in consultation with their supervisor(s), will write a Thesis Proposal to submit to the Art History Graduate Committee. Proposals are normally presented at the end of the term following completion of the Doctoral Field Essays and 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. Typically, students will spend the following school year performing on-site research, often completing research abroad with the support of departmental Bader Fellowships (see Appendix 1.1) or other funding organizations. **Students receiving Bader Fellowships must have their Thesis Proposal approved prior to accessing this funding.**

During the research and writing phase of the dissertation, students are expected to remain in regular contact with their supervisor and the department. Often students will elect to work from off-campus during this part of the program. Full-time off-campus registration must be recommended by the Department via submission of the Request for Full Time Study Off Campus form. Further guidelines for off-campus students, and information on registering as a visiting graduate student at another institution, are detailed in the [General Regulations](#) of the SGSPA Graduate Calendar.

2.3.1. Guidelines for the Ph.D. Thesis Proposal

Students in the Ph.D. program shall submit their thesis proposal to the Art History Graduate Committee by emailing it as an attachment to the graduate coordinator (gradchair.arth@queensu.ca) no later than four months after the successful completion of their Doctoral Field Essays and Examinations. Before submission to the Graduate Committee, the thesis proposal must first be approved by the doctoral candidate's supervisor(s).

The proposal should be circa 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. Students pursuing the research-creation or portfolio thesis options should also determine the format and requirements for their thesis in consultation with their supervisor(s) and the Graduate Coordinator; information about the format the thesis is expected to take shall be included in the thesis proposal.

After the supervisor has approved the thesis proposal, the student shall submit it 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 arrangement. 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.

2.3.2. Guidelines Regarding the Ph.D. Thesis

The completed thesis, which can follow a traditional format (written manuscript), research-creation, 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 read the [General Regulations](#) in the graduate calendar carefully for details on university-wide format expectations for finalized theses. The thesis should also be of use to other scholars who may wish to consult it (with permission and according to copyright safeguards). Students will also have the option to place a "publication ban" on their theses, which may be advisable if they are planning to publish this material soon in an article or book.

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 traditional format of the Ph.D. Thesis is an essay of approximately 60,000-100,000 words (excluding footnotes and appendices), but the requirements vary, as even traditional-format theses may take different forms depending on the topic and approach. **All requirements for the Ph.D. Thesis are determined in conversation with the student's supervisor and the Graduate Coordinator.** For examples of past thesis topics and completed theses, students should consult the department website, the Queen's University Library ([QSpace](#)), and the selection of past graduate theses available in the Grad Room. Students should consult their supervisors about their expectations for submitted work (such as submission by email, hard-copy, QSHARE, or other methods). This cannot be assumed. **Please note that faculty members usually travel in the summer to undertake research, so there can be no expectation of their availability between May and August.**

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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. When 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 two hard copies may be sent to be bound. The student may then register to graduate at the next convocation.

3. Schedule

In the first year, doctoral students complete their coursework and prepare to pass any additional language requirement(s) for their research. They shall also identify topics for their Doctoral Field Essays, in discussion with their supervisor(s). In the summer term, the student prepares bibliographies for the Doctoral Field Essays in consultation with their supervisor(s) and examining committee. During the summer and the second year of the program, the student can then complete the requisite reading and write their Doctoral Field Essays (or complete their associated field internship). Ideally, the oral examinations will take place in the fall term or early in the winter term of the student's second year.

On successful completion of the Doctoral Field Essays and oral examinations, the student prepares a Thesis Proposal in consultation with their supervisor(s) for approval by the end of the Winter Term or the beginning of the Summer Term of the second year. 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 20 months into the Ph.D. program. The third year is intended to incorporate archival and on-site research, as necessary, with the writing of the dissertation to be completed over the course of the third and fourth years in the program. This schedule makes it possible for the student to complete the degree within the four funded years.

The Ph.D. program in Art History is designed such that requirements can be completed within four years (12 terms, including fall, winter, and summer) 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.

4. Funding

The School of Graduate Studies guarantees Queen's doctoral students minimum funding of \$20,000/year for four years. The funding package may be comprised of Queen's Graduate Awards, teaching assistantships, research assistantships/fellowships, and/or named internal and external fellowships and awards. Some internal fellowships are awarded by the department on a competitive basis. All applicants to the program with an "A" average (80% minimum) in their last two years of study automatically compete for named Queen's University Graduate Fellowships. Students will be notified of decisions regarding these awards in their funding letters.

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Students are also urged to seek outside funding, and students with at least an 80% overall average must apply for OGS and SSHRC awards annually to qualify for Queen's funding after their first year. Full-time graduate students in the department are also eligible to apply for Conference Travel Awards of up to \$500, once per year, to support attendance at a recognized academic conference, using the [Student Conference Award Application Form](#).

Depending on the needs of the Department, a portion of a Ph.D. student's funding may be allocated as a Teaching Assistantship and/or a Research Assistantship/Fellowship. Employment as teaching assistants helps to familiarize students with the skills and duties of a teaching career (for more on Teaching Assistantships, see Appendix 3). In addition, upper-year Ph.D. students may be awarded a Teaching Fellowship. Competitively awarded, usually after completion of the Doctoral Field Essays, these teaching fellowships allow students to design and teach their own course (see Appendix 5).

Several *Bader Fellowships* (up to \$30,000) for doctoral research in Europe may be awarded annually to students who have completed coursework and language requirements, successfully passed the Doctoral Field Essays and Examinations and had their Doctoral Thesis Proposals approved (see Appendix 1.1). Queen's University also offers a range of Internal Fellowships for students pursuing on-site research, as detailed in the [Awards and Financial Assistance](#) section of the Graduate Calendar. The School of Graduate Studies offers the competitive *Graduate Dean's Travel Grant for Doctoral Field Research*, which provides up to \$3,000 for students pursuing dissertation research at a considerable distance from Queen's. Students pursuing research in Greece may be interested in the *Alexander and Ian Vorres Hellenic Travel Fellowship*, and students pursuing research in France may be interested in the *Mireille Calle-Gruber International Studies Award* and the *David Edney Research Travel Award*. Art History doctoral students at Queen's have also been successful in obtaining external fellowships to enable on-site dissertation research.

There are also several named internal Department-specific funding opportunities, depending on students' areas of study and funding needs. The *Vojtech Jirat-Wasiutynski Memorial Travel Fund*, 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 1.3). 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 1.4).

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1. Department Fellowships and Funding Options

The Art History Department offers several department-specific funding opportunities, depending on students' areas of study and funding needs. Students are also encouraged to seek other sources of funding through the [School of Graduate Studies](#).

1.1. The Bader Fellowships

The *Alfred and Isabel Bader Fellowships in Art History*, or the *Bader Fellowships*,¹ are awarded annually on the recommendation of the Department of Art History, to support research abroad, preferably in Europe, on realistic Pre-World War I art, with preference given to the study of Baroque art, for a period of up to one year. Students in the Ph.D. program in Art History who have completed their Field Examinations and language requirements, and who are ready to commence thesis research and writing are eligible to apply. The fellowship is adjudicated by the Graduate Committee in the Department of Art. Successful applicants must have their Thesis Proposals approved by the Graduate Committee before taking up their *Bader Fellowships*. The Graduate Coordinator should be consulted for details. The endowment provides several fellowships annually worth up to \$30,000 each. The amount of the fellowship is \$22,000 for students holding external awards (OGS or SSHRC), and \$30,000 for students without external support.

Applications should be made to the Graduate Coordinator in Art History, outlining the research to be undertaken, the need for a period of residency abroad, 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.

For their period of study abroad, students are expected to make their own arrangements to ensure compliance with local requirements for visas and passport validity. In general, for Canadian Citizens, the Schengen Area allows for only short stays of 90 days within any 180-day period, so students will likely need to apply for a long-stay visa to complete their *Bader Fellowship* without interruption. The process of applying for such long-stay visas varies by country, so it is important to explore options long in advance. If proof of scholarship funding is needed to apply for a visa, the student should consult with the Graduate Coordinator. For this application process (and potentially for access to specific libraries, archives, and universities), the student may also

¹ Note that there are several additional awards at Queen's also referred to as "Bader Fellowships": the Alfred Bader Graduate Fellowship, the Alfred Bader Graduate Fellowship in the Humanities, and the Alfred Bader Fellowship in Memory of Jean Royce.

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need to provide Verification of Enrollment at Queen's University, which they can download from the SOLUS portal.

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.

1.2. Joseph S. Stauffer Foundation Scholarship in Canadian Art and Architecture

To be awarded annually to a student entering their 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.

1.3. The Wojtech Jirat-Wasiutynski Memorial Travel Fund

To be awarded annually to a funding eligible student in the M.A. or Ph.D. 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. To apply, send a one-page proposal and a budget to grad.arthist@queensu.ca. Applications are due annually in the fall, with an exact deadline announced over email during the fall term. A brief one-page report 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.

1.4. The Iva Speers Fellowship in Art History

To be awarded annually to a funding eligible student in the M.A. or Ph.D. program in Art History whose work explores spirituality and art. Applications for the award shall be made to the department by emailing grad.arthist@queensu.ca. Applications are due annually in the fall, with an exact deadline announced over email during the fall term. The application shall include a one-page proposal explaining how the student's research combines spirituality and art accompanied by a letter of support from their supervisor.

2. The Agnes Etherington Practicum (ARTH 880)

The Agnes Etherington Art Centre (Agnes) 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.

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Agnes Practicum Application Procedure:

Each Agnes curator and programming staff member may supervise one student at a time. Acceptance of students for practicums is contingent on Agnes 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 their **goals and areas of interest**, a **CV**, and a **transcript** of their academic record to the curator or academic staff member with whom they propose to work at least one month prior to the proposed internship. Include contact information so the instructor can reach you to arrange an interview.

3. Teaching Assistantships, Teaching Fellowships, and Research Assistantships

Our graduate program prioritizes professionalization and training. Most incoming M.A. and Ph.D. students have, as part of their funding packages, the opportunity to train as a Tutorial Assistant (for ARTH 121/ARTH 122) or Teaching Assistant, where they can gain valuable professional experiences leading classroom discussions in undergraduate courses, grading assignments, and contributing to the overall delivery of the undergraduate program.

Upper year Ph.D. students have the unique opportunity to apply for a Teaching Fellowship, where they can develop and teach their very own undergraduate class. This is an exceptionally fruitful way to gain valuable teaching experience since Teaching Fellows work closely with a faculty mentor to assist in course design and pedagogy.

Depending on funding and department needs, individual students may also be assigned positions as Administrative Assistants, with responsibilities for the Department Website, Newsletter, or as Graduate Student Ambassador.

Individual professors may also be able to sponsor students for Research Assistantship positions in the department or for Research Fellowships.

Teaching Assistantships, Teaching Fellowships, and Research Assistantships are assigned and carried out in accordance with the [Collective Agreement](#), arranged by PSAC901, the union representation for Graduate Student Instructors at Queen's University.

4. Department Policies

4.1. Appeal of an Assigned Grade in a Graduate Course

1. Any student wanting 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.

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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, clearly stating 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 will 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.

4.2. 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 they have experienced harassment or discrimination in an employment capacity should follow the provisions of their collective agreement (where applicable) and the [Harassment and Discrimination Prevention and Response Policy](#).

Graduate students who perceive they have experienced harassment or discrimination by academic faculty or by staff in the context of their graduate work should refer to the [Harassment and Discrimination Prevention and Response Policy](#). The University has 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 Ombudsperson](#). 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](#) (SGPS).

5. Organization of Department

5.1. Department within the University

The M.A. and Ph.D. programs of the Department of Art History & Art Conservation are administered by the [School of Graduate Studies and Postdoctoral Affairs](#) (SGSPA), within the Arts and Sciences Graduate Council for Humanities Programs/Departments. In addition to handling admissions, administration, funding, and graduate studies policies, the SGSPA provides a range of resources to support students with academic and professional development. Graduate students will benefit from the information and programming the SGSPA provides on [Awards & Bursaries](#), accommodations and counselling services, sharing graduate-level research (such as the Three-Minute Thesis competition), and professional and writing development (such as writing camps and community programs).

For assistance with writing, research, and presentation skills as well as with academic English and delivering presentations, students will also benefit from the support of [Student Academic Success Services](#) (SASS). In addition to individual appointments, online resources, and an online writing feedback portal, SASS also organizes workshops and writing programs (including regular writing groups and dissertation boot camps).

Students in the department are also represented within the university administration by the [Society of Graduate & Professional Students](#) (SGPS), which also administers the Health and Dental Plan, insurance for on-campus events, and a variety of additional programs.

Within the Department, the [Graduate Visual Culture Association](#) (GVCA) provides networking, peer support, professional and academic development, and social activities to support the department's student life. The GVCA is also the organizer of the Department's annual conference, [Context and Meaning](#), and elected officers of the GVCA represent graduate student interests at Department faculty meetings.

5.2. Spaces in Ontario Hall

5.2.1. Art History Grad Room (Ontario 319)

All Graduate Students have access to the Department's on-campus study space, located in the former art history library. In addition to personal carrels and file cabinets for individual students, this space includes a table for collective work, a group of couches, and a small collection of art history books and past department theses. This space is intended to be a quiet space for study, so students should be mindful of others while in the grad room.

To get a key for this room, as well as a fob for access to Ontario Hall outside of regular opening hours, students should speak with the Department Administrator. The door to the room shall always be locked for the safety of students and their belongings.

Carrel assignments are handled by the GVCA (gvca@queensu.ca), and in most semesters, all on-campus students desiring such will have their own carrel for personal study. Students

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desiring a file drawer in addition to a desk may speak to the Department Administrator to be assigned a drawer and key.

5.2.2. Faculty, Staff, and Graduate Lounge (Ontario 323)

Graduate students in the Department also have access to the graduate lounge, providing a space for eating meals, relaxing, and conversing with other students. Students can access this lounge using the shared graduate student key, which is kept in the Grad Room.

In the lounge, faculty, staff, and students have access to a fridge, sink, microwave, kettle, and coffee maker. Students should feel free to also use the shared dishes and cutlery in the space, as long as they clean up after themselves. The GVCA also provides a selection of teas and coffee for students to use.

5.2.3. Winifred Ross Multi-Media Room (Ontario 320)

The Winifred Ross Multi-Media Room (WRMMR) is a computer and technology lab, intended to support the teaching, learning, and research activities of the Department of Art History & Art Conservation. It is equipped with Mac computers with Adobe software and a wide assortment of camera and imaging technology. Students needing to use the WRMMR should speak with the Department Head to get access.

5.2.4. Department Office (Ontario 219)

Straight ahead when coming in from the main entrance, the Department Office is where students will be able to find the Department Administrator(s) and Department Manager during opening hours.

The **Department Administrator** is the person graduate students should contact for academic matters, such as registering for courses, registering for language and comprehensive exams, confirming submission of paperwork, and applications for internal awards. They are also the person to contact for acquiring building keys/fobs as well as keys for personal filing cabinets in the Grad Room. They can be reached at grad.arthist@queensu.ca

The **Department Manager** handles financial matters and HR/hiring. Graduate students should contact them for matters concerning contracts and payroll for Teaching Assistantships/ Teaching Fellowships/Research Assistantships. They are also the Department's main contact person for assistance with submitting reimbursement receipts.