

# *Graduate Student Handbook*



**Yale University  
Department of the History of Art**

**2023-2024 Academic Year**





# TABLE OF CONTENTS

## GENERAL INFORMATION

---

Structure of the Department	1
Collections	3
Yale University Art Gallery	3
The Yale Center for British Art	4
West Campus	5
Libraries	6
Robert B Haas Family Arts Library	6
The Beinecke Rare Book and Manuscript Library	6
Other Yale Libraries and Services	7
LUX: Yale Collections Discovery	7

## ADMISSION & FINANCIAL ASSISTANCE

---

Obtaining an Application	8
Admission Process	8
Financial Assistance	10
University Dissertation Fellowship	10
Sixth Year Funding	11
Department Research Funding	11
Outside Funding	13
Graduate Teaching Fellows / Research Assistantship	14
Teaching Fellows	14
Graduate Research Assistantship (GRA)	15
Financial Terms and Duration	16
Proof of Funding for International Students (OISS)	17

## PROGRAM OF STUDY

---

Advising Guidelines	18
General Information	18
The Phases and Forms in which Advising Happens	19
The Role of the DGS	19
Initial Advising	20
Advising During Coursework	21
Advising for QP's, Exams, Prospectus, and Dissertations	21
Courses	25
Requirements & Procedures	26
Registration	28
Auditing Courses	28
Dissertation Completion Status (DCS)	28
In Absentia Registration	29

6 <sup>th</sup> Year Registration	29
7 <sup>th</sup> Year Extended Registration	29
8 <sup>th</sup> Year Extended Registration	29
Special Graduate Course Numbers	30
Individual Study Course	31
Exchange Scholar Program (IvyPlus Exchange)	31
Non-Cumulative Registration	32
Leave of Absence	32
Waiving of Course Requirements	32
Grades, Evaluations, & Temporary Incompletes	33
Grades	33
Evaluations	34
Temporary Incompletes	34
Languages	34
Terminal MA Degree	35
MPhil Degree	36
The Frick Symposium & Other Forums for Graduate Papers	36
Usage for Department Letterhead while in the Program	37

## PHD PROGRAM

---

Admission to Candidacy	38
Detailed Description	38
Qualifying Paper	39
Qualifying Examinations	39
Planning Qualifying Examinations	41
Colloquium / Prospectus	42
Registering the Dissertation Topic with the CAA	43
First Reading of Chapter(s) of the Dissertation	44
Dissertation Defense	44
Dissertation	45
Registering Dissertation Complete with the CAA	46
Dissertation Prizes	46
Employment	47
Verification of Degree	47

## COMBINED PHD PROGRAMS

---

African American Studies & History of Art	48
English & History of Art	50
Film and Media Studies & History of Art	52
Program of Early Modern Studies & History of Art	55

## **PROGRAM REQUIREMENTS SCHEMATICS**

---

<b>History of Art</b>	<b>57</b>
<b>African American Studies &amp; History of Art</b>	<b>59</b>
<b>English &amp; History of Art</b>	<b>60</b>
<b>Film and Media Studies &amp; History of Art</b>	<b>61</b>
<b>Program of Early Modern Studies &amp; History of Art</b>	<b>62</b>



# GENERAL INFORMATION

---

## STRUCTURE OF THE DEPARTMENT

The History of Art faculty offers courses across a broad spectrum of areas of art history. Each member of the regular full-time faculty teaches both graduate and undergraduate courses. A number of faculty in other departments and curators hold Affiliate Faculty appointments in History of Art.

Because of the sabbatical system, about one out of six faculty members can be expected to be on leave of absence at any given time. The following list indicates the fields of specialization of the current full-time faculty:

Nana Adusei-Poku	African Diasporic Art Histories and Curatorial Studies
Carol Armstrong	Nineteenth-Century European Art, French Modernism, History of Photography, Women Artists and Feminist Art History, History of Art Criticism
Tim Barringer	British Art, 1700 to Present, Victorian Visual Culture, Art of the British Empire, American Art of the Nineteenth-Century, Post-colonial Studies, Gender Studies
Marisa Bass	Northern Renaissance Art: 1400-1700
Craig Buckley <i>-Director of Undergraduate Studies</i>	Modern and Contemporary Architecture
Allison Caplan	Ancient and Colonial Latin American Art, Mesoamerican Art, Art Theory and Aesthetics, Materiality, Art and Language
Edward Cooke, Jr. <i>-Director of Graduate Studies</i>	American Decorative Arts and Material Culture, Global Crafts
Joanna Fiduccia	European and American Modernism
Cécile Fromont	African and South Atlantic Art



Milette Gaifman <i>-Department Chair</i>	Greek Art & Archaeology, Greek Visual Culture, Classical Reception
Jacqueline Jung	Medieval European Art and Architecture
Pamela Lee	Modern and Contemporary Art
Morgan Ng	Italian Renaissance Architecture and Visual Culture
Quincy Ngan	Art of Pre-Modern to Contemporary China, Chinese Painting
Jennifer Raab	American Art, History of Photography
Kishwar Rizvi	Islamic Art and Architecture:
Nicola Suthor	European Art and Art Theory 1600-1800
Mimi Yiengpruksawan	Japanese Art, Buddhist Art and Iconography

The number of graduate students on the roster has remained steady for some years at about sixty-five. Of these, approximately forty are in residence in New Haven, while others are either doing field work on their dissertations elsewhere in this country and abroad or writing their dissertations away from New Haven. Among Yale undergraduates, there are about fifty junior and senior art history majors, and some 1500 students registered in department courses.

The Director of Graduate Studies (DGS) oversees the graduate program. In the first year, the DGS helps the student choose courses and settle on a field of specialization and an adviser(s). (Students may elect to have two co-advisers if they so desire.) Ideally the student will have chosen an adviser(s) by the end of the first year of study. The DGS continues to give formal approval to each student's course schedule each semester, oversees the Qualifying Examination, discusses with the student the choice of the dissertation topic, and oversees the Colloquium in which this topic is presented for formal approval, and the reading of the dissertation. The DGS also arranges with the student and the adviser the choice of examiners for the Qualifying Examination and the choice of readers for the dissertation. The DGS oversees matters relating to Graduate School stipends and fellowships, although students should also be in contact with the Graduate School directly if problems or questions arise. The DGS and a faculty committee oversee the distribution of departmental monies for research and travel. A Director of Graduate Futures (DGF) will co-ordinate the Department's professional development program.

Each year two Department Representatives are chosen by secret-ballot election from amongst the second- and third-year graduate students. One of those three Department Representatives is elected to act as Diversity Representative. The Department Representatives are offered a \$500 honorarium for each semester and are expected to represent both the graduate students and the Department as a whole in a professional and respectful way. Their duties and obligations include: Familiarizing themselves with the rules, protocols and norms of Yale University and the Department of the History of Art; attending all faculty meetings; collecting and articulating student comments and suggestions for presentation at faculty meetings; compiling a list of forthcoming student-organized events in the Department for internal circulation and presentation on the Department website; organizing a Departmental Orientation program for the new first year

students; collaborating with the Department in managing student input into the faculty hiring process, encouraging participation and collecting responses to each of the candidates; providing crucial support for the graduate student recruitment process by collaborating with the DGS and Graduate Registrar in organizing the visiting day events for admitted students; collaborating with the faculty and staff on a regular basis in the organization of academic and social events in the Department; supplying to the Department regular news items on graduate student activities for the Department website.

The Department is currently housed in the Loria Center for the History of Art, a building at 190 York Street designed by Gwathmey-Siegel and opened in 2007. Connected to Paul Rudolph's building for the School of Architecture, the Loria Center features departmental offices, faculty offices, classrooms, lounge, graduate IT room, and meeting rooms. In the lower floors of the Loria and Rudolph buildings is the Art and Architecture Library. Across York Street to the east is the Yale University Art Gallery, the oldest university art museum in the United States, and diagonally to the southeast is the Yale Center for British Art. Further to the west up Chapel Street are the multi-buildings of the School of Art. The adjacencies of all of these buildings, which link the practice and study of art and architecture, symbolize the particularly close interaction of activities that characterize the study of the history of art at Yale.

## COLLECTIONS

### YALE UNIVERSITY ART GALLERY

*The Yale University Art Gallery*, besides being in itself a distinguished museum, is an indispensable adjunct to the teaching of the Department. It was founded in 1832 by the painter John Trumbull with his own works and with a building, making it the oldest university art museum on this continent. Some of its outstanding collections are:

- The Jarves Collection, primarily of early Italian paintings, acquired in 1871, which, combined with similar collections given later, make this the best university art collection of such paintings.
- The Dura Europos collection with the unique synagogue frescoes of the third century A.D. and close to 10,000 objects from the Yale excavation of this Roman outpost in Syria.
- The Garvan collection of American decorative arts, the finest in existence of American silver and notable also for its furniture.
- The Société Anonyme collection, assembled chiefly in the 1920s, contains ca. 1,000 works by artists who were then very forward-looking, including, among others, Klee, Mondrian, Kandinsky, Duchamp, Man Ray, Schwitters, as well as many less well-known figures.
- The Stephen Clark collection, whose masterpieces include Corot's major early work, *The Harbor of La Rochelle*, Van Gogh's *Night Café*, Frans Hals' pair of portraits of the Bodolph couple, Winslow Homer's *The Morning Bell*, a number of

important paintings by Thomas Eakins, and others perhaps equally remarkable.

- The Ordway collection of 20th century art, notable for its splendid paintings from Vuillard to Rothko.
- Significant Oriental, Pre-Columbian and African collections, Impressionist and other paintings from the John Hay Whitney and Paul Mellon gifts, and many other works, round out the displays. A collection of prints and drawings of about 25,000 works is shown in rotating exhibitions.

Classrooms in the building used for seminars include the Print Study Room in the Prints and Drawings Department, the Numismatics Room, and several Object Study Classrooms, where seminar participants can look closely at works of art from the Art Gallery's collections. Other educational spaces within the Art Gallery include the McNeil Lecture Hall, used for lecture courses, distinguished visiting lecturers, and conferences. Student involvement with the Gallery begins when undergraduates have class meetings there and then write papers on original works of art. It continues with the teaching of courses by gallery staff members. Graduate students are often involved with research on the collections and the preparation of exhibitions. Some of the gallery's departments, notably Prints and Drawings and American Art, can (as funds permit) offer part-time jobs, internships and fellowships to graduate students. Students are limited to spending ten hours per week in this form of employment. See descriptions below for details of the formal Graduate Research Assistantships (GRAs) offered by Yale University Art Gallery (YUAG) and the Yale Center for British Art (YCBA).

In addition to its own staff, the Gallery usually appoints predoctoral or postdoctoral interns to work in curatorial departments each year following a national competition.

Because only a small fraction of the total collection is on display, students are urged to learn about works in their field not on view. Those doing research projects may use the Registrar's files by making an appointment. The Print and Drawing collection invites students during museum hours from Tuesday to Friday.

Other relevant University collections are the Griggs Film Collection in the Audio-Visual Department, the collections of Egyptian, African, Native American, and Oceanic works in the Peabody Museum, rare books and manuscripts in the Beinecke Library, the Babylonian collection in the Sterling Library, and prints and drawings in The Medical Historical Library. Nor should students overlook the works of art throughout the campus, including distinguished architecture and outdoor sculpture.

## **THE YALE CENTER FOR BRITISH ART**

*The Yale Center for British Art* is both a public museum and a research institute. It was founded in 1966 with an endowment and a collection given by Paul Mellon, '29. It opened in 1977 in a building designed by Louis I. Kahn which is one of the most noted works of architecture on the campus.

The collections survey British art from the Elizabethan age to the present and are especially strong in the period from Hogarth through Turner. The 1400 paintings, 15,000 drawings, 25,000 prints and 20,000 rare books are unequaled outside England. A reserve gallery is accessible on the fourth floor next to the main galleries, and on the second floor a Study Room is provided for research on prints, drawings, and rare books. These collections also contain some important sections that might not be expected, such as architectural drawings, and early book illustrations from countries outside England. Similarly, the paintings include works executed in England by such notable visiting artists as Rubens and Canaletto. While the rooms devoted to Constable and Turner may be the most immediately impressive, the extraordinary paintings by less well-known figures such as Stubbs, Wright of Derby and Richard Wilson are equally fine.

The reference library of 12,000 books has open stacks. Its holdings of sales catalogs of the past are very thorough (Sotheby's and Christie's catalogs up to 1980 are available in microfiches). It also makes available books that one might not expect, such as sets of Greek and Latin classical authors and the Baedeker guidebooks to other countries.

Classrooms in the building are used for seminars, and the auditorium, besides being used for lecture courses, houses frequent events, including symposia bringing groups of scholars to discuss special themes, which are often related to exhibitions. A major laboratory for conservation of works on paper is located in the Center. The Center also hosts visiting scholars doing research projects on British art, literature, and history for stays of about a month; these are announced at the beginning of the year, and the scholars may often be working on topics of interest to graduate students. There is a program of lunchtime meetings at which graduate students in the History of Art and other departments, as well as visiting scholars, present their work in progress.

Graduate students may be appointed to part-time jobs as interns, and may also take part in organizing exhibitions at various levels of responsibility. See below description for details of the formal Graduate Research Assistantships (GRAs) offered by the Yale University Art Gallery (YUAG) and the Yale Center for British Art (YCBA).

Graduate students in the field of British art are eligible to apply for a fellowship in London, at the Paul Mellon Centre, which is an affiliate of the Center. Students pursuing topics in British art are welcome to use the library and extensive photo archive of the Paul Mellon Centre while they are in London.

## **WEST CAMPUS**

The *Collections Study Center at Yale's West Campus* serves as an important part of the university's museums for the study of works of art and houses several different units. The Wurtele Study Center, which holds significant parts of the collections from the Art Gallery, Peabody Museum, Musical Instruments Collection, and the Center for British Art, features several classrooms and spaces with large seminar tables that allow for the close study of collection material. The American furniture collection is housed in the Leslie P. and George H. Hume American Furniture Study Center,

where students have easy access for firsthand examination. The Study Center also includes the Gallery's conservation laboratory and the Institute for the Preservation of Cultural Heritage. The latter, which includes the Lens Media Lab, connects Yale students, scholars, and collections, catalyzing wide-ranging partnerships that bridge art and science in a unique space for learning, creativity, and innovation.

## LIBRARIES

### ROBERT B HAAS FAMILY ARTS LIBRARY

The *Robert B. Haas Family Arts Library*, housed in the Art and Architecture Building was founded in 1868 in connection with the foundation of the Yale School of Fine Arts, the first art school set up within a university. It now contains over 95,000 volumes on the fine arts, including architecture, photography, graphic design, and urban planning. It serves as the working library for the Schools of Art and Architecture, the Department of the History of Art and the Yale University Art Gallery, and as adjunct library for the Yale Center for British Art. The collection includes major reference works, monographs, histories, bound periodicals, and museum bulletins. It also houses special vertical file collections on artists, museums, art subjects and city planning. Approximately 15,000 uncatalogued exhibition catalogs increase its resources. Other important parts of the library housed on York Street include the Art of the Book Collection and the Visual Resources Collection (formerly known as the Slide and Photograph Collection). The former includes the Rollins Collection that focuses upon book design of the late 19th and early 20th century and a constantly growing collection of artists' books. Study spaces and patron shelves for graduate students in the History of Art department are located here.

Several important microfiche collections (e.g., the Marburger Index, *L'Index photographique de l'art en France*, the Deloynes Collection, County Courthouses of the United States, French Popular Lithographic Imagery 1815-1870, Newsbank, smaller collections of Roman architecture, the Victoria and Albert Museum, etc.) are available in the Art and Architecture Library. All microfilm and additional microfiche material of interest to art historians are in the microtext room of Sterling Memorial Library.

### THE BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY AND SPECIAL COLLECTIONS

The Beinecke Rare Book and Manuscript Library (<https://beinecke.library.yale.edu>) houses many archival collections that are of particular interest to art historians, among them the Marinetti Archive, the Katherine Dreier and Naum Gabo papers, as well as a comprehensive collection of early treatises on art and architecture and a remarkable collection of illuminated manuscripts. The special Anthropology, Classics, Divinity, Drama and Music Libraries, the Arts of the Book Collection at Sterling Library, and the Medical Library with its Historical Collection, are among the other libraries at Yale which should be explored by the art historian. A complete on-line catalogue of all holdings is in progress. Manuscript holdings are listed in the individual library catalogs. The librarians are happy to assist students and faculty in investigating the rich and

complex library resources at Yale.

### **OTHER YALE LIBRARIES AND SERVICES**

There are many other libraries at Yale with resources that are of special interest to the art historian for a list of all Yale library collections: <http://library.yale.edu>. The university's total holdings exceed 10.5 million separate items. The specialized resources of the British Art Center's Reference Library at <https://britishart.yale.edu> are described below. The Sterling Memorial Library houses approximately 80,000 volumes on the arts as well as materials in related fields, including most art historical materials in non-Roman languages. The Cross-Campus Library supplements this collection, mainly with books used routinely in undergraduate courses. The East Asia Library, housed in Sterling but a distinct entity, is one of the finest in existence. The Manuscripts and Archives Department at Sterling Library holds original architectural drawings of Yale buildings, and other primary source materials

The Yale Library provides several internal library services which permits readers to request materials from most Yale campus libraries and from outside sources. Borrow Direct (<https://library.yale.edu/find-request-and-use/request/borrowdirect>) will enables faculty, students and staff to request material from partner libraries, while Interlibrary Loans (<https://library.yale.edu/find-request-and-use/request/interlibrary-loan>) will start a world-wide library search for those very difficult fines.

### **LUX: YALE COLLECTIONS DISCOVERY**

Lux: Yale Collections Discovery (<https://lux.collections.yale.edu>) is a transformative cross-collection search platform that provides access to millions of digitized records in Yale's museums, libraries, and archives. The powerful searching capabilities of a single database allow researchers to look across multiple collections and discover connections and associations among works of art, objects, and manuscript documents. Such easy access to the full range of Yale's rich collections makes LUX an extraordinary research tool.



# ADMISSION & FINANCIAL ASSISTANCE

---

## OBTAINING AN APPLICATION

The Graduate School of Arts and Sciences (GSAS) admission information and their online application can be found at <https://gsas.yale.edu/admission>.

### **Yale University's Equal Opportunity Statement**

The University affirmatively seeks to attract to its faculty, staff and student body qualified persons of diverse background. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs or employment against a handicapped person who is otherwise qualified or against any individual on account of that individual's sex, race, color, religion, age, or national or ethnic origin. University policy also affords affirmative action in employment to women, minority group members, handicapped individuals who are otherwise qualified, special disabled veterans and veterans of the Vietnam era. Please see the Department website for its Diversity Statement, jointly authored by students and faculty, which is regularly updated.

Underlying the fulfillment of these legal obligations is the University's commitment to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and respecting an individual's privacy.

## ADMISSION PROCESS

Applications for admission to the department's graduate program are reviewed by a faculty committee chaired by the DGS. This committee makes recommendations about admission to the University Graduate School on the basis of perceived merit; it does not take into account or have access to information concerning the applicant's financial circumstances. Based on the department's recommendations, the Dean of the Graduate School makes the final decisions about admission.

The number of admissions that may be offered is constrained by Graduate School's resources. The number of applications has risen in recent years, and admission can be offered only to about 7% of applicants. Many well-qualified applicants may not receive

admission.

Applicants are required to submit a term paper or other writing sample. This should not exceed 20-pages of written material (not including bibliography, etc) and should demonstrate the applicant's capacity for scholarly research in his or her main area of interest. The committee weighs the application materials with various points in mind. In reviewing the transcript, attention is given mainly to the art history courses, noting their quantity, variety, and grades. If these are favorable, it is not always important whether the student was formally an art history major. The student's one-page statement of purpose is read carefully.

Yale has several interdisciplinary graduate programs in which the History of Art Department plays an important role; among them are African and African-American, American, East Asian, Film and Media, Medieval, and Early Modern Studies. When the History of Art admissions committee has finished its work, applications not accepted by the department may be reviewed by appropriate faculty members and transferred to the application pool of one of the above programs. If the admissions committee in that program agrees, the student is then asked whether he or she would like such a transfer to take place. As a result, a number of students in recent years have been pleased to accept offers of admission to these Yale programs. Some of these programs are for the MA only, and their graduates may then apply to continue to the Ph.D. in art history; others are for the doctorate itself.

If interested in a campus visit, please contact individual professors and graduate students directly via e-mail to arrange your own schedule. Ideally visits should take place in the fall semester. Professors are not required to meet visiting students and volume of work often makes this impossible. Keep in mind that there is no requirement that a successful applicant visit campus. Even complex questions can be addressed via e-mail. Sending one's inquiries electronically also saves the cost of traveling to and from New Haven.

In choosing where to apply (or where to go, when accepted by several schools) students rightly put much stress on the fields of art history taught and on the known quality of the faculty. When one is deciding where to go, it can be a great help to learn about the faculty. A simple way to do this is to look at faculty web pages: <http://arthistory.yale.edu/faculty/>. Every year, students who have received an offer of admission but not yet accepted, are invited to come to Yale to visit the campus and to attend a department Open Day.

### **Deferred Admissions**

Requests for deferred admission will be considered only after an offer of admission has been accepted. Request for deferral must be submitted in writing to the respective associate dean, Rob Harper-Mangels ([Robert.harper-mangels@yale.edu](mailto:Robert.harper-mangels@yale.edu)) who will communicate with the Graduate School's department or program. An admissions deferral may be requested for one academic year.



## Transition Program

Yale Office for Graduate Student Development and Diversity has implemented a new Transition Program which will provide incoming students with the skills, connections, and community that will help students flourish at Yale. History of Art strongly encourages all new graduate students to investigate this new initiative. For more information see <https://gsas.yale.edu/diversity/current-students/ogsdd-transitions-program-interest-form>.

## FINANCIAL ASSISTANCE

The Graduate School currently offers full tuition and an annual stipend for five years of the six years of study to all admitted students. The annual stipend for 2023-2024 is \$40,530 (\$15,198 per term and \$10,132 for summer). During their second and third years, students are appointed as teaching fellows for four semesters (one course/semester), unless a student receives a graduate research assistantship (GRA) position from one of Yale's galleries/museums. (see Graduate Research Assistantship below).

HOA TYPICAL FUNDING BREAKDOWN PER SEMESTER			
YEAR OF STUDY	FALL	SPRING	SUMMER
1	University Fellowship	University Fellowship	University Fellowship
2	Teaching Fellowship	Teaching Fellowship	University Fellowship
3	Teaching Fellowship	Teaching Fellowship	University Fellowship
4	University Fellowship	University Fellowship	University Fellowship
5	University Dissertation Fellowship	University Dissertation Fellowship	University Dissertation Fellowship
6	6 <sup>th</sup> Year Teaching	6 <sup>th</sup> Year Teaching	

## UNIVERSITY DISSERTATION FELLOWSHIP

The Graduate School awards every student a University Dissertation Fellowship (UDF) to support the writing of the dissertation. The University Dissertation Fellowship is taken in the fifth or sixth years.

Students entering their fifth or sixth years who have not yet taken the UDF, have advanced to candidacy, and are in good standing will be awarded the UDF as a default funding option. If a fifth-year student decides instead to teach and postpone the UDF, a teaching appointment will cancel the UDF automatically. No additional action is necessary to affect this deferral of the UDF through teaching. Please be aware, however, that under normal conditions no University funding, including the UDF, may be deferred beyond the sixth year of study.

Students who have advanced to candidacy and wish to take all or part of the UDF prior to their fifth year of study should email their request directly to the Office of Financial Aid at [gradfinaid@yale.edu](mailto:gradfinaid@yale.edu).

Because of the 2020-2021 Covid-19 crisis, students who were within their first-through sixth-year cohorts and were not on medical/personal leave during that time have the option of a seventh-year extension, which is applied for at the end of their sixth year.

## SIXTH YEAR FUNDING

The Graduate School of Arts & Sciences (GSAS) will provide funding for eligible students who need a sixth year to finish their dissertation. The funding initiative provides a guaranteed teaching position or its equivalent at Yale. An eligible sixth-year student will be provided a stipend for up to nine months for the academic year. In most cases, the student must be in residence to apply. The teaching position may be within, or in some cases, outside of their department or program, or in newly identified areas of professional development, such as assistantships in Yale's collections, in digital humanities, and in the teaching of writing or other skills. Regardless of the nature of their assignments, students will receive the standard departmental stipend in each of the terms in which they teach for up to nine months during the academic year.

Students currently in their fifth/sixth year of study and certified by their graduate program to be on track to submit the dissertation by August of their sixth year of study are eligible. And, as has always been the case, no portion of the Yale financial aid package may be taken after year six.

Eligibility for a sixth year of funding will be determined at the departmental level. Students must submit the Dissertation Progress Report (DPR). Departments will inform the Graduate School which students are eligible to be considered for the sixth year of funding from the DPR.

The Continuing Registration Fee (CRF) will be covered by the GSAS for those doctoral students registered within their sixth who are assigned to teach (TF/GRA).

For additional information about funding, please see the Graduate School website at <https://gsas.yale.edu/resources-students/finances-fellowships/funding-phd-students/sixth-year-funding-initiative>. Students with or without fellowships may borrow from federally sponsored loan programs.

## DEPARTMENT RESEARCH FUNDING

The department is fortunate to have limited endowed funding to provide graduate students with financial assistance towards predissertation research and travel, dissertation research and travel, and professional development. Requests for department funding is made three times a year, normally in October, February, and April. All proposals must be submitted using the Department Funding Request Form (FORM005) and following the University Travel and Covid Guidelines for travel: <https://covid19.yale.edu/travel-policy>

The funding proposal should be brief, not to exceed two pages and include a fairly accurate budget. The student's statement should explain clearly the following:

1. How much are you requesting and how will the funds be spent? What is the time frame for the expenses?
2. How will the funds contribute to your art historical research and development?
3. **BUDGET:** A budget outlining the actual costs associated with your project (not inflated pricing) must be submitted only by using the *Department Funding Request Form (FORM005)*. Don't forget to include sales tax where applicable. Have you requested any external funding? If so, from whom and for how much? When do you expect to hear confirmation from the organization?
4. **The Department typically supports, in some part, the following requests:**
  - a. Funding for research travel will be supported based on the current University Covid guidelines, which do not support travel (or conference attendance/participation) for unvaccinated students. <https://covid19.yale.edu/travel-policy> (see Conference Grant below)
  - b. Language study/courses/online if the language is not offered by the department or at Yale. The language must pertain to the field of study. Note: Additional language study beyond the second language requirement may not be covered without special circumstances.
  - c. Special museum, gallery, or archival visits may be covered if they pertain to pre-dissertation and/or dissertation research.
5. **The Department WILL NOT financially support the following requests:**
  - a. Student per diem or reimburse for food expenditures.
  - b. Travel visas, passport and/or green cards.
  - c. Travel protection on tickets and/or insurances of any type (ie. flight protection, life insurance, etc.)
  - d. Transportation between home and/or Yale to airport, train, etc. No matter where home is located.
  - e. With libraries, galleries, and archives now open, the department CANNOT cover expenditures for home office/printer supplies, computers, textbooks, or books at this time.
  - f. Printing and/or mailing of dissertations.
  - g. Covid-19 testing.
6. **ONE-TIME CONFERENCE GRANT:** To qualify for a one-time \$500 conference grant, the student must actively participate in the meeting by reading a paper, participate on a panel, serve as an officer of a professional association, contribute as a stated participant in a formal discussion, or participate in a significant way. The conference grant may be applied for during any program year but only at the time of funding proposal requests. Awards can only be

granted once in the student's time in the program. If the travel expenses are less than the full amount of \$500, the balance cannot/will not be applied to another trip or towards goods or services. *Student MUST submit a copy of the conference program at the time of reimbursement. It must include the name of the conference, location, date of event, and student's name under activity.*

7. **PROFESSIONAL DEVELOPMENT GRANT:** All graduate students in the department are eligible for up to \$300 over the course of their time in the program to use towards memberships in professional organizations (ie. CAA, Society of Architectural Historians, etc.). *This funding is not to be used towards conference attendance.*
8. **RECEIPTS & CREDIT CARD/BANK STATEMENTS:** Following university policy, receipts are required for reimbursements. Receipts should include student name, description of item purchased, date of purchase, itemized cost, and total with the last four digits of credit card or other payment method listed. Credit card/bank statements showing the withdrawal must accompany receipts. All receipts must be submitted by the requested due date. Your award can reimburse items purchased up to 30-days prior to this notice through the due date. If you are requesting an exception for the funds to cover anything outside that date range, please make sure to include this information in the request for committee's consideration. Individual requests for exceptions will be considered on a case-by-case basis.
9. **FUNDING:** Funding offers are only valid up to the receipt due date and cannot be carried over to the next funding term. Funds are forfeited if not used by the due date provided in the award offer letter.
10. **COMPLIANCY:** Failure to comply with the "Reason for Funding Request" outlined to the committee (ie. archive or museum is closed at the time of travel, in-person meeting rescheduled) can and/or will make the agreement of funding null and void. Verification of meetings/openings should occur several times BEFORE travel.
11. **REIMBURSEMENT:** An Expense Report Form (FORM035) must accompany ALL receipts submitted for reimbursement. Please describe briefly the *Why, When, What, Where and How* of each receipt. Please be clear and make sure all fields are completed. Failure to do so can hold up the reimbursement process. Any receipt submitted AFTER the funding due date will not be accepted unless permission was granted in advance by the Funding Committee. Bank/credit card statements with the student's name must accompany all credit card receipts and charges highlighted. The student is responsible for any money spent over the allotted funding awarded.

## OUTSIDE FUNDING

Because the department endow funding is limited, we strongly encourage the

graduate student to additionally seek outside funding for dissertation research, conference attending, etc. In addition, the Georges Lurcy Fellowship is for study in France at the dissertation stage. In the past, it has often been awarded to students in the History of Art. The Whiting and Leylan Fellowships in the Humanities are for the final year of dissertation writing. Similar smaller grants are awarded by the regional councils of the MacMillan Center for International and Regional Studies.

Students planning field work or returning from it for the year of writing are encouraged to apply for outside fellowships. Yale students have been very successful in this area. In recent years Yale graduate students have had outstanding success in winning fellowships such as those from the American Academy in Rome, Kress Foundation, Paul Mellon Centre for Studies in British Art, Smithsonian Institution, Center for Advanced Studies in the Visual Arts at the National Gallery, and the American Association of University Women, as well as Fulbright Awards to various countries. Graduates from the first year on may also be appointed to work as interns in Yale's art galleries in a number of departments. These include especially the departments of American Painting, American Decorative Arts, and Prints and Drawings, all in the Yale University Art Gallery, and Prints and Drawings in the British Art Center. Enquiries should be made directly to those departments. Students are not allowed to be employed at unrelated jobs or for more than ten hours a week, since they are in all cases considered to be full-time students.

Since the University's policy is to aid as many students as possible, it sets a ceiling on the amount that can be received in a year by any student from any combination of university stipend and work. For the same reason, aid does not continue beyond the sixth/seventh year. These limits do not apply to some fellowships entirely from outside sources.

The current charges for residence and board at the Hall of Graduate Studies, and residence at Helen Hadley Hall, will be supplied on request by the University Registrar of the Graduate School. More information for the GSAS about housing can be found at <https://gsas.yale.edu/resources-students/housing-life-new-haven>. Furnished rooms are also available in the community. In a few cases it is possible to be appointed to a special fellowship in a residential college, which can include dining privileges. Such fellowships normally involve counseling or similar obligations within the college.

## GRADUATE TEACHING FELLOWS & RESEARCH ASSISTANTSHIP

### TEACHING FELLOWS (TF)

Teaching is regarded as an integral part of training in art history. As mentioned in "Financial Assistance" above, students are required to teach during each semester in their second and third years. The one exception to this rule is serving as a research assistant at one of Yale's art museums (see Graduate Research Assistantship below). With an agreement of Graduate School, third years and above will be expected to teach two sections of the same class, if necessary.

Typically, there are two levels of Teaching Fellow assignments in the History of Art

Department. Teaching Fellows may lead weekly discussion sections of undergraduate lecture courses as well as grade papers and exams; this assignment is normally designated TF20 with section size of no more than 18 students. The designation of a TF10 most often refers to a graduate student in their third-year and above, in which they are required to teach two sections for the same course. In this case, each section is added into the Teaching Fellow System as a TF10, with no more than 18 students per section. Infrequently, a TF10 or TF20 can also refer to a graduate student who is assigned as a “grader” with minimum student contact. In this case, the graduate student will grade papers, but is not responsible for holding discussion sections, but may be required to meet with students regarding grades, assignments, etc. The TF10 grader will be responsible for grading up to 20 student papers, whereas a TF20 grader will be responsible for 40 students.

Because of the value of teaching experience to students' awareness of art history as a whole, all History of Art students are required to teach at least one section for a 100-level lecture course during their time in the program. Many students choose to do more.

Any teaching semester missed due to IvyPlus or approved leave of absence must be made up before the graduate student can graduate. This typically occurs in the student's 6<sup>th</sup> year.

### **GRADUATE RESEARCH ASSISTANTSHIP (GRA)**

The History of Art Department considers experience of museum work at a high level to be of equal value to teaching as part of training in the discipline.

Graduate Research Assistantships (GRAs) at the Yale Center for British Art (YCBA) and the Yale University Art Gallery (YUAG) are designed to provide Yale doctoral students, from the second through the sixth year, with the opportunity to work as part of the intellectual team on a major scholarly project at one of the museums. These research positions enhance the educational experiences provided by academic course work and teaching assistantships at Yale, allowing students to extend their range of academic specialisms and expertise, and to augment research skills by direct contact with objects in the collections. Students also gain in-depth knowledge of the intellectual and logistical aspects of exhibition preparation and other professional skills, although the positions are by no means restricted to or intended only for those students who wish to pursue a museum career. Typically, five Graduate Research Assistantships are awarded each year, three at the YCBA and two at the YUAG.

Students may use up to two semesters of museum research assistantships in fulfillment of the requirement for teaching. A student completing two semesters of assistantships would therefore be required to teach for only two semesters instead of four. A student completing a one-semester assistantship would be required to teach for three semesters instead of four. In each case, the student would still be required to teach a 100-level introductory course for at least one semester.



In certain cases, assistantships may be available at other Yale institutions, such as the Beinecke Rare Books Library and the Lewis Walpole Library. These too would count in place of a teaching requirement, up to a limit of two semesters.

Certain conditions apply to obtaining research assistantships. The decision to employ a student as a research assistant is the prerogative of the museum in question, not the History of Art Department. Applying for such a position, therefore, is the same as applying for a job. The Director of Graduate Studies will be consulted as a reference.

### **PROCESS OF APPLICATION**

These research assistantships take the place of the old "internships" and cannot be negotiated through conversation with curators. A formal application process is required. Each May, senior staff members from the curatorial and research programs of the two museums will advertise opportunities to work on specific projects for the fall and spring terms of the following year. Interested students will compete for these positions through a process that will include a letter describing the student's objectives and an interview with the staff member with whom the student would work. If the applicant is selected, s/he will meet with that staff member and his or her Director of Graduate Studies to finalize an agreement specifying the duties that are to be fulfilled and the methods by which the work is to be accomplished. This agreement will then be signed by the student, the museum staff member, and the Director of Graduate Studies and placed in the student's file. Upon accepting, the student must send a copy of the confirmation letter to the HoA Graduate Registrar.

### **FINANCIAL TERMS AND DURATION**

The stipend per academic semester for the Fall or Spring term of 2023-2024 is \$8000 for 17.5 hours of work per week (TF20 or 2-TF10), without the Required Teaching and/or Stipend top up of \$7,198 if applicable for total of \$15,198. The stipend for a 1-TF10 appointment without required teaching/stipend top up is \$4000. The GSAS covers the funding of the teaching fellows in the fall and spring terms only. Galleries must cover the cost of the GRA appointment since the student's work profits the gallery, not GSAS.

Teaching Fellows positions only run for the one semester whereas the Graduate Research Assistantship may continue for a second semester. If the student would like to continue in the position for the second term, s/he must obtain the permission of the staff member and the Director of Graduate Studies. A student may complete up to two semesters of research assistantship work in lieu of teaching requirements. If in an extraordinary case a student wishes to pursue the same project for a third semester, the gallery in question might hire the student on a part-time basis, but the term "research assistantship" will not apply to work done during such a third semester. Students who are not selected during the initial application process will not be able to negotiate an independent research assistantship with another curator at that time. Each museum will budget for only the number of GRA positions it advertises for the forthcoming year. No positions beyond those posted in May can be financed at full stipend level or counted in lieu of teaching requirements.

## PROOF OF FUNDING FOR INTERNATIONAL STUDENTS (OISS)

The Office of International Students and Scholars (OISS) will request “proof of funding” letters from international student to support their visas, etc. If you’re a newly admitted student, OISS will accept your offer letter. Otherwise contact Graduate Financial Aid ([gradfinaid@yale.edu](mailto:gradfinaid@yale.edu)) with your TF, TA, or GRA assignment, if available. You must be a registered student.



# PROGRAM OF STUDY

---

## ADVISING GUIDELINES

The following are program-specific guidelines for advising in the Department of the History of Art at Yale University. For the University's guidelines, see the GSAS Guide to Advising Processes for Faculty and Students at <https://gsas.yale.edu/resources-students/advising-mentoring>.

NB: the following are merely guidelines; the relationships between students and faculty advisers are worked out individually, between students and their advisers. It should also be noted that, while advising is a faculty responsibility, it is the responsibility of students to establish relationships with those faculty members with whom they wish to work.

## GENERAL INFORMATION

All graduate work is carried out under the direct and regular supervision of the faculty, who guide students through academic requirements, degree milestones, the process of producing a dissertation, and preparation for the major components of a professional career in academia or museums (teaching, curating, research, and publication). Students will have a constellation of advisers and mentors from the DGS in the first year, to their primary adviser(s) throughout, and to the DGF (Director of Graduate Futures) as they enter their fourth year. In 2023-2024, the Graduate Futures Committee will take on the duties and review the roles of the DGF. Having the DGS active at the beginning of the students' graduate work and the DGF towards the end ensures consistency of message and equality of opportunity. Mentoring and advising is fundamentally a 2-way street that requires regular consistent communication between faculty and students about goals, feedback, expectations, and short-term and long-term plans. Both groups need to be proactive.

When the student's field of interest becomes clear, ideally by the end of the first year, they should choose an adviser who is a regular member of the History of Art faculty. The student may also choose to approach two faculty members as co-advisers, an arrangement that requires the agreement of all parties. The student should consult the DGS in making this decision and must notify the DGS and Graduate Registrar once the decision has been made. Most students will have the same adviser or

advisers throughout their graduate careers, but it is possible to change adviser(s), for example, if the student changes fields or sees a better fit with their developing interests. In addition, if a faculty adviser leaves their Yale appointment, the University requires the assignment of a new adviser from Yale's appointed faculty. The new adviser will be identified and assigned with DGS approval.

All advising should take into account an appropriate work/life balance for each student, and all advising relationships should honor that balance and be based on clear and consistent communication. Advisers, along with the DGS, should work with students individually to clarify what that balance is, to ensure that students do not over-commit to course- or dissertation-work, and thereby run the risk of burn-out. It is essential for both the mental and professional health of students that those commitments be leavened by external social relationships and events, interests and activities that add to the quality of life without necessarily advancing academic careers in any direct or immediate way; the faculty understands that the positive effect of such balance on the quality of life likely will have a positive effect on the quality of academic work as well. Students should also be aware of the other extra-departmental counseling resources available to them, such as Mental Health and Counseling, the Graduate Writing Lab, and the Office of Graduate Student and Diversity, among others.

### **THE PHASES AND FORMS IN WHICH ADVISING HAPPENS**

Advising in the Department of the History of Art happens at several key moments and in different ways over the course of a student's graduate career. We encourage students to make contact with the faculty member or members in their field during the admissions process, or at least during their first year in the department. It is generally expected that the faculty member or members involved in that initial interaction will act as their main field mentors. During their first year, students should consider the DGS as their primary adviser so that they can transition smoothly into the departmental structure. Students also should expect to ask for and receive the advice of the DGS from the beginning of their career in the department. Students can and should seek out general advice from any faculty member in the department as well; every faculty member is available during weekly office hours by appointment.

During coursework years, students should receive prompt and thorough feedback from the faculty who teach the courses that they take. From the third year onward, students can expect more field-specific advising from their advisers and committees that they select (as discussed below) for the qualifying exams, prospectus colloquia, first chapter readings, and their dissertations, including their first chapter readings.

### **THE ROLE OF THE DGS**

The role of the DGS in advising students is as follows: The DGS oversees the admissions process, can be contacted at any time during that process, and is expected to reach out to students individually as soon as they have been admitted into the program. In the late summer the DGS sends out a welcome letter to incoming as well as returning students and meets with all first- and second-year students, and

any other students who wish for such meetings. At the beginning of each semester, the DGS is available to discuss and sign off on course selections and language requirements. The DGS also helps advise students about their choice of adviser(s) and eventually the composition of orals, prospectus, and dissertation committees.

At the beginning of each academic year, the DGS oversees a review of the first-year work of the second-year students, and the distribution of the faculty's comments on students' work. If students wish to confer with the DGS at the end of each semester or each year about the arc of their trajectory in the department, they can make office-hour appointments to do so.

The DGS also oversees the distribution of teaching fellowships (TFs) and Graduate Research Assistantships (GRAs); the faculty committee that awards departmental funding; the faculty committee that selects qualified candidates for external fellowships; workshops for qualifying papers, prospectuses and external fellowships; the distribution of qualifying papers for reading; written and oral examinations; prospectus colloquia; first-chapter readings (though first-chapter readings need not be attended by the DGS); dissertation defenses; the completion of dissertation progress reports (DPR's); and the submission and nomination of dissertations for prizes. At all stages of the process, the DGS works closely with the Registrar, who has the most hands-on involvement with such things as TF assignments, and all forms and formal steps that need to be taken during the course of a student's career in the History of Art department.

Collaborating with the DGS is the DGF, who is most concerned with advanced students in the 4th year and beyond. The DGF advises on all matters relating to professionalization, coordinates mock interviews and job talks, and, depending upon students' needs and demand, facilitates various workshops on fellowship applications, career options, cover letters for jobs, academic publishing, etc.

NB: Students in Combined Programs, such as History of Art and African-American Studies, or Film and Media Studies, should also consult with the DGS of the other department, which has a different but overlapping set of requirements; please consult the Red Book about those requirements.

## **INITIAL ADVISING**

Most commonly, students entering the graduate program in the History of Art will have been in touch with the specialist(s) in their field before arriving at Yale, either during the application process by reaching out themselves to the person(s) with whom they would like to work, and/or after their acceptance into the program, when they can expect that faculty member to reach out to them. Upon the student's matriculation, it is accepted practice that those faculty member(s) with whom a relationship has been established will serve as a field mentor, continuing to touch base with the student, but the DGS should serve as their principal adviser for the first year to make sure all students understand the expectations and trajectory of their studies. This will provide a consistency to the program and, when relevant, allow for students to switch advisers as they settle into graduate work, develop connections

with other faculty, or even change fields. If a student wants to change fields or advisers, they should discuss the matter first with the DGS

### **ADVISING DURING COURSEWORK**

During coursework, students may expect to receive mentoring from any and all faculty with whom they take courses—as well as from any other faculty member in the department to whom students reach out. All faculty hold office hours and can be contacted by appointment as well. (Faculty on leave are an exception to this rule. Students should respect faculty leaves but can at the same time expect to be able to communicate on a limited basis with their adviser even when the adviser is on leave.) Students should expect their assignments for their seminars and other courses to be read, graded, and responded to expeditiously and thoroughly by the faculty member(s) teaching those courses. In particular, students' final papers and projects should receive prompt and constructive feedback in the form of oral comments and written assessments, the latter of which should be shared with students by the beginning of the following semester.

It is through these contacts and communications that students establish relationships with faculty that ultimately lead to the formation of examination, prospectus, and dissertation committees, and to that end, it is the responsibility of faculty, students, and staff alike to treat each other with mutual respect and professionalism, in the classroom, in office hours, and in any public forum within the department, as well as in any private communications.

### **ADVISING FOR QP's, EXAMS, PROSPECTUSES AND DISSERTATIONS**

In their second year of coursework, students are expected to seek out the advice of faculty during the process of editing one of their seminar papers in order to transform it into a Qualifying Paper (QP), and faculty are expected to make that advice available. Usually, students will consult with the faculty member who taught the course for which they wrote the paper in the first place, along with the faculty-member/s whom they regard as their adviser/s. The goal is to revise and polish that paper and submit it as the QP, which will then be read and assessed by two other faculty members, chosen by the DGS, who are not necessarily in the student's field of specialization, or in that of the paper's topic (which is usually at least adjacent to the student's field). It is often in that context that the adviser(s) and the committee for the qualifying examination will begin to come into focus. A QP workshop is offered, early in the Spring semester of the student's second year, proffering advice on the process. In the workshop, students may share drafts of their QP's with each other and receive each other's feedback, if they so desire.

By the end of the second semester of their second year, students should have reached out to potential committee members for their qualifying examinations. Students may consult with their adviser(s) about the appropriate areas of questioning and the four relevant members of the committee, including the faculty-member responsible for the student's outside field, but it is ultimately the DGS who has the final say on the 4 fields. It is the student's responsibility to reach out to those

individuals, including the adviser/s, to inform them of their intentions, and to request that they serve on the committee. Once the committee has been formed—by the individual consent of each of the four members of the committee—the student should expect at least three regular meetings with those committee members, to be advised about bibliographies, image lists and areas of questioning: the form and frequency of those meetings is determined individually, between the student and the faculty-member. Faculty must make themselves available to students for these advisory meetings. The student's adviser/s is/are responsible for devising the written exam, in relation to the set of interests and questions that the student wishes to pursue in the dissertation.

After the successful completion of their qualifying examinations, and once they have advanced to candidacy, students should reach out to their advisers and committee members and formally request that they serve on their dissertation prospectus colloquia, which normally take place at the end of their third year. Often the committee members for the prospectus colloquium will be the same as those for the examination committee, but that is by no means always or necessarily the case. There must be at least three, and not more than five, members on the prospectus committee, two of whom must be members of Yale's faculty, preferably in the History of Art department; committees typically consist of a constellation of one adviser or two co-advisers, and at least two other readers. Students can expect to have their adviser/s advise them on the writing of the prospectus, and to read and give feedback on drafts of the dissertation chapters, while the other readers on the committee will read and advise the student only on the first chapter and the final draft. Students can also expect to attend a prospectus-writing workshop if they so desire, in which they may share drafts and exchange advice with their peers.

Once students have successfully completed their prospectus colloquia, the student's dissertation committee is formed, often including members of the prospectus committee, though changes can be, and often are made along the way. As with the prospectus, so with the dissertation itself: students, their advisers, and their readers will come to mutual agreements as to when, in what form, and how frequently they meet to discuss the student's progress. The adviser/s is/are responsible for reading and giving feedback on chapter drafts—most immediately, the chapter draft that will be read and discussed by the entire dissertation committee during the first chapter reading, which generally occurs during the student's fourth year—and on the final draft of the dissertation in its entirety, and students can and should expect prompt and thorough feedback from their adviser/s during this process. The other readers on the dissertation committee may also be consulted, and the student must work out with those readers the nature and frequency of that consultation; all readers, including the adviser, will read and give thorough written and oral feedback on the submitted dissertation, and attend the dissertation defense.

Advisers must also give advice on fellowship applications—including but not limited to CASVA fellowships (for which workshops are offered, with the guidance of the faculty, the DGF, and advanced graduate students)—by reading and helping to edit drafts of those applications, and by writing recommendations. Advisers are

responsible, as well, for completing Dissertation Progress Reports on a regular basis, which also includes contributions from the student and the DGS. And advisers are responsible for guiding students about their professional futures and the different paths that they may want to pursue. Depending upon needs or demands, the DGS may hold a series of workshops open to all students in the program, to address those different paths, to invite experts and alumni in the field, and to workshop such steps in the process as the writing of application letters, teaching, and research statements.

Finally, should the student's adviser leave Yale for another institution prior to the completion of the dissertation, the student must find a replacement for that adviser. It is common practice—but is not and cannot be compulsory—for an adviser who is leaving one institution for another to continue to serve as a de-facto adviser if they leave after the student has successfully completed their prospectus colloquium; but there is no such expectation if the student has not yet reached the stage of the prospectus colloquium. In either case, following consultation with the DGS, the student must reach out to someone else in Yale's History of Art department to request that they act as their new official adviser, and, if the faculty member agrees, the DGS would approve the assignment of the new adviser. At the same time, it is the responsibility of the departing adviser to guide and help the student in that process.

### **Outline of the PhD Program**

Provided below is a complete overview of the schedule for the PhD program, involving tasks for both students and advisers. Progress is again denoted by terms in residence. Many of the details regarding various tasks are explained in previous sections.

#### **Term 1**

1. First week of term: Meeting between student and DGS. DGS assists in selection of courses and determining student's area(s) of concentration and language needs.
2. First or second week of term: meeting between student and field mentor.
3. Third week: DGS and Chair meet with all 1<sup>st</sup> years to review expectations and milestones for the coming semester and year.
4. Language exams offered at the end of September. Consult DGS and field mentor to decide when to take exam.

#### **Term 2**

1. First week of term: Meetings between student and DGS and between student and field mentor. Begin discussion of summer plans—languages, travel, etc. Get familiar with your specific Regional Council in the MacMillan Center. This is a source for travel grants, conference funding, etc.
2. Third week: DGS and Chair meet with all 1<sup>st</sup> years to review expectations and milestones for the coming year.
3. Early March: Foreign Language and Area Studies (FLAS) Fellowship



applications due as well as Richard Light Fellowships for East Asian languages. See MacMillan Center for detailed information.

4. Mid-semester: submit preferences for TF assignments or GRAs.
5. By end of the semester, consult with DGS about choosing your adviser(s). Discuss role of adviser(s) and possible courses for the 2<sup>nd</sup> year.

#### Term 3

1. Begin TF or GRA assignments.
2. Third week: DGS and Chair meet with 2<sup>nd</sup> years to review expectations and milestones for the coming semester and year.
3. Around middle of semester discussion choice of QP with adviser. Work on QP over Break between semesters.
4. Towards end of semester consult with adviser about summer plans and develop a sense of deadlines for MacMillan and other funding sources.

#### Term 4

1. Third week: DGS and Chair meet with 2<sup>nd</sup> years to review expectations and milestones for the coming semester and year.
2. Continue discussions with adviser and DGS about funding options for summer language or travel.
3. Early March: Foreign Language and Area Studies (FLAS) Fellowship applications due as well as Richard Light Fellowships for East Asian languages. See MacMillan Center for detailed information.
4. Submit QP.
5. Mid semester: submit preferences for TF assignments or GRAs for the following academic year.
6. By end of semester discussion orals fields with adviser, get approval from DGS, and extend invitations to committee members. Have reading lists established by end of June

#### Year 3

1. Prepare for orals in the fall. Work with Graduate Registrar to schedule them for the end of the fall semester. Meet with each examiner at least 3 times over the course of the semester.
2. Third week of each semester: DGS and Chair meet with 3<sup>rd</sup> years to review expectations and milestones for the coming semester and year.
3. Upon passing orals, consult with your adviser about the composition of your colloquium committee. Develop prospectus over second semester and schedule colloquium for the end of the second semester.
4. Early in the second semester, consult with adviser and DGS about summer funding ideas, especially external funding.
5. Early May: applications for academic year language study abroad
6. Be sure your language requirements have been satisfied.
7. Consider International Exchange Fellowships for study abroad for 4<sup>th</sup> or 5<sup>th</sup>

#### Year 4

1. Dissertation research while still on Yale Fellowship.

2. Early in second semester, consult with adviser and DGS about external fellowships for Year 5 or 6.
3. Schedule first chapter reading with dissertation committee at end of second semester.

#### Year 5

1. External Fellowship or University Dissertation Fellowship (UDF).

#### Year 6

1. External Fellowship, UDF, Associates in Teaching (AT) opportunity, or 6<sup>th</sup>-year teaching award.
2. If possible, submit dissertation March 15.

#### Year 7 (if necessary)

1. External Fellowship, TF or AT teaching if possible.
2. Submit by March 15.

## COURSES

A total of 8 term courses with one language fulfillment is required for the Master's Degree, and three years of residency (12 term courses or the equivalent, plus two languages, colloquium and oral examination), are necessary for the M.Phil and Ph.D. The "First Year Colloquium" (HSAR 500) is required of every first-year graduate student. Descriptions of all courses offered are available in the summer for the following year. The courses vary widely in content and organization, ranging from survey seminars covering broad ground and presenting major problems to courses in which the focus is narrower, and emphasis is placed on original research. Students may take certain undergraduate courses in the department for graduate credit by writing more extensive papers or doing other additional work to show graduate level performance. Such a course may be approved if the course represents an area both needed for the student's individual program and not available in any other way, but it would be unusual for a student's term program to include more than one such course. A student may take reading courses with individual faculty members to study specific topics not offered in regular courses. Under special circumstances by arrangement with the DGS, courses in fields not available at Yale may be taken for credit at nearby graduate departments such as Harvard, Columbia, and the Institute of Fine Arts at NYU. All course schedules must be approved by the DGS.

The study of Art History often overlaps with other fields, and Yale's Departments of History, Comparative Literature, Anthropology, Religion, Philosophy etc. offer many courses that can enhance students' curriculum. Therefore, the faculty expects that students may take some courses outside of their own area of particular interest. In any given semester a student may take one of his/her three required courses outside the department and may take up to three this way over the entire course of their study. During the first year of study students should take at least four or five courses within the department. Courses in other departments supportive of the specialty would not generally



be regarded as being outside. With approval of the DGS and individual advisors, students may take graduate seminars outside the department when they are demonstrably relevant to their areas of specialization and interest. At the same time, students from other departments often take courses in the History of Art, rightly suggesting the easy links of our field to other disciplines. As a rule, students do not take undergraduate courses in another department, but in exceptional cases they may petition the DGS to do so.

Students working in European and American art are required to take (for credit) at least one art history course outside of their familiar tradition (e.g. Asian, Pre-Columbian, Native American, Islamic, African, etc.). Conversely, students in non-Western fields are required to take at least one art history course outside of their familiar traditions.

Students are encouraged to take a limited number of undergraduate courses for which they produce graduate-level work, as indicated above, with the agreement and supervision of the faculty-member teaching those courses.

As a general rule, a distinction is made between courses at a graduate level, for which full academic credit is granted, and instruction which, however necessary or useful in itself, must be regarded as being of a remedial nature. Examples of the latter are courses in French or German taken in preparation for the language exams. These are put on record but cannot be substituted for regular graduate courses. Where doubts arise, they should be resolved in consultation with the adviser and the DGS.

## REQUIREMENTS & PROCEDURES

A typical History of Art program of study looks like this:

### **First Year - Fall Semester:**

Seminar (HSAR 500a)  
Seminar  
Seminar

### **First Year - Spring Semester:**

Seminar  
Seminar  
Seminar

### **Second Year – Fall Semester:**

Seminar  
Seminar  
Seminar  
Teaching Fellowship (1 Section Only)

### **Second Year - Spring Semester:**

Seminar  
Seminar  
Seminar  
Teaching Fellowship (1 Section Only)

### **Third Year - Fall Semester:**

Qualifying Examination  
Teaching Fellowship (up to 2 Sections)

### **Third Year - Spring Semester:**

Colloquium  
Teaching Fellowship (up to 2 Sections)

**Fourth Year:** Dissertation Research (in residence or in absentia) & First Chapter(s)  
Reading (to be completed within one-year after receiving candidacy.)

**Fifth Year:** Dissertation Research & Writing**Sixth/Seventh Year:** Dissertation Submission

In the first year, the student normally takes six courses (seminars or lecture courses for graduate credit) and meets at least one language requirement. Language course DO NOT count towards graduate credit. The work of all first-year students is reviewed by the faculty in the following September to determine if their work merits continuation in the program.

In the second year, the student takes six courses. In this year, the second language requirement is met. The Qualifying Paper, for which a workshop is offered early in the spring semester, must be submitted by the beginning of the last week in March, after Spring Break. (See Section III, "Admission to Candidacy"; see also the section below, which describes the exception made for students for whom course requirements are waived). Faculty decisions concerning provisional Admission to Candidacy--that is, permission to proceed to the Ph.D.-- are made at the end of the spring term. Because the second year is very busy, with students required to take six courses in addition to teaching for the first time, we emphasize what is stated above: namely, that students should consider taking an undergraduate course for graduate credit. The advantage of this plan, beyond just the practical one of alleviating the end-of-the-semester writing burden, would be the chance to learn a subject in the foundational sense afforded by lecture courses.

In the fall of the third year, students study for and take the qualifying exams at the end of the semester. In the spring of the third year, students prepare a dissertation prospectus, for which a workshop is offered during that semester, and schedule a colloquium for the end of the semester. At this colloquium the dissertation topic is voted on by a faculty committee.

In the fourth year, the student embarks on full-time dissertation research, often far from New Haven. It is not necessary in this year to teach to earn the stipend. Students are expected to complete First Reading requirements at the end of their fourth or during their fifth year; normally one year after receiving their candidacy.

The fifth and sixth (and seventh) years are normally spent doing dissertation research and writing. Final submission of the entire dissertation is October 1 for a December degree and March 15 for a May degree. In the event that a student is unable to complete the dissertation in six years, that student may petition the Graduate School for a seventh/eighth year of registration. However, in order to do so, the student must include the draft of at least one chapter with the petition. The draft will be evaluated by the student's advisor and by the DGS to determine if the student is making sufficient progress to warrant extended registration.

## REGISTRATION

As a student at the Graduate School of Arts and Sciences, you are required to register every term, including when you are working on your dissertation. Registration entitles you to attend classes, receive financial aid, receive department funding awards, and use the libraries and other facilities of the University. You need to register, even if you are not in residence. Any questions regarding registration, please go to [gsas.yale.edu/academic-requirements/registration-courses](https://gsas.yale.edu/academic-requirements/registration-courses) or email [registration@yale.edu](mailto:registration@yale.edu).

### HOW TO REGISTER

1. Confirm the course, language, and teaching requirements specific to your program. Your Director of Graduate Studies (DGS), registrar, or adviser will have the necessary information, which is also posted on your program's website and in the Program & Policy handbook at <https://catalog.yale.edu/gsas/degree-granting-departments-programs/handbook>.
2. Use Yale Course Search (<https://courses.yale.edu>) to learn about available courses.
3. Register using the Online Course Selection (OCS)([hub.yale.edu](https://hub.yale.edu)) tool. Be sure to do this in advance of registration deadlines.
4. If there is a problem with or question about your registration, you may be placed on a hold check using [hub.yale.edu](https://hub.yale.edu). Clear any holds as quickly as possible.
5. Any further questions, please contact [registration@yale.edu](mailto:registration@yale.edu).

### AUDITING COURSES

Auditors must attend at least 2/3 of all class meetings. Individual instructors may not allow auditors in their classes or may set additional requirements for auditing. Before completing Course Enrollment, you must check with the instructor about his/her requirements for auditing and receive permission to audit. If an audited course is completed successfully, the instructor will record a mark of "AUD," which will appear on the transcript. A mark of "NA," (Audit not fulfilled), will not appear on the transcript.

### DISSERTATION COMPLETION STATUS (DCS)

The Dissertation Completion Status (DCS) is intended for students who are completing dissertations under the supervision of an adviser/dissertation committee. Students may request this status for up to four terms and will not be reinstated as full-time students. The Continuing Registration fee (CRF) will be charged each term. Students in this status are considered part-time and are not subject to employment restrictions. Yale ID, emails and library privileges will continue to be active, but the student will not be eligible for Yale Health coverage and are not typically eligible to defer student loans. International students must obtain approval from the Office of International Students and Scholars to enroll with this status. Students should contact [gsasadministrativedean@yale.edu](mailto:gsasadministrativedean@yale.edu) with any questions regarding DCS, health insurance, and/or if the status will affect fellowship/stipend, etc. To request DCS,

complete the online GSAS Dissertation Completion Status form at <https://registrar.yale.edu/forms-petitions>.

## **IN ABSENTIA REGISTRATION**

Students who require full-time dissertation research at another academic institution outside the New Haven area may request to be registered in absentia. The online In Absentia form (<https://registrar.yale.edu/forms-petitions>) should be filed with the Associate Dean at least one-month before the beginning of term in which the student expects to be away from New Haven. Students may register in absentia during one or both terms of an academic year. Completing the in absentia form during the seventh-year will automatically allow the student to request a seventh or eighth-year extension. To request in Absentia (as well as 7<sup>th</sup>/8<sup>th</sup> year extension), complete the online GSAS Absentia form at <https://registrar.yale.edu/forms-petitions>.

## **6<sup>th</sup> YEAR REGISTRATION**

See 6<sup>th</sup> Year Funding under Financial Assistance.

## **7<sup>th</sup> YEAR EXTENDED REGISTRATION**

Continuous registration beyond the 6<sup>th</sup> year is not required for submission of the dissertation or award of the PhD. To be considered for extended registration, the student must have submitted the most recent Dissertation Progress Report (DPR) at [www.yale.edu/sis/dpr](http://www.yale.edu/sis/dpr). This report should include a detailed plan for completion of the dissertation during the next academic year, as well as attachments demonstrating all progress cited in the report. Mid-year requests should be accompanied by a statement of progress since the last DPR and updated plan for completion. Students approved for extended registration will be charged the Continuing Registration Fee (CRF). The Graduate School will cover the cost of the CRF in any term in which a student serves as a TF in the Teaching Fellow Program. The completed Change of Status Form should be submitted to the student's DGS for review and approval. Approval of 7<sup>th</sup> year extended registration is **NOT** registration. It only gives the student permission to register for one semester or a full academic year. To request an 7<sup>th</sup> year extension, complete the online GSAS Extended Registration – 7<sup>th</sup> year form at <https://registrar.yale.edu/forms-petitions>. You can also register as in Absentia on the same form. Note: 7<sup>th</sup> year students are not eligible to take a leave of absence.

## **8<sup>th</sup> YEAR EXTENDED REGISTRATION**

8<sup>th</sup> year extensions are rare and the GSAS to approve them, the student needs to show 1) satisfactory academic progress and 2) extraordinary circumstances beyond the student's control. Most 7<sup>th</sup> year students should consider Dissertation Completion Status (see above) if they require Yale's electronic resources (e.g., electronic library access) to complete their dissertation after year seven. To be considered for extended registration, students must have submitted their most recent Dissertation Progress Report (DPR) at [www.yale.edu/sis/dor](http://www.yale.edu/sis/dor). This report should include a detailed plan for completion of the dissertation during the next academic year, as well as attachments demonstrating all progress cited in the report. Mid-year requests should be accompanied by a statement of progress since the last DPR and an updated plan

for completion. Petitions for an 8<sup>th</sup> year must be accompanied by a statement describing the serious circumstances beyond the student's control that have prevented the completion of the dissertation by the end of the 7<sup>th</sup> year of study. Students approved for extended registration will be charged the Continuing Registration Fee (CRF). The Graduate School will cover the cost of CRF in any term in which a student serves as a TF in the Teaching Fellow Program. Approval of 8<sup>th</sup> year extended registration is **NOT** registration. It only gives the student permission to register for one semester or full academic year. To request an 8<sup>th</sup> year extension, complete the online GSAS Extended Registration – 8<sup>th</sup> year form at <https://registrar.yale.edu/forms-petitions>. You can also register as in Absentia on the same form. Note: 8th year students are not eligible to take a leave of absence

### SPECIAL GRADUATE COURSE NUMBERS

Listed below are the Graduate School courses, which are not listed as courses within History of Art in OCI or OCS. You might need to select one of these courses because you are in the process or have completed all of your course work:

COURSE NUMBER	CRN	COURSE TITLE	REASON
HSAR 512	To be assigned by registrar	Individual Study – Course Title Needed	See information below under Individual Study Course.
QUAL 999	System generated	Prep for Qualifying Exam	Select if preparing for the qualifying exams ( <i>typically 3<sup>rd</sup> year, fall term</i> )
CAND 999	System generated	Prep for Candidacy	Select if you passed the qualifying exams, and preparing for the Colloquium ( <i>typically 3<sup>rd</sup> year, spring term</i> )
DISR 999	System generated	Dissertation Research in Residence	Select if majority of the dissertation research will be conducted at Yale/New Haven area ( <i>if not, register "in Absentia"</i> )

### INDIVIDUAL STUDY COURSE

A student may request that a department approve an individual reading, writing, or research tutorial course conducted by a member of the department's faculty. This may be done under the following conditions:

1. The material of the proposed course must be appropriate to the qualifications of the student.
2. The student must secure both the instructor's and DGS approval of the work to be covered in the course.
3. There must not be an existing graduate course to which the student has access in which the work proposed may be accomplished.
4. The instructor must meet with the student regularly, normally for at least one hour a week.

5. The course must have a scholarly “product,” such as a term essay, a series of shorter essays (reading responses, historiographical reviews, etc.), or a portfolio. Detailed information about the expected academic work (both pages of reading per week and type and length of academic work) must be included on the Individual Study Course Information form before it can be accepted by the University.
6. Students may not receive academic credit for paid research experiences.
7. To apply, complete the online Individual Study Course Information form at [registrar.yale.edu/forms-petitions](https://registrar.yale.edu/forms-petitions). Once completed, the department registrar will upload the course into WEN and assign a CRN so the student can complete registration.

### EXCHANGE SCHOLAR PROGRAM (IVYPLUS EXCHANGE)

The Yale Graduate School participates in the IvyPlus Exchange Scholar Program, which allows our doctoral students to study and conduct research at one of ten participating IvyPlus institutions for a term or an academic year at no additional tuition cost. Doctoral students who have completed their first year of coursework are eligible to participate. Students should consult with their faculty adviser and the DGS about their academic progress and funding opportunities before submitting the application. Students accompanying a dissertation adviser who has joined the host school may be permitted to extend the exchange to more than a year's enrollment if all parties agree.

Participating institutions include University of California at Berkeley, Brown University, University of Chicago, Columbia University, Cornell University, Dartmouth College, Harvard University, Massachusetts Institute of Technology, University of Pennsylvania, Princeton University, and Stanford University. Students' participation in this program, including course taken and/or research conducted, will be recorded on their Yale transcript. The tuition will be charged by Yale and paid to Yale. Yale will continue to provide any previously granted tuition and stipend grant according to our regulations.

Doctoral students wishing to enroll in one course at an IvyPlus institution close to New Haven while still taking classes or conducting research at Yale may remain fully registered at Yale but will still need to complete the Exchange Scholar Program Application. However, doctoral students wishing to study or conduct research full-time at an exchange partner institution should register in absentia for the term(s) of the exchange by submitting the “Absentia” form, available on the University Registrar's website: <https://registrar.yale.edu/forms-petitions>. *Any teaching requirements missed within the semester due to IvyPlus Exchange will need to be made up before graduation.*

Completed applications must be submitted two months before the enrollment date at the host institution. Please refer to host institution's academic calendar for relevant dates. For more information about IvyPlus, go to <https://gsas.yale.edu/resources->



students/exchange-programs/exchange-scholar-programs or contact Associate Dean Jasmina Besirevic Regan at [gsasadministrationdean@yale.edu](mailto:gsasadministrationdean@yale.edu).

**NOTE:** Any missed “required teaching” requirements must be made up **BEFORE** graduation. Make up semesters can be completed in the sixth year.

### NON-CUMMULATIVE REGISTRATION

In certain areas of study, it may be necessary for a registered student to acquire an academic skill (typically, paid fellows) that is essential for a degree requirement or for research in a particular field and for the overall progress of the dissertation, but is not an inherent part of the dissertation itself. A student in this situation may request up to one year of non-cumulative registration. It is important to note that general study in a field related to or parallel with the topic of the dissertation is not appropriate for non-cumulative registration. A student who wishes to have a specific period of study designated as ‘non-cumulative’ should discuss the reasons for such a period with and secure the approval from his or her associate dean. If prior authorization has been given by the Graduate School, the period of time spent in acquiring the necessary academic skill will not be counted as part of the student’s six-year period of candidacy. The Continuous Registration Fee is charged during the period of non-cumulative registration. Non-cumulative registration does not change the four-year full-tuition obligation. The tuition charge and any University Fellowship aid will be postponed if a student registers non-cumulative before the four-year full-tuition obligation has been satisfied. To request a non-cumulative status, complete the GSAS Change of Status Form at <https://registrar.yale.edu/forms-petitions>.

### LEAVE OF ABSENCE

A student in good standing who wishes to interrupt study temporarily for personal or medical reasons before completion of the coursework for the Ph.D. may be granted a leave of absence with the approval of the Director of Graduate Studies and the Dean. Such a leave will be granted only if the Department, by vote of its faculty, agrees that the student is in good standing, has satisfied all the Graduate School and departmental requirements normally required at this stage of study, and is qualified to continue in the degree program. A student who returns from a leave of absence in the summer months is not considered as registered until the beginning of the fall semester and therefore will not be eligible for departmental or Graduate School summer research funding. To request a leave of absence, complete the GSAS Change of Status Form at <https://registrar.yale.edu/forms-petitions>.

### WAIVING OF COURSE REQUIREMENTS

The policy of the Graduate School on this matter is stated in the Graduate School Bulletin: “In recognition of previous graduate level work done at Yale or elsewhere, a department may waive a portion of the course requirement.” The department requires all incoming students to complete the first year of course work (six seminars) as described above. In exceptional cases, students who have previously and successfully completed graduate work in art history at Yale or elsewhere may be exempted from up to three

courses. However, they do not advance with respect to other requirements of residence and tuition payment.

The procedure for application for this exemption is as follows:

1. The student, with the approval of his or her adviser, must present to the DGS a copy of his/her official transcript, which was submitted to the University upon admission, indicating up to three equivalent graduate-level courses successfully completed at Yale or elsewhere, as well as a brief statement of purpose. This petition is normally made at the start of the third semester of study. The DGS will then seek approval for the requested waiver from the faculty and then Dean di Bonaventura.
2. If the transcript was not submitted at the time of admission, then an official transcript must be submitted either electronically or by mailed from the originating university to the Yale University Graduate Registrar Office (NOT DEPARTMENT) so that it can be uploaded into AppXtender to be reviewed by Dean di Bonaventura. If mailed, it should be sent to Yale Graduate School Registrar Office, 246 Church Street, New Haven, CT 06510.
3. Petitions should describe Yale Course Request to be Waived with What Graduate Course Replacing Yale Course. Please provide course numbers and course names. If necessary, provide the year the Yale course was given if it wasn't taught recently.
4. Students requesting a waiver of three courses, and thus intending to complete their course work at Yale in three semesters, must also submit their Qualifying Paper at the start of the third semester. The Qualifying Paper will be assessed together with the petition for advanced standing.
5. Although Graduate School policy allows a portion of the Ph.D. course requirement to be waived based on previous studies in a graduate program, it does not allow course requirements for the MA degree to be waived. Therefore, some courses waived, often with the request of three waivers, may not be counted in determining eligibility for awarding a terminal or en route Master's degree. It is entirely possible that a student could earn and be awarded the Ph.D. degree without receiving an en route Master's degree.

## GRADES, EVALUATIONS, & TEMPORARY INCOMPLETES

### GRADES

The departmental grading system is in accordance with Graduate School policy: Honors, High Pass, and Pass. Each student must earn the grade of Honors in at least two term courses by the end of the second year of residence at Yale. Students who have not met this standard by the end of the second term will be warned; those who



have not met it by the end of the fourth term will be asked to leave the program.

## EVALUATIONS

The department requires each instructor in the department to place in the student's file an evaluation of his or her performance in each course of their first academic year. Written comments characterizing the student's work form the substance of the evaluation and are intended for the guidance of both student and faculty. This evaluation will be available only to the student concerned and to the faculty of the department. It will enter into departmental reviews of the student's progress but will not be transmitted outside the department without the authorization of the student. A student's performance will be reviewed at the beginning of the third term of study to determine whether or not satisfactory progress is being made.

## TEMPORARY INCOMPLETES

The Schedule of Academic Dates and Deadlines indicates the dates on which grades are due for the current year. Instructors have the responsibility for assigning dates for submission of course work to meet these grade deadlines. If a student and instructor agree that an extension is appropriate, the student must submit an online Temporary Incomplete (TI) request at <https://registrar.yale.edu/forms-petitions>. Only one TI in a single term is permitted. TI received in an academic year must be converted to final grades by September 1<sup>st</sup> of the following academic year. If a grade is not received by the University Registrar by this date, the TI will be converted to a permanent Incomplete (I) on the student's record.

In certain extraordinary circumstances, such as serious illness or a family emergency, and on the recommendation of the student's department, the associate dean may grant an additional extension. A written request for such an extension must be made by the director of graduate studies on the student's behalf within two weeks of the grade submission deadline. The request should indicate the special circumstances and suggest a date by which the student will complete the work. If the request is approved, the associate dean will inform the student and instructor. If the grade is submitted to the Registrar by the new deadline approved by the Associate Dean, it will replace the Temporary Incomplete. If a grade is not received by the Registrar by this date, a Temporary Incomplete (TI) will be converted to a permanent Incomplete (I) on the student's record.

## LANGUAGES

The practice of Art History, in whatever area of geographical or temporal specialization, demands considerable linguistic skill. Although translations are sometimes used, the effective scholar must be in a position to control the technical vocabulary and the often-idiomatic nuances of speech that are particular to every language. Some art historians also have to acquire a mastery of epigraphy and paleography.

Graduate students should plan to study languages continuously in addition to their art historical coursework. This may be done by taking courses at Yale or neighboring

institutions (if applicable), participating in our department's tutorials in French, Italian, Spanish and German (or those offered by other departments), participating in summer study-abroad programs, or simply practicing on their own. Students in any field in which extensive language study is necessary and who have not yet acquired adequate reading skills should consider either postponing their application to graduate school or taking time out of their graduate study to concentrate on the relevant language(s).

All students in the History of Art must pass examinations in at least two languages other than English relevant to their course of study by agreement with the adviser and DGS. In some cases, the successful completion of an agreed course of study in a non-European language may be accepted as equivalent to passing the examination.

The language requirement should be completed by the end of the second year; without it, students cannot proceed to candidacy. Native speakers of a language other than English may use that language to meet one of the two departmental requirements only if the adviser and DGS agree that that language is necessary to their field of study.

Candidates may satisfy the language requirements in the following ways:

1. A written examination in German, Italian, Spanish and French is administered twice annually (September and April) within our department. This is a classroom examination, and cannot be taken home. Please notify the Graduate Registrar if you intend to take the exam. In most years a semester-long tutorial, led by a graduate student from the respective language department, will precede the exam, to help the students prepare.
2. In order to fulfill requirements in languages not administered by the Department, the student must consult with the Director of Graduate Studies and their own adviser(s). Depending on the language and particular circumstance, the student will have to pass a language exam and/or take a language course offered by another department at Yale or, in certain cases, at different institutions. For such special cases, students must consult and receive approval from the Director of Graduate Studies.

Unfortunately, Yale language courses DO NOT count towards History of Art graduate required courses as they are Yale College courses and cannot be changed to be accommodate graduate credit. Graduate students will receive language requirement credit once the preapproved required language(s) is successfully passed.

## TERMINAL MA DEGREE

Effective Fall 2023, the enroute MA degree will be eliminated. Instead, the department will offer a terminal MA degree for students who must unexpectedly withdraw from the program. The terminal master's degree will be awarded by vote of the History of Art faculty after the satisfactory completion of eight term courses, qualifying paper, and after evidence of proficiency in one required foreign language. This generally occur at the end

of the second year of study. Students must petition for the terminal master's degree in the term following the one in which all degree requirements were met. To petition for the terminal MA degree complete the Degree Petition form at <https://registrar.yale.edu/forms-petitions>.

## MPHIL DEGREE

Students who have reached Advanced to Candidacy or All but Dissertation (ABD) status will have completed all requirements toward the PhD except those relating directly to the writing of the dissertation may petition for the enroute degree of Master of Philosophy (MPhil) in the Department of the History of Art. This will generally occur at the end of the third year of study. Students should bear in mind that as the University Bulletin of the Graduate School states: "*The Master of Philosophy is a degree 'in course'. Students are not admitted for the Master of Philosophy unless they intend to continue to their doctorate.*" Students may petition for the award of Master of Philosophy degree in the term following the one in which all degree requirements were met. To petition for the MPhil degree complete the Degree Petition (En Route) form at <https://registrar.yale.edu/forms-petitions>. Students who have not petitioned for the MPhil degree will receive the degree(s) en route automatically when their dissertation has been accepted for the PhD degree. If the student does not petition for the degree, the student is unable to use the degree title of MPhil until the degree is official granted by the university.

## THE FRICK SYMPOSIUM & OTHER FORUMS FOR GRADUATE PAPERS

The Frick Symposium is an annual two-day event, generally held in April. It is one of several symposia currently held in which graduate students can present the results of their research to a professional audience outside their own department. The sponsors, the Frick Collection in New York, and the Institute of Fine Arts of New York University, divide the meetings between their two premises. They jointly invite several graduate departments to choose students to speak at this forum. Students who wish to compete should submit their proposals to the Director of Graduate Studies when an announcement is posted. Faculty may also propose papers that they think appropriate, generally from seminar reports or thesis research. A faculty committee selects the participant, who then presents his or her paper to the department for a critique before the actual event. Participation in the Frick Symposium is a desirable credit to have on a curriculum vitae, since those in our field who hear the paper know that it is competitive, like a fellowship. Planning a Frick talk also provides a very practical start for future appearances at other professional meetings. In recent years, graduate students in the department have also presented papers at the symposium sponsored jointly by the Isabella Stewart Gardner Museum and Boston University's History of Art Department, and at the Whitney Museum Symposium on American Art.

## USAGE OF DEPARTMENT LETTERHEAD WHILE IN THE PROGRAM

Registered History of Art graduate students may request department letterhead or use the digital letterhead through the office with the understanding that:

1. The letterhead is to be used for job/fellowship applications, conference correspondence, and professional development.
2. Letterhead or the digital file must be destroyed upon graduation or if registration is terminated.
3. Letterhead must be always secured. Do not pass out letterhead to other graduate students. Graduate students must come to office to request their own copies.

## PHD PROGRAM

---

### ADMISSION TO CANDIDACY

The Graduate School requires that each department have a procedure for admitting students to Candidacy for the Ph.D. degree.

In the Department of the History of Art the stages are as follows:

1. Submission of a Qualifying Paper in March of the second year.
2. Faculty discussion of coursework evaluations and Qualifying Paper evaluations during the spring term of second year.
3. If all coursework is satisfactorily completed and the Qualifying Paper is passed by the faculty, the student is *provisionally* Admitted to Candidacy at the end of the second year.
4. Qualifying examinations are taken, usually in the first term of the third year.
5. The Colloquium is taken, usually in the second term of the third year.
6. Completion of the language requirement (proficiency in two foreign languages, see above for details).
7. On completion of stages 1-6 the student is Admitted to Candidacy. The only subsequent requirement is the completion of the dissertation.

### DETAILED DESCRIPTION

Students in History of Art normally are *provisionally* admitted to candidacy at the end of their second year of full-time study at Yale. Students are not permitted to register for the fourth year if they have not satisfied certain requirements. For Admission to Candidacy, students must demonstrate a high level of achievement in their coursework and give every promise that they will be able to complete the PhD. During the spring term of the second year the faculty will review the work of each student and determine whether to admit the student provisionally to candidacy. For this purpose, a dossier is prepared, and the following conditions must be met:

1. Faculty evaluations of student coursework. They are read and discussed by the faculty committee and the DGS.
2. Proof of proficiency in two foreign languages. As noted earlier, no student can be

admitted to candidacy until the language requirement is fulfilled.

3. A qualifying paper demonstrating original research, a logical conceptual structure, stylistic lucidity, and the ability successfully to complete a Ph.D. dissertation in art history.

No student is officially admitted to candidacy until he or she has completed all pre-dissertation requirements, including the colloquium and the qualifying examination, both of which are described below. Moreover, permission to write a prospectus and to prepare for the qualifying examination depends on the successful outcome of the faculty review described immediately above.

### QUALIFYING PAPER

A qualifying paper (QP) must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation in art history. The QP is ideally a seminar paper, written during graduate years in the Yale History of Art department, that has been reviewed and reworked to the student's satisfaction, upon consultation with the student's adviser, and/or the faculty member who taught the course for which the original paper was written, as well as peer review in a workshop offered early in the semester. A pdf of the QP (one digital file that includes all images) must be submitted to the graduate registrar by the beginning of the last week in March, after Spring Break of the second year. It should be around twenty pages long, and no more than 25-30 pages, and written either in the student's primary area of interest or in a field adjacent to it. The papers require no special form of presentation but should be accompanied by adequate illustrations as well as footnotes or endnotes and a bibliography. These papers will be read by a committee of two faculty members who will submit written reports to the DGS. The DGS will also assemble other evidence of the student's qualifications. A decision will be made by the faculty before the end of the spring term.

### QUALIFYING EXAMINATION

The qualifying examination consists of the written portion in the student's main field and the orals examination in four different areas of art history. It should be taken no later than the end of the fall term during the third year. The student should plan to spend a minimum of three months preparing for it. The examiners, along with the topics, will have been determined in the previous spring in consultation with the DGS and primary adviser. (See "Planning Qualifying Exams," below.) Although the examiners often include members of the colloquium committee (see below), the two groups are not necessarily identical. Normally the examiners are members of the Department. In some cases, it may prove necessary to draw on faculty elsewhere at Yale, and exceptionally and with the approval of the DGS, from other institutions.

For the written exam, each student will be given a written question (or possibly two questions) in their *main field*--a question or questions having to do with a broad state-of-the-field or historiographic topic--to which the student will need to write a response during a period of three hours. It will be a closed book exam and the student will not know the question or questions beforehand (though the question/s will be based on

the bibliography s/he has read for the orals). The exam will be written on a non-networked computer.

This written portion of the exam will take place during the week before the oral exam. The Graduate Registrar will schedule written exams individually with each student, contacting also the faculty examiner to receive the question or questions beforehand. The completed written exam will be distributed to the orals committee prior to the orals exam and that committee will be expected to have read it prior the orals exam. The committee will assess the candidate's performance in both written and oral portions of the examination at the end of the oral questioning. If the candidate is deemed to have failed any question (either the written question or any of the four oral questions), they will be asked to re-take that question or questions, by arrangement with the DGS.

The oral examination will normally be chaired by the DGS. If the DGS is not able to participate, a member of the History of Art faculty, who may be one of the four examiners, will serve as a chair.

The choice of examiners is made by the student in consultation with the adviser and the DGS. All four topics are meant to be relatively broadly defined and in accord with conventional disciplinary taxonomy. The purpose of the exam is to build a solid base for teaching and curatorial activities, as well as to develop expertise in the chosen field of specialization. Some sample topics are: "Nineteenth-century British painting," "Italian Renaissance Sculpture," "Modern Japanese architecture," "Maya vase painting," "Post-war American art."

The fourth or outside field is meant to be clearly distinct from the student's area of specialization. It is normally a field at some chronological and/or geographical remove from the dissertation project. For example, if the student's main field is nineteenth-century French painting, then Renaissance architecture or Japanese art would be an appropriate outside field; early twentieth-century French painting would be inappropriate. If the main field is ancient Roman art, then an appropriate outside field would be Gothic architecture or Islamic art; but so too would be the art of sixteenth-century Rome. If the main field is Post-war American art, an outside field would be eighteenth-century French painting or African art; art theory and art criticism since the 1950s, however, would be insufficiently "outside." An outside field may also be constituted in a relevant area outside of the discipline or art history (such as the history of science, for example), or by a trans-historical historiographical topic within the history of art.

The outside field often builds on coursework or independent study conducted at Yale; students and Director of Graduate Studies should keep this in mind when choosing a program of study.

The format of the exam is as follows: four oral examinations, one on each of the four fields, each lasting 25 minutes. The student may select the sequence of the fields.



The student should deliver to the Graduate Registrar, a day or two before the exam: 1) a list of the four fields of topics, with the name of the examining instructor, in the sequence they will be done in the exam; and 2) digital or printed copies of the bibliographies for the four questions. At the time of the exam the Graduate Registrar will distribute an agenda and copies of the bibliographies to all the examiners.

### **Planning Qualifying Exams**

Barring exceptional circumstances, students will take their Qualifying Exam (“Orals”) *at the end of their fifth semester* (typically the end of the fall semester of their third year). To ensure that students can maximize their study time in the fall semester, it is essential that they have their committees firmly set by the *end of the second year of study*. Students will fill out FORM030-QE Prep indicating the general subject areas on which they will be examined, which must be signed by each examiner as well as the DGS and then added to the student’s department file. Having this information early means that students will be able to begin creating bibliographies and assembling sources during the summer; it also allows the Graduate Registrar to begin the process of scheduling exams and making accommodations for special complications such as faculty leaves. (Students and examiners should keep in mind that, despite the extra preparation time that the early configuration of the committee will give, the exams should still be conceived as the culmination of *one semester* of full-time preparation. Reading lists and expectations should be developed accordingly.)

At the end of the summer or very beginning of the fall semester, the Graduate Registrar will begin the process of scheduling exams. The exams may take place at any time from the week before Thanksgiving break to the end of the semester (i.e., during the final four weeks of the semester). At the outset of the scheduling process, students will be asked to indicate a preferred week within the specified time range, and faculty examiners will coordinate their schedules, under the Registrar’s guidance, to determine a suitable time and date. (Students and advisers should note that a date at the beginning of this time span is not considered exceptional or unfairly early. This is the typical range of time at which Orals are expected to take place. Any student whose preferred date falls at the beginning of that range should develop their reading lists and organize their study time so as to be ready to take the exam on their agreed-upon date.)

Once the date has been set, and the Registrar has sent out confirmation to the student and the examiners, this date should be considered final. Postponements of the exam will be granted only in cases of medical emergency, family crisis, or other kinds of extreme situation that demonstrably prevent the student from studying. *Postponements should not be requested or granted because the student feels nervous and wishes to have more time to study, or because non-essential coursework, outside research projects, or teaching duties have distracted students from studying.* It is the student’s responsibility to plan ahead, develop a manageable reading list, communicate regularly with examiners, practice talking through sample questions with friends and/or examiners, and otherwise ensure that they will be ready

to take the exam on the specified date. Conversely, the committee members should be available to meet with the student no less than once a month during the time of exam preparations, and to develop reading lists that the student can reasonably get through in the allotted time.

In case a postponement is absolutely necessary (as per the conditions cited above), the exam will be rescheduled for as early in the spring semester as possible, preferably in January before the end of registration period. Exams may be scheduled for January from the outset in cases when one or more committee members will be on leave in the fall. Oral exams should always be scheduled at a time when the maximum number of examiners can be present in person. The primary adviser should always be present, and not more than one of the other three examiners should participate via Zoom. The DGS will make every effort to attend all the exams, though in cases that are especially difficult to schedule she or he can place the responsibility for chairing the exam into the hands of another senior colleague who is already on the committee. If a postponement of an exam must be made, it is possible that the exam will need to be split up so as to accommodate the leave/travel schedules of faculty examiners.

## **COLLOQUIUM / PROSPECTUS**

The colloquium is held when the student has prepared a prospectus for a dissertation topic. The colloquium will take place in the spring semester of the third year of study, and during that semester a peer-review workshop is offered toward that end. As is implied by its title, the colloquium is not an examination but a meeting during which the student can present his or her ideas to a faculty committee and receive advice from its members.

The colloquium committee will typically consist of three faculty members, including the student's adviser. These same faculty members will be the student's dissertation committee. The student is responsible for approaching faculty members to ask them to join the committee. Once they have agreed informally, the Graduate Registrar will extend an official invitation to each member of the committee and schedule the colloquium. In certain instances, with the approval of the DGS, the student may ask an additional faculty member to be part of the colloquium/dissertation committee. Whether the committee is comprised of three (typically) or four persons, a faculty member from outside of Yale may be part of it, again pending approval by the advisor and the DGS. The student should plan to present a 5-8 minute overview with images at the beginning of the colloquium. Each member of the committee is asked to judge the feasibility of the proposal and to offer constructive suggestions. Often the candidate is asked to explain his or her approach. The atmosphere of the colloquium is intended to encourage free interchange of ideas. The student's adviser and the DGS will play a key role, joining the conversation as needed to clarify and channel the remarks of the other committee members so that the student can feel more assured of receiving consistent advice. The Colloquium meeting typically lasts about one and a half hours. At the end, the student will withdraw, and the faculty members will discuss the prospectus. The student will be called back in and the committee's assessment of the prospectus and dissertation will be communicated by the DGS.

The prospectus should be brief and concise; ideally, it should not exceed 4,000 words, plus a selected bibliography. It should set forth a research problem--a body of material about which the student can pose meaningful questions. It should not try to prove an argument. It should not be written as a term paper, with trains of evidentiary proof to back each assertion. The document should seek to demonstrate scholarly research on the topic and to articulate an original research problem, one that convinces the committee that the topic is a worthy scholarly contribution to the discipline. A literature review and chapter summaries are encouraged but not required.

Your adviser may be giving you specific instructions, but you may find it helpful to break down the sequential steps:

### **Key Terms**

- What seems crucial to you as you begin to envision a multi-year project? What can you not imagine “living without”? You can think about this as quite concrete and/or as a set of intellectual commitments. Consider geography, media, materiality, genre, artists, art works, key words and conceptual terms. Think about different ways to articulate these so that they most clearly represent your interest.

### **Key Texts and Methods**

- What texts and scholarly approaches are particularly meaningful for you? Whose prose do you admire? What art historical writing do you find most persuasive and why? Which texts are crucial for the areas of scholarship that you will be in dialogue with and how would you articulate their strengths and limitations?

### **Image Sets as Potential Projects**

- Create 1-3 different sets of images that represent ideas for potential projects.

### **Develop a Research Problem and Questions**

- Draft a paragraph or so articulating your research problems and questions; if you have a couple of distinct topics you are considering, you can do this for each one.

### **Core Objects**

- Identify 4-10 objects that have the potential to be central to your project.

### **Topic and Argument**

- Draft 1-2 pages articulating your topic and basic argument (remember: this is not about proving any argument yet; this is about framing/finding an angle on your subject)

### **Chapter Outline**

- Draft a chapter outline with a selected bibliography (either for each chapter or for the whole project; highlight the texts you plan to discuss in the section on the State of the Literature/Historiography).

### **Registering the Dissertation Topic with CAA**

After the dissertation topic has been approved at the colloquium, the title must be registered with the College Art Association (CAA) by simply emailing

[dissertations@collegeart.org](mailto:dissertations@collegeart.org) with the following format information: LastName, FirstName, "Dissertation Title" (Yale University, Adviser(s) FirstName LastName). The title will be kept on file at CAA and published yearly in the June issue of the Art Bulletin, thereby alerting the art historical public that a given subject has been chosen for a dissertation. Information should be submitted on each of the following occasions:

1. at the time when the dissertation topic is first approved;
2. if and when fundamental changes in the topic are made;
3. when the dissertation is approved for the degree; and
4. when the dissertation is completed

If the title is not submitted, another student or adviser may think that the project is available. Hence, the Art Bulletin prepares two parallel lists of reports: Dissertation in Progress and Dissertations Completed. By the same token, when thinking of possible dissertation topics students will find it helpful to read the lists for several years past to make sure the topic or topics they are considering have not already been chosen. Similar lists are also published elsewhere, such as in the German periodical *Kunstchronik*. If you have any questions regarding submitting your dissertation title, please contact [membership@collegeart.org](mailto:membership@collegeart.org).

### **FIRST READING OF CHAPTER(S) OF THE DISSERTATION**

The colloquium/dissertation committee will convene again with the student normally within a year of receiving candidacy to discuss the progress of the student's work in a seminar-style (non-exam) format. The key document(s) to be discussed at the meeting will be a completed chapter or chapters of the student's dissertation. The chapter or chapters in question need not be in sequence (that is, the introduction and first chapter, for example). They could come from any point in the dissertation, as per a writing plan determined by the student in consultation with the advisor. The time of the meeting will be determined by the DGS and the adviser(s); it will take place either in the student's fourth or fifth year (that is, one year after the student's ABD status). This format allows the student to receive productive comments and advice early in the writing process.

### **DISSERTATION DEFENSE**

The department requires a dissertation defense. The defense is a serious intellectual conversation between the dissertation-writer and her/his committee. Present at the defense will be the student's adviser and committee, and the DGS; the student and adviser will determine whether the event will also be open to any other members of the Department, Yale faculty, or other interested individuals. The defense, chaired by the DGS, will consist of a discussion of the dissertation involving the members of the committee; others will be invited to comment after the committee's questioning is completed.

The format of the defense is similar to that of the First Chapter Reading in that the student is expected to discuss the process of writing the dissertation, for no more than 5-10 minutes at the beginning of the meeting. This should be a quick summary, and not be an elaborate presentation. Then, each committee member should offer

his/her comments and raise questions. The adviser should be the last to intervene. Ideally, a group discussion should develop. Finally, there is room for Q&A and discussion with any other members who attended.

After the defense, with the student leaving the room, the committee will deliberate alone, and will vote. The purpose of the defense is not to trip the student up at the last moment but rather to provide a once-in-a-lifetime opportunity for the student to talk with committed readers, all together in the same room, about their dissertation. It is likely that only in the case of a poor dissertation matched by a poor defense would a committee fail a student, in which case the student would be asked to make changes and resubmit the dissertation in the future (for example, in the next semester). The main intention for the defense is that it be a productive dialogue about the work on which the student will by then have spent serious time and effort. In that sense, we hope the defense will be a welcome capstone to a student's Ph.D. career at Yale, as well as a point of guidance for the student's future work.

Defenses take place towards the end of each semester. There will be no external evaluator. The Department Registrar will schedule the defense once the student provides a list of committee members and a desired available week of time to schedule the meeting. The cost of travel to New Haven for the defense will be the student's responsibility. If there is a true financial or medical hardship regarding travel, the student may contact the DGS to see if other arrangements can be made (i.e. a Zoom meeting).

## **DISSERTATION**

The dissertation is an original study that in the opinion of the official readers makes a genuine contribution to art history. In terms of content and format, it should be regarded as a book. It is often the basis for further scholarly work. It must incorporate results of original research and demonstrate a high degree of competence in the use of appropriate art historical techniques. It should be remembered, however, that the thesis is not a mere accumulation of data. Rather, the data must be fitted into a coherent argument which gives this primary information meaning and purpose.

The Graduate School awards the Ph.D. degrees only twice a year, in December and May. Students must notify the Department Registrar by email of their intent to submit by September 1<sup>st</sup> (fall) or February 15<sup>th</sup> (spring). The dissertation must be submitted by October 1st for a fall degree, or March 15<sup>th</sup> for a May degree. These deadlines have been established to allow sufficient time for readers to make careful evaluations and for departments to review the evaluations and make their recommendations to the Graduate School. No extensions of the deadlines will be permitted. Students should also refer to the GSAS Academic Calendar <https://gsas.yale.edu/academic-requirements/academic-calendar> to confirm deadline dates.

Instructions on how to submit the dissertation can be found at <https://gsas.yale.edu/academic-requirements/dissertations>. Any further questions can be addressed to the Dissertation Office at [barbara.withington@yale.edu](mailto:barbara.withington@yale.edu).

After notification to submit, students are referred to the University Registrar's website <https://registrar.yale.edu/students/dissertation-submission> for information regarding dissertation submission. Students must upload their dissertation readers into Notification of Readers (NOR) in the Dissertation Progress Reporting and Submission (DPRS) site. Three readers required with a maximum of five allowed. Two must be ladder or ladder-track Yale faculty. All readers must hold a Ph.D. degree and a faculty position or be considered otherwise qualified to evaluate the dissertation. The DGS will have final approval. Once completed, the student will email the Department Registrar with their list of committee members, outside emails, and a desired available week of time to schedule their defense.

Graduate students can submit their dissertation online through Dissertation Progress Reporting and Submission (DPRS) site at any time throughout the academic year. Dissertations submitted after the above semester deadline will be processed for the following degree date. Final changes must be uploaded in DPRS within 30 days of the submission deadline. To make changes to the dissertation after it has been submitted, email [dissertationreaders@yale.edu](mailto:dissertationreaders@yale.edu). Upon submission of the dissertation and approval of readers by the DGS, a pdf copy of the dissertation will be automatically sent to all readers by the system. If a soft-bound copy of the dissertation is requested by a reader, the student is responsible for making the copy and mailing it directly to the reader.

The University no longer requires an unbound copy of the dissertation. Instead, through the ProQuest ETD Agreement that the student approves through the DPRS, ProQuest will process the dissertation pdf for the Sterling Memorial Library digital publishing platform EliScholar.

### **Registering the Completed Dissertation with CAA**

After the dissertation has been approved at the defense, the student should notify the College Art Association. A simple email to [dissertations@collegeart.org](mailto:dissertations@collegeart.org) requesting that the dissertation should be included in their Dissertation Completed Report should suffice. The information should be formatted as: LastName, FirstName, "Dissertation Title" (Yale University, Adviser(s) FirstName LastName). The title will be kept on file at CAA and published in the June issue of the Art Bulletin, thereby alerting the art historical public that the dissertation is complete. If you have any questions regarding submitting your dissertation title, please contact [membership@collegeart.org](mailto:membership@collegeart.org).

### **Dissertation Prizes**

The Department of the History of Art award two dissertation prizes at convocation. The Frances Blanshard Prize is awarded for the most outstanding doctoral dissertation in the history of art.

The Silva Ardyn Boone Prize is award to the most outstanding dissertation(s) dealing with African or African American artistic, cultural, and/or historical issues. This prize is given in memory of Sylvia Ardyn Boone, a noted scholar of African art, who was the first tenured African American woman on the Yale faculty.



**EMPLOYMENT**

The department will periodically email job postings as they become available. Job opportunities in academic departments and in museums are listed in CAA Careers, and available from the College Art Association. The Director of Graduate Futures (DGF) will spearhead the department's efforts to help students find suitable employment in the field.

**VERIFICATION OF DEGREE**

Registered students can request the verification of a degree or enrollment by completing the Request for Verification of Degree or Enrollment form at <https://registrar.yale.edu/forms-petitions>. By university policy, neither the DGS or department graduate register is allowed verify degrees or enrollment.

After graduation all such requests must go through the National Student Clearinghouse (NSC) at [www.studentclearinghouse.org](http://www.studentclearinghouse.org) or call the NSC at 703.742.7791. By university policy, neither the University Registrar Office, DGS, or the department graduate registrar is permitted to provide degree verification.



## ***COMBINED PHD PROGRAMS***

---

Yale History of Art offers four combined Ph.D. programs:

African American Studies & History of Art  
English & History of Art  
Film and Media Studies & History of Art  
Program in Early Modern Studies & History of Art

### **AFRICAN AMERICAN STUDIES & HISTORY OF ART**

The Department of the History of Art offers, in conjunction with the Department of African American Studies, a combined Ph.D. in History of Art and African American Studies.

#### **ADMISSION**

If a student intends to apply for this combined Ph.D. in African American Studies and History of art, he or she should contact the respective department/program and request a description of all Ph.D. requirements and courses.

#### **QUALIFYING PAPER**

History of Art requires a qualifying paper in the spring term of the second year. The paper must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation. The qualifying paper will be evaluated by two professors from History of Art.

#### **QUALIFYING EXAMINATION, COLLOQUIUM, & DISSERTATION**

Qualifying examinations and the dissertation proposal will be administered jointly by the program and participating department and must be passed within the time required by the participating department. The dissertation prospectus and the dissertation itself must be approved by both History of Art and African American Studies. Please see History of Art Qualifying Examinations and Colloquium for more detailed information.

## **COURSE REQUIREMENTS**

Students are required to take five courses in African American Studies, generally at least one course each term. Any variance in scheduling requires DGS approval. Core courses are: 1. Theorizing Racial Formations (AFAM 505a), which is a required course for all first-year graduate students in the combined program, and 2. Dissertation Prospectus Workshop (AFAM 895a and AFAM 896b), a two-semester course, which graduate students in their third-year of study must satisfactorily complete. This workshop is intended to support preparation for the dissertation proposal; each student will be required to present his or her dissertation prospectus orally to the faculty and to submit a written prospectus draft by the end of the spring term. Three other graduate-level African American Studies courses are required: 1. a history course, 2. A social science course, and 3. A course in literature or culture.

The total number of courses required will adhere to the requirements of the participating department or program. Each student must complete the minimum number of courses required by the participating department or program; African American Studies course (excepting the dissertation prospectus workshop) count toward the participating departments or program's total. For further details, see African American Studies.

## **LANGUAGE REQUIREMENTS**

There are no additional language requirement for African American Studies. Students in History of Art must pass examinations in two languages other than English. Student should meet with their History of Art adviser(s) and the DGS to determine which two languages would be fit their field of study.

## **DISSERTATION DEFENSE**

The hour-long defense is a serious intellectual conversation between the student and the committee is required in History of Art. Present at the defense will be the student's adviser(s), committee, and the DGS of both African American Studies and History of Art; others may be invited to comment after the committee's questions is completed.

## **DISSERTATION**

Procedures for the submission and evaluation of dissertations will be those followed in History of Art, through the board of readers will normally include a member of the African American studies.

For further details, see the African American Studies Program.

## ENGLISH & HISTORY OF ART

The Department of the History of Art offers, in conjunction with the Department of English Language and Literature, a combined Ph.D. in the History of Art and English language and Literature. The requirements are designed to emphasize the interdisciplinarity of the combined degree program.

### ADMISSION

Applicants will apply either directly to the English Department, mentioning History of Art, or they would apply to History of Art, mentioning the English Department. Only applications which are short-listed by the committee that receives them first will be forwarded to the other unit. The DGS of both units will then discuss the possibility of a recommendation. Since the English Department will be distributing its applicants to several departments simultaneously, no assurances about admission to the joint program can be given until all departments have made their feelings known about possible candidates.

### COURSE REQUIREMENTS

In year one and two, a student in the combined program will complete sixteen courses: ten seminars in English, including The Teaching of English (ENGL 990) and one course in each of three out of four historical periods (Medieval, Renaissance, eighteenth-nineteenth century, twentieth-twenty-first century), and six in History of Art, including the First Year Colloquium (HSAR 500) and one course outside the student's core area. Up to two cross-listed seminars may count toward the number in both units, reducing the total number of courses to fourteen.

### GRADES

The departmental grading system is in accordance with Graduate School policy: Honors, High Pass, and Pass. Each student in the combined History of Art and English program must earn the grade of Honors in at least four term courses by the end of the second year of residence at Yale. Students who have not met this standard by the end of the second year will be warned; those who have not met it by the end of the third term will be asked to leave the program. Two grades of Honor are required for the MA degree. Only one grade of Pass is acceptable.

### LANGUAGE REQUIREMENTS

Two languages pertinent to the student's field of study, to be determined and by agreement with the advisers and directors of graduate studies. Normally the language requirement will be satisfied by passing a translation exam administered by one by one of Yale's language departments, with the exception of French, Italian, Spanish and German language exams that will be administered by History of Art. One examination must be passed during the first year of study, the other by the end of the third year.

### GRADUATE TEACHING

Two years of teaching-one course per term in years three and four – are required: two in English (up to two sections per course) and two in History of Art (one must be a

100-level introductory course. English TF assignments are typically one-section per course. In the third year students in History of Art may be required to teach two-sections per course if the course registration requires it.

### **QUALIFYING PAPER**

History of Art requires a qualifying paper in the spring term of the second year. The paper must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation. The qualifying paper will be evaluated by two professors from History of Art and one professor from English.

### **QUALIFYING EXAMINATION**

English primary students should contact the English department graduate registrar to arrange the Qualifying. HoA primary students should see the History of Art department registrar to arrange exams.

**Written exam:** The written exam addressing a question or questions having to do with a broad state-of-the-field or historiographic topic. Three hours, closed book, written by hand or on a non-networked computer

**Oral exam:** English has reduced the number of topics from five to four. See English department registrar for more information since English will typically arrange the exams. Given one week after the written exam, covering four fields: two in English (twenty-five minutes each, covering thirty texts each, representing three distinct fields of literary history) and three in History of Art (twenty-five minutes each, fields to be agreed on in advance with advisors and DGS). Exam lists will be developed by the student in consultation with faculty examiners.

### **COLLOQUIUM**

The dissertation prospectus must be approved by both English and History of Art. The colloquium will take place in the spring term of the third year of study. The committee will include at least one faculty member from each department. As is implied by its title, the colloquium is not an examination, but a meeting during which the student can present ideas to a faculty committee and receive advice from its members. The colloquium should be jointly chaired by the directors of graduate studies of both departments.

### **FIRST CHAPTER READING**

Students will participate in a first chapter reading (also known as a first chapter conference) normally within a year of advancing to candidacy (spring term of year four). The dissertation committee, including faculty members from both programs, will discuss the progress of the student's work in a seminar-style format. (See information under Provisional Admission to Candidacy)

### **DISSERTATION DEFENSE**

The hour-long defense is a serious intellectual conversation between the student and

the committee. Present at the defense will be the student's advisers, committee, and the directors of graduate studies in both English and History of Art; others may be invited to comment after the committee's questions is completed. (See information under Provisional Admission to Candidacy)

## FILM AND MEDIA STUDIES & HISTORY OF ART

The Department of the History of Art offers, in conjunction with the Film and Media Studies (FMS), a combined Ph.D. in the History of Art and Film and Media Studies. Students are required to meet all departmental requirements, but many courses may count toward completing both degrees at the discretion of the directors of graduate studies in History of Art and Film and Media Studies. For further details, see below.

### ADMISSION

Applicants will apply either directly to the Film & Media Studies (FMS), mentioning History of Art, or they would apply to History of Art, mentioning the Film & Media Studies. Only applications which are short-listed by the committee that receives them first will be forwarded to the other unit. The DGS of both units will then discuss the possibility of a recommendation. Since FMS will be distributing its applicants to several departments simultaneously, no assurances about admission to the joint program can be given until all departments have made their feelings known about possible candidates.

### FINANCIAL AID

As this is by definition a joint program, financial assistance to accepted candidates must be shared. The FMS currently has only one fellowship a year to dispense to the three selected candidates, and so HSAR, like other participating departments, would have to be prepared to fund some chosen students. A reasonable estimate would suggest that every two years the HSAR department may admit a candidate to the Joint Film and Media Studies option, while every four years such a candidate would be financed by the fellowship lodged with FMS. Naturally, no fellowship will be offered in a year when no applicant appears excellent to both units. The principle would be that any joint HSAR-FMS student, however financed, will be treated as a bona fide HSAR doctoral candidate.

### COURSE REQUIREMENTS

Because the candidate will need to develop two large (though often related) disciplines, 15 courses will be the norm (see below chart for a typical program of study).

1. Requirements in History of Art: 9 courses. These include the HSAR 500-First Year Colloquium. They may also include film and media courses that have a HSAR graduate course number. It may still be expected that students take at least one course in HSAR outside of their core areas. Students receive one course credit as Teaching Fellows within the HSAR department. See below for further teaching requirements.

2. Requirements in Film and Media Studies: 6 courses. These include the two core Film and Media Studies seminars (offered alternately in the Fall term), and four additional seminars in FMS, two of which may carry a HSAR cross list.
  - FILM 601-Films and their Study (offered every other Fall semester)
  - FILM 603-Film Historiography (offered in alternate Fall terms)
3. Other courses: upon consultation with the DGS of both units, two courses may be taken in other departments when relevant to the student's special interests, reducing the required number in either HSAR or FMS.

## LANGUAGE REQUIREMENTS

Students must pass examinations in: German (for students of western art), French, and if necessary, another language pertinent to their dissertation. If “other” language is required in the aspect of history of art, ie. Greek, Russian, Asian, (other than German and French), the student must demonstrate proficiency in the language by taking a Yale language course for grade. Immediately upon completion, the student will request the instructor to email the grade to both the DGS and Department Registrar for credit.

## GRADUATE TEACHING

During the second and third years a student will teach one section per term in the following lectures: one of the introductory survey lectures in HSAR, a second introductory survey in HSAR or other art history lecture (this may in some cases be substituted by a museum research assistantship), Introduction to Film and Media Studies, and one of the lectures in Film Theory or in World Cinema.

## QUALIFYING PAPER

History of Art requires a qualifying paper in the spring term of the second year. The paper must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation. The qualifying paper will be evaluated by two professors from History of Art.

## EXAMINATIONS

See the History of Art department registrar to arrange the oral and written examination. The one-hour film oral is arranged only by the Film and Media Studies department registrar.

**Written exam:** The written exam addressing a question or questions having to do with a broad state-of-the-field or historiographic topic. Three hours, closed book, written by hand or on a non-networked computer

**Oral Exam:** An oral exam in four broad topics, two of which must be given by a member of the Film and Media Studies Graduate Committee. The other two topics must be given by a History of Art Faculty member. Each section in the exam will be twenty-five minutes long.

**Film Oral Exam:** Joint History of Art and Film and Media Studies Ph.D. students will also need to take and pass a one-hour film oral, covering a standardized list of films and texts, at some point before receiving the degree. One-hour film oral, given by two members of the Film and Media Studies Graduate Committee, covering a standardized list of films and texts.

## **FOUNDATION TEXTS IN FILM AND MEDIA STUDIES**

By October 1<sup>st</sup> of the third year, all candidates must have met the requirement regarding foundational texts in the FMS field. See the Film and Media Studies webpage detailing this requirement.

## **COLLOQUIUM**

Following History of Art rules, a prospectus must be submitted and approved in a colloquium by the end of the student's sixth term. Of the four faculty members in the colloquium two should be members of the Film and Media Studies Graduate Committee.

## **FIRST CHAPTER READING**

Students will participate in a first chapter reading (also known as a first chapter conference) normally within a year of advancing to candidacy (spring term of year four). The dissertation committee, including faculty members from both programs, will discuss the progress of the student's work in a seminar-style format.

## **THE DEFENSE OF METHOD**

A 60-90-minute oral is taken the semester before submission of the dissertation. The committee consist of one DGS and the three readers chosen to eventually assess the submitted dissertation, at least from each unit.

## **PROVISIONAL ADMISSION TO CANDIDACY**

Following the History of Art rules, students must be in good standing, fulfill language requirements, and submit a qualifying paper to the HSAR department by the end of their second year of full-time study at Yale.

## **DISSERTATION DEFENSE**

The hour-long defense is a serious intellectual conversation between the student and the committee. Present at the defense will be the student's advisers, committee, and the directors of graduate studies in both English and History of Art; others may be invited to comment after the committee's questions is completed. (See information under Provisional Admission to Candidacy)

## **DISSERTATION**

The dissertation will give evidence of methods and materials important to both disciplines. At least one member of the dissertation panel should come from FMS and one from HSAR (who is not a member of the FMS committee). (See information under Provisional Admission to Candidacy)



## INTERNSHIPS

One or two Film and Media Studies internships exist for candidates past their third year, providing a stipend during which the candidate helps plan the annual film series and conferences held at the Whitney Humanities Center. This experience is designed to give candidates pertinent experiences in planning and carrying out film-related work in archiving, curatorship, etc. Students may undertake, instead, internships involving museum/curatorial work following the recommendations of HSAR and possibly relating to film and video exhibitions in the museums. As such internships might prolong the student's course of study, they should be undertaken with the approval of both DGS, and in no case should extend longer than one year.

A typical program of study may look like this:

**First Year - Fall Semester:**

FMS Seminar: FILM-601 Films and Their Study  
HSAR Seminar: HSAR 500-First Year Colloquium  
HSAR seminar  
HSAR seminar

**First Year - Spring Semester:**

HSAR seminar  
HSAR seminar  
FMS seminar  
FMS seminar

**Second Year - Fall Semester:**

FMS Seminar: Film 603-Historiography  
HSAR seminar  
HSAR teaching fellowship

**Second Year - Spring Semester:**

FMS Seminar  
FMS/HSAR Seminar  
HSAR Seminar  
HSAR teaching fellowship

**Third Year - Fall Semester:**

FMS teaching fellowship  
Orals preparation

**Third Year - Spring Semester:**

FMS teaching fellowship  
Colloquium preparation  
Foundation Texts in FMS

**Fourth Year:** Dissertation research & First Reading (HSAR)

**Fifth Year:** Dissertation research and writing, Defense of Methods (FMS)

**Sixth Year:** Completion of the dissertation

## PROGRAM IN EARLY MODERN STUDIES & HISTORY OF ART

Doctoral students in the History of Art may apply in the second semester of graduate study to the Program in Early Modern Studies, to pursue a combined PhD degree in the History of Art and Early Modern Studies. All requirements for the PhD in the History of Art apply, with the following adjustments.

## **COURSEWORK**

History of Art students in the combined program take the same number of courses as those on the regular History of Art track. In years one and two, a student in the combined program will complete ten seminars in the History of Art, including the First Year Seminar (HSAR 500) and three seminars on early modern topics, as well as the Workshop in Early Modern Studies (EMST 700). Students will also participate in the Early Modern Studies Colloquium (EMST 800).

## **QUALIFYING PAPER**

The Qualifying Paper is to be submitted for consideration according to the policies of the Department of the History of Art, typically in the second semester of the second year.

## **LANGUAGE REQUIREMENTS**

Latin and Italian, as set by Program of Early Modern Studies: one hour of Renaissance Latin prose; two hours of Italian, one of sixteenth-century Italian prose, one of modern Italian scholarship. A third language (in most cases German) at the discretion of the History of Art Department

## **QUALIFYING EXAM**

Students will follow the usual procedures for oral qualifying exams in History of Art, with the additional requirement that three of their four lists must concentrate on early modern texts and topics (between 1350 and 1800).

## **PROSPECTUS**

Third-year students in the combined program will enroll in the year-long Early Modern Studies Prospectus Workshop (EMST 900).

## **DISSERTATION DEFENSE**

The hour-long defense is a serious intellectual conversation between the student and the committee is required in History of Art. Present at the defense will be the student's adviser(s), committee, and the DGS of both Early Modern Studies and History of Art; others may be invited to comment after the committee's questions is completed.

## **DISSERTATION**

At least one faculty member affiliated with the Program in Early Modern Studies must be on the committee. The chair of the committee will be in the History of Art, but students in the combined program are encouraged to include at least one faculty member from outside of History of Art on their committees.

For further details, see the Program of Early Modern Studies at <https://earlymodern.yale.edu/graduate-studies/combined-phd-departments/history-art>

# PROGRAM REQUIREMENTS SCHEMATIC

## Program Requirements Schematic for History of Art without Combined Programs

**\*\* Please refer to History of Art for further detailed PhD combined requirements. This schematic is only a tool and does not go into full detail regarding specific requirements.**

	YEAR	1		2		3		4		5		6		7-8
		1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0 – 8.0
PHD IN HISTORY OF ART	Special Requirements:	Full Tuition (8 terms)												
		Residence Requirement (min. 3 years)												
				Teaching Fellow (or serve as a GRA in one of Yale's art museums)				ABD - Dissertation Research & Writing (in residence or abroad)						
					Qualifying Paper	Qualifying Exams (written & oral)	Colloquium		First Reading		Dissertation Submission			
			•DGS & student select faculty advisor	•Faculty review 1 <sup>st</sup> year evaluations	•Demonstrates original research. (25-30 pages) •Begin to formulate topics for Qualifying Exams in the Fall.	•At least 2 weeks before exams, student provide examiners, DGS & GR w/ examiner sequence list and bibliography •Provide GR with 4 examiners (3-Yale faculty)	•Colloquium Committee consists normally 3 Yale faculty members. DGS in attendance •Prospectus for Colloquium will not exceed 3,000 words plus selected bibliography		•Colloquium Committee consisting of normally 3 Yale faculty members meet with student about 1 year after ABD. •Chapter(s) need not be in sequence order.		•Select the examining committee normally 3 to 4 Yale faculty. •Complete dissertation packet from Graduate School Information Office. •Schedule Defense.	•Student may petition the Graduate School for a 7 <sup>th</sup> /8 <sup>th</sup> year of registration, if necessary. • <u>Note</u> : a draft of one chapter will be necessary for advisor and DGS to approve the additional year(s)		

	YEAR	1		2		3		4		5		6		7-8
		1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0 – 8.0
	Course Requirements (12 course requirements)	• 3 Seminars (including HSAR 500a)	• 3 Seminars	• 3 Seminars	• 3 Seminar • <b>Note:</b> Must earn Honors in at least two term courses by the end of second year.									
	Language (2 language requirements)		• First language requirement fulfilled		• Second language requirement fulfilled									
MA DEGREE		<ul style="list-style-type: none"> <li>• Student normally petitions for the degree at the end of the second year</li> <li>• 8 term courses with at least two Honor requirements must be met. All courses MUST be completed at the time of petition.</li> <li>• One language requirement is met</li> <li>• QP completed</li> </ul>												
MPHIL DEGREE						<ul style="list-style-type: none"> <li>• Student normally petitions for the degree at the end of the third year.</li> <li>• All 12 term courses with at least two Honors requirements must be met. All courses MUST be completed at the time of petition.</li> <li>• All language requirements are met</li> <li>• Qualifying Exam completed</li> <li>• Colloquium completed</li> <li>• ABD awarded</li> </ul>								

## Program Requirements Schematic for African American Studies & History of Art

**\*\* Please refer to African American Studies for further detailed PhD combined requirements. This schematic is only a tool and does not go into full detail regarding specific requirements.**

YEAR	1		2		3		4		5		6		7-8
	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0 – 8.0
PHD IN HISTORY OF ART & AFRICAN AMERICAN STUDIES	Special Requirements:	Full Tuition (8 terms)											
		Residence Requirement (min. 3-4 years)											
		Teaching Fellow or Internship				ABD - Dissertation Research & Writing							
		HSAR		AFAM		(in residence or abroad)							
Special Requirements:													
Course Requirements (12 course term)													
Language (2 language requirements)													

## Program Requirements Schematic for English & History of Art

**\*\* Please refer to English Department for further detailed PhD combined requirements. This schematic is only a tool and does not go into full detail regarding specific requirements.**

YEAR	1		2		3		4		5		6		7-8
	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0 – 8.0
<b>PHD IN HISTORY OF ART &amp; ENGLISH</b>	Special Requirements	Full Tuition (8 terms)											
		Residence Requirement (min. 3-4 years)											
						ABD - Dissertation Research & Writing (in residence or abroad)							
						Teaching Fellow or Internship HSAR		ENGL					
						Qualifying Exams (written & oral)		First Reading		Dissertation Submission			
						Qualifying Paper		Colloquium					
	Course Requirements (16 course term)	•2 ENGL seminars •2 HSAR seminars (including HSAR 500a)	•2 ENGL seminars •2 HSAR seminars	•3 ENGL seminars •1 HSAR seminar	•3 ENGL seminars (including ENGL 990) •1 HSAR seminar •Note: Must earn Honors in at least two term courses by the end of second year								
	Language (2 language requirements)		•First language requirement fulfilled				•Second language requirement fulfilled						

## Program Requirements Schematic for Film and Media Studies & History of Art

**\*\* Please refer to Film and Media Studies for further detailed PhD combined requirements. This schematic is only a tool and does not go into full detail regarding specific requirements.**

	YEAR	1		2		3		4		5		6		7-8	
		1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0 – 8.0	
PHD IN HISTORY OF ART & FILM AND MEDIA STUDIES	Special Requirements	Full Tuition (8 terms)													
		Residence Requirement (min. 3 years)													
				Teaching Fellow or Internship				ABD - Dissertation Research & Writing							
				HSAR		FMS		(in residence or abroad)							
			<ul style="list-style-type: none"><li>DGS &amp; student select faculty advisor</li></ul>	<ul style="list-style-type: none"><li>1<sup>st</sup> year evaluations are reviewed by faculty</li></ul>	<ul style="list-style-type: none"><li>Demonstrates original research. (25-30 pages)</li><li>Begin to formulate topics for Qualifying Exams in the Fall.</li></ul>	<ul style="list-style-type: none"><li>At least 2 weeks before exams student provides examiners, DGS &amp; GR w/ examiner sequence list and bibliography</li><li>Provide GR with the names of 4 Yale faculty examiners</li></ul>	<ul style="list-style-type: none"><li>Colloquium Committee shall consist of 3-4 Yale faculty members (2 should be from FMS) plus DGS</li><li>Prospectus for Colloquium will not exceed 3,000 words plus selected bibliography</li></ul>		<ul style="list-style-type: none"><li>Colloquium Committee consisting of 3-4 Yale faculty members (one must be from FMS) meets with student about a year after ABD.</li><li>Chapter(s) need not be in sequence order.</li></ul>		<ul style="list-style-type: none"><li>Select the examining committee normally 3-4 Yale members. One must be from FMS.</li><li>Complete dissertation packet from Graduate School Dissertation Office.</li><li>Schedule defense.</li></ul>	<ul style="list-style-type: none"><li>Student may petition the Graduate School for a 7<sup>th</sup>/8<sup>th</sup> year of registration, if necessary.</li><li><b>Note:</b> a draft of one chapter will be necessary for advisor and DGS(s) to approve the additional year(s)</li></ul>			
						Foundational Texts in FMS by October 1				Defense of Methods in FMS					
	Course Requirements (12 term course requirement)	<ul style="list-style-type: none"><li>FMS seminar: FILM601 Films and Their Study</li><li>3 seminars (including HSAR 500a)</li></ul>	<ul style="list-style-type: none"><li>2 FMS seminars</li><li>2 HSAR seminars</li></ul>	<ul style="list-style-type: none"><li>FMS seminar: Film603 Historiography</li><li>1 HSAR seminar</li></ul>	<ul style="list-style-type: none"><li>FMS seminar</li><li>FMS and HSAR seminars (counts as one course credits, either in FMS or HOA)</li><li>HSAR seminar</li><li><i>Note: Must earn Honors in at least two term courses by the end of second year</i></li></ul>										
Language (2 language requirements)			<ul style="list-style-type: none"><li>First language requirement fulfilled</li></ul>		<ul style="list-style-type: none"><li>Second language requirement fulfilled</li></ul>										



## Program Requirements Schematic for Program of Early Modern Studies & History of Art

**\*\* Please refer to Renaissance Studies for further detailed PhD combined requirements. This schematic is only a tool and does not go into full detail regarding specific requirements.**

YEAR	1		2		3		4		5		6		7-8	
	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0 – 8.0	
PHD IN HISTORY OF ART & RENAISSANCE STUDIES	Special Requirements	Full Tuition (8 terms)												
		Residence Requirement (min. 3 years)												
				Teaching Fellow or Internship				ABD - Dissertation Research & Writing						
				HSAR		REN		(in residence or abroad)						
					Qualifying Paper	Qualifying Exam (written & oral)	Colloquium		First Reading		Dissertation Submission			
		•DGS & student select faculty advisor	•1 <sup>st</sup> year evaluations are reviewed by faculty	•Demonstrates original research. (25-30 pages) •Begin to formulate topics for Qualifying Exams in the Fall.	• At least 2 weeks before exams student provide examiners, DGS & GR w/ examiner sequence list and bibliography • Provide GR with the names of 4 Yale faculty examiners, at least 1 from REN	•Colloquium Committee shall consist of 3-4 Yale faculty members (2 should be from REN) plus DGS •Prospectus for Colloquium will not exceed 3,000 words plus selected bibliography		• Colloquium Committee consisting of 3-4 Yale faculty members (one must be from REN) meets with student about a year after ABD. •Chapter(s) need not be in sequence order.		• Select the examining committee normally 3-4 Yale members. One must be from REN. • Complete dissertation packet from Graduate School Dissertation Office. • Schedule defense.	•Student may petition the Graduate School for a 7 <sup>th</sup> /8 <sup>th</sup> year of registration, if necessary. • <u>Note</u> : a draft of one chapter will be necessary for advisor and DGS(s) to approve the additional year(s)			
Course Requirements (15 term courses)	•REN seminar: •3 HSAR seminars (including HSAR 500a) and one on Renaissance Art.	•REN required courses •3 HSAR seminars	•REN required courses •3 HSAR seminars • <u>Note</u> : Must earn Honors in at least two term courses by the end of second year											
	Language (3 language requirements)	•First language requirement fulfilled: HoA German	Second language requirement fulfilled: Ren (Latin/Italian)	•Third language requirement fulfilled: Ren (Latin/Italian)										

