

M.A. STUDENT HANDBOOK

Department of Art, Queens College, CUNY – Art History Program

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INTRODUCTION

This Handbook is designed to help you become familiar with the graduate program and to smooth your path through it. You are required to follow all policies, guidelines, and deadlines outlined below, as well as all general policies of the College applicable to all students, which are outlined in the Graduate Bulletin (available as a PDF file on the college website).

If you have questions that are not addressed in this handbook, first contact the art history program secretary, whose office is located in Klapper Hall 168, tel. 718.997.4803. If the staff cannot answer your question, you will be directed to the Graduate Advisor or to the relevant College office. Also, please provide the office with your current contact information (address, phone, email) and inform us of any changes as soon as they occur.

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THE GRADUATE COMMITTEE (M.A. PROGRAM COMMITTEE) AND M.A. GRADUATE ADVISOR

Every year one full-time professor serves as the Graduate Advisor and chairperson of the Graduate Committee of faculty (or M.A. Program Committee), who together make ongoing decisions concerning the M.A. program and its individual students. You are expected to consult with the Graduate Advisor at least once every semester to plan and discuss your coursework and progress. The better the M.A. advisor gets to know you, the better she or he can assist you in forming a strategy for meeting department requirements, in organizing a workable plan of study, and in consulting at least once a semester to approve your program before graduation. Aside from your own individual program, you should feel free to raise concerns or ask questions of any kind related to your graduate education and professional interests and goals. If you were admitted to the program on a conditional basis (see “Requirements for Matriculation”) be sure to alert the M.A. Graduate Advisor to that fact so that she or he can help to ensure that you correct the deficits in your record during your first year in the program, as is required. However, you may also consult him or her about anything to do with your academic record, such as the transfer of credits, or the fulfillment of requirements. For any extenuating circumstances that may prevent or interrupt your matriculation or any component of the requirements discussed below, you must contact the Graduate Advisor prior to any set deadlines. See below for further details.

Note: If you are pursuing the Research Track, the M.A. Graduate Advisor may not be the advisor for your M.A. thesis. As you progress through the program, you will take classes with a variety of faculty members in at least three different areas of the history of art. This will help you to decide on the specific area of study in which you want to write a thesis. You should then approach the professor closest to that area of interest and ask him or her to become your thesis advisor (see below, “Master’s Thesis”).

Advisors, like all faculty, are accustomed to writing letters of recommendation for their advisees (for internship programs, Ph.D. programs and the like), and you should not hesitate to ask them to perform that service. However, it is essential to give your recommender as much time as possible to complete the requested letters for you. Make sure that they have all the necessary forms and an addressed, stamped envelope as well as, ideally, a copy of the statement you intend to submit with your application. They can give you advice about preparing that statement.

PROGRAM ADMISSION: MATRICULATION REQUIREMENTS

If you entered the program having already met all the requirements for matriculation, you can skip this section. Some students are admitted into the program on a conditional basis (e.g. “qualifying non-matriculant status”) and must make up the deficits in their educational record during their first year. If you do not do so within the required time frame, you will be asked to leave the program.

The basic requirements are:

- 1) Completion of one introductory survey (preferably two) and a minimum of four advanced undergraduate courses (normally 12 credits) in Art History.
- 2) Completion of at least two documented semesters of college-level study of a foreign language, or the equivalent (with equivalencies to be determined through appeals to the Graduate

Committee). **Note:** If English is not your native language, you may satisfy this first (of the two) foreign language requirements by earning a TOEFL score of 575 or above.

3) And generally, demonstrate sufficient depth and breadth of preparation, and a high level of achievement (e.g. GPA), to prove your readiness for achieving a graduate degree.

When you satisfactorily meet the above requirements you will need to apply for matriculant status with the Graduate Admissions Office. Consult the Graduate Advisor to discuss your application.

M.A PROGRAM REQUIREMENTS

Students enrolled in the program may pursue the M.A. degree along two tracks of matriculation. The **Research Track** is designed for students who wish to pursue advanced scholarly studies beyond the M.A. degree and prepares them for Ph.D. studies in Art History or allied disciplines. The **Professional Track** is designed for students who consider the M.A. degree a professional degree that enhances a current profession or leads to a new career.

Matriculation Requirements: **Research Track** (30 credits)

³⁵₁₇ **ArtH740** (Art History Methods Colloquium) or undergraduate equivalent (3 cr.)

³⁵₁₇ **Art History Electives** (24-27 cr.) Students must pass at least one course in three of five broad areas: Ancient, Medieval, Renaissance-Baroque, Modern-Contemporary, and Asia/Americas. Two courses must be seminars. Students may opt to take two graduate courses (6 cr.) in allied disciplines such as History, Literature, and Media Studies.

³⁵₁₇ Successful completion of the **Art History Qualifying Exam** (normally taken within the first semester of matriculation). The exam is intended to demonstrate general knowledge of the major monuments in the history of art.

³⁵₁₇ Demonstration of proficiency in **two foreign languages** relevant to art historical research and scholarship.

³⁵₁₇ A Master's Thesis proposal prepared under the supervision of the student's M.A. thesis advisor (a full time faculty member in the department) and approved by all full time members of the faculty.

³⁵₁₇ A Master's Thesis (3 cr.). The thesis is an original, lengthy art historical argument supported by extensive research in primary and secondary sources. It is written under the supervision of a faculty advisor and approved by both the faculty advisor and a second reader.

Matriculation Requirements: **Professional Track** (30 credits)

³⁵₁₇ **ArtH740** (Art History Methods Colloquium) or undergraduate equivalent (3 cr.)

³⁵₁₇ **Art History Electives** (27-30 cr.) Students must pass at least one course in three of five broad areas: Ancient, Medieval, Renaissance-Baroque, Modern-Contemporary, and Asia/Americas. Two courses must be seminars. Students may opt to take two graduate courses (6 cr.) in allied disciplines such as History, Literature, and Media Studies.

³⁵₁₇ Successful completion of the **Art History Qualifying Exam** (normally taken in the first semester of matriculation). The exam is intended to demonstrate general knowledge of the major monuments in the history of art.

Professional and Research Track Requirements

1. Art History Methods Colloquium (ArtH740)

M.A students are required to take the **Methods Colloquium** (ARTH 740) during your first year, unless you have taken a similar course, in art-historical methods, as an undergraduate student. (If you have doubts about the comparability of one of your undergraduate courses, confer with the graduate advisor.) This course is offered only once a year, usually in the Fall Semester.

2. Art History Elective Courses and Seminars

In order to achieve an art-historically balanced program of study, you are required to take and pass at least one course in three of the five broad areas of study that are taught at Queens College, namely: Ancient, Medieval, Renaissance-Baroque, Modern, and Asia/The Americas. At least two of the courses you take in Art History must be seminars.

The courses numbered at the 700 level are the courses intended for fulfillment of the M.A. requirements; courses numbered in the 600s and 500s and below may not normally be credited toward the M.A. degree in Art History. 700-level courses generally assume a solid background in Art History and, as appropriate, the ability to read foreign languages. In the case of seminars, participation requires the permission of the instructor (which is not often withheld). You are expected to develop a concentration in an area of special interest during your M.A. studies, which typically leads to your thesis topic. You are further expected to have some knowledge of the area of study (though exceptions are made), and to have the ability to do independent research, to prepare a substantive term paper, and to deliver oral reports.

M.A. students are allowed to take up to two courses at other CUNY campuses, such as the Graduate Center and Hunter College. Students are required to consult the Graduate Advisor before enrolling in any off-campus courses. Also, off-campus courses require an ePermit; consult the department secretary.

Note: Not all courses listed in the catalogue are offered in any given semester. Consult with the department secretary for upcoming course offerings. As registration approaches, she posts a folder on her door filled with fliers announcing the courses for the forthcoming semester. Topics range widely over the field of Art History and, with the lecture courses especially, you are encouraged to try offerings in areas that you have not previously explored.

Of the 30 credits you need for your degree, 24 must be in Art History but, if you wish, the remaining six credits may be taken in other departments, such as history or literature, with the approval of the Graduate Advisor.

3. The Art History Qualifying Examination

Purpose and Structure

The Qualifying Exam, lasting two hours, is meant to test your general knowledge of Art History. Its purpose is to ensure that you are qualified to discuss almost any area of art with some basic knowledge and that you are able to draw upon a broad base of art history in your graduate studies at Queens College. It consists of 25 images of major works in all media

including architecture, which are shown for 4 minutes each. Each image is worth 4 points, for a total of 100 points; the passing grade is 65.

Schedule of the Exam

The exam is normally scheduled about halfway through each semester (October and March). You will be notified by mail as to the exact date, time, and place and you must notify the Art History secretary, in writing, of your intention to take the exam. The exams are usually graded within two weeks, and you will be notified by email of the results.

All matriculated, first-semester students must attempt the Qualifying Exam during their first semester on the scheduled date and time. An unexcused absence results in a failure of the exam which will be recorded in the student's matriculation file.

If you fail the exam, you must retake it within one year (two semesters). Schedule a meeting with the graduate advisor to go over the exam, to identify your main weaknesses and to discuss how best to remedy them.

If you fail the Exam a second time, you must petition the Graduate Committee for a third attempt. Such permission is not automatic and you may be asked to withdraw from the program. Students who fail the exam a third time may not request any further attempts from the department, and will be required to withdraw from the program.

Suggestions for Exam Preparation

You need to start studying for the exam before you arrive on campus and before your first semester as matriculating graduate student since you'll be busy starting classes by then, and it can take several months to prepare fully for the test, especially if you were not an art history major as an undergraduate.

For each slide, your answers should identify the work as closely as possible: artist or regional school, title or subject, date, medium, and general cultural period -- e.g., "Northern Baroque," "China, Ming Dynasty," and the like -- and then describe its significant stylistic and/or iconographic features: Why is it important in the history of art? How does it exemplify a general trend or a culture, or represent an important innovation or change? Do not simply describe visual features that anyone could see in the work; you need to demonstrate your study and knowledge in some depth, and demonstrate some ability at generalization and abstraction (e.g.: not "this picture has a lot of red," but rather, "Rembrandt's red is part of his generally warm and dark color palette, which is typical of much Dutch 17th-century painting").

Your answers must be accurate within reason, but if you are not exactly sure of some element, give as close an answer as you can, for which you may receive partial credit (i.e., if you don't know that Botticelli's *Birth of Venus* was painted in exactly 1482, say "ca. 1475-1500" or "late 15th-century Italy" or "15th-century Italy" -- progressively less precise, but all better than nothing). Try never to leave an answer completely blank; say whatever you know about the item, or about its general category (e.g.: [I don't know that Rembrandt painted this picture, but] "the warm, dark color scheme suggests this is a 17th-century Dutch painting").

Most of the material on the exam is drawn from the western art-historical tradition, but there will also be a modest number of examples from Asia, the Americas, and other cultures. All the images that you are responsible for identifying (about 450) are illustrated on the Art Department website, with basic information for each:

<http://arthistoryexam.qwriting.qc.cuny.edu/> Look at these images repeatedly, like flash cards: ask yourself, “What do I know about this object?,” and when you can say enough about it to yourself, move on to the next one.

In order to prepare for this test, in addition to studying the web images, you should review your textbooks and notes from prior courses, to recall everything you already know. Then, to fill in the gaps, you should read through at least two of the major world-art survey textbooks (Gardner’s *Art through the Ages*; Marilyn Stokstad, *Art History*; A. Janson, *Janson’s History of Art*. Janson covers only western art, while the others cover a wider range of material). Concentrate on broad themes and the general characteristics of each culture, period, and style -- not on small details of specific works. That way, even if you don’t recognize a particular work, you will be able to “slot it in” to a general category, and talk about characteristics of that period.

Copies of past Qualifying Exams are available from the Art History secretary.

Another good way to prepare is to make visits to New York City museums, including the Metropolitan Museum and the Museum of Modern Art, testing yourself to see how confidently you can identify the works of art on view without first reading the labels.

SAMPLE ANSWERS FOR QUALIFYING EXAM

**[you may not be able to write as much as this in 4 minutes,
but these are the kinds of topics you should write about]**



The Moses by Michelangelo, ca. 1515, is a life-size marble statue in Rome, commissioned as part of the funeral monument for Pope Julius II, Michelangelo’s great patron. It shows the biblical Jewish prophet holding the tablets of the divine law that he has just received from God. It is typical of the Italian High Renaissance style, characterized by lifelike yet idealized anatomy, emotionally expressive faces and gestures, and religious iconography. This project underwent many changes over a long period of time; the Moses was originally intended to be part of a much more elaborate program with multiple figures, and would probably have been located at a higher level, which explains some of its awkward proportions and exaggerated expression.



Edouard Manet's *Luncheon on the Grass*, painted in 1863, became a major landmark in the development of modernist Western painting when it was rejected from the annual state exhibition in Paris. Although based on a classical Renaissance print, the painting turns ancient nymphs and gods into contemporary people from non-elite classes, who were the preferred subjects of the Realist movement. It deliberately violates many conventions of the illusionistic academic tradition: it flattens three-dimensional space, reduces bodies to two dimensions by limiting modeling with light and shade, and illustrates unconventional or shocking displays of public nudity and of a woman who gazes back at the observer with a sense of independence still rare for women at that time.

Additional Research Track Requirements

4. Foreign Language Requirements

Reading proficiency in two foreign languages relevant to art historical research (e.g. French, German, and Italian) are required in the Research track. Undergraduate coursework or native language (other than English) fluency is acceptable and can be credited towards this requirement. Discuss prior language abilities and proficiencies with the M.A. Graduate Advisor in the first semester of matriculation.

If you have not met the language requirement prior to admission into the program, consult with the M.A. Graduate Advisor to determine which language(s) you should pursue. There are several options to satisfy the language requirement.

³⁵₁₇ You can complete two undergraduate level semesters of a second foreign language, or the equivalent, with a grade of B or better, not later than the completion of your first 15 credits. These courses need not be taken at Queens College, but you must provide an official transcript of them for your department records.

³⁵₁₇ The CUNY Graduate Center in Manhattan offers an intensive summer program in reading knowledge for several major languages; because their courses work intensively on the aspect of language training most important for research purposes – i.e., translation – one summer course in that program is considered equivalent to two semesters of general undergraduate language study.

³⁵₁₇ You may complete an online reading proficiency course taught by an accredited institution. You must get prior approval from the MA Graduate Advisor before choosing this option.

³⁵₁₇ Students who have achieved the required level of mastery by other means (family background, foreign residence, etc.) may petition to demonstrate proficiency in the

second foreign language by taking a Language Examination administered by the department. If permission is granted, the exam consists of two passages, no more than a page in length, drawn from art-historical texts. For the first selection, you are allowed to use a dictionary (bring it with you) but no other books, tools, or papers, and you have thirty minutes to provide a translation. Your translation is not expected to be polished or eloquent, just accurate and grammatically correct. For the second 30-minute selection, no dictionary is permitted, and you are expected to give a concise summary of the contents rather than a word-for-word translation.

5. The Master's Thesis Proposal and Thesis

General Information

The Master's Thesis is the culminating project of the M.A. degree in art history. It counts as the tenth and final course of the 30-credit M.A. curriculum. There are some basic College-wide procedures and requirements for all master's theses in the College's *Graduate Bulletin*.

The thesis takes *at least a year* from start to finish, so you need to start working on it well in advance of your anticipated date of graduation. Normally, though, you should not register for ARTH 790, the 3-credit thesis course, until the semester in which you plan to graduate.

A master's thesis is, as the name implies, a demonstration of more sophisticated and wide-ranging "mastery" of the field than at the undergraduate level. It is not required to be a work of original research, in the sense of combing through distant archives for previously unknown information, or working on an archeological excavation. The basic criterion for a master's degree is, rather, that you demonstrate the ability to synthesize a substantial amount of available information and to draw new and original conclusions from the existing state of knowledge in the field. Therefore, there must be enough published material (or other resources) on your proposed topic to allow you to produce a work of sufficient length and depth, but there cannot be published material that has already covered your subject exactly. You are expected to be thoroughly versed in the scholarly literature pertaining to your topic, both in English and at least the two foreign languages that you have studied for the degree; to consult works of art in the original as appropriate and necessary; and to consult primary sources where available and suitable. There is no set length for a thesis; it usually determined by the topic itself, the research objectives of the author (you) and the advice of the thesis advisor.

Your thesis should represent the best that you can do in research, creative thought, and clear and interesting writing. Because it is placed permanently in the College Library, it is, in effect, published ("made available to the public"). So it should be a project that you are proud of and that demonstrates a level of skill appropriate for someone seeking a professional position in art history or related fields. Potential employers and doctoral programs may ask to see part or all of your thesis.

First Steps: Finding a Topic and Choosing a Thesis Advisor

When you have some idea of the general area in which you would like to do your research, talk to a faculty member who works in that field or time period. Normally, it is best to

develop a field of interest early in your graduate work, so that you can take a few courses with faculty in that area and get to know them (and they you) before you go searching for an advisor.

If you already have ideas for a topic, it is helpful to put them in writing and bring them to your initial meeting with a potential advisor; even better if you can bring a preliminary bibliography. Ask whether the faculty member is willing to work with you on the project and help you to conceptualize a viable topic. Faculty may choose whether or not they wish to work with individual students; you must find someone who is available and interested to serve as your principal advisor, and no one is required to do so. NOTE: Your advisor must be a full-time faculty member; adjunct (part-time) teachers are not eligible.

All research is in some way asking a question, and then trying to answer it. Finding a precise topic is essentially a process of narrowing down from bigger questions to some smaller one -- more or less the way you choose a topic for a seminar talk, but at a larger scale. Start by determining the broad area of art that interests you (Chinese Buddhist scrolls; Baroque churches; Salvador Dali). Then ask yourself what methods or questions or other issues about that art are of interest to you (art and religion, attribution and connoisseurship, feminism, iconography, social history, etc.). Then do some general reading to see what has and has not been written on relevant aspects of the field and on your preferred methodologies. On one hand, there has to be enough already available on the general topic for you to work with (ex.: "14th-century onyx bracelets in Siberia" won't work if no one has ever published about such objects). On the other hand, you are expected to use the available information to provide some original thoughts about the works chosen, so if the precise topic that interests you has been written about directly, you can't also write on it, because you would just be doing a "book report" on someone else's work (ex.: you can't write on "14th-century gold bracelets in Siberia" if someone has already written an article or book specifically called "14th-century Bracelets in Siberia."). But you *could* write on Siberian bracelets if there were, say, five or six published works on the more general topic of "clothing and jewelry history in northern Asia," each with some small but related sections on bracelets in different periods, places, or media -- because then you would be gathering previously scattered bits of existing material and shaping them in a new and meaningful way.

Some students find it helpful to do preliminary work toward finding a specific topic by first taking an Independent Study course in the general field of interest with a potential advisor. Each student may take one of these courses, called "Special Problems" (ARTH 760); the format of the course is set by the advisor, but is generally some combination of assigned reading, individual research and writing, compiling of relevant bibliography, and tutorial discussion. In order to register for this course, you must obtain approval from your desired instructor. You may also construct an Independent Study project in an area not related to your thesis, but of special interest to you and not covered by available courses. As with a thesis-related study, you need to find a faculty advisor willing and qualified to work with you; individual faculty are not obligated to accept such requests.

Thesis Advisor and the Second Reader

Your first reader, or thesis advisor, is the person to consult for help and advice at each step of the process -- from conceptualizing to researching to writing. Your thesis advisor will also seek out and suggest another faculty member to serve as second reader. If you have someone in mind for this task, discuss it with your thesis advisor. Depending on individual expertise,

the second reader may or may not provide active guidance during the thesis-writing process, but both advisors must approve (and grade) the final version of the thesis.

The Thesis Proposal

Work with your advisor to write a proposal for your topic, usually 2-4 pages in length. The structure of the proposal will ultimately be determined by you and your advisor, but it might include some or all of the following:

1. A **tentative title** for the thesis.
2. A **brief description** of what art-historical subjects, and what kinds of questions, you plan to address.
3. A **discussion of the amount and kind of scholarship** that already exists on this subject, and of primary sources (if any). This type of discussion, often called “the state of the question,” may be written in essay form, or as a bibliography in list form or with annotations, or some combination of these.
4. A **chapter-by-chapter synopsis** of your thesis that briefly outlines your methodology (i.e. how you plan to answer the question(s) you are asking). This serves much like a tentative Table of Contents for your thesis.
5. An abridged **bibliography** of the most relevant sources for your thesis research.

When your advisor has approved the proposal, it will be submitted to the entire Graduate Committee of the department for approval. Approval of both the advisor and the committee is required before you can register for ARTH 790, the Thesis course.

The First Draft of the Thesis

Your thesis advisor will work with you to develop a timetable for the various stages of research and writing, including the initial preparation of an outline and bibliography. You should consult with your thesis advisor as often as you both feel is necessary while working on the initial research and writing. At some point, you will be ready to submit a first draft of the paper, including footnotes, bibliography, and at least rough copies of any illustrations. Your advisor will read this draft and return it with comments. (Note: Students whose fluency in written English is not that of a college-educated native speaker will find it helpful and time-saving to have a more fluent friend or a language tutor check over the first draft before it is submitted to an advisor.)

Be aware that you cannot simply hand in a first draft late in a semester and expect to graduate in that same term. The faculty require considerable time to read and comment on each draft of your thesis, and cannot rush that process. Moreover, there must be enough time left after the first draft is read to allow for at least one, and possibly more, further revised drafts, which may require considerable discussion and additional research. As a general rule, thesis advisors expect to receive a solid first draft *no later than* early October for a fall graduation, and no later than early March for a spring graduation. However, be sure to consult with your own advisor and follow whatever timetable he or she requires.

The Second and Further Drafts

Once you receive the first draft back from the advisor, you will do whatever additional research, rethinking, rewriting, or other work is asked for, and submit a second version of the project. At this point, if the draft is substantially complete and generally acceptable, your

advisor may solicit input from the second reader. If the second draft still has substantial problems, you may be asked to rewrite again, as many times as the advisor determines is necessary to reach a satisfactory stage of scholarship and writing.

Final Revisions and Approval

After both advisors have read your last draft and given any further comments or suggestions, you will prepare the final corrected version of the thesis, often called the “deposit copy.” This version must be free of grammatical and typographical errors, and must be complete in all respects:

- 1. Title page.** The College requires a standard format for this page, with specific wording and a space for the advisor’s signature; requirements are given in the College’s *Graduate Bulletin* under “Thesis” (printed or online: http://www.qc.cuny.edu/Academics/Documents/Grad_Bulletin_09_12.pdf). If you are not sure about how to organize this page, or about other matters of format and style, consult the copies of past theses in the department office and the Library. A sample title page is on this handbook’s final page.
- 2. Personal matter:** foreword, acknowledgments, and/or dedication (optional).
- 3. Table of contents.**
- 4. List of illustrations.**
- 5. Full text** of the thesis itself, with footnotes (or endnotes; footnotes are preferred if your word processor can do them). 12-point type is standard, double-spaced. See the Library for standard margins, type of paper, etc.
- 6. Bibliography.** Footnotes and bibliography must follow a standard academic style *for the humanities*: preferably the *University of Chicago Manual of Style*, but any recognized system for the humanities is acceptable. You must use actual numbered notes separate from your main text, NOT the social-science-style brief notes in parentheses within the body of the text: e.g., “(Smith, 1997)” in the middle of a sentence is not enough. Whatever style is used, the form must be consistent throughout the paper. For guidance in formatting citations and bibliography, see *The Chicago Manual* itself (now available online), or the briefer introductions/summaries of its system in Kate Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*, and Sylvan Barnet, *A Short Guide to Writing About Art* (both are inexpensive paperbacks, also available in the Library).
- 7. Illustrations.** Your illustrations (e.g. photographs, drawings, and maps) called, in publishing language, “figures,” may be printed from a digital source, or photocopied or scanned from books or journals and neatly cropped and pasted in. All figures must be numbered in sequence, and provided with a caption that includes the figure number and, as appropriate, artist’s name, title of work, date, medium, and/or dimensions. You must refer to your included illustrations in your text and list the specific figure number for ease of reference (“see fig. 4”).

Once your advisor has accepted the final version, he or she must sign two copies of the College’s Thesis Approval Form (available in the department office) and submit them to the Dean of Graduate Studies before the deadline set in each semester by the Registrar. Because this deadline changes annually, you should contact the Registrar to determine the date that applies to you, and inform your advisor of it. It is earlier than the end of the semester’s classes.

Depositing the Final Version in the Library

It is your responsibility to arrange for the binding of your thesis typescript, which will then be permanently deposited in the College Library. You must prepare two complete copies of the thesis, including all text, figures, footnotes, etc., plus the required title page and signature. Check the Graduate Bulletin and the Library for requirements. Your advisor will want to inspect the final copy to be sure that all requested changes and corrections have been made, and to sign the title page. Then go to the Bursar's Office (Jefferson Hall) and pay the binding fee, for which you will receive a receipt. Take the receipt and the two complete copies to the Library; staff can tell you what room to go to within the library for "thesis deposit." One copy will be bound and placed in the Library stacks; the second copy will be bound and kept in the Art Department office.

If you wish to keep a copy for yourself, you may also submit a third copy of the thesis, which the Library will bind for you.

FILING FOR GRADUATION

At the *beginning* of the semester during which you plan to graduate, you must file a diploma card (graduation request), available from the Registrar's office, as part of your registration (there is an early deadline for filing, usually within the first weeks of the term, and late applications will delay your official degree another semester). The Registrar will then supply you with a calendar of dates for that particular semester, pertaining to the submission of the thesis and filing for the degree. You must follow these guidelines or your graduation may be held up. If in any doubt, consult the Registrar's office directly. The Art Department cannot help you with objections from the Registrar or other College agencies beyond our control.

You must be a registered, tuition-paying student during the semester that you are given a degree; that is one reason to put off registering for ARTH 790 until your final semester, when you may not have any other courses left to take. If you take no courses but want to graduate, you will have to pay the substantial fee for "maintenance of matriculation." NOTE: If you do not register for at least one class during any individual semester of the time when you are writing the thesis, the College considers you to have dropped from the program, and you will have to reapply (a formality in most cases, but there is paperwork and a small fee).

TIME LIMITS, RE-ENTRY, AND RE-ADMISSION REQUIREMENTS

The college allows a maximum time of four years for completion of all M.A. degree requirements. A student who wishes to exceed this time limit must submit a petition for extension to the Office of Graduate Studies. If you receive a grade of “Incomplete” in any course, you must complete all work for the course within one calendar year (two semesters), or you will not receive credit.

There is no official “leave of absence” classification for graduate students once they have registered for one semester of classes. Students who do re-register in any following semester are considered “inactive”. Such status is not noted on your record and does not extend the time limit for your degree. Inactive students who wish to return to the College must file an Application to Re-enter with the Office of Graduate Admissions at least two months before the semester of return, and pay a re-entry fee.

Extended absences from the program can result in some potential issues that may affect your matriculation. In regard to the Research Track, the goal of the program is to prepare and write a well-researched thesis that offers a scholarly contribution to the study of art. The topic of the thesis is mutually agreed upon by the student and the student's thesis advisor. It is the student's task, first, to determine a period or style of art of interest, and, second, to find a faculty member who is capable of advising on that topic. The advisee/advisor professional relationship is one that is usually cultivated in the student's first year in the program while the student is fulfilling the program's course requirements. During that time students get to know faculty members and their scholarly interests while faculty members become familiar with students' writing and researching abilities.

An extended absence from the program affects the advisee/advisor professional relationship in several ways, for example:

1. Faculty members will be reluctant to take on a thesis advisee if they have not had a student in a course or two, or one who has been absent from the program for a number of years.
2. A faculty member will not take on thesis advisement if the topic is outside of their area of expertise.
3. Because of faculty attrition (e.g. retirement), the department may no longer have a faculty member who can advise on the student's topic when the student returns to the program.

Therefore, you should carefully consider any absence and you must consult with the M.A. Graduate Advisor about any postponements of your matriculation.

Students who wish to re-enter the College to complete a master's program begun eight or more years ago must file an Appeal for Readmission with the Graduate Scholastic Standards Committee.

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[sample title page for thesis]

**THE IMPORTANCE OF FRENCH ART FOR THE DEVELOPMENT
OF LATE NINETEENTH-CENTURY SWEDISH PAINTING: KARL
NORDSTROM, CARL LARSSON, AND NILS KREUGER**

EBBA DAHLIN FISCH

**Submitted in partial fulfillment of the requirements for the degree of
Master of Arts in Art History in the Graduate Division of Queens College,
The City University of New York**

July 1990

Approved by: _____

Date: _____