Department Handbook before fall 2007

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Fourth Edition: Fall, 2001 The first edition of this handbook, entitled A Handbook for Students and Faculty, appeared in Spring, 1988. The committee that put it together included Michael Camille, Barbara Heisley, Ira Mark, Robert Nelson, Kris Poole, Steve Sennott, Lone Simmons and Julie Thuras. The second edition appeared in Spring, 1990. The editors were Robert Nelson, Steve Sennott, and Lone Simmons, and the committee included Elizabeth Rodini, Margaret Scheyer, and Katherine Taylor. Revisions for the third edition involved updating the information about the M.A. and Ph.D. curriculum requirements, making the guide more 'user-friendly' for students (with a corresponding change of title) and expanding the scope of information to be covered. Extremely useful guides on lecturing and other activities prepared by the late Kathleen Shelton for the benefit of graduate students in the Department, were updated and included here. Participants included Betsy Barnett, Anna Brzyski-Long, Tom Cummins, Stephanie DAlessandro,
INTRODUCTION

The faculty and students who have worked on this handbook have focused on program requirements and tried to include information to aid you at all stages of your graduate career, ranging from how to get your first library card to how to search for a full-time teaching position. Perhaps the most important lesson you can get from this Handbook is this: We, faculty and students alike are committed to de-mystifying student life. It's in your interest to ask, and, when necessary, to demand answers to questions that bear directly on your life in the Department and your career as an art historian. We haven't attempted in this Handbook to capture the spirit of the University or to present intellectual rationales for Department programs. This is instead a pragmatic guide, designed to provide information in a concise manner and to point you to additional sources of help. Before you arrive at the University you should read fully and carefully the section on the academic program (M.A. or Ph.D.) that you're entering. Much crucial information is "buried" in these pages, not intentionally, of course, but simply because of the difficulties of organizing a document that must be sufficiently detailed to serve students throughout their graduate careers. So read about your program patiently and thoroughly, and note any aspects that need further explanation. Also look over the section on student activities, especially troubleshooting (section 5), and the section on the Department (section 6). Dip into the other sections of the handbook when and as you need them. What's not covered in this handbook - the intellectual contents of study at the University is what we hope you'll awaken to and eagerly pursue during your stay here.

1. THE M.A. PROGRAM Update, 9/06: Forms mentioned in this section are now available on the Department website, under Graduate Program, Forms

Getting Started

Your first year of graduate work may be a bit overwhelming. Getting used to a new place, to the rigors of graduate school and (for some) to the fast pace of the quarter system is all very demanding. Take time before school begins to absorb the information below, which is designed to walk you through the M.A. program and its requirements. Once you arrive on campus, you can easily ask for help with matters you don't understand from the faculty member who is serving as Graduate Studies Director and from the Department Coordinator.

1.1 Advising and Registration:

Update, 9/06: M.A. students meet with the M.A. Advisor to discuss academic plans and concerns and complete quarterly course registration forms. After petitioning the Department for admission to the Ph.D. program and receiving word of admission (toward the end of fall quarter in the second year, for Track One students), they meet instead with the Director of Graduate Studies.

In late summer you and other students entering the M.A. Program will receive information concerning course offerings and registration procedures so that you may begin to plan your program of study for the first year. During registration week, you'll be invited to attend various social and practical orientation meetings organized by the Department. At that time, you'll also meet individually with the Graduate Studies Director, who's responsible for answering your questions about the requirements and guiding you through the program. You should bring to that meeting a tentative plan of your first year's course of study, in order to be sure that you'll meet all the distribution requirements. The Graduate Studies Director will assist you in completing forms for enrollment in three courses for the fall quarter. Staff in the Department office will help you with other registration procedures. You'll repeat this process of advisement and registration before each quarter of M.A. coursework. You may also wish to consult with individual faculty regarding their courses or your course selections. You may add or drop classes with no charge through the fifth week of the quarter. Classes dropped after the fifth week will remain on the transcript and will be marked withdrawn.

1.2 "Time Schedules" Publication and "Chicago life" You'll want to get a copy of the booklet called "Time Schedules," which is available shortly before the beginning of each quarter in the Art History Office. It contains much official University data, including a schedule of all University and college courses; a calendar of registration and degree deadlines; application dates for student loans and federal work-study, and information on such important matters as tuition and fees, final examinations, foreign language reading exams, student health services and insurance, and student ID cards. It also explains the grading system, course credit, and academic transcripts. You'll also want to obtain a copy of "Chicago Life," a publication for graduates and undergraduates, which includes very basic information about campus survival (where to eat, get books, computers, etc) and about life off campus in Hyde Park and Chicago.

1.3 Departmental Communication: Official departmental announcements and important deadlines are posted on our electronic bulletin board so it's important to subscribe as soon as possible. See section 6.1 for details.

1.4 Residency Status: As a beginning M.A. student, you'll register in what's known as "Scholastic Residence." (For the various forms of residency, which apply to later stages of study, and for distinctions between part and full time study, see the sections below on the Ph.D. Program, 2.2 and 2.3.) It's important to realize that even if you have been admitted into the M.A. program with the promise of years of funding and the expectation that you will continue on in the Ph.D. program, you are nonetheless officially an M.A. student until you have petitioned and been formally accepted into the Ph.D. program.

1.5 Tracks: The Department has two tracks, which are schedules for meeting requirements. The basic requirements for the MA. degree are the same for both tracks; track two allows students to pace their courses differently because of their need to study foreign
languages.

Track one will serve the majority of students, including all those specializing in the study of modern Europe and North America. Track two is for those students who must study one or more non-modern or non-European languages during their coursework for the MA. and Ph.D. Typically, this track will accommodate students who must work on Asian, native Latin American, or ancient European languages. Track two allows the student an additional quarter to complete the requirements for the M.A., except for the MA paper, which should be completed at the same time as Track 1. Track 2 permits the student to take language courses as part of the normal course load of three courses, although credit towards the number of courses required for the MA. degree is given only for intermediate- or higher-level language instruction: see below 1.18

1.6 Fields:
Update, 9/06: The "Non-Western" fields currently available are East Asian and Islamic.

While most basic requirements for the MA. degree hold across all of the different fields of study in the Department (for a description of these fields, see 2.19), there are different distribution requirements between those designated "Western" and "non Western" (Asian and Latin American). Thus, it's important that you identify as early as possible the field in which you intend to concentrate your work. You should also consult early on and regularly thereafter with the faculty in this field regarding its special requirements and your special needs and interests.

1.7 Advisors: Selecting an Advisor: When you first arrive, the Director of Graduate Studies will probably be the first faculty member to advise you on how to pursue your intellectual interests through courses and other University activities. If you've come to the University to work explicitly with one or two faculty members in your field, you will want to seek them out immediately and get their guidance in selecting courses. If you aren't sure of whom you want to work with as an advisor, you should think carefully about this over the course of your first two quarters. By the beginning of spring quarter, you should have settled on a faculty member to serve as your advisor for the MA. paper, and have spoken with that person about this possibility. If you have trouble making this decision for whatever reason (there are no faculty in the field you want to pursue; there are personality, intellectual or scheduling conflicts), speak with the Graduate Studies Director, whose job it is to handle such matters.

On the advisor-student relationship: It has been said that one's relationship with one's advisor is the most important relationship of one's graduate career. This is slightly more true for PhD students than it is for M.A students but the principle remains the same at any level. Your advisor will provide you with guidance, support, feedback and advice as you advance through the program. It's your advisor who will look at the "big picture" and help you make important decisions about your future studies and career. He/she will write you important letters of recommendation, and may be able to help you identify sources of funding or introduce you to other scholars who may be able to help you in your work. It's therefore important to find an advisor with whom you can cultivate a comfortable (but challenging and productive) working relationship, and with whom you are able to communicate reasonably well. If communication problems arise during the course of your studies, it will be important to work them out, for the sake of your future work. See section 5.5, "What to do if you have problems with the faculty," for further advice.

Meeting Requirements
The requirements for the MA. Program are presented below in three forms. The first is a simple list, designed to make the basic categories accessible at a glance. The second is a chart, which allows you to see how you might pace your program of study. The third form is a detailed description of each requirement and useful information related to it.

1.8 List of Departmental Requirements:

- Languages: reading proficiency in one foreign language (high pass or a 3 quarter course with a grade each quarter of B or better.)
- Courses: a total of 9 courses, including Methodologies (Art History 401)
- Papers: two seminar papers and the M.A. paper
- Distribution: proper distribution requirements for courses, papers, and faculty advisement.

1.9 Charting the M.A. Program:

<table>
<thead>
<tr>
<th>Year</th>
<th>Quarter</th>
<th>Coursework</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Fall</td>
<td>3 courses, including methodologies seminar</td>
<td>Orientation week: register for methodologies seminar courses &amp; take language exam. Week 3: registration can be changed up to this time without fee(same schedule holds for every following quarter</td>
<td></td>
</tr>
<tr>
<td>Winter</td>
<td>3 courses</td>
<td>Week 8: Winter quarter register for courses including language course if language exam was not passed.</td>
<td></td>
</tr>
<tr>
<td>Spring</td>
<td>3 courses, often including MA paper course</td>
<td>Week 1: submit application to department for financial aid for following year (this includes students with fellowship awards) Week 8: register for Spring Quarter</td>
<td></td>
</tr>
<tr>
<td>Year 2 Fall</td>
<td>Optional: 3 courses</td>
<td>Have text of MA. paper finished before registration. Orientation week: register for Fall quarter and register for convocation. Week 7: all requirements for MA. paper, including approval by 2 reader, must be met by this date for Fall graduation. Week 8: petitions due for admission to the Ph.D. program. Week 8: register for Winter quarter. Week 11: Convocation</td>
<td></td>
</tr>
</tbody>
</table>
MA PROGRAM: DESCRIPTION OF DEPARTMENTAL REQUIREMENTS

Foreign Languages: Becoming proficient in the foreign languages that have been and continue to be important for art history and for the particular culture that you study is essential for graduate-level scholarship. Before beginning graduate school you should brush up on your foreign languages and begin to acquire the new ones that you'll need for your graduate work. Being behind on languages may make your first year much more difficult than it needs to be, and may prevent you from doing the type and quality of work that you would like to do.

1.10 Which language? For the M.A., a high level of reading proficiency in one of the following modern "research languages" is required: Chinese, French, German, Italian, Spanish, Arabic, Persian, or Ottoman Turkish. The language selected for proficiency examination must correspond to the student's research plans and cannot be his or her native language. All students should review early on the language requirements for the Ph.D. See below, sections 2.8 and 2.12. Consult with appropriate faculty members about the linguistic demands of your proposed field of concentration. Students whose field of study requires them to learn one or more non-modern or non-European languages may opt for track two. See 1.18 on receiving course credit for language courses.

In addition to meeting the Chinese language requirement, students studying East Asian art are encouraged during the MA. year to gain or demonstrate proficiency in another of the languages that will be required of them for the Ph.D.: Japanese and German or French.

1.11 How to Meet the Language Requirement:
Update, 9/06: You should register to take the appropriate University language exam (listed in Time Schedules) when you register for courses in the fall. On these exams, see the update below, under 1.12.

The Department will administer language exams during orientation week. If you don't achieve a "high pass," then you'll be expected to enroll in a University-directed language course. In the unlikely event that you have no background in one of the languages that can meet the requirements for the M.A. degree, then you should enroll in a University language sequence beginning in the fall. An independent course cannot be substituted nor can language exams other than the Department's. A language course in one of the modern research languages cannot be counted towards the MA. degree and is expected to be a fourth course, added on top of the usual three-course load. You'll be expected to continue enrolling in language courses each subsequent quarter until the exam is passed with a "high pass" or the substitute (three quarters of language instruction with a grade of "B" or better) is achieved.

1.12 Department Language Exam:

Update, 9/06: You should register to take the appropriate University language exam (listed in Time Schedules) when you register for courses. Time Schedules lists the times the exams are offered: French in the 5th week of the quarter, German in the 6th week, all others in the 7th week. Students are then emailed a week prior to the exam with the time and location of the exam. Exams are always administered from 6-8 p.m. These are translation exams, to which students may bring a dictionary, but not grammar books, verb charts, etc. More information is posted on the Dean of Students' website.

These are translation exams involving art and art history related texts. Dictionaries are allowed. The exam will typically last one and one-half hours, and may involve more than one text. Grades are high pass, pass and fail. A high pass in the student's research language must be achieved for the MA. degree.

COURSES: You'll want to choose your courses carefully so as to broaden your familiarity with the diverse fields of art history, the most important objective of the MA. program, while also pursuing your specialization. If your BA. was not in art history, you'll want to focus on gaining a broad familiarity with the discipline. The program allows you considerable freedom to explore your interests within art history and in various fields, but this freedom means that you must work especially hard to ensure that your choices amount to an intellectually coherent plan of study. Discuss your intellectual interests and course choices carefully with the Director of Graduate Studies and faculty in your field of specialization.

1.13 Required number and distribution:

Update, 9/06: The progress of every student in Scholastic Residence years is reviewed by the department faculty in the spring quarter and reported to the Dean of Students office. The faculty considers the quality of academic work, incompletes, progress toward language requirements, progress toward defining the M.A. paper topic or the subsequent research paper, and collegial contribution to the life of the department. Good progress is defined as having no incompletes on your record, and completing the language requirements for the Ph.D. by the summer of the third year in the program. If you find yourself confronting unusual circumstances that impede your progress, it is best to let the M.A. Advisor or Graduate Studies Director know about the situation. Such matters are held in confidence by the faculty.

Nine courses (including Methodologies) are required for the MA. degree. Usually students take three per quarter constituting typically full-time enrollment. A maximum of two, total, can be courses from outside the Department of Art. (Track two students are allowed to take two courses outside the Department in addition to their language courses.)

If you're specializing in a field of Western Art, then you must take one course in non-Western art (defined as non-European and non-North American). If you're in either Asian, Islamic, or Latin American art, then you must take one course outside of your geographical area (Asian or Latin American).

1.14 Methodologies (AH 401): Offered each fall quarter and required for all incoming M.A. students, this seminar is designed to introduce you to various methods in art history and the approaches of Department faculty.

1.15 Types of Courses within the Department: The Department offers several types of courses: lectures (which have AH 300 numbers); MA. paper course (AH 400); seminars (AH 401 -499); graduate independent research courses (AH 498). Most courses don't require faculty permission for registration, but you should make arrangements with the specific faculty member before you register for a research course or the MA. paper course with him or her.

Lecture courses will include advanced undergraduates, and are ordinarily combinations of lecture and discussion. Often they cover a
larger body of material, in a more survey like fashion, than is done in seminars. Requirements of students in lecture courses vary widely from one faculty member to another, and may include papers and/or exams. Seminar courses are more intense, research-oriented classes. Students typically make seminar presentations and write in-depth papers for these classes. (For more discussion of the genre, see 3.11). Some graduate seminars rely heavily on non-English language reading and research, so be sure of the requirements before you enroll.

Most students balance their work-load between seminars and lectures during each quarter. There is no requirement regarding the number of lectures or seminars that must be counted toward the nine courses needed for the MA degree, but it's expected that you will want to take at least one seminar each quarter so as to develop the skills in critical analysis, independent research, group discussion, and public presentation that this format encourages. Note, also, that you can most easily satisfy your paper requirements (see below, sections 1.20-1.21) by taking seminars and the MA paper course.

1.16 Research Courses and M.A. paper course: These courses are "independent studies" and will vary widely in format and requirements depending on the individual faculty and student. At the beginning, you should establish with the faculty member how often and when you will meet, what materials you will cover and how they are to be covered (joint discussion; written report, etc.) and what you will be expected to produce by the end of the quarter (a paper, annotated bibliography, etc.). The M.A. paper course is taken with the faculty member who will be your principal advisor for the paper. It typically involves critiquing your existing paper, doing further research on the topic, and revising various drafts.

1.17 Courses outside of the Department: Because two courses may be taken outside the Department, you're encouraged to investigate the offerings in history, literature, religion, anthropology, music, philosophy and other disciplines that might complement your art historical studies. Other departments often have descriptions of courses like the one prepared by our Department. Contact the department in question for this information, or check the listings in the "Time-Schedules" Publication. You may also want to consider taking courses at other area universities. See the discussion "Courses outside the University," under the Ph.D. program, 2.16. Note that studio courses must be graduate-level (300) in order to count among the nine degree courses. For more on studio art at the University, see section 6.11.

1.18 Course Credit for Language Courses: The University does not allow graduate students to have course credit for beginning-level language courses. Credit is given only for intermediate- or higher-level language courses; intermediate-level modern Western European language courses cannot be counted towards the 9 courses required for the M.A. degree. Track two students are allowed to take one beginning-level language course (in a non-modern or non-European language) as part of their 3-course load during their first year, but these language courses are not counted towards the 9 courses required for the degree. During their 2nd year, track two students count their intermediate-or higher-level language courses towards the course requirements for the degree.

1.19 Grades: The official grading scale used by the Department is A, B, C, D, and F, including pluses and minuses. In general, however, graduate student grades range from A to B-, and grades of "B" or "B-" indicate seriously inadequate work. A+ is not an official grade in the University, but may be used within the Department. Graduate research courses and the M.A. paper course may be graded Pass/Fail.

If you're unsure of how you've done in a class or on a paper, don't try to decipher too much from a grade. It's only to be expected that across the Department, there will be some variation in grading policies and philosophies. Most faculty will be quite willing to review your progress with you, to expand on their written comments on your papers, and to clarify their standards. Make an appointment to see the faculty member during his or her office hours.

A blank grade indicates that the student has completed the course work but for some reason the instructor has not yet filed the grade. A grade of I (Incomplete) indicates that the student hasn't yet completed requirements for the course but will do so in the future. When requirements for the course are completed, the student should ask the faculty member to send in a grade. The final grade is entered with the faculty member who will be your principal advisor for the paper. The M.A. paper course is taken with the faculty member who will be your principal advisor for the paper. It typically involves critiquing your existing paper, doing further research on the topic, and revising various drafts.

PAPERS
Papers are the primary materials on which the faculty assesses your potential for more advanced graduate study. Of all of your activities as a graduate student, researching and writing papers is the one that leads most directly to the scholarship expected of a professional art historian.

Starting in 2006-07, the procedure for observing this policy works this way: Every year, student academic progress, including any incomplete or blank grades, is reviewed by the faculty at a meeting early in the spring quarter. Department staff will contact students to confer about the status of any such grades before the meeting. After the meeting, any student with an Incomplete dating back more than four quarters will receive a letter saying that she or he will no longer be allowed to complete the course for a letter grade. This may mean taking another course instead to satisfy the course requirements for the MA or PhD program. Any student who is receiving fellowship funds and has an Incomplete from the current academic year (fall or winter quarters) or before will receive a letter saying that the coursework must be completed and submitted by the week preceding fall registration. Students receiving fellowship funds who have additional incompletes at the end of the spring quarter must also complete that coursework by the week preceding fall registration. The student should send a copy of the completed coursework to the department coordinator at the same time she or he submits it to the instructor. If the coursework is not completed, the student will be unable to register.

1.20 Seminar papers: Two "seminar" papers are required for the M.A. degree. "Seminar" papers are generally begun and completed within a single quarter, often but not necessarily as part of the work for a seminar course. They may also be developed from lecture courses or as independent research projects pursued in specially-arranged graduate research courses.
For each completed seminar paper, be sure to fill out a green seminar-paper form (available in the Department office), and give it to the faculty member who supervised the paper for inclusion in your Departmental record.

1.21 M.A. Paper: The M.A. paper is an article-length research paper submitted to two faculty members, the first and second readers. It's the premier component of the M.A. program, and provides you with the opportunity to develop the skills necessary for in-depth research, careful argumentation, and editorial revision of your prose style. These are all essential for your professional development. The M.A. paper is practically identical in scope or format to the "research" paper written as part of the Ph.D. program but is called the MA. paper because it constitutes the culmination of the MA. program.

Students usually, though not always, develop an M.A. paper from a paper written for a course. Typically you'll seek out an advisor in the appropriate field to serve as the first reader and consult with them on the choice of a second reader. (See 1.7 on Advisors.) You should define the paper's content, scope and length with your readers. The length will vary according to the topic. For examples of successful MA. papers, consult the past ones on file at the Art Reserve in Regenstein Library.

1.22 Timing of the M.A. Paper: Ideally the topic will develop from a fall or winter quarter course and be continued during the spring quarter. The MA. Paper course (AH 400), offered every quarter, provides an opportunity to continue research on the topic. The course is often taken in the spring quarter of the first year. You might develop the M.A. paper in the spring quarter and then submit a draft to your professor at the end of the quarter. That draft would then be returned in a few weeks, with comments and suggestions for improvements, so that you could continue working on the paper during the summer. Most faculty are out of residence during the summer quarter, so you'll need to make special arrangements with individual faculty to continue study and consultation during that time. You'll present a finished text (with footnotes, illustrations, etc) at registration at the beginning of the fall quarter. After this version is critiqued, revised and approved, it's given to the second reader for approval. If you delay the process, in autumn you may run into the problems with timing which are described below under the heading "Finishing the Program," 1.30-1.32.

1.23 Finishing the M.A. Paper: The M.A paper has its own white approval form, available in the Department office. After your two readers have signed it, give it and a bound copy of the MA. paper to the Departmental administrative assistant. She will submit these to the Chair for approval and then forward the MA. paper to the Art Reserve in Regenstein Library where it will find a permanent home.

DISTRIBUTION REQUIREMENTS
Distribution requirements are designed to ensure that you become familiar with different methods and areas of art history, allowing for a breadth of knowledge that is one of the principal goals of MA-level education. For students concentrating in a field of Western art, three aspects of the program have distribution requirements: courses, papers, and faculty advisors. For those in a field of "non-Western" art, two have distribution requirements: courses and papers.

1.24 For Students Concentrating in a Field of Western Art: Courses: You must take at least one "non-Western" course in the Art History Department (defined as non-European and non-North American). You must take a course on pre-1400 European material, and one with European or North American post-1400 material. There is no required number of seminars that you must take though it's expected that you'll take a balance of seminars and lectures each quarter.

Papers: Your three papers (i.e., the two seminar papers and the M.A. paper) must fall within at least two of the following three areas: (1) "non-Western" (defined as non-European and non-North American); (2) European, pre-1400 (3) European or North American, post-1400.

Faculty: During your first year, you must work on papers with at least three different faculty members. For instance, two faculty may be involved with the MA. paper (as first and second readers); the third should then direct a seminar paper that does not lead to the M.A. paper.

1.25 For Student Concentrating in a "Non-Western" field:
Courses: You must take at least one course outside of your specific geographical field. Thus, for example, students of Asian art must take at least one non-Asian art history course. There is no requirement regarding the number of different faculty with whom you should work. Nor is there any requirement regarding the number of seminars you must take.

Papers: Among your three required papers, one seminar paper and the MA. paper must be within your field of concentration; the other seminar paper may deal with the art of any culture or period.

1.26 Exceptions and Petitions: If you wish to have the Department consider other options for completing requirements, you may petition the faculty by addressing a letter to the Graduate Studies Director describing, explaining and justifying the changes you request. It will be presented to the faculty and voted upon by them. See the more detailed description of this process provided under the Ph.D. program, 2.5.

1.27 Annual Progress Report: An annual progress report must be filed with the Department and the Dean of Students office every year during your residence at the University. The Department uses your report to track your degree requirements and the Dean of Students uses the report to certify loan deferrals, visa requirements and other matters requiring verification of your active student status.

1.28 Travel Fellowship: Through its fund-raising efforts and some endowments, the Department helps graduate students with research travel. The Department's first priority in distributing funds has always been dissertation-level work, but it does have one grant that is especially designed for first year M.A. or Ph.D students: The Kathleen J. Shelton Memorial Traveling Fellowship. Preference in awarding the Shelton Fellowship is given to students with little or no travel experience in the country of proposed research. You may want to apply to support travel related to your M.A. paper. There is a detailed handout available in the Department and a form to be
filled out. Applications are usually due around the first of May, and decisions announced towards the middle or end of the month. For more information on how to make grant applications, see sections 3.23-3.33.

Update 5/07: Department grants and incompletes: Outstanding work for incompletes, including any from spring quarter, must be submitted to the Department Coordinator and the instructor(s) before a check for a department grant for summer language study or research travel will be released. Exceptions are courses that require a summer field work component (courses in classical archaeology) and courses taken in other departments for which the instructor gives all students a later due date. In these cases, the Department Coordinator will need an email from the instructor stating the due date for the class. As always, if you have questions, you should feel welcome to consult the DGS.

1.29 Leaves of absence: Leaves of absence may be granted to help students because of difficult personal circumstances or medical conditions, or to allow them to take advantage of special opportunities for intellectual development that open up elsewhere. See the discussion under 2.4 for policies and procedures.

FINISHING THE PROGRAM

1.30 Timing the Completion of the M.A. Program: Although it's possible for Track-one students to complete the M.A. program by the end of the spring or summer of the first year, and you're encouraged to do so, circumstances may work against this goal. If, for example, you aren't able to complete a first draft of the M.A. paper by the end of the spring quarter or beginning of summer, you'll probably still be working on that first draft during the summer and won't be able to complete revisions until after your first reader has seen the paper at the beginning of fall quarter.

1.31 Potential Problems for the Terminal M.A. Student: The difficulty facing the student who does not complete the M.A. paper by spring or summer of the first year but wishes to take the M.A. as a terminal degree is that your job search may be delayed. Note, however, that you need not be in residence in order to complete your paper. Some students do so in absentia, communicating with their readers by email, telephone or letter. Track-two students who decide not to go on in the Ph.D. program should speak with their advisors about how to arrange their final quarter's work at the University.

1.32 Potential Problems for the Continuing student: Track One students ordinarily take their nine classes for the M.A. during the course of a single academic year. All of the work for these classes must have been completed at the time application is made to the Ph.D. program. Students planning to go on are allowed to register for a fourth quarter of coursework (as are Track Two students) while the final touches are being put on the M.A. paper. This usually occurs in fall of their second year. No student is allowed to register for more than a total of 12 courses until he or she has had the M.A. paper approved and been accepted into the Ph.D. program.

1.33 Potential Problems: Unfinished Work and Funding: Students who haven't finished the M.A. paper in a timely fashion, have not yet satisfied the language requirements, and/or have an incomplete in one or more courses, may wish to devote their time to this work in the fall quarter of the second year. While this will set them behind in their Ph.D. work, should they advance into that program, more immediate consequences must be considered: Such students are likely to confront loan re-payments and loss of health insurance. Payment of $50 allows use of the library including borrowing privileges during this time. Alternatively, students may be allowed access to the library without a fee, but without borrowing privileges; in this case, all books must be returned to the library.

1.34 Time Limitations on the Program: The requirements for the MA. degree must be finished within three calendar years from the date of completion of the coursework required for the degree. Exceptions to this rule may be granted at the discretion of the art history faculty, upon receipt of a petition from the student.

1.35 Registering to Graduate: You must file a degree application before the first day of the quarter in which you plan to graduate. See the Department Administrative Assistant for help with this process.

WHAT NEXT?

1.36 The M.A. as a Terminal Degree: Some students decide during the course of their M.A. year not to continue their studies. It may be that their interests focus on work in a museum, gallery or elsewhere for which the MA. would be sufficient preparation. (See Chapter 4 for how to apply for such positions; see section 4.32 and visit CAPS for ideas on how to market your degree.) Some may find that academic work, at an advanced level, is not what they enjoy doing; others may have received signals from the faculty that they are not doing well enough to consider applying for the Ph.D program. Finally, sometimes a student's field of concentration changes over time, such that it makes more sense to complete the Ph.D at another institution. Assessing what's desirable and possible can be difficult. You should discuss your situation with your advisor and/or the Graduate Studies Director.

1.37 Financial Forms to fill out: If you anticipate or wish to keep options open for work in the Ph.D. program, you'll need to apply for financial aid in January of your first year. Even students who already have University funding or non-University funding must fill out the University's In-Residence Aid Application. This form is available from the Dean of Student's Office during the first week of December and must be completed and returned to that office by a deadline which always falls during the first week of winter quarter.

1.38 Departmental fellowship recommendations: Update, 9/06: A fellowship awards system introduced for incoming students in 2006-07 has replaced the older system. Your award is defined by the Dean of Student's letter offering you admission to the program.

Recommendations for changes in the amount of fellowship aid a student receives are typically made by the Department once a year, in the middle of spring quarter. The recommendation, if accepted by the Dean of Students, affects funding for the following academic calendar year. Some MA. students may receive aid for the first time or may be given additional support; some Ph.D students may be
transcribed text
2.3 Fees and Full-Time Part-Time: Fees are determined by residency status, with scholastic being the most expensive and professional the least. Full-time students may take as many courses as they wish for that fee. In rare instances students elect to go part-time. The rules governing this are complex. Check with the Dean of Students regarding these policies.

2.4 Leaves of Absence: Leaves of absence may be granted to help students because of difficult personal circumstances or medical conditions, including childbirth, or to allow them to take advantage of opportunities for intellectual development that open up elsewhere. They should not be considered for reasons of convenience or leisure. The amount of time that can be taken depends partly on your residency status and partly on the reason for the leave. Talk to the Graduate Studies Director, the Administrative Assistant and Dean of Students about your situation. Applications for leave of absence should be made to the Dean of Students. Once a student enters Advanced Residency, leaves will be granted only for medical emergencies. Approval of the Dean of Students is required.

2.5 Exceptions to Requirements and Petitions to the Department: Particularly if you're entering the Ph.D. program with an MA. from another University, you may have good reason to ask that you be given other options to complete degree requirements. Perhaps, for example, you took an historiography course that's very much like the one required here for the Ph.D. degree. If you wish to have the Department consider other options for completing requirements, you should compose a letter to the Graduate Studies Director explaining and justifying the changes you're requesting. Your petition will be presented to the faculty for consideration and a decision made. You may want to meet with your advisor or the Graduate Studies Director for advice on how to formulate the petition.

In light of the program's flexibility, students are encouraged and expected to petition the Department for special needs, thereby taking an active role in shaping their course of study.

Meeting Requirements
If you're new to the Department, be sure to read the section on tracks under the M.A. program: 1.5. The minimum requirements for the Ph.D. Program are presented below in three forms. The first is a simple check list designed to make the basic categories and items easily accessible. The second are charts, which diagram how a typical student might proceed through the program. The third form is a detailed description of each requirement and useful information related to it.

Note that these are the minimum requirements and hold for all areas in the Department. Many fields will have additional requirements, particularly regarding languages.

2.5 List of Departmental Requirements:
Languages: reading proficiency in two foreign languages, of which one must be German and the other French or Italian. For students studying East Asian art, the requirement is that one be Japanese and the other German or French. Students in Islamic art must demonstrate competence in Arabic, Persian, or Ottoman Turkish, and in German, French, or Italian. Courses: a total of 11 courses beyond the MA. degree, including Historiography of Art (Art History 499) and subject to distribution requirements. Papers: one "research" and two "seminar" papers. These are subject to distribution requirements. Distribution: major and minor area distribution requirements for courses and papers. Ph.D. prelims Ph.D. proposal writing workshop Ph.D. proposal Ph.D. dissertation Ph.D. defense

(2.7)Charting the Ph.D. Program
Update, 9/06: Year 1, Fall Quarter, Other: Registration week: Register for University language exams as needed.

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Quarter</th>
<th>Coursework</th>
<th>Other**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>3 courses</td>
<td></td>
<td>Week 1: take foreign language exams as needed</td>
</tr>
<tr>
<td>Winter</td>
<td>3 courses</td>
<td></td>
<td>Week 1: submit application for financial aid for next year. Complete research paper by end of Spring or Summer quarters</td>
</tr>
<tr>
<td>Spring</td>
<td>3 courses including historiography which is most often offered in this term Apply for course assistant position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 2</td>
<td>Fall</td>
<td>1 or 2 courses</td>
<td>Begin formulating dissertation ideas</td>
</tr>
<tr>
<td>Winter</td>
<td>1 course</td>
<td></td>
<td>Begin study for prelims and advance research for dissertation</td>
</tr>
<tr>
<td>Spring</td>
<td>Participate in PhD proposal workshop</td>
<td></td>
<td>Earliest time for PhD prelims</td>
</tr>
<tr>
<td>Summer</td>
<td>Possibly take predissertation research trip Work on PhD proposal and grant applications</td>
<td></td>
<td>Perhaps apply for predissertation grant</td>
</tr>
<tr>
<td>Year 3</td>
<td>Fall</td>
<td>Dissertation proposal research and writing Prelims Submit PhD proposal for faculty committee approval</td>
<td></td>
</tr>
<tr>
<td>Winter</td>
<td>Course work if desired (e.g. special languages</td>
<td></td>
<td>Possibly apply for more teaching in the department</td>
</tr>
<tr>
<td>Spring</td>
<td>Present dissertation work to Department colloquium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summer</td>
<td>Latest time for PhD prelims</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 4</td>
<td>Fall</td>
<td>Should be admitted to candidacy (prelims &amp; proposal complete &amp; approved.)</td>
<td></td>
</tr>
<tr>
<td>Year 5</td>
<td>Winter</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Registration and Orientation schedules aren't included on this chart, since you're already familiar with them if you did your MA at the University of Chicago. If you're entering the PhD from another institution, look over the MA chart for the relevant information.**

**DESCRIPTION OF REQUIREMENTS, PROCEDURES AND GRANTS**

**Foreign Languages**

2.8 Which languages?

*Update, 9/06: Supplemental Language Contract: Each student schedules a meeting with the faculty advisor no later than the first quarter after the formal transition into the Ph.D. program, to discuss which, if any, supplemental languages are necessary for the student's academic plans, and the level of proficiency needed. This language plan must be recorded on a Supplemental Language Contract. Complete the form with your faculty advisor, co-sign and date it, and return it to the Department assistant, who will place it in your department file. This form will help the Graduate Studies Director work with you to fit language study into your program of study.*

All Ph.D. students must be certified in at least two foreign languages, of which one must be German. The student must pass the exam in this premier language of art history with a grade of pass or better, or achieve a grade of B or better in a three quarter introductory German sequence at the University. In the event that German is also the student's "research language," the student must pass a second language exam for the Ph.D. The only exception is students studying East Asian art, for whom the requirements at the Ph.D. level are Japanese and either German or French. These are the languages in which you must demonstrate proficiency and be certified (i.e., you've passed an exam or taken a course sequence). In addition to the requirements listed above, each field will have its own expectations for languages. The level of proficiency for these additional languages should be determined by the faculty advisor. Below is a list of what fields typically require:

**Western:**
- **Ancient:** Greek and Latin
- **Medieval:** Depending on the area, Medieval Latin and/or Greek and modern language of the county of specialization
- **Renaissance:** Latin and modern language of the county of specialization
- **Baroque:** Latin and modern language of country of specialization

**Latin American:**
- **Pre-Columbian:** Spanish and either Nahuatl or Maya
- **Colonial:** Latin and either Nahuatl, Maya, Aymara, or Quechua
- **Modern:** Spanish and Portuguese

**Asian:**
- **Chinese Pre-modern:** Classical Chinese & modern Chinese
- **Chinese Modern:** Modern Chinese
- **Japanese Pre-modern:** Classical Chinese

**Islamic:**
- Arabic, Persiam, or Ottoman Turkish, and in German, French, or Italian.

2.9 Students with M.As from the University of Chicago: If you enter the Ph.D. program from the M.A. program in the Department of Art History at the University of Chicago, you'll have already demonstrated reading proficiency in one foreign language. You should take the exam for your second language fall quarter of your second year.

2.10 Students with M.As from elsewhere: If you enter the Ph.D. program from another university, you must fulfill the requirement for both languages. To do this, you must either secure a High Pass in one and a Pass in the other on the Department's language exams, or you'll be required to enroll in the appropriate introductory language sequences at the University. You should take the language exams in the fall quarter of your first year at the University and if necessary, enroll in language courses winter quarter. For more information on preparing for language exams, see above 1.12.

2.11 Getting course credit for language classes: Credit cannot be given for the first-year introductory language sequence. The second-year intermediate language sequence usually counts for credit, except in the case of Western European modern languages. Track-two students are allowed to count up to four intermediate or higher-level language courses towards the eleven courses required for the Ph.D. They may well need to take more language courses than this to satisfy the linguistic requirements for their field of study.
If you're new to the University of Chicago, read about types of courses and grades under the MA. Program description, 1.15-1.19.

2.12 Required number and distribution: Eleven courses (including historiography) are required beyond the MA. degree. Two of these courses must be in your minor area. It's understood that the majority of your coursework will be in your major, but so as to allow for maximum flexibility, there's no required number of courses that you must take in this area. The regulations are purposely open as to the specifics of coursework in order to accommodate the diversity of students' needs and interests.

2.13 Historiography (AH 499): Required of all Ph.D.-level students, this course is usually taken in the 1st year of Ph.D. coursework. It's designed to give in-depth consideration to the history of the discipline and its methods.

2.14 Timing: Students typically take nine courses during their first year in the Ph.D. program. The following year is a time of transition from highly structured coursework to more independently-paced projects. To meet the minimum requirement, you may take the two courses still outstanding during any quarter of your second year, though it's generally recommended that you finish coursework by the end of the second quarter.

2.15 Taking or Auditing Additional Courses: Eleven is the minimum number of courses required for the Ph.D. You and your advisor may decide that you should enroll in more courses during your second or third year, or that you should audit some of special relevance for your dissertation work.

2.16 Courses outside the University: In choosing courses, you may wish to consider supplementing the University offerings through study at other Chicago-area graduate colleges and universities, such as Northwestern. A convenient vehicle for doing this is the CIC program which permits University of Chicago students to register officially for courses at a number of mid-western universities, including Northwestern. Fellowship aid can be used for this purpose, and credit is automatic. However, you should be aware that University calendars do not always coincide and that registration dead-lines may come earlier than ours.

PAPERS The heart of the Ph.D. program is the student's sustained involvement in original scholarly research and writing. In your first year, you'll write a lengthy "research" paper. You'll also write several shorter "seminar" papers. These are described below.

2.17 Research Paper: One research paper is required for the Ph.D. degree. A Research paper is generally worked on over the course of two quarters. It may result from a sequence of a lecture course followed by a related seminar the next quarter, but may also result from a seminar or lecture course followed by an independent research course individually arranged with the professor. In length and ambition, this paper should be the equivalent of your M.A. paper. The research paper must be written in your major area. Be sure to fill out a yellow research-paper approval form (available in the Department office), and give it to your advisor for inclusion in your Departmental file.

2.18 Seminar Papers: Two seminar papers are required for the Ph.D. Seminar papers are generally begun and completed within a single quarter, often but not necessarily as part of the work for a seminar course. They may also be developed from lecture courses or reading courses. The two required seminar papers can be written at any time during the first or second year of the Ph.D. program. You must write one seminar paper in your minor area. For each completed seminar paper, be sure to fill out a green seminar-paper form (available in the Department office), and give it to the faculty member who supervised the project for inclusion in your Departmental file.

Major/Minor Areas and Distribution Requirements

2.19 Defining the Major and Minor Fields:

Updates, 9/06: Latin American is not currently supported as a field in itself in the Department, although it may be accommodated within another field, such as Modern. See the appropriate faculty to discuss the possibilities.

Normally, you'll define a major and minor field in accord with the following list. Give careful thought to the selection of a minor field. Ideally, it should intersect with the interests you pursue in your major field, but also provide breadth in your perspectives. It may be important, too, for establishing the attractive profile you will want to present as a job candidate.

Western:

- **Ancient**: The art and architecture of Greece and Rome from the Bronze Age to 330 AD.
- **Medieval**: The art and architecture of Christian communities in Europe and the Levant from 300 A.D. to 1350 A.D.
- **Renaissance**: The art and architecture of Europe from 1300 to 1600.
- **Baroque**: The art and architecture of Europe from 1600 to 1750.
- **Modern**: The art and architecture of Europe from 1750 to the present
- **American**: The art and architecture of North America

Latin American:

- **Pre-Columbian**: The art and architecture of Mesoamerica and South America
- **Colonial**: The art and architecture of the Viceroyalties of the Americas
- **Modern**: The art and architecture of Latin America from the beginning of the nineteenth century to the present.
An "area of concentration" is defined according to two criteria: within their major field, and one within their minor.
study, but this need not be the case. For instance, you might want to pursue an area that does not begin or end neatly within a field; or you might want to develop an area that is principally defined around a methodological approach that has not been widely developed in your field of study and will thus require reading in depth in another field.

2.25 The Need for Breadth and Diversity in Defining Areas: In defining your three areas of concentration, you should keep in mind that studying for the prelims is a process through which you should begin to make a transition from the highly structured and fast-paced coursework of the quarter system to the different sorts of intellectual demands that lie ahead. Thus, in developing areas of concentration, you should look forward to what you expect will form the subject of the dissertation, and aim to prepare a broad intellectual foundation to support that more specialized work. You should also aim to develop a range of expertise that will provide bases for teaching. The three areas of concentration are ones that you should expect to list on the cv. as subjects that you'll feel prepared to teach.

These two goals – preparing a broad foundation for the dissertation and developing diverse areas of expertise for teaching – are not identical and require that you and your committee discuss carefully how to strike a productive balance between the two.

2.26 How to select a committee and define the areas of concentration: The dissertation committee will consist of three or four faculty, of which at least two should be from the Art History Department. You and your advisor should put together the committee during the second year of Ph.D. work, subject to approval of the Graduate Studies Director. It's often the case that the prelims committee and the dissertation committee are the same, but this is not required.

You should arrive at the definition of the three areas in consultation with your committee. Ordinarily, each committee member will have expertise specific to one of the areas, and will work especially closely with you in developing that; however, the possibilities for this sort of correlation may vary widely from one field to another in the Department, owing both to the limited number of faculty in some fields and to the special needs of individual students.

You should prepare an extensive bibliography for each area, which the faculty will help to condense, ensuring that the list has both historical depth and methodological breadth. In some areas, the committee may also help the student to develop a body of visual material to be studied. It should be clearly understood that the bibliography (and accompanying compilations of visual materials) will be the basis for the exam. While studying, you should discuss your reading with the committee periodically to ensure that the faculty remains in touch with your developing interests. Some faculty will ask you to suggest exam questions. These will not necessarily be the questions you are asked to answer in the exam, but preparing and discussing them will help you to prepare for the exam.

2.27 Evaluation and Grading: The committee will usually meet together to evaluate the exam. Each area will be graded "P" or "F". In the case of an excellent exam, a special note will be written and placed in the student's file. If you should fail an area, you'll be required to re-take that area in order to advance in the program and pursue dissertation work. Should you fail the area a second time, you must petition the Department in order to continue in the program.

2.28 How long should you prepare for the exam? While the length of time a student will need to study for the exam will vary with the individual, four months of Kill-time work should, on average, be sufficient preparation. Thus the spring of the second Ph.D. year is likely to be the earliest occasion at which a student can sit for the exams; summer of the third Ph.D. year is ordinarily the latest date for taking them. Failure to have taken prelims by that time jeopardizes a student's satisfactory standing in the program.

THE DISSERTATION PROPOSAL

2.29 Defining the Dissertation Topic: Over the course of your second Ph.D. year, you should define the area of your dissertation and the intellectual problems with which you'll be engaged. You should, of course, stay in close touch with your principal advisors during this year about your thoughts concerning the dissertation. By late spring, track-one students may be on this same schedule or one that is roughly one quarter later.

2.30 Dissertation Proposal Workshop: The dissertation-proposal writing workshop is conducted by a faculty member late every spring to introduce second-year Ph.D. students to the tasks of preparing Ph.D. proposals and making grant applications. Here you will read and critique each others' proposals. The aim of the workshop is to help you to produce a finished proposal by the fall of your third Ph.D. year and to prepare you to apply for grants at that time.

2.31 Pre-dissertation Grants: It's generally in the spring of your second Ph.D. year, if at all, that you may find it desirable to apply for pre-dissertation funds or grants. This sort of funding typically supports a trip of a month or so, designed to conduct preliminary research on the dissertation. On this trip you might canvass archives and works of art abroad, consult with foreign-based scholars, and approach one of them about the possibility of directing your research when you go overseas to work on the dissertation. The primary purpose of a pre-dissertation trip is to help you prepare more specific, and thus stronger, grant applications for dissertation research. The Department usually has some very limited resources for pre-dissertation trips. After consulting carefully with your advisors, you should submit your requests in writing in time for the Department's graduate student travel awards in the spring. There is a form available in the Department that must be submitted with such applications. See section 2.35 and 2.37. Remember, too, to look for other sources of pre-dissertation funding.

2.32 The Dissertation Committee: You should prepare your proposal in close consultation with your principal advisor and with two other faculty members, both of whom may be from other departments. You may only have one reader from outside the University. (Be sure to consult also the requirements below regarding readers' attendance of dissertation defenses: 2.44.) The dissertation committee is usually put together over the course of the second year of Ph.D. work. The Dissertation Committee is officially appointed by the Department Chair if, at a later date, the second or third reader should leave
the University or, for various reasons, can no longer serve on the dissertation committee, the Chair will appoint a new member in consultation with you and the remaining committee members.

2.33 The Proposal: The dissertation proposal should be presented in a concise, clearly written form that begins with a definition of the topic. Although proposals vary as topics vary, most proposals contain sections on the current state of the question, the contribution to scholarship that the dissertation will make, the specific questions and problems to be considered and the expected results, both immediate and far reaching. Writing the proposal should help you to plan which materials you will need to consult, and in which order; the proposal might be followed by a schedule of future travel, research and writing. If appropriate, any restrictions in the scope of the topic should be noted and explained. If the research is sufficiently advanced, an indication of the organization and pertinent divisions of the dissertation itself might be offered. You should include an extensive bibliography. Circulate the proposal among your committee members. When all agree that revisions are sufficient, have them sign the appropriate form (available in the Department office) and pass the form and accepted proposal on to the Chair.

Be sure to send your name, topic and area to the Department Coordinator, Jennifer Hoddington by Nov. 30th for inclusion in the Art Bulletin's list of dissertations in progress. It is imperative to inform the professionals at large of your research and topic so that students elsewhere do not work on the identical material and approach. (Check the CAA web-site for how to describe your area.) You may also want to present your proposal at one of the University's graduate-student workshops. Here you can often get very useful interdisciplinary feedback and can begin to establish a local community of students and faculty that will be interested in and supportive of your work over the coming years. For information on workshops, see below, section 6.10.

2.34 Admission to Candidacy: When you've completed course work, paper requirements, language requirements, prelims, and your dissertation proposal has been approved, you're admitted to candidacy and become what is called A.B.D., all but the dissertation.” A.B.D. status is frequently required for fellowship awards. It is a requirement of the University that the student be admitted to Ph.D. candidacy at least eight months prior to the awarding of the degree. When you are ready to be admitted to candidacy, make an appointment with the Administrative Assistant (Lyndal Andrews) to go over your file and check that all requirements have been fulfilled and that you have all the correct seminar and research paper forms. If everything is in order, the Administrative Assistant will circulate the paperwork admitting you to candidacy. The University requires that you, the chair of your committee, and the Registrar or Dean, complete an official form marking your admission. Once the form has been signed, you will receive a letter from the Dean approving your new status.

DISSERTATION

2.35 Applying for Dissertation Research Grants: Generally it's during the fall of your third Ph. D.-year that you begin to apply for outside grants to support your dissertation research. Note that dissertation fellowships are due surprisingly early during the academic year. The Fulbright, for example, usually requires application by the beginning of the fall quarter, at which time students must demonstrate appropriate language skills. Grant applications take a lot of time to prepare and they fall at a very busy time of year for the faculty. Thus, you'll want to plan well in advance. Its especially important that you keep in close touch with your advisor, so that he or she knows your plans, and you have the benefit of his or her advice. Work carefully with your advisor on your project description, by far the most important part of any grant application. A brief note to your advisor outlining the grants for which you plan to apply is a very good idea. Don't be bashful about emails to remind your recommender about deadlines. Their letters are important for your success, and they may forget without your help. For detailed advice on applying for research grants, see 3.23.

2.36 Departmental Nominations: For some dissertation grants Departmental nomination is required. Lists of these fellowships may be obtained from the Administrative Assistant. The principal ones are:

- (a) Center for Advanced Study in the Visual Arts (CASVA), National Gallery, Washington: a variety of grants, each with particular requirements
- (b) Samuel H. Kress Foundation Fellowships: some are based at foreign institutions and some are travel fellowships.

To be considered for nomination, you should submit a letter to the Graduate Studies Director by late October (check for posted deadlines). Your advisor's approval of your project description is necessary in order for you to submit an application for the faculty committee's consideration, so be sure to have him or her sign the appropriate approval form (available in the Department office) and include it along with the materials you submit. Departmental decisions are usually made in mid-November.

2.37 Departmental Awards:
Update, 9/06: If you entered the Department in the academic year 2005-06 or before, you may also apply for funds to support summer language study on campus or at a language program elsewhere.

Update 5/07: Department awards and incompletes. Outstanding work for incompletes, including any from spring quarter, must be submitted to Department Coordinator and the instructor(s) before a check for a department grant for summer language study or research travel will be released. Exceptions are courses that require a summer field work component (courses in classical archaeology) and courses taken in other departments for which the instructor gives all students a later due date. In these cases, the Department Coordinator will need an email from the instructor stating the due date for the class. As always, if you have questions, you should feel welcome to consult the DGS.

The Department usually has some funds of its own to put towards the support of graduate student travel and research. The amount available varies from year to year, dependent in part upon the success of the Department's fund-raising initiatives, in general, the Department's priorities are ranked as follows:
the support of dissertation research for students who haven't succeeded in securing outside grants, or who aren't adequately
supported by the grants they obtained;
the support of pre-dissertation research trips.
   After these needs have been met, there is sometimes also money available to support a half-year write-up grant for an
advanced student, or small trips for dissertation writers who need to do a final round of research. Note that the Department does
take into account how much travel money it has given to a student in previous years, and it expects and appreciates frugality in
the calculation of living expenses. If you are uncertain as to what constitutes an appropriate request, check with your advisor
and/or the Graduate Studies Director.
   There is a handout available in the Department that outlines specific categories of grants, and provides a form to be filled out.
Applications are due at the beginning of May; the faculty reviews them at the middle or end of the month, and students are
notified immediately of the results.
   Note that students who receive dissertation research awards must be A.B.D. by the time the award is to be given, or the money
will be withheld until this status is obtained.

2.38 Writing the Dissertation:
   Update, 9/06: Dissertation work-in-progress is typically presented in the context of the Graduate-Faculty Workshops supported by the
University's Council on Advanced Studies in the Humanities and Social Sciences or may be presented by special arrangement with
the student's faculty advisor and other colleagues.
   Different topics, students, and advisors require different strategies for the submission of part or all of the dissertation for approval; you
should therefore consult often with your committee and devise a plan and a schedule for your work. It's typical that the first chapter
takes the longest time to write, and it's generally advisable to make sure that your entire committee weighs in on it before you proceed
further. This way you'll know that you're on the right track with each faculty member. Be sure, too, to consult early in your research the
University's requirements for finished dissertations, and especially those regarding photographs: see below, 2.46.

2.39 Presentation of Dissertation Work: Each Ph.D student is expected to make a presentation of dissertation work-in-progress to
members of the faculty and fellow students in the spring quarter of his/her third Ph.D. year. This will be an opportunity to get feed-back
both from your committee members, and from interested colleagues.

2.40 Help for Dissertation Writers: Working on a dissertation is often a long and lonely experience. To alleviate the pressures of this
situation, which can lead normally productive students to fall into the doldrums, the University sponsors graduate workshops, one of
whose primary purposes is to provide a supportive intellectual environment for the dissertation-writer. Graduate students often present
chapters of their dissertations here for constructive criticism. You're strongly encouraged to begin participating in one or more of these
workshops even before you start the dissertation. Through the process you'll become acquainted with the forms of Ph.D. proposals
and chapters. For more information, see the section on workshops below: 6.10. The University also sponsors dissertation-writing
support groups. For information on these, ask the Department Administrative Assistant or the Office of the Dean of Students.

2.41 Dissertation Write-Up Grants: Special fellowships for writing the dissertation are usually designed to support students in their
final year. Indeed, evaluation of applicants for such grants usually includes some careful assessment of whether the student can truly
finish his or her dissertation within a year. Most often, you'll be asked to submit a letter of application, an abstract, and a completed
chapter of the dissertation.
   Four write-up grants require Departmental nomination: the Mellon, Whiting, Harper, and Kress. The first three of these are University
grants; the Kress is an outside grant. Students should submit letters of application, abstracts and completed chapters to the Graduate
Studies Director by the posted deadline, which usually falls in the middle of February. Departmental nominations are usually made by
early March.
   Look for other grants. The AAUP and other agencies offer write-up grants for which no nomination is required.

2.42 Time Limitations on the Ph.D. Program: The requirements for the Ph.D. degree must be completed within twelve years of
residence (4 scholastic, 8 advanced). Any requests for an extension of time should be made in the form of a petition addressed to the
members of the student's Ph.D. committee, the Graduate Studies Director and the Department Chair. Sufficient cause must be given
and an estimated date of completion must be provided. Should the student be granted an extension of time for completion of degree
requirements, one or both of the following courses of action may be required: (1) the student may have to re-formulate and re-submit
for approval the dissertation proposal; (2) the student may have to demonstrate his or her ongoing familiarity with the field of research
by re-taking the Ph.D. prelims.

DISSERTATION DEFENSE AND FINAL COPY

2.43 Scheduling the Defense: After you complete the dissertation and it's been approved by your committee, you should arrange for
the defense. You should contact the members of your committee and get all to agree on a day and time; be sure to clear this with the
Department chair and Administrative Assistant. Once everything is arranged, send the chair a letter with this information.
   You should present one copy of the dissertation and an abstract to the Department at least three weeks prior to the scheduled oral
defense. For a period of two weeks or more a copy of the dissertation must be made available for the Art History Department faculty's
inspection and approval. A copy of the abstract will be sent to the Dean of Students.
   Observe that arranging the defense takes time and that if you're trying to schedule it before having actually finished the dissertation,
you face a potentially tricky situation. Faculty may be quite reluctant to agree to a defense before approving the dissertation in its
entirety. A defense cannot be scheduled with the Dean of Students unless the dissertation is complete. Especially if you'll have to fly in
for the defense, your best strategy is to plan to finish the dissertation and to submit an entire copy to each committee member at least
three months before you hope to defend it. If the faculty takes six weeks to review and approve the text (a not unreasonable amount
of time), you'll then have four weeks to make final plans for the defense. (Remember that everything must be settled three weeks before the actual date.) If you're under considerable pressure to finish the dissertation (because of the demands of your newly secured employment, for example), be sure to discuss the situation carefully with your committee and be aware of the considerable difficulties you face in trying to accelerate the last stages of your graduate career.

2.44 The Defense: The entire Art History faculty is invited to attend the defense. You have the option of opening the defense to your fellow students at the University, and you should inform the Department Chair of your decision about whether the defense will be open or closed well in advance of the date. Your committee is required to be present, as is a faculty member designated by the Chair to represent the Art History Department. One faculty member, selected by the Dean of Students, comes from another department, and is called the "Dean's Representative."

Should you have a reader from outside the University, he or she is not required to be at the defense. Should you have obtained permission from the Department to have two readers from outside the University, one of them will have to attend the defense in order that two of your three person committee be present. Note that neither the Department nor the University has funds to bring readers to the campus for dissertation defenses.

The Chair of the Art History Department usually opens and concludes the proceedings. During the defense, you'll be examined about the dissertation and closely related matters. You should surely be prepared to summarize and evaluate your conclusions, and to position your achievements within the scholarship of your fields of inquiry. All faculty present may ask questions, but students are only present as observers. Defenses usually last from one and one-half to two hours.

Possibly the greatest value of the defense for the student is the opportunity to have your work critiqued and evaluated from different perspectives, and to defend and clarify your ideas accordingly. This process should help to show you the sorts of research and revision that will be required to turn your dissertation into a book or series of publications. Thus, while the defense is the culmination of your graduate career, it should also serve to prepare you for your future work.

At the end of the defense, you (and any students who have attended) will be asked to step outside. The faculty will discuss the defense and with the approval of a majority of the examiners, you'll be recommended for the Ph.D. degree. In the event that the faculty should vote not to award the degree, the Chair and dissertation committee will consult with the Dean of Students to consider the possibility of a second oral examination.

2.45 Departmental Honors: The examiners can recommend that a student who has performed exceptionally well on the dissertation and the defense be awarded the Ph.D. with "Departmental Honors." This is an in-house distinction which does not appear on your degree or in the convocation program. Your transcript will say "final exam passed with honors."

Update: 5/07. Departmental honors: Effective 9/05, the Department replaced departmental honors for the Ph.D. dissertation and defense with an annual prize of $1000 awarded each spring for the best dissertation defended in the previous calendar year. (For example, dissertations defended during the calendar year 2006 are eligible for the prize awarded in the Spring of 2007.) The award is recorded by the University Registrar and is included in the list of student awards on the department website. The process works as follows: faculty members nominate exceptional dissertations for consideration by letter; nominated dissertations are read by a faculty committee; and the committee's recommendation is presented, discussed and voted on at a faculty meeting.

2.46 Final Copies: The University of Chicago places some restrictions on the form of presentation for the final copy of the dissertation. This is regulated by the Dissertation Office in Regenstein Library. The office has handouts specifying these requirements, including the type of paper, margins, notes and other factors that affect legibility, durability and reproducibility. (However, the office no longer regulates the academic style of the dissertation's scholarly apparatus; such matters as the form for citing references are to be decided upon by you and your committee.) You should obey the University's requirements well in advance to avoid last minute surprises especially as regards photographs and copyright permissions.

Changes may be suggested at or immediately after the defense, so you should plan to produce your final copies after that event. Once you've obtained the Chair's signature on the dissertation approval form, take it and two copies of your dissertation to the Office of Academic Publications. They will send one of these to U.M.I. (University Microfilms International); the other will be kept in Regenstein. Note that this means that you will probably need to have two sets of illustrations. You'll also need to complete a publication-agreement form with U.M.I. (available at the dissertation office) and to supply an abstract meeting U.M.I.'s rather strict formatting demands.

2.47 Graduation: You need to file an application to graduate before the first day of the quarter in which you plan to receive your degree. You must submit the final copies of the dissertation on or before the Friday that falls three weeks before convocation. (Note that some years the corresponding Wednesday of this week is the deadline.)

The President of the University, on behalf of the Board of Trustees, confers the degree in person at the commencement ceremony.

3. BASICS FOR ART HISTORIANS

Below you'll find some helpful hints to keep in mind throughout your graduate career and professional life. These guidelines mainly address simple mechanics, just the sort of mundane matters that you're likely to neglect in your excitement over the content of your talk, project or publication. Once you've had the opportunities to gain experience and confidence, you'll no doubt find yourself departing freely from these guides to suit the needs of your intellectual materials and particular circumstances. But until then, look over the appropriate section before any truly important event in your graduate (or post-graduate) career.

GIVING SLIDE LECTURES
Preparing the Text

3.1 Watch the Length: Talks typically come in standard formats: twenty minutes, thirty minutes, forty-five or fifty minutes. Be sure you know the length of time for which you're supposed to speak. Select a topic that can be presented within these respective time frames; don't attempt something encyclopedic in twenty minutes.

A rule of thumb in estimating the length of talks is to allow two-and-one-half minutes per full page of elite-sized (12-point) type. Thus a talk of twenty minutes is approximately an eight-page text, read without interruption. In estimating the time of a talk don't forget that such "mechanical" matters as identifying the artist and title and providing other information concerning a slide shown will use up part of your time. For important occasions, you should, of course, rehearse your presentation and carefully time the rehearsals; if possible, you should do this for an audience.

Whatever the time that has been allotted to you, be sure that you stick to it. Your audience has certain expectations of how long your talk will be, and if you go on for too long they'll be distracted by wondering when it's going to end. More importantly, if there are speakers after you, it's quite unfair for you to force them to delay or shorten their presentations because of what will seem your carelessness or self-indulgence.

3.2 Consider your audience: Perhaps the most important consideration in composing any lecture is to think about who will be sitting in the audience. Is this a scholarly, art historical group or a popular audience? Is it an intimate setting or a vast auditorium? Write your lecture so that your audience will find it both accessible and engaging.

3.3 Write in "Spoken English": An oral presentation should be written in "spoken English." This is characterized by the use of simple and compound sentences and a general avoidance of elaborate relative clause constructions. If you're revising an already written text, be sure to drop references specific to written English such as "aforementioned," "former/latter," or "see above/see below." And be sure to read your text aloud (several times), noting and changing complex passages, and checking punctuation to ensure that pauses for breath coincide with pauses for grammar and emphasis. Give your audience the capacity to keep up with you.

3.4 Have a Clear Organization: Especially if your talk is lengthy (forty minutes or more), it's important to introduce most of your important points early on. Audience attention typically starts to wander after the first twenty minutes or so of a lecture. There are "tricks" to get their attention back, but you can't count on them working all the time.

How best to organize a talk will depend intimately on the type of argument and materials you're presenting. But you should keep in mind that repetition is not only allowable but desirable in lectures in ways that it isn't in texts designed to be read. Consider that it's been estimated that the average audience "hears," at best, two-thirds of what's being said. Make your main points emphatically and don't hesitate to restate them. Think, too, about how to organize slides so as to make your arguments visually. (See below for more on this: 3.6.)

3.5 Work on your Slides: Slides are very powerful attention grabbers. Let them work for you. High-quality slides can make an enormous difference in a lecture. If this is an important occasion for you professionally (such as the campus lecture that you give as a job candidate), work especially hard to ensure that you have high-quality slides. The best slides are those taken directly from original objects rather than from reproductions in books: (For more information on taking and procuring slides, see the information below under "Slide Library," 6.7.)

Before you even begin to plan your lecture, try to find out what facilities will be available to you, and especially whether or not you'll be able to project two slides simultaneously.

All your slides should carry a red dot or equivalent marking in the lower left-hand corner, with the correct side of the slide facing you. When inserted in a slide tray, the slides are rotated so that the dotted corner is in the upper right. Followed exactly, these procedures will prevent images from being projected either upside-down or reversed. Also remember to label your slides so that you or a projectionist (if there is one) can easily sort through them, should a problem arise. For very important or often repeated lectures, some speakers find it helpful to number their slides so that, in case of an accident, they can easily regroup.

3.6 Integrate Slides and Text: It's very important to think about how you'll introduce slides in your lecture. Do you want to begin with the lights dimmed, or ask for them to be lowered after you've provided an introduction? As you answer this, you might consider that the process of lowering the lights breaks the flow of your presentation.

Try to avoid inadvertently putting your own text in competition with images, as can happen when you change slides but then don't address what is on the screen. An audience looking at a Rembrandt painting will not pay attention to your discussion of an un-illustrated Pollock painting. Put up a new slide at exactly the moment when you want to discuss it or you want it to illustrate a point in your lecture. Think carefully about how to pace slides through your lecture, and how to make your points visually. It's a good idea to arrange your pairs of slides on a light table and to subject your lecture to visual critique: are all of the major points and changes of emphases signaled with slides? Some very good art historians start planning a lecture by arranging their slides. They then write their talk to accord with the visual outline they established with slides.

If you plan to go for any lengthy period in your talk without addressing visual material, you should consider inserting blank slides (slides that have been masked and thus project as black). Newer projectors will automatically black out when a slide is not present in a slot but you can't depend on having this sort of equipment. Inserting blank slides is far easier than turning off the projectors, and has the same desired effect of removing distracting and irrelevant images from the screen so the audience can concentrate on what you're saying. Finally, don't use too many slides! An audience can only take in so much visual material.

DELIVERING YOUR LECTURE

3.7 Be an effective speaker: Few people are born public speakers. Often someone reading a lecture tends to speak in a monotone; a small effort on your part to speak crisply, to project your voice and to vary the pace and tone of your delivery will surely help. Also,
look up from your text and address your audience directly from time to time. Some individuals will prefer to be more oratorical or demonstrative than others; there simply is no single style that makes for a good lecture. What's most important is that you develop a speaking style that enables you to communicate effectively without distracting mannerisms, and above all, a style with which you are personally comfortable. Remember, too, that what works well in the context of a seminar of ten persons will have to be adjusted for an audience of five hundred.

3.8 Prepare a clear text: A clearly prepared text is an incredible aid in delivering a lecture. Remember to number your pages and to mark emphatically in your text when you need to change slides. Amply space and mark your text so that when you look up at the audience, or point to something in a slide, you can easily re-find your place by remembering where you were on the page.

3.9 Solve the right-left problem: Note that as you face and address the audience, their right and left are not the same as your right and left. Though a simple distinction, it's best to eliminate all possible confusion in advance. Co-ordinate your slide trays, your text notes to yourself, and the text you intend to read aloud, so that you have a uniform system of left and right. Basing this on audience left and right is probably the easier option for most speakers.

3.10 Arrive well in advance: Allow ample time to become familiar and comfortable with the set-up for your lecture. Arrive well before proceedings begin. Try out the microphone; check the remote controls and the podium light. Walk around the room to get a feel for it and imagine the audience's view of the podium and screens. Make sure that the projectors are an acceptable distance from the screen so that if you have two images, both will fit without overlapping. Run through your slides to see that they are loaded in the correct position and that none sticks in the carousels. And be sure that someone is responsible for changing the bulb in the projector, should it blow out mid-way through your lecture.

The slide-lecture can seem a disaster waiting to happen, but by thinking ahead and checking the facilities, you can eliminate many of the uncertainties. By the same token, if your lecture is an important professional occasion, rehearsing your talk and becoming familiar with the site are means to calm the nerves and gain confidence.

PARTICIPATING IN SEMINARS

3.11 What is a seminar? What distinguishes a seminar paper from a lecture? Context is the obvious answer. A seminar is typically a small group of scholars (or scholars in the making) who are interested in pursuing research on a topic or method and in talking to each other about how to do it. Thus a seminar is very different from an undergraduate discussion class. The purpose of a seminar is to think explicitly about the state of a field and how to advance research and thinking within it. Whether they are doing readings in common or critiquing each others’ work, participants in a seminar should be highly involved in the communal project. Many of your most fundamental skills as an art historian will be developed in seminars and applied to a wide variety of tasks later.

How to read for a seminar merits some discussion. If a text is not just background material but is to be discussed and analyzed, you will need to study it very carefully. Look for fundamental claims and assumptions in the piece, and analyze how the case is argued and on what evidence. Reading the text is only half-way to getting ready for a seminar; the more important half is figuring out what you want to say about it. The ability to read critically and engage in seminar-level discussion is one of the most important skills that you must develop in graduate school.

What counts as a successful seminar presentation of your own work will vary greatly with the particular field and the precise objectives of the seminar. In general, however, these presentations tend to be more open ended than lectures, more inviting of questions, more acknowledging of methodological problems and open onto discussion. If the seminar is not too formal, signal these openings to your colleagues as topics to be taken up later. Depending on the group, it may also be important to make connections with other participants' projects or with previous discussions in the seminar. As with other forms of intellectual engagement, a good way to learn is to watch and evaluate for yourself what others do.

It's unlikely that you'll be faced with giving a seminar outside the University, while you're a graduate student. But after your coursework is finished, you can and should continue to hone these skills by participating in workshops at the University.

PARTICIPATING IN CONFERENCES

Conferences or symposia are an essential part of your graduate education, and you'll be participating in them as audience and/or speaker for the rest of your academic career. It's therefore strongly urged that you attend conferences at the University of Chicago and in the surrounding area as soon as possible. You'll have access to the leading scholars in your field and to hearing their most current concerns and debates. Moreover, you'll begin to understand that you're part of the larger academic community. You are also encouraged to attend these conferences for the more pragmatic reason that you'll learn how a conference functions so that when you're ready to deliver your first paper at such an event you'll be prepared.

3.12 Talking with Scholars in your Field: At some point in your graduate career you'll begin to realize that the authors of the articles you're reading are more than just names on a syllabus they're people you know, or people you might want to get to know. They are your colleagues. Graduate school can be stressful and highly focused, and it's easy to devote all your attention to the Department, with a little left over for the library if you're lucky. But there are a number of reasons why you will want to keep up some level of awareness of what is going on in your field at other institutions.

First, if you didn't go to the University of Chicago as an undergraduate, you will no doubt have noticed that the institutional culture (practices, attitudes, traditions, even patterns of thinking) is somewhat different from that of your college. If you never have the chance to observe a different institutional culture, you may find it difficult when you have to communicate with scholars from other universities (at a job interview, for example). Getting to know these scholars also gives you a sense of a range of possible approaches and practices across the field as a whole, of which our own department is just a sample.

Second, you can't expect your own research interests to correspond 100% with those of your advisors or even of your entire committee. At some point you will find yourself working on some aspect of your specialty with which nobody around here is really
qualified to help you. In order to pursue these interests, it may be necessary to get to know a professor at another institution who has the relevant background to advise you (this will be particularly important if you're going to do research overseas). In addition, you may find that your research focus isn't really close to those of your colleagues. This can be a rather isolating situation, unless you can identify and get to know students at other universities who are working on material closer to your own. There are three basic ways to get to know your colleagues at other institutions. You may be introduced by a mutual acquaintance (often one of your advisors); you may introduce yourself at a conference; or you may make contact through a professional organization such as the College Art Association (CAA). Conferences and professional organizations in particular are important for the academic equivalent of "seeing and being seen" they provide you with the opportunity to meet other people working on projects related to your own. The colleagues you meet in these circumstances may provide you with advice, support, criticism, feedback, bibliographic references, contacts, even friendship.

3.13 When to start participating in conferences: When should you start to seek out conferences and other venues that are appropriate for the presentation of your own work? Some students may begin during the first or second Ph.D. year, depending on the marketability of their M.A. thesis or other projects. Your advisor is a good guide here. It's not until you're engaged with your dissertation, however, that you should begin to feel some pressure to participate in conferences. It's at this point that you can begin to benefit in the long term, by getting expert feedback for work in progress, by getting your name and topic circulating, and by tapping into the grapevines that grow in conferences.

Particularly for those in the doldrums of dissertation writing, there can be a tendency to want to participate in lots of conferences. They are quick c.v. builders. Be aware, however, that news of bad conference performances circulates just as readily (probably more so) than news of good ones. Before applying, weigh how important the conference is to advancing your work and career in the long term. Be ready to spend the time preparing and rehearsing to ensure that you'll do well.

3.14 Where to find out about conferences: Conferences are often announced in various scholarly journals and web-sites. If you belong to any professional organizations (see the listing below, under the "World of Art History," 6.16.), their newsletters and web-sites will be a readily-available important source of information, The bi-monthly newsletter of the College Art Association, C.A.A. News, has a regular column entitled "Conferences and Symposia" which divides listings between calls for papers and announcements of already fully planned events. (The C.A.A. News is automatically mailed to members and is also available at the Art Reserve, Regenstein Library.) The C.A.A. mails to members a separate description of sessions to be held at its annual conference, and instructions for submitting abstracts for consideration. Watch the bulletin boards in CWAC and in other departments that intersect with your interests and talk to your advisor about which conferences (and professional organization newsletters) are important for your academic fields.

3.15 Letter of Application and Abstract: An abstract is often required when there's a general call for papers such as those issued by the C.A.A. or the Medieval meetings at Kalamazoo. Your abstract, therefore, will often be the first step in having your paper accepted for presentation at a conference. At maximum, your abstract should be one single-spaced page. You want to be as clear as possible about the topic of your paper This means you must crystalize the central problem/issue and your argument. It's essential to demonstrate that your topic is not only interesting and that your discussion of it will be intellectually stimulating, but that it fits with the theme of the conference and that it is sufficiently focused so as to make for a good talk.

3.16 Titles: The title of your talk is extremely important, especially at large conferences such as the C.A.A. where several sessions are held simultaneously. It will often be the only indication to other scholars of what your work is about and whether it may be of interest for them to attend your talk as opposed to going to another. Unfortunately, you'll often be asked to provide a title for your paper well before you have written it. In these circumstances, your title should indicate the general theme or area of your talk but include some indication of what you expect to be your most crucial point. Remember a good twenty-minute talk can only really develop one central issue.

3.17 Invitation to participate: If you're beginning to acquire a scholarly reputation outside the University, you may be asked to participate in a conference that's being organized around a specific theme. Depending upon the state of your research, you may or may not want to participate. Remember, to prepare a talk is often very time consuming and although it may be very flattering to be asked to give a talk, it may not be the right time to do it. If you have any doubts, you should discuss the matter with your advisor first before accepting.

3.18 Expenses: When you're asked to participate in a specially organized conference, your expenses very often will be covered. You have every right to ask if that's the case before you accept. But even if your expenses are to be covered, normally you'll not be reimbursed until after the conference has ended. If, for example, the airfare is more than you can easily afford, you may reasonably ask if it would possible for it to be covered in advance for you. It's not unusual, in this time of restricted budgets, for only part of your expenses - say, the airfare - to be covered.

3.19 University Travel Funds:
Update, 9/06: Applications for conference funding should be submitted directly to the Dean of the Humanities Division. Students may also apply for small supplemental grants from the Doolittle-Harrison Fund. For details, see the University's Office of Graduate Affairs website: http://grad-affairs.uchicago.edu/programs/doolittle.html . The Dean of the Humanities Division will consider applications from graduate students to help with the expenses of participating in scholarly conferences. Well in advance of the conference, write a letter to the Graduate Studies Director in the Department, to be forwarded to the Dean of Humanities. State in the letter the name, subject and place of the conference, as well as the nature of your participation in it. Attach a list of travel expenses and a copy of the invitation or program with your name on it. Limits on the amount of remuneration vary from year to year.
An advanced graduate student may apply to the Department for help with attending an additional or special conference, though it should be noted that funds are extremely limited for this purpose and should not be counted upon. The quality of the conference and its importance for the student's work and career will be used in evaluating the requests. Write a letter to the Graduate Studies Director and provide the same information as above.

3.20 Paper: The most important part of your participation in any conference is the paper that you deliver, and you should review the section "Giving Slide Lectures", 3.1.3.10. Giving a paper at a conference is often the very first time that you will present your work to an audience outside of the University of Chicago. Here you'll meet other scholars in your field, perhaps for the first time, as a colleague rather than as a student. Conferences are an often intense couple of days of intellectual discussion in which your paper will be a part of the focus. Hard work and rehearsals will pay off on these occasions.

3.21 Discussion: Discussion is an important part of any conference and you should be prepared to participate. First, if you're delivering a paper you probably will be asked to respond to questions after your presentation. This is the great unknown. Will there be any questions or comments? Will I be asked about something I have never seen or heard of, or worse, something which I should have read but haven't? And so on. What's important is to listen carefully to the question and to respond as directly honestly and as economically as possible. No one wants to hear a second talk. If you're unclear about what's being asked, (and often this is not your fault), you may rephrase the question to make sure of what's being asked. If a question is actually a series of questions, don't try to give one large synthetic and rambling answer. First break up the question into its constituent parts and answer them individually, perhaps followed by some kind of summation. You may not know what you believe to be a hostile question or comment, don't respond immediately. A pause between the question and your response separates you from it and often highlights and isolates the hostile nature of the question. This pause also allows you to gather your thoughts and to speak in as dispassionate a manner as possible. Don't be afraid to acknowledge that the questioner raises a topic that you need to consider further. The most important part of your participation in any conference is the paper that you deliver. Hard work and rehearsals will pay off on these occasions.

PREPARING A CURRICULUM VITAE (a C.V.)

3.22 A c.v. composed for a fictional graduate student, appears at the end of this section and is designed to give you a model to adapt for your needs. The length of your cv. as well as its contents, should be modified to suit the purpose for which it is being used. In sending out a c.v. as part of a search for a full-time academic job, you may well want to include lines describing your Ph.D. dissertation and teaching duties, as on the model cv in this handbook. That level of detail might not be appropriate, or helpful, in applying for a part-time position in a commercial gallery. Here, your non-academic employment might be important to highlight. Your primary objectives in designing your c.v. should be to create a document that is easy to skim and yet also presents your history accurately and systematically.

APPLYING FOR RESEARCH GRANTS

These notes provide general advice on applying for research grants, regardless of your academic rank. See the Ph.D. program description in this handbook for information regarding various types of grants of interest to Ph.D. level students (pre-dissertation, dissertation, and write-up grants, 2.31, 2.35, 2.41.) The Department's proposal-writing workshop for advanced graduate students also deals with applying for grants, and unlike these notes, addresses matters of content and style: 2.30.

3.23 Scouting out Grants: Update, 9/06: Online information is available from the Office of Graduate Student Affairs, at http://grad-affairs.uchicago.edu/funding/ (http://grad-affairs.uchicago.edu/funding/).

A file in the Administrative Assistant's office includes announcements of grants relevant to Art History. This will be extremely helpful, but you should not expect that it will include every grant for which you should consider applying. Visit the International Affairs and the Graduate Affairs Office; talk to your friends in other departments; be sure to look at the Career and Placement Services (second floor of Ida Noyes) which has a library of grant directories and information; look on the web including the College Art Association site. Don't be passive when it comes to finding grants. No one person or place will have all the information you need!

The Requisite Documents
Grants vary in the documents required. These may include transcripts, curricula vitae, budgets, itineraries, autobiographies, proposals, statements of progress and letters of reference. No one application will ask for all of these, but the list is a fair representation of what you may be called upon to provide.

3.24 Transcripts: Many grant agencies request transcripts of courses taken towards graduate degrees; some agencies also request undergraduate transcripts. Ordering transcripts is one of the easier tasks involved in grant application. Unfortunately, many educational institutions are extremely slow in processing requests, and some must be prodded into action. Transcripts are often the last official papers to arrive at a grant agency and can create problems when you are attempting to file a grant application in a relatively short period of time.

3.25 Curriculum vitae: A separate guide for preparing cv's is provided in this handbook. If your cv. furnishes information relevant to an application but isn't requested per se, a copy enclosed with your application would be appropriate. 

3.26 Budgets and Itineraries: These items are normally requested only when application is made for travel expenses. Appropriate entries for an itinerary are dictated by the research undertaken: no two itineraries are alike. It's seldom necessary that the time
schedule of the trip outlined be absolute, but an approximate schedule in conjunction with a list of sites can indicate careful consideration of the specific goals of the research trip. Budgets should accurately reflect current expenses and should not be padded. It's advisable to indicate sources for prices quoted. Determining a budget can be somewhat tricky. On the one hand, graduate students are expected to go economy class and to stay in cheap places. A budget based on a higher standard of living runs the risk of irritating the committee reviewing the applications. On the other hand, you need to make sure you ask for enough to accomplish what you need to do and it's hard to foresee every expense, so you need to allow some leeway. Some grants specify that support is provided only for expenses directly related to travel. This may mean that an agency will disregard all references to film, photocopying and the like; other grants are more lenient. Each budget should be suited to each agency's suggestions. If there are areas open to question, correspondence with officials at the agency before application should clarify matters.

3.27 Autobiographies: Few grant agencies request autobiographical statements. The A.A.U.W., the Javits, and the Fulbright do. A definition of the ideal autobiographical statement is subjective, corresponding, as it must, to a definition of the ideal life. However, it's a safe assumption that grant agencies are little interested in the events of your early life and very interested in the steps or stages of your academic and intellectual growth. Personal circumstances or events that clearly directed or contributed to your academic interests might also be included. The statement is an appropriate place for discussion of future career plans. It also gives those whose academic progress has been interrupted in the past an opportunity to explain the interruptions and to place them in context. The statements should be brief, seldom more than 500 words.

3.28 Proposals and statements of progress: A thorough proposal includes a statement of progress within it, but some grant applications request two separate documents. A properly prepared proposal, suitable for submission to the Department for Ph.D. candidacy, should include a definition of the topic the state of scholarship on the subject and the contribution to the scholarship that the topic and the research will make, specific questions and problems to be considered and the expected results. For purposes of grant applications, the statement should be clear and brief. Take the specific interests of the granting agency into consideration when preparing the proposal. While a topic should not be altered just to suit it's possible to weigh certain items more heavily than others. Accordingly, the proposal submitted for grant consideration is seldom identical to that which was submitted to the faculty of the Department. And no two proposals for different granting agencies should match. For this reason, it's very important to present the differing versions of the proposal to the individuals who will be writing letters of recommendation to the various agencies.

3.29 Letters of recommendation: Three letters are usually requested. Select your referees from those who know you and your work well. The strongest letters of recommendation are those that discuss in a positive and specific manner the applicant, the applicant's academic record and (most importantly) the research project for which funds are requested. In order to enable the referee to write such a recommendation, you must furnish as much supportive material to him or her as possible. It's advised that all documents you intend to submit to the grant agency be given to each referee. If this is not possible, be sure to provide at least the following:

- the agency's announcement of the grant
- any forms that referees are required to complete, and the addresses and due dates for referees' letters
- a copy of your statement, proposal and if required, autobiography
- your c.v.

3.30 Language Certification: Requirements for foreign language certification vary depending on the grant. A few such as the Fulbright, DAAD and Lurcy require certification of competency from a faculty member in the relevant language department, who will examine your aural comprehension, reading and writing abilities. The International Affairs Office (702-7752) can answer your questions about such matters.

3.31 Interviews: Of those agencies that require interviews, some have interviews conducted on campus by University of Chicago faculty (Fulbright) and some conduct their own elsewhere (for example, finalists for some CASVA grants are interviewed at the National Gallery, Washington, D.C.).

Try to find out about the format of the interview beforehand so that you will be prepared. At your interview, you might be asked to make an opening statement about your topic. This is your opportunity both to refresh the committee's memory by summarizing major points of the proposal, and to introduce some ramifications of your work that you haven't mentioned in the grant application. In answering questions, be sure to take into account who's on the committee: are they all art historians or will you need to explain in more generalized language the scholarly implications of your project? If you're applying to do extended research abroad, you should be prepared to discuss your work or travel plans in any modern foreign language that you'll need to use.

3.32 Notification: Waiting for the news is perhaps the most agonizing part of any grant application. Notification deadlines are usually given with the announcement of the grant. Initial word can come by phone or letter. You should always respond to the offer of an award in writing.

3.33 Departure: Some agencies (and some countries) require more pre-departure preparation than others. The Fulbright, for example, expects its grantees to undergo a complete physical examination before leaving the U.S. Be prepared not only to schedule a round of doctor's visits, but also to pay for them. These tests are rarely covered by students' health insurance policies. The host countries may also have their own sets of requirements, some will ask that you obtain a travel visa before leaving the U.S. (a time-consuming procedure), in other cases the visa can be applied for after you arrive in your host country. The best rule of thumb is to get in touch with someone who has been awarded the grant in the past. This person can advise you about the details of arranging for your departure and might also have suggestions about housing, contacts within the host country, and tips for doing your research.

Publishing
Publishing your work, whether short articles or full manuscripts, is an integral part of a successful art historical career, but if you don't know the process, it can be a frustrating experience. As you become an advanced student, it will be important to begin to consider publishing opportunities. If a professor suggests that you publish some of your work, ask him or her for details about which journals might be appropriate. By the time you're ready to publish an article or book, you'll probably have developed a sense of which journals and presses you admire and regularly keep track of; these may well be the ones that you choose to approach first.

3.34 General Guidelines: The Conference of Historical Journals has established excellent guidelines for authors of scholarly articles; these are included below, as they appeared in Perspectives (May/June 1988). We've added a few miscellaneous notes on matters of special importance to art historians such as illustrations and on some very rudimentary matters such as how to calculate manuscript length. We've also included some notes on how to approach a press with a book-length manuscript.

3.35 Illustrations and Permissions: One of the hidden and not-to-be-underestimated costs for the publishing art historian is the expense of obtaining photographs for reproduction. You'll usually be responsible for supplying good quality black and white photographs or color transparencies to your publisher. If the object to be reproduced is in a public or private collection, the most obvious source for photographs is the institution or individual that owns the object. Other sources include auction houses and library collections. You may also wish to make reproductions from books or photograph the original objects yourself. Note that you may also be responsible for obtaining from those institutions that supply you with the photograph or transparency (and who are thus the owners of the image) legal permission to reproduce it. There may well be fees to pay. Copyright law is extremely complex and uncertain at the moment because of new technologies; thus you're well advised to consult closely with your publisher about the fine points.

3.36 Length: Some journals and most book publishers will insist that you agree to a word limit. A convenient rule of thumb for calculating in such instances is 250 words per page of elite (12-point) type. Check, however, with your publisher to verify how they calculate word-length.

3.37 Copyediting: If you're not already familiar with the standard marks for proofreading, you'll need to consult a table and sample manuscript page. These can easily be found in most English-language dictionaries, and in guides such as The Chicago Manual of Style.

3.38 Publishing a book-length manuscript: Publishing a manuscript can be very difficult and part of this difficulty may simply be in getting someone to read your material in the first place. It is best to begin by researching which academic/commercial houses publish material that's compatible with your own. However, sending unsolicited manuscripts to these houses can be expensive and frustrating. The first goal is to get someone to take a serious look at your manuscript. A good way to get a reading by the humanities/art history division of a publishing house is to have a previously published author suggest your name to the editor (through a letter of introduction or a phone call.) Another useful way to meet an editor is at the bookstalls at annual conferences (CAA for example). At the very least call the publishing house to get the name of the appropriate editor before you send an unsolicited manuscript. (Sending a manuscript addressed 'To whom it may concern' never works very well.) In the case of an accepted manuscript, "turn around" time fluctuates between 18 months and 3 years. When you're at this stage, it would be useful to find out more about the process from a faculty member or colleague who has already published a book. Don't sign a contract without securing the evaluations of experienced authors. For books, authors are usually paid in percentages of net profits (royalties). The University of Chicago Press has issued a new and very accurate book called Getting It Published by William Germano. It is a step by step guide to publishing a scholarly book and is engagingly written. Take a look at it if you want to know more about the process.

4. Art-History Related Employment

Teaching Opportunities Inside and Outside the Department of Art

4.1 Why and When to Teach: Why should graduate students teach, besides the opportunity to make some money? Obviously, teaching at this stage provides experience that will prove valuable in your future career, should you become a professor, and it allows you to learn to teach in an apprentice-like situation that should be supportive and encouraging. Teaching experience helps on the job market. Practice in balancing teaching and research is a useful skill. And you may well find that your own work will benefit from trying to justify and make accessible to non-specialists your field of art history. When you teach and how much you teach is generally up to you, but it's generally expected that graduate students will begin to hold assistant teaching positions in the 1st or 2nd year of the Ph.D. program. Many students continue, intermittently, to teach throughout their graduate career, either at the University or elsewhere in the area. It's important to realize that there may well be times in your graduate life when it's advisable not to teach, an endeavor which has a tendency to become all-consuming. Teaching opportunities inside the Department and in the Chicago area are discussed in this section. For advice on conducting a national job search see the section, 'Searching for Full-time Positions', 4.35-4.47.

4.2 Teaching Inside the Department: Although M.A. students do not normally teach in the Department, Ph.D. students are urged to consider three different positions that will contribute to their teaching credentials. Each year the Department seeks Ph.D. students to fill positions as Course Assistants for the undergraduate lecture survey courses and as Writing Interns for smaller, discussion-based thematic introductory courses offered as part of the College core. These positions differ significantly in responsibilities but are open to first-time as well as experienced student teachers; they carry about the same level of remuneration. The Department also employs more advanced students, usually ABDs, as Lecturers who teach Art History 101 sections on their own or 200-level courses. Lectureship appointments usually require prior experience as a Departmental course assistant, writing intern, or preferably both. Each position offers students a stipend and, for those in Advanced Residence, tuition remission, in return for job performances described below. The positions are advertised late in winter quarter. Appointments are made by a faculty committee which reviews applicants’
credentials and academic progress and seeks to match skills and needs for a large group of people. Notification is usually late in spring quarter. Some graduate student fellowships, but not all, entail the expectation that you will teach in one or more of these positions, assuming a good match between your qualifications and the positions available. The particulars are stated in your fellowship letter. To meet this obligation, you need simply apply for Departmental teaching positions in the appropriate year, following the standard system described below; all applicants are considered on an equal footing.

4.3 Faculty Responsibilities to Course Assistants & Writing Interns: While these positions require you to engage with undergraduates in particular ways, they are also opportunities for you to think about pedagogy in general and to consult with the faculty member in charge of the course. Although each course is likely to proceed a little differently from the others in its details, the faculty has drawn up a general checklist of things that you can expect as part of the working relationship in any course:

- to discuss the course with the professor before it begins. A good guideline is to discuss the general plans for the course a month ahead (or as soon as you both return to campus in the Autumn), and the syllabus a week ahead.
- to have a clear idea of the quarter's responsibilities and the dates when you'll have special duties (e.g., grading, writing tutorials, discussion sections).
- to discuss the grading policy and rationale thereof.
- to meet with the professor on a regular basis as the course proceeds.
- to have supervision of your contributions from the professor.

If you feel that your working relationship with your professor or with your students is not effective in some way, it's expected that you'll point this out and seek to resolve it with the professor. If there is a problem doing so, the Graduate Studies Director is the appropriate person to help you define it and work it out. Any discussion you may have with the Coordinator of the Teaching Program or the Graduate Studies Director regarding teaching appointments will be treated confidentially.

4.4 Course Assistants for Lecture Surveys (stipend: $1500/quarter) Course assistants work with faculty who teach the sequence of lecture courses that survey the history of Western (AH 150's) and Chinese and Latin American (AK 160's) art. One to three students are employed for each quarter-long section of the surveys. Courses are described in the annual College handbook entitled Courses and Programs of Study and may change from year to year. This experience provides an essential window into the kinds of courses new Ph.D.'s are most frequently required to teach. Responsibilities include but will not necessarily be limited to the following:

- Assisting the faculty in planning course outlines, preparing syllabi, planning paper assignments and exams.
- Attending all course lectures.
- Conducting discussion or review sessions and/or leading field trips to local museums and buildings.
- Evaluating and commenting on student papers and exams.
- Holding weekly office hours.

The time commitment averages 15 hours per week. Course assistant assignments are based on projected enrollment, so each assistant may expect to work with roughly 25 students.

Eligibility: Graduate students formally admitted to (i.e., who have completed MA requirements and successfully petitioned for entry into the Ph.D. program) or currently in the Ph.D. program Preference to students who will be at an earlier, rather than later point in their Ph.D. work. Incompletes will be considered a marked disadvantage. To apply, complete the application form for course assistants (available from the Department office) and attach a vita.

4.5 Writing Interns for Art History Core Courses, e.g., 101 and 170's (stipend: $1 600/quarter) Writing interns coach undergraduates in how to write about art and visual culture, assisting in faculty-taught sections of Art History Core courses. Limited to approximately 25 students, these courses are discussion-based introductions to visual art. While each instructor handles these courses differently, all share the goals indicated in the course description given in the annual College handbook entitled Courses and Programs of Study. The writing internship requires special training (described below, under qualifications) and familiarizes the intern with the teaching format used in teaching an AH 101 course as a lecturer. The chief responsibility of the writing interns is to assist faculty in the teaching of writing. Because faculty will define that responsibility in different ways, the duties of each intern will vary somewhat. However, interns are expected to read the assigned texts and attend every class. They evaluate and comment on all student papers, but must extra help, holding weekly office hours. (It should be noted, however, that they do not replace the instructor as the sole evaluator of papers, but rather collaborate with the instructor.) Their major role is to lead tutorials of 5 to 6 students each to discuss the student papers. Normally they conduct 2 to 3 series of tutorials per quarter. The time commitment averages about 15 hours per week. Interns are not required to teach in class sessions, but are typically asked if they would like to prepare and teach one session, with the faculty member's involvement.

Eligibility: Applicants who will be in their 2nd or 3rd year of Ph.D. work will receive preference, although entering Ph.D. students (formally admitted to Ph.D. graduate work at the time of application) are eligible. Incompletes will be considered a marked disadvantage. Students who have already worked as writing interns may reapply; you need not repeat the evaluation of the sample student paper. New applicants must be available, if selected, for training sessions conducted by the Little Red Schoolhouse program, comprising meetings held during the Autumn Quarter usually on Monday evenings. To apply, complete the application form for writing
new academic year in September

4.6 Lecturers for Art History 101 (stipend: $3,500/quarter) Lecturers are advanced Ph D candidates, finished with coursework and preferably, although not necessarily, the Ph.D. exams, who teach their own one-quarter sections of ARTH 101. These sections are like the faculty-taught sections, with the sole exception that they don't include a writing intern. The course description for all sections of AH 101 is published in the annual College handbook entitled Courses and Programs of Study, and an assortment of past syllabi is available for review in the Department office. The lecturer is responsible for all aspects of the course, from preparing and conducting class sessions and evaluating student work. Lecturers are encouraged to seek out faculty advisers and/or the graduate teaching program coordinator to discuss the class as it proceeds. A faculty member will be appointed to visit each lecturer's class on a mutually agreed upon date during the quarter and to discuss the session and the lecturer's concerns following the visit. Enrollment is about 25 students; class meets twice a week for a total of 3 hours.

To apply, submit a completed application form for lecturers (available from the Department office), a vita, and a letter of one to two pages outlining your ideas concerning the pedagogical style of the course you envision (a full syllabus is not required).

4.6A BA Preceptors (compensation: $4,000, disbursed over 3 quarters, plus tuition remission if in Advanced Residence)
Two advanced graduate students will be selected to co-teach the Senior Seminar Autumn quarter and will continue to work with the students through Winter and early Spring quarters to facilitate completion of art history majors' BA papers. Preceptors will inherit and may adapt the previous syllabus and are responsible for all aspects of the course. They will be mentored by the Undergraduate Studies Director.
29800. Senior Seminar: Writing Workshop. Required of fourth-year art history majors. This workshop is designed to assist students in researching and writing their senior papers, for which they have already developed a topic in the Junior Seminar. Weekly meetings target different aspects of the process; students benefit from the guidance of the workshop instructors but also are expected to consult with their individual faculty advisers. At the end of the course, students are expected to have completed a first draft of the senior paper and to make an oral presentation of the project for the seminar. Autumn.

4.7 Stuart Tave Teaching Fellows in the College and 200-level Lectureships (stipend: $3,500/quarter)
Every year, the Art History Department invites advanced Ph.D. students to submit proposals to teach a new undergraduate course and nominates one to two applications for a Stuart Tave Teaching Fellowship in the College. These fellowships are awarded by the Humanities Division to its students through a division-wide competition. Tave Fellows do not teach in the Core introductory course program but rather offer an upper-level undergraduate course on a topic of their own choice with a syllabus of their own design, teaching in their home department. The course may be taught in any of the three academic quarters. Successful proposals often offer an area or theme not normally available in faculty course listings and likely to have broad appeal to a diverse student body; they combine an exciting, teachable topic with thoughtfulness about how it will be taught. Applications require a course title, course description, and syllabus with readings, together with a vita and the name of a faculty member prepared to recommend your proposal. These syllabi can, of course, become the basis for courses you may teach elsewhere, or items you may wish to include in teaching job applications. The Department's nominees have done well in these competitions in recent years. The competition is announced late in autumn quarter and applications are due to the Department in mid January.

Teaching Programs at the University of Chicago

4.8 Art History Department Teaching Colloquium: Each year a member of the Art History Faculty conducts a colloquium for graduate students on teaching. Weekly meetings address different topics through presentations by visitors, discussion, common readings, etc. Every graduate student who is teaching for the first time in the Department is required to attend the colloquium. If the student is not at the University in the quarter that the colloquium takes place, then he or she will have to attend the year of his/her next teaching appointment. Students who attended a past year's colloquium and are teaching again in the Department are welcomed to come and share their most recent experiences and insights. Because of its premise that teaching comprises an individually variable set of skills and practices learned through reflection on experience, the colloquium is not a preparatory course for students who haven't yet taught nor does the Department offer such a course. These students are encouraged to attend quarterly seminars offered by the University's Teaching Program (see section 4.6).
You should register for the R (audit) credit, so that your transcript records your involvement. The colloquium doesn't require the same amount of work as a regular course and no grade is given.

4.9 Workshop on Teaching in the College: The University's Center for Teaching and Learning provides workshops and conferences for graduate students and faculty in subjects ranging from theories of education to hands-on application of techniques to the use of new technologies. The Center also provides a number of resources, ranging from a lending library of educational books, articles, and videos, a web site devoted to fostering an online community of teachers at the University and the opportunity to have teaching demonstrations videotaped and critiqued by one's peers. They also sponsor a Psychology of Teaching Workshop, and sessions devoted to basic skills like "Discussion Leading," "Teaching Critical Thinking," "Creating Assignments," and "Writing Recommendation Letters."
The Center offers an annual two-day workshop to orient new teachers to the University and discuss teaching skills and strategies. It is normally held in the week before fall classes begin, and is strongly recommended for all students with first-time or even renewed teaching appointments in the upcoming academic year. Prior completion of this workshop is also treated as an advantage for applicants in the selection process for teaching appointments throughout the University. Details are available from the website http://teaching.uchicago.edu (http://teaching.uchicago.edu). Be sure to check on the timing when you are making your plans to return for the new academic year in September.
Museum Internships and Positions in the Chicago Area

There is a list of Chicago area colleges and universities available at CAPS.

The Chicago-area institutions where our students have taught (for remuneration ranging from $1,700-$4,500 a quarter) include:

- The American Academy of Art
- Columbia College
- De Paul University
- Lake Forest College
- Loyola University
- Northwestern University
- Roosevelt University
- The School of the Art Institute
- University of Illinois at Chicago
- Wheaton College.

Teaching Outside the Department of Art History

4.11 Teaching Opportunities in Other Units of the University: The most valuable experience for a prospective teacher of art history will be within the Art History Department and prior Departmental teaching experience is expected of applicants for Departmental lectureships. However, good opportunities are also available elsewhere in the University Art history students have served as writing interns in the Humanities Core program, teaching in two- to three-quarter sequences of core courses in the Humanities (See the annual College handbook entitled Courses and Programs of Study.) These interns teach under the auspices of the College Writing Program, which also trains Art History Department Writing Interns. In addition, Art history students have worked as Preceptors for degree candidates in the Master of Arts Program in the Humanities (MAHP), working with MAHP candidates in small groups and individually as they prepare their MA theses.

Another source of opportunities is the University's Graham School of General Studies, which administers both continuing education courses for (mostly post-B.A.) adults and the Summer Session courses for undergraduates. With the approval of the Departmental Chair, you may propose an Art History 101 course for Summer Session or propose a course on a topic of your choice for the continuing education program. In either case, the offering depends on the registration the course draws: if the minimum number of students do not register, the course is cancelled. The continuing education courses usually hold ten or so students who are older than typical college students, often with interesting work experience to bring to bear in discussions. Classes are intended to be discussions of readings. There are no papers or exams, so this is a course that gives you the chance to practice leading discussion. It's also a chance to teach "non-traditional" students, a valuable skill to cite in some job interviews. A good time to apply for these positions is around the middle of winter quarter. General information is available from the website: [http://www.grahamschool.uchicago.edu](http://www.grahamschool.uchicago.edu).

4.12 Chicago-Area Art History Positions: Frequently throughout the academic year, full-time and part-time teaching positions are available in Chicago-area art history programs. Watch the bulletin boards and artdepart listserve for postings or ask advanced students who have secured these positions for advice. Thus far, advanced Ph.D. students, some A.B.D. and some not A B D have been hired to teach introductory, survey, or upper-level art history classes in several departments that need short-term or temporary lecturers to fill in for full-time faculty away on leave or sabbatical.

In applying for these jobs, be sure to address your cover letter to the department chair (call the school to find out who that is), and to include your c.v. Your letter should indicate when you'll be available to teach, what your teaching experience to date has been, and why you're interested in teaching at the school (possibilities include wanting to keep in touch with teaching while you work on your dissertation, wanting teaching experience in a different environment and having a strong interest in teaching which motivated you to go to graduate school in the first place). You should try to send out applications of this sort in the spring. Most schools make their scheduling decisions in the spring, and will know by June how many courses they'll offer and if they'll have openings. You should also consider making a follow-up call in the summer, or at the beginning of September. Finally, make another follow up call in December, since it's at this point that schools realize they need people for the spring. Bear in mind, also, that some schools in Chicago are on a quarter system, just as we are, so there may be opportunities in Spring quarter as well.

Be careful when accepting part-time or adjunct teaching positions. Remember to weigh the benefits of the teaching experience against the time it will take away from your dissertation. First time teaching is stressful and often much more time-consuming than you might expect. Ask about what is really involved in planning and teaching the course and, if possible, contact a student who has taught the class before. He or she will be able to give you a better sense of the actual time required for preparation and grading.

The Chicago-area institutions where our students have taught (for remuneration ranging from $1,700-$4,500 a quarter) include:
The information here should help you to find a part-time or volunteer position in a local museum. For advice on how to conduct a national search in the museum world, see the section "Searching for Full-Time Positions," 4.45-4.47

The Smart Museum of Art

4.13 Positions at the Smart Museum: As part of its teaching mission, the Smart Museum offers several paid internships in the curatorial, education, and registrarial departments to University of Chicago students. These internships offer an excellent opportunity for students to become more acquainted with museum work, and to gain experience in preparation for a museum career. Interns generally work 10-15 hours per week. Intern positions are posted in the Department of Art History and on the Museum's web site.

4.14 Curatorial Interns: Under the supervision of the Smart Museum's curators, curatorial interns assist in all aspects of curatorial work, involving both special exhibitions and the permanent collection. Assistance with exhibitions includes collection research, loan and photography coordination, exhibition installation and explication, and catalogue production. Permanent collection duties include researching potential acquisitions, documenting the collection, and assisting with correspondence and publications. Other duties may include overseeing undergraduate and graduate classes that visit the Museum, and coordinating the annual M.F.A. exhibition with graduating Midway Studios artists.

4.15 Education Intern: Under the supervision of the Education Director, the education intern helps plan, coordinate and evaluate at least one major school program every year, and assists education staff in carrying out programs for University of Chicago students, local families, and other audiences. Primary responsibilities include research, writing interpretive materials, conducting gallery tours and informal talks, assisting with docent and teacher training, and handling administrative duties such as communicating with teachers, scheduling visits, preparing supply orders, and documenting education activities.

4.16 Docents: Docents lead tours of special exhibitions and the collection for groups of adults and university students, and also lead interactive tours for elementary and secondary school students. Docents also help education staff carry out museum programs for families, including tours and hands-on activities. Prior to leading their own tours, docents observe tours and complete a quarter-long paid training session in the fall, focused on teaching with objects in the Museum's galleries, public speaking, and group management. Time commitment varies from week to week and depends both on the docent's schedule and the tour schedule, but is approximately 5 hours per week.

4.17 Sara Lee Education Intern: Under the supervision of the Education Director, the graduate intern's main responsibility is to coordinate the Sara Lee Docent-for-a-Day program for Chicago-area schools. The intern works directly with students, teachers, and Smart Museum docents to manage a number of on-going five-week programs involved with the Smart's permanent collection. At the intern's discretion, possibilities also exist for producing adults' and children's educational materials, and assisting in other areas of educational programming.

4.18 Registrarial Intern: Under the guidance of the Registrar, the graduate intern assists in the management of the Museum's collection. The registrarial intern provides support in all areas of object care and conservation, and works with the Curatorial Department during exhibition installation. In association with the Andrew Mellon program, the intern may work on collections records for the Museum's on-line service, input and scan new objects into the CD-Rom base, or assist professors in Museum visits in preparation for class.

4.19 Preparatorial Intern: In association with the Preparator, the graduate intern provides support in the areas of exhibition preparation and installation, object care, and facilities maintenance. Most often filled by students in studio art, the internship requires a knowledge of tool handling and basic construction. Interns will have the opportunity to learn about object care and preparation, and installation techniques.

Museum Opportunities in the Chicago Area

Chicago's art institutions offer a wide variety of opportunities for interested students. In addition to both paid and unpaid internships, they have volunteer programs as well as occasionally hiring on a part-time basis.

4.22 The Art Institute of Chicago: This museum offers the most extensive array of summer and school year internships Students have served as interns in a number of different departments. The needs of individual departments determine the number of internships Interns' duties range from specific projects and research to clerical support. Check their website for listings and for applications and information contact the administrator in charge of the Internship Program at the Personnel Department of the Art Institute. In addition to the departmental internships, the Art Institute also has special internship programs geared specifically for graduate students. One is the Graduate Lectureship sponsored by the Education Department of the Museum, and the other is the Rhoades Foundation Art Institute Internship (administered by our Art History Department, see 4.24). In addition to checking for posted positions, keep in mind that the curators of special exhibitions at the Art Institute often have the funds to hire short-term employees to help with the preparation of new exhibits. If you know an exhibit is in the works, consider writing to the curator and expressing your interest in working on the project.

4.23 The Graduate Lectureship at the Art Institute: This position is usually announced in the early fall or sometimes during the summer. The internship consists of a series of lectures given by the intern to the general public twice a month for a period of eight months (November to June). The student gives the same lecture twice preparing only eight different lectures over the period of the internship. The staff of the Education Department encourages students to develop a theme for each lecture and to explore different areas of the collection. The lectureship offers a unique opportunity to gain valuable lecturing experience and to familiarize oneself with
the Art Institute's extensive collection Contact the Museum Education office at the Art Institute for more information. University of Chicago applicants for this position will typically be in competition with those from other graduate schools in the area.

4.24 The Rhoades Foundation Internship: Like the Graduate Lectureship, this is a paid position. Unlike that one, however the Rhoades is open only to graduate students in the Department of Art History at the University of Chicago. If possible the Art Institute will place the student in the department of his or her preference. The internship will vary each year, but will generally include a research project and provide an opportunity to learn about the workings and methods of a particular Department. You should watch at CWAC for announcements of the annual competition, and apply to the Department. This process will usually take place late in the spring for an internship the following year. One internship is available per year, and thus only one student will be selected.

4.25 The Museum of Contemporary Art: The Museum of Contemporary Art has opportunities, mostly volunteer, listed at the website (mca.chicago.org). Of special interest is their paid internship for a graduate student to work 6 months and to learn about various functions of the museum: the Marjorie Susman Curatorial Fellowship.

4.26 The Renaissance Society: This is an internationally renowned, non-collecting contemporary art museum located in Cobb Hall, right on the University of Chicago campus. The Renaissance Society employs three gallery assistants (through work-study) whose duties include assisting with openings, gallery installations, and clerical work regarding membership and catalogue sales. For more information about these positions contact the Manager of the Society at 702-8670.

4.27 Gallery Positions: There are numerous commercial and non-profit art galleries in Chicago, and students occasionally find positions in these. Unfortunately, there is no easy source for gaining information about such opportunities. The best way is to call or write those galleries that interest you and to try to tap into the word-of-mouth networks that function in these venues to advertise positions.

Other Employment Opportunities at the University

4.28 Getting a job on Campus: There are many reasons why you may wish to find a job on campus, not all of them financial. You already read about some types of jobs that are closely related to art history. But you may find that you want a job which is unrelated to your work, either for the mental break it provides, or because you want other types of experience. Listings for both part-time and full-time jobs on campus are organized on-line at: http://uhrm.uchicago.edu/jobs/ (http://uhrm.uchicago.edu/jobs/). Part-time student jobs are listed under "Student Employment." There are two types of student positions, basically: Work/Study and non-Work/Study. Work/Study is a federally funded program under which the government pays 75% of the wages of eligible students who are working at "educational" jobs (in practice, this means nearly anything on-campus). Some departments or projects can only afford to hire Work/Study eligible students so if you are Work/Study eligible you have the choice of a wider range of positions. Practically any graduate student can be Work/Study eligible as long as you are a U.S. citizen and your parents no longer claim you as a dependent. To apply you need to pick up an application from the office in Wieboldt where you register for classes. You will need to file both a University of Chicago application and a FAFSA (Free Application for Federal Student Aid). The deadlines for filing are usually around April 15 (for summer funding) or July 15 (for fall funding). Check with the Financial Aid office on this point.

4.29 Library: In looking for part-time employment, you may also want to investigate other opportunities on campus. The possibilities in the Library system that are most closely related to the Department's programs are to be found in the Art Reserve and the Department of Special Collections. Positions most often become available at the start of a new year, or sometimes at the beginning of a new quarter. Check with the Reserve Coordinator to see if he or she anticipates having any openings. Place an application on file in the Library personnel office.

4.30 Department: In the Department, you should investigate the possibilities in the Art History Slide Library. Some faculty occasionally hire students as research assistants but these positions are rarely advertised. You should simply let faculty know that you'd be interested in serving as a paid research assistant. Also let them know if you have work-study status, which is often advantageous in these positions.

4.31 University of Chicago Press: The press has numerous part-time student positions offered in its editorial, marketing and journals divisions. Several of these positions involve acquiring photo permission for new books and perhaps for this reason the Press has a long tradition of hiring students from the Department of Art History. It can be a great way to learn about academic publishing.

Career Planning: CAPS

4.32 CAPS: The Career and Placement Services office (CAPS) is located on the second floor of Ida Noyes Hall. CAPS offers programs and services designed to assist graduate students, graduate alumni and post-doctoral fellows in career exploration and finding both academic and non-academic employment. A staff of full-time graduate counselors provides confidential help with everything from C.V. and resume review to self-assessment for a job search within or outside academia during one-hour counseling appointments and walk-in hours. CAPS also offers a variety of programs designed to support your professional development in academia and outside of academia. Academic programs include workshops on preparing for the academic job market, academic interviewing, dual career academic couples, the campus visit, negotiating an academic job offer, getting published, and your first year as a professor. Non-academic programs include workshops on developing business skills, skill identification, writing resumes and cover letters, networking, and panel discussions featuring alumni and professionals working in various career fields.

4.33 Reference File Service (Credentials): As you gain academic training and professional experience, you are strongly urged to begin a reference file at CAPS. The reference file usually consists of letters of recommendation from faculty to be used for
applications to academic jobs, administrative positions, fellowships, and internships. It also may contain other documents that will provide potential employers with a detailed history and evaluative profile of your abilities. The Reference File Service maintains reference letters centrally and confidentially and can mail these letters to many potential employers, thus eliminating the need to make numerous individual letter requests of faculty. You may open a file at any time in your academic career to begin amassing letters of recommendation for current or future use. To establish a Reference File, please contact the CAPS receptionist at 773-702-7040 for more information. A new electronic service, INTERFOLIO, has been made available in Fall 2001.

4.34 Other services: The CAPS graduate services website includes job search information, internship listings, Listserv opportunities, job search engines and a range of downloadable resources. CAPS also maintains Beyond-Ivory, an online Listserv for Ph.D. students considering a career outside academia. Moderated by CAPS graduate career counselors, this e-mail service offers job postings, announcements of programs and recruiter visits, and general career exploration advice. Sign up by visiting the CAPS graduate services web site at http://caps.uchicago.edu/grads/.

The CAPS Library houses a variety of books for graduate students including books on the academic job market and college guides useful for researching academic institutions. Located on the third floor of Ida Noyes Hall, it also houses a variety of career planning guides; books on various fields of work; directories on businesses, agencies, and not-for-profit and research organizations; a video collection of CAPS programs and specialized handouts on the academic and non-academic job search. The CAPS On-Campus Recruiting Program brings employers and students together for campus interviews and prepares students for this process through job search orientation workshops for full-time positions and internships.

Searching for Full-Time Positions

The search for a full-time job can be a time-consuming and immensely distracting pursuit. Be sure to turn to your advisors for assistance and to your friends for first-hand accounts of their job-hunting experiences. The advice below is divided in three sections, the first directed at those looking for teaching positions 4.35-4.43; the second, for post docs (4.45); and finally for museum jobs, 4.46-4.48.

4.35 If and When to apply: Most tenure track jobs now require that by the time you take the job, your dissertation be certifiably finished, if not defended. Since you may be making the decision to apply a full year before the job will begin, you'll have to predict your progress. This is a matter to discuss seriously with your advisor. He or she will be expected to comment in a letter of recommendation on your ability to finish the dissertation in the available time.

When approaching the job market, you need to decide whether you are going to apply only for jobs that you want, or for all those that seem remotely plausible. On the one hand, it can be hard to know what a job or place will be like from a brief CAA description, and on the other hand, it takes energy to send in a bunch of applications and the process can take a lot of one's time.

In recent years, it has often been the case that new Ph.D's begin their careers with one-year replacement positions. In the absence of a tenure-track option, these can provide income, teaching experience and an institutional affiliation that is useful when applying for grants and the like. One-year positions can also be very demanding, because you may have to design a set of new courses to fit a curriculum in which you will teach only once. And they can sometimes be lonely experiences, because you aren't as fully a part of the institution as your tenured or tenure-track colleagues. Sometimes, though, they're extremely accommodating, allowing you to teach exactly what works best for you, and giving help and advice in the job market. Try to get a sense of how supporting the faculty are before taking the job! Finally, if moving expenses are not covered, one-year jobs can end up being less money than you might initially figure. You'll need to weigh many factors in considering whether a given one-year job is advantageous to you.

4.36 Types of positions: Here is a list of types of positions that you are likely to see advertised:

- Instructor: This is a non-tenure track job, which may or may not be renewable in subsequent years. It may or may not be part-time. It may or may not require a completed Ph.D. If it doesn't, it will say "A.B.D." (all but dissertation).

- Assistant Professor: This is usually a beginning tenure track position, which will require that the Ph.D. be completed. Should you get the job without having finished the degree, you might be appointed as an instructor, at a lower salary, and then be promoted to assistant professor once the dissertation is defended. If this happens, you must get straight on whether the tenure clock is ticking while you're an instructor, or whether it will begin only with your promotion.

- Replacement position: This is typically for one year, and as the name suggests, for a job that has become available because a faculty member has gone on sabbatical or taken an administrative position. If you get one of these positions and have finished the Ph.D., see if you can be appointed as a "Visiting Assistant Professor." It may bring you better benefits and more money. In any case, it will look better on your resume.

- Rank Open: The title and salary of the position have not been predetermined. Usually the reason for this is to allow the department to select the best person in a field, regardless of rank. It might seem that in competition with a full professor with many publications a new Ph.D. would stand no chance. But this may well be the case. Institutions, often have many reasons to prefer youth, including an up to date approach, a high energy level and a long term investment in the future of a department.

4.37 Types of Institutions: Institutions are commonly divided into several different categories. These are helpful as a rough and ready way to sort jobs and to anticipate what schools are likely to be looking for in applications.
4.38 Academic Position Listings: The College Art Association periodically issues booklets, entitled C.A.A. Careers: Positions Listing, which list teaching and museum jobs for art historians and studio artists in the United States and abroad: issues appear in October, December, February, April, June and August. Members of the C.A.A. can elect to receive these job lists as part of their standard membership benefits. (The address of C.A.A. is provided below, under the World of Art History, 6.16.) If you're not a C.A.A. member, you can subscribe to C.A.A. Careers for a fee, which also allows you to use the placement facilities at the C.A.A. annual conference. Most tenure-track positions will first appear in the autumn and early winter lists, and will have application deadlines well prior to the annual C.A.A. meeting, which is usually held in mid-February. A few positions may surface only at the time of the C.A.A. meeting, and will be advertised through the placement service there. Jobs for architectural historians are listed in C.A.A. Careers, and also in the newsletter of the Journal of the Society of Architectural Historians. Look also for one-year jobs listed on the bulletin boards around CIWAC. One-year replacement positions typically become available in the spring and are often publicized through fliers posted on bulletin boards and through faculty networks, including faculty at institutions where you have not been hired — so staying on good terms with them may be worthwhile.

4.39 Letters of Application: Read the job descriptions carefully and prepare cover letters tailored to specific positions, perhaps taking into account whether the institution is likely to be more concerned about your abilities and accomplishments as a scholar or as a teacher. Describe your dissertation and other research interests, your teaching experience and emphasize any specific qualities that relate to this job. Include a detailed c.v., with a list of persons who can be contacted for recommendations. You should not hesitate to send any reasonable amount of material, even beyond what is specifically requested, unless it is specifically discouraged. The goal is to make yourself known.

4.40 Requesting Recommendations: Some institutions will request that recommendations be sent at the time of application. Even though you and your advisor will probably have already worked out between you a good system for handling the awkwardness of requesting recommendations, you might want to review the hints given above for requesting faculty letters (in the section on grant applications, 3.29). The most important things to remember are to ask early and to provide more information about your application than just the name and address of the school: recommenders' letters also need to be tailored to the specific positions for which you are applying. It's a help to the faculty if you're able to compile a single list of institutions and due dates, or to consolidate your various requests as much as possible. You should also consider seriously using the interfolio service available through CAPS. Its great advantage is that you will be able to know for sure when faculty have submitted their letters, and you can be in charge of getting them to the school on time.
4.41 Mock Interviews: If you have been called for an interview at C.A.A., the Department will try to organize a mock interview for you in the week or so before the convention. Many students find these mock interviews to be the toughest and most intimidating of all at least this has the advantage of making CAA seem less demanding. In any case, a mock interview can serve as a troubleshooter as well as a confidence builder. Give the mock interviewing committee a copy of your letter of application, a list of interviewing schools, and if known, a list of the interviewers. Make this a dress rehearsal. You need to get used to wearing those clothes. CAPS also provides mock interviews, and you may want to arrange for one of their representatives to be present at your Department interview as well.

4.42 C.A.A. Interviews: The more familiar you become with the process of looking for a job and interviewing at C.A.A., the more comfortable you may be. It's advisable to attend a C.A.A. conference before you look seriously for a job. This way you know how to anticipate the hustle and bustle of these conventions, and their often disorienting effects. Most interviews are held in hotel rooms, an awkward situation which requires some getting used to. The C.A.A. publishes annually a very useful set of guidelines for job seekers; look for it in the C.A.A. Careers. It also provides information on the placement service at the C.A.A. conference. If possible, try to space out your interviews and to schedule times early in the day. C.A.A. sessions often involve both the interviewers and the interviewee in great feats of repetition: you may end up saying virtually the same lines many times over as you go from one interview to another. Similarly, you may find yourself facing an obviously exhausted and overwhelmed team of interviewers. Being fresh for each occasion and generating enthusiasm for your work may be among the greatest challenges you face.

In general, you should be prepared to summarize your dissertation and to state when it will be completed; don't assume that the search committee has read your materials or that if they have, they remember them. It's best to have capsule summaries of the dissertation in two versions: one less than five minutes, the other a bit longer. Each version should begin with a summary of the main arguments (not just a description of the topic) and should aim at least to hint at, if not cover, sources, theoretical content, and what is new and important about the work. Be prepared to talk about how your work will or should influence future scholarship in various areas; be prepared to answer "So what?"

Think of at least two recent articles you liked and why. You should also think in advance about the general development of your field, how you will evaluate its larger historiographical patterns, and how you will assess the strengths and weaknesses of recent literature within it. You may be asked to characterize yourself methodologically and/or to relate your work to that in the field at large. Be prepared to discuss a long-term research agenda - if possible, a project beyond the dissertation, at a minimum a vision of how the dissertation will be revised. It's not a bad idea to imagine what you'd like realistically to be doing intellectually within five years and to convey a sense of your aspirations.

Interviews almost always address teaching as well as research. Be prepared to describe courses that you would like or would be expected to teach, including ideas on how to organize surveys, which textbooks to use, and various pedagogical perspectives. Be ready to assess your strengths and weaknesses as a teacher, and your reasons for wanting to teach or to be an art historian. You may also be asked for your views on teaching non-traditional students or on teaching at a small school. "You have all this Chicago theoretical training. How will you make it comprehensible to our students?"

You should also be ready to ask sincere questions about the job, the institution and location. In general, though, it's best not to push too hard on mailers such as salary (see "offers" below 4.44).

4.43 Campus Visits: When you're invited to visit the campus for an interview, be certain that understand what is expected of you. What type of presentation are you to make, for how long, for what sort of audience and in what type of room? Requests of you may vary from teaching a discussion class for beginning-level undergraduates to presenting a formal lecture on your research for humanities faculty and students. Be sure about the size and academic level of the audience for your presentation. Ask about other arrangements; whom you'll be meeting (deans, faculty committees, etc.), where you'll be staying, and try, if possible, to get in advance a written schedule of your visit.

Typically, the campus visit is a very stressful and grueling situation for the job candidate. If it isn't part of the schedule that has been prepared, you might want to ask for some free time just prior to your presentation in which to collect your thoughts and organize your slides and materials. In fact, you shouldn't hesitate to ask for small breaks or an early bedtime during your visit; most faculty will sympathize with the exhaustion you may well experience. In addition to rounds of interviews and your presentation, you may be a participant in many social occasions - from breakfast though dinner. Don't be fooled: these are never simply social occasions. You're always being interviewed.

Probably the most important part of your visit will be your presentation. (For tips on lectures, see above, 3.1-3.10). Be sure to have a dry run before you go, and to try to compose a talk that will frame issues broadly enough to make contact with many in your audience - not just the other specialist in your field. You might want to be more expansive in answering questions for a job talk than in other situations; your ability to invite and answer questions may be seen as more highly indicative of your abilities as a teacher than your delivery of a lecture. Engaging in a dialogue with your questioners is not a bad idea in these circumstances.

The campus visit is your time to ask questions. Subjects may include teaching load, research support, leave time, enrollments, promotions and evaluation procedures, department structure and committee assignments, future anticipated hiring and library facilities. Try to ask about more basic problems: is the institution well funded; are salary increases frequent; is the department congenial or factionalized; is there much interdisciplinary work for faculty or students? It's also useful to ask about the community. Be flexible, and don't stick to a script of questions if you sense that some are less welcome than others.

Whether or not you're the top candidate, once on an on-campus interview you may find the chair or someone else drawing you into a practical discussion about your interest in this job and your requirements. Don't be misled - the same discussion may be had with all interviewees. Don't hesitate to ask about what the job offer might include, but this is not the time to make special demands. If you have other on-campus interviews, be sure to let them know this but don't exaggerate.

4.44 Offers: Once you've clearly been offered a job you can negotiate salary, benefits, research assistance (both financial and time-off). Moving expenses and/or travel money are also discussed at this time. Official offers are usually not extended by departments but by deans or presidents, and you should anticipate a time-tag between a department's recommendation of you for a position and the arrival in the mail of the institution's official offer. Be sure to respond in writing.
Post-Docs

4.45 Post-Docs: An increasing number of post-doctoral fellowships have become available in art history. Many of the newer ones require some teaching, though they are billed as primarily for research and are often affiliated with research centers with yearly themes. They are often offered by research institutions and provide new Ph.D.s with the opportunity to remain in a research-oriented environment before heading off to more teaching intensive and/or isolated positions. Multi year fellowships, like the Harvard, Michigan or Princeton "Societies of Fellows", or the Mellon two-year postdocs, are extremely competitive (i.e., less than one position per hundred applicants). Fellowships associated with libraries where you have a compelling need for research materials, or themes particularly appropriate to your work, may be slightly easier to snag. "Minority" post-docs are often at small liberal arts colleges seeking to diversify their faculty, and they may place strenuous and sometimes racially charged personal demands on you. But, if you find the atmosphere congenial, they are often gateways to tenure-track jobs. Post-docs often offer excellent opportunities to continue your research and develop your work for publication. Some post-docs are for turning dissertations into books; others are for work on new projects; others are primarily teaching. Be sure to get straight on the nature of the post-doc before you write your proposal for it. Whether you are better off taking a post-doc or a job will depend on your circumstances and career aspirations. Some institutions will allow you to keep your post-doc and accept their position, generally meaning that you will be on leave during your first year of employment. Others are not so accommodating, however, and you should be aware that post-docs often require acceptance before the long process of job interviewing and negotiation can be completed. You may find yourself trying to decide in late March whether to take a post-doc or to wait until late April to see if you secure a job. Post-docs are not just for newly minted Ph.D.s. The Getty post-doc, for example, is open to those who have received the Ph.D. within the last six years. University Post-Docs in the Humanities: The Division of Humanities has recently established three post-docs which are available primarily (though not exclusively) for its own Ph.D.s. You must have received your degree from one of the departments within the Division within the last six years. Once you're out in the world, remember to check back with the Department about this opportunity. The Department has to vet applications from its former students for this competition.

Museum Positions

4.46 Listings: Some museum positions (such as internships, curatorship or museum education jobs) are listed in the C.A.A. Careers discussed above, but the more complete listing appears in Aviso, the monthly newsletter of the American Association of Museums. (For their address, see Professional Associations.) Aviso is available to members of the A.A.M., or a subscription can be purchased separately. Positions appear in Aviso only once and unlike the academic job market, there is not a job-hunting season. This means that you must keep up regularly with Aviso, each month and throughout the year. There is an online version of Aviso, open to subscribers only.

4.47 Application: To apply for a museum position, send in a letter of application and a cv. with emphasis upon your previous museum experience. Museums rarely interview at the C.A.A. meetings, but instead bring candidates directly to the museum for interviews.

4.48 Interviews and Offers: Although you will face special problems, you'll find much advice that is relevant to your situation in the discussions of interviews and offers above, 4.35-4.43.

5. Student Activities, Opportunities and Problems.

Publications

5.1 The Chicago Art Journal: The Chicago Art Journal is devoted to publishing graduate student research that represents various aspects of the study of the visual arts. The Journal seeks contributions which stress the exposition and analysis of art history, theory, and criticism as well as related aspects of intellectual and cultural studies. The goals of the Journal are threefold: to provide first-hand experience of an academic publishing process as an extension of a graduate education; to acquaint students with the principles of editing and peer review; and ultimately to engender debate among students and across disciplines within the academic community.

The Journal is directed, edited, and published solely by University of Chicago graduate students. Articles are submitted to the Executive Board for review in the fall term. Workshops are held to edit accepted papers (anonymous), reviewing both content and structure. Typesetting and copy-editing of articles occurs during winter term, and the Journal goes to press in time for publication early in spring term. Students interested in participating in any or all of these different aspects of the Journal should contact one of the members of the Executive Board.

Description of positions:

- **Staff Editors:** your first position at the journal, this is on a volunteer basis and is usually staffed by first year students. You will read, discuss, and edit papers in workshop sessions that are hosted by members of the editorial board. Sign up at the annual fall party, or contact an editor for more information; you can sign up for as many papers as you would like.

- **Editorial Board:** the next rung up the ladder, the editorial board is usually composed of 2nd and 3rd year (or more advanced) students that read all submissions and decide which papers will be included in the issue. Board members are also responsible for hosting workshop sessions on at least one paper each.

- **Review Editors:** these editors tackle the review section, which includes reviews of exhibitions, books, and articles as well as occasional interviews or special contributions.

- **Visual Arts Editor:** this position was recently created to organize the visual arts section (a selection of work by contemporary artists), and may involve writing an introduction to the section. Students interested in curating should consider this position.
often difficult to do. If it's impossible to discuss the matter with the faculty member in question, the best thing to do is to discuss it with the faculty member in question. This, of course, is easy to say. Keep in mind if you happen to find yourself at odds with a member of the faculty is that it's probably not nearly as bad as you think. Misunderstandings, communication failure and the like may occur between a student and a member of the faculty. 5.5 What to Do if You Have Problems with the Faculty: Interpersonal relations being what they are, it's inevitable that misunderstandings, communication failure and the like may occur between a student and a member of the faculty. And too, like students, faculty members can also have foul days that color the character of their responses to the world. The most important thing to keep in mind if you happen to find yourself at odds with a member of the faculty is that it's probably not nearly as bad as you think. The best thing to do, if such a situation arises, is to discuss it with the faculty member in question. This, of course, is easy to say, but often difficult to do. If it's impossible to discuss the matter with the faculty member, it's important that you take the next step and...
5.6 What to do about Sexual Harassment: The University has a strong policy against sexual harassment as it does against other forms of discrimination. This is enforced by the responsible University officers and a faculty Sexual Harassment Panel. The University also makes available a group of Sexual Harassment Complaint Advisors to help anyone who believes he or she is the victim of harassment. These Advisors, who include a number of faculty, administrators and staff, are available on a confidential and informal basis to help people think about their situation, devise strategies for dealing with the problem, and advise on the procedures for more formal complaint. You are, of course, also welcome to seek the counsel of the Chair or any other member of the Art History Department faculty with whom you feel comfortable sharing the problem. Sexual harassment is intolerable, and, difficult as it may be, you are strongly urged to bring the problem to the attention of a responsible University representative. For a list of the Sexual Harassment Complaint Advisors and other helpful information, consult the pamphlet "Sexual Harassment: What We Can Do," which can be picked up in the office of the Dean of Students for the Humanities, the Administration Building, and (sometimes) in our own Student Lounge. The Student Information Manual also contains a statement of University policy on sexual harassment.

5.7 Student Counseling Services: The Student Counseling Service provides support for academic, as well as personal counseling. They also offer a range of personal services including crisis intervention, diagnostic assessment, psychiatric evaluation, individual therapy, therapy for couples, group therapy, medication management, and referral. To schedule an appointment or to make any non-emergency inquiry call 702-9800 between 8:30AM-5:00PM. Emergencies during office hours are handled immediately. In the case of an evening or weekend crisis, call 702-3625 for instructions on how to reach the therapist on call.

5.8 Personal Growth: Be aware that graduate school is not only an academic venture, but by its very nature a time of personal growth. Different parts of the program will place different demands upon you, as will your changing social and personal circumstances. At first you may have trouble adjusting to the fast pace and rigor of the quarter system, and feel bewildered and overloaded. Later, in the PhD program you may have difficulty adjusting to the unprecedented freedom and lack of outside structure, and feel undirected or unmotivated. Still later, the viability of your dissertation and the realities of the job market may weigh heavily on your mind, and you may once again feel uncertain and scared. All this is to say that through your graduate school career, you will probably have to face serious and varied challenges to your sense of emotional and personal well being. Know that your fellow students are also, in all likelihood, experiencing their fair share of doubts and crises. What you must do is try to recognize when you need help, and not be afraid or embarrassed to ask for it. After all, no one here thinks graduate school is easy, and no one will be surprised to learn a student needs advice and support.

5.9 Financial Aid: Financial aid is a difficult topic to address given the wide variety of individual circumstances. Most graduate students use a combination of grants, loans, employment and family support to support their time here. With all of these resources, you will probably still have to live frugally. Short term loans are available; see the financial office for details.

5.10 Department Procedures: A Department application for funding is due in January of each year; funding is decided at a faculty meeting in the spring and students are notified of the decisions by letter. This decision affects funding for the following academic calendar year. Note that funding typically only comes up for review once a year; thus MA students entering the Ph.D. program in the winter are usually not up for an increase in funding at that point, but rather remain with the funding offered the previous spring. Department funding includes grants for tuition and stipends for living expenses. These are both offered in varying amounts, but usually increase rather than decrease as you progress satisfactorily through the program. Department decisions are not the final word; rather, they are recommendations to the Dean's office, which makes the final decisions and sends out notification by mail. (See 1.38)

5.11 Federal loans and other University aid: A University application for financial aid must be picked up from the Wieboldt office in January. This application covers federal funding, such as loans and work-study. It is to your advantage to submit this as early as possible, preferably right after finishing your tax return (it usually involves also filling out a federal application online, known as FAFSA), because this funding is first-come, first-serve. There is no set time for notification of this funding, but it can be expected at the end of spring quarter as well. Also related to this application is the Academic Progress Report form, a form that you must complete and have approved by your advisor in April. (See 1.27)

5.12 Employment: Some, but not all, graduate students opt to use part-time jobs to supplement their income. It is generally quite demanding to balance a part-time job with full-time coursework, and this decision should not be made lightly. Most students with part-time jobs work 6-20 hours a week depending on the job. Research jobs can be less time consuming; work-study jobs are more strenuous, around 20 hours/week. See section on employment for how to find these positions. Also consider what type of position you are choosing. Some part-time jobs turn into career paths or can influence academic interests.

5.13 Summer Funding: Financial aid is generally only available when you are enrolled in course-work (during the school year Sept-June); thus loans and stipends are only available in the summer if you are taking classes. Work-study funds are available for the...
summer even if you are not taking classes; to receive these funds, be sure to turn in your financial aid application (the university one) early, as the summer is considered part of your financial aid package for the following academic year.

6. Information about...The Department

6.1 How and why to sign on to the Departmental e-mail list: The departmental e-mail list, artdepart@listhost.uchicago.edu, is the central clearing-house for announcements, information, reminders of upcoming deadlines, and other Departmental news. You should sign on to it as soon as you have set up your university e-mail account. The address is configured so that any message sent to it will automatically be distributed to all the individual members of the list. Be aware that anything you send to artdepart@listhost.uchicago.edu will be distributed to practically the entire Department. Please DO NOT send messages to the above address to be added to or removed from the list. Subscriptions to the list are automatically managed, and you can add yourself or remove yourself in one of two ways. WWW-method, go to the following page: https://listhost.uchicago.edu/mailman/listinfo/artdepart and follow the instructions there to sign on to the list. You should get a confirmation of your subscription by email soon after doing this.

6.2 Who’s Who: Faculty and Staff

Faculty:

Neil Harris, Professor, Department of History, American Culture and Art.

Harry Trosman, Professor, Department of Psychiatry, Psychoanalysis and Art.

The Department Staff: The department coordinator and administrative assistant are both invaluable resources for graduate students and faculty. They’re both eager and able to answer or refer questions concerning Department and University procedures and they have traditionally had an especially helpful relationship with students. However, this is only one of their many responsibilities. Courtesy and cooperation on your part will preserve and build the special relationship with them.

6.3 Lecture Series and Workshops:

Smart Foundation Lectures: This endowed lecture series brings between 5-10 distinguished speakers to the Department each year. At least one of these is a practicing artist, who comes to campus for several days to work with students in Art History and Midway Studios. Other speakers are invited for longer stays that include seminars and social occasions with faculty and students.

Louise Smith Bross Lectureship: This endowed brings a major scholar to campus every three years for a public lecture at the Art Institute of Chicago and Department. The lectureship includes provision for the publication of the talks.

Visual Resources Center (/vrc) /The Slide Library

6.4 The Slide Library: Every successful art history program depends upon a diverse and in-depth slide library. The collection is open Monday through Friday from 9:00am to 5:00pm for faculty and students from the University’s many departments. The Director of Visual Resources, Gretchen Tuchel, employs an assistant curator and a part-time staff of undergraduate and graduate students who access, catalogue, and maintain the collection of approximately 300,000 slides (75,000 glass lantern slides). Many major subjects in the history of Western and Eastern painting, sculpture, decorative arts, graphic arts, photography, and architecture are represented. In addition, the slide library collects a diverse range of informational slides necessary to a well-informed presentation, including historic maps, illustrations of techniques and materials, and city plans.

6.5 Borrowing slides: When you wish to borrow slides for a seminar presentation, you should first find out from the staff if the images you need are in the collection. While works of art are arranged by period and then by medium, country, and artist, many obscure works sometimes are difficult to locate if you’re unfamiliar with the collection. Early in the quarter, soon after you’ve selected your research topic, set aside a few hours to explore the slide collection to determine if your topic is well represented. The library contains several light tables and compact viewers for your use. Assuming you find many of the necessary slides, carefully follow the library’s check-out policy for reserving slides. In addition to artist and title, every slide has an accession number that you must record on a check-out form that you then sign, accepting full responsibility for your reserved slides. YOU MAY NOT REMOVE SLIDES FROM THE BUILDING UNDER ANY CIRCUMSTANCES. At the time of your presentation, you may bring the slides to your class and you must return them to one of the library’s staff for check-in when you’ve finished.

6.6 Ordering slides: If the slide library doesn’t have slides you need for your presentation, you may either request that the slides be made for you at no cost by the slide library’s copy photographer or make your own slides. If the slides are made for you, the staff will prepare high-quality, glass-mounted slides that become part of the permanent collection. It’s essential that you place the order at least two weeks in advance of the day you will use them. The advantage is the saved time and costs; a disadvantage is that your books are kept in the slide library during the processing.
6.7 Making Your Own Slides: If you wish to make your own slides for your presentation, you can use a camera and copy stand located in Art Reserve. If you're unfamiliar with the techniques for copy photography (including use of a grey card), ask around for assistance from those with experience or look for occasional photo workshops in the Department. (Please note that the Art Reserve staff is not responsible for providing instruction.) To use the copy stand or equipment, you first need to sign your name and reserve a time slot on the sign-up sheet kept at the Art Reserve desk. You're free to use your own 35mm camera and close-up lens; however, you still need to reserve the stand. Be sure to purchase Kodak Ektachrome 160 (Tungsten) slide film (ET 135), usually available at camera stores or in the camera department on the second floor of the University Bookstore. Be careful, they sometimes run out!

For processing your film, you have several options. You may, of course, return the film to the place of purchase for processing, but be sure to plan around the days needed to send the film out. More immediately, you may have your, slide film processed at the Audio Visual Department (702-6263) lab located in the basement of Billings Hospital. (Enter the hospital near the bookstore on Ellis Ave.) They promise same-day service if you bring the film in early enough and your slides will be ready by 5:00pm bound in plastic mounts. Payment in cash is required in advance. For many students, the additional costs and camera time of shooting your own slides are outweighed by the short processing time, allowing slides to be made only days before their presentation.

Information About...The University

6.8 THE UNIVERSITY OF CHICAGO LIBRARY

Regenstein Library and Art Resources
Access and Hours: The seven libraries on campus are open to faculty, staff and students of the University of Chicago and to qualified outside researchers who must apply for library access at the Privileges Office. Your Chicago Card will serve as your library card; you will need it to enter any of the libraries on campus.

The Regenstein Library houses the humanities and social sciences collections The general collection of art and architecture books and periodicals (Library of Congress classification numbers N-NX and TR) is shelved in the bookstacks on the 3rd floor The reference collections for art are located on the south side of the 4th floor Reading Room. Print course reserve materials for all graduate level courses in the Humanities and Social Sciences Divisions are available at the Regenstein Circulation Desk on the 1st floor

During the academic year, the Regenstein Library is open Sunday from IOam-Iam, Monday-Thursday from 8am-1 am and Friday and Saturday from 8am-10pm.

Other Campus Libraries Crerar (Biological and Physical Sciences), Harper (College), Eckhart (Mathematics and Computer Science), Chemistry, Social Services Administration and D'Angelo Law Library.

Services: The Library offers varying types of assistance from many different locations around the building. Some of the departments and staff you should become familiar with include:

(Regenstein Library)
Privileges Office (JRL 100 1st floor, west side): rent lockers; pay fines; obtain a temporary pass for entrance and circulation if you've forgotten your Chicago Card; arrange access for visiting researchers.
Reference Desk (JRL 100 1st floor, north side): ask for help with using the library catalog, navigating the library website and general reference questions (e.g., how to find biographical information about a historical figure, statistics, addresses and telephone numbers, etc).

Circulation Desk (JRL 100 – 1st floor, south side): check-out and return general collection and course reserve materials; pick-up and return interlibrary loan materials.

Copico (JRL 100– I floor, west of the Privileges Office): the vendor that provides and services the library copiers, microform reader/printers and the networked printers.

USITE: computer clusters maintained by the University's Networking Services and Information Technologies Division in the Regenstein, Crerar and Harper Libraries. Facilities include workstations for web access, email, word processing, printing and digital media production; technical support staff is provided by NSIT.

Art Reserve (Kim Lin, JRL 420): home to several specialized art reference collections (the Epstein Archive, the "Locked Case" Collection and the East Asian Art Reading Room); a copystand, a camera and slide viewers for student use are also located here. Bibliographers and other Subject Specialists: specialized research assistance is available from Bibliographers, the staff who select materials for the library's collections, and other subject specialists; subject specialists whose offices are located on the 4th floor include:

Maureen Lasko, Bibliographer for Art and Cinema (JRL 405)
Catherine Mardikes, Bibliographer for Classics and the Ancient Near East (JRL 471)
Katherine Mino, Supervisor of East Asian Art Research Materials (JRL 420)

4th Floor Counter (Christine Bailey, JRL 460) ask for assistance locating 4th Floor Reading Room materials, report problems with outlets, network connections, lights, etc.

Additional Information
For full information on Library services and collections, please go to the Library web-page [http://www.lib.uchicago.edu/el/index.html].

COMPUTER FACILITIES

6.9 Where to find Computers for Use on Campus: Computers are available for students to use free of charge at U-Site (located in Harper Library) and on the second floor of the Regenstein library. You may use laser-printers at either of the above sites. You may also access Internet through these campus-networked computers. Where to Purchase Computers on Campus: University of Chicago students may purchase computers through the University's Computer store, located on the third floor of the Campus Bookstore. The store carries IBM, Macintosh and other computer makes, including Dell, Sun, etc., as well as printers and fax/modems at discounted prices. You'll also find many software programs at discounted prices at the store.
Graduate Workshops

6.10 Workshops: One of the core elements of the University's graduate education program is the Workshop Program sponsored by the Council on Advanced Studies in the Humanities and Social Sciences. These Workshops, of which there are usually around fifty, are not departmentally based and are administered by a faculty council. The Workshops provide a way for students, during the process of writing their dissertations, to maintain close and supportive ties with their faculty mentors and with their peers. Beginning graduate students work in a structured environment of class-work and research training within which they have ready access to other students and to faculty More advanced students, however, who've started to work intensively on their dissertations are involved in projects that are of necessity based on individual initiatives Workshops because they're organized around contemporary scholarly themes, may provide these students with a group of peers and faculty, often drawn from several disciplines whose well versed in related fields and eager to challenge the presenters to defend and further develop the ideas in their dissertation proposals or chapters The Workshops thus offer those who participate in them an ongoing source of support and a connection to others working on dissertations, helping to sustain momentum.

The Workshops also prepare you for the professional challenge you'll face as a beginning assistant professor and thus help to bridge the gap between your status of student and that of scholar. Many of the Workshops hold sessions on professional issues ranging from the history of the discipline to teaching methods and placement strategies. Additionally, the Workshops regularly invite scholars from other universities to present their work in progress. Access in this small-scale setting to faculty from other universities not only broadens students' knowledge, but also enhances their professional development.

A list of workshops, with content descriptions, is available from the Council on Advanced Studies in the Humanities and Social Sciences: Pick 102, 702-9222. The website is http://cas.uchicago.edu. Watch also for posted flyers announcing introductory meetings.

6.11 Midway Studios: The studio art programs at the University are housed at Midway Studios, located at 6016 Ingleside Ave. Students and faculty from the studio art programs often join with those at Cochrane-Woods for such activities as lectures and Departmental parties. As an art historian, you're encouraged to get to know Midway Studios and especially to attend the open critiques for M.F.A. students that are held at the end of each quarter. Information on courses at Midway can be obtained from their Departmental office.

Information about...Chicago

6.12 Other Chicago Schools Offering Graduate Level Art History
Northwestern University
College of Arts and Sciences Art History Department 1859 Sheridan Road Evanston, Illinois 60208 491-3230
University of Chicago graduate students may take courses for credit at Northwestern University. Students must fill out a form, and courses must be approved by their advisor. The Northwestern University library is available to University of Chicago students as well. The Block Gallery presents temporary exhibitions curated by faculty, students, or the University.

The School of the Art Institute of Chicago Columbus Drive and Jackson Boulevard Chicago, Illinois 60603 443-3755
The SAIC offers courses in art history as well as in 20th century art and criticism; however, the University of Chicago does not have a program which allows students to take courses there for credit. The SAIC offers lectures which are open to the public. Also, a Studio Program allows persons from different levels of experience to take courses in drawing, painting, sculpture, ceramics, mixed media, fiber, photography, time arts, and art history for a nominal fee. For more information on the non-degree programs call 443-3777

University of Illinois at Chicago ("Circle" Campus) History of Architecture and Art Department mail code 201 Box 4348 Chicago, Illinois 60680 Henry Hall 310 Between Morgan and Halsted Street 996-3303
The UIC offers courses in the history of architecture and art which encompass industrial design, graphic design, photography, and regional and urban planning. Emphasis lies in 20th-century American and contemporary practice in these fields. The Department also emphasizes new methodologies and contemporary architectural theory The Department periodically offers courses by faculty in the College of Architecture, Art, and Urban Planning, particularly in the history of urban planning.

6.13 Chicago Institutions Related to the Study of Art History
Alliance Francaise 810 N. Dearborn Street Chicago, IL 60610 337-3019
Cultural programs including lectures, concerts, films and exhibits. Collections of books and videos. Language instruction at all levels.

The Art Institute of Chicago South Michigan and East Adams 443-3600 General Information 443-3500 Museum Information and Events of the Day Hours: M, W, Th, F 10:30-4:30; T 10:30-8; Sat. 10-5; Sun 12-5 Admission: Admission to the museum is free to members; for non-members there is a suggested donation of $6 50, $3 25 for students free all day Tuesday Membership: Student membership is $35 00, members receive a calendar of the lectures and programs offered each month and a 10% discount at the gift and book shop
Libraries: The Reyerson and Burnham Libraries hold an extensive non-circulating collection of art-related journals and books Members are allowed unlimited use of the collection, for one time use only, non-members may obtain an "info-pass" from the reference Department in the Regenstein Library Hours T 10 30-7 45, W, Th F 1030- 430 Sat 10-4 45, closed Sun and Mon Call for information 443-3671 The Museum has collections representing major periods of art in various media.

Mary and Leigh Block Gallery Northwestern University 1967 South Campus Drive on the Arts Circle Evanston, Illinois 60208 Tours or Gallery rental: 708-491-4002; current exhibitions 708-491-4000 Hours: Tues & Wed. 12-5; Th-Sun 12-8 Admission: Free The Center for Research Libraries 6050 South Kenwood Chicago, IL 60637 The nation's oldest cooperative research library preserves
rarely held publications and makes them available to scholars in North America. It has extensive collections in these fields: global newspapers; foreign doctoral dissertations; area studies; foreign scientific and technology journals. Check their home page at www.crl.uchicago.edu.

Chicago Architectural Foundation Shop and Tour Center at 224 S. Michigan Ave. 922-3432

**House Museums Center** 1800 S. Prairie Ave. 326-1480 Hours: Shop and Tour Center M-F 9-6; Sat 9-5; Sun 12-5 Admission: Free to members; exhibit admission is free; non-member suggested donation for lectures $2.00; loop walking tours $6.00 students.

Membership: Student membership is $25.00. Tour: The foundation offers over fifty different tours of buildings and areas of Chicago which vary in cost and departure location All "loop tours" depart from the Shop and Tour Center. For information call 782-1776, or for a recorded message call 922-TOUR. The bookstore, gallery, and lectures are at 224 S. Michigan. Lectures are held every Wednesday at 12:15.

**The Chicago Cultural Center** Randolph and Michigan Avenue 744-6630 information FINE-ART for recorded message of weekly events Hours: M-Th 10-7; F 10-6; Sat 10-5; Sun 12-5 Admission: Free to public

The Cultural Center is the exhibition and performance space of the Chicago Department of Cultural Affairs. It also offers lectures, films, and concerts. Exhibition openings, held on Friday evenings, are free and open to the public. Opening are listed in local newspapers as well as in The Reader and Chicago Magazine.

**Chicago Historical Society**
601 N. Clark (Clark Street and North Avenue) 642-4600 Hours: M-Sat 9-304:30; Sun 12-5 Admissions: Free to members and free on Mondays; for non-members it is $3.00 Membership: Student membership is $25.00

**Galleries**
Most contemporary galleries in Chicago are located in the River North area—a four block wide renovated warehouse district between Chicago and Erie and Wells and Sedgwick A number of gallery guides are available and can be picked up in most exhibition spaces in the city Each space has specific hours, but generally galleries are open Tuesday- Saturday. 11-5 Exhibition openings, held on Friday evenings, are free and open to the public. Openings are listed in local newspapers as well as in The Reader and Chicago Magazine.

**Museum of Contemporary Art** 234 E. Chicago 280-5161 recorded message of current exhibitions 280-2660 other information Hours: T-Sat 10-5; Sun 12-5; closed Mon Admission: Members are admitted free; student suggested donations is $3.00; Tuesdays are free.

Membership: Student membership is $45.00 Libraries: The research library, specializing in Chicago art and artists, is available to the public by appointment; call 280-2692. The museum has a diverse collection of contemporary art intended to provide a historical context for examining the changes in contemporary art. Exhibitions are accompanied by a variety of lectures, artists talks, and classes. www.mca.chicago.org

**Museum of Contemporary Photography** 600 S. Michigan Ave. 663-5554 Hours: M-W,F 10-6; Th. 10-8; Sat 12-5; closed Sun Admission: Free to public Membership: Student membership is $15.00 Libraries: Library and print study room of Columbia College available by appointment. The museum offers lecture series and workshops along with exhibitions on contemporary photography. It is affiliated with Columbia College. www.mocp.org

**Newberry Library** 60 West Walton 943-9090 Hours: T, W, Th 10-6; F, Sat 9-5; closed Sun, Mon Admission: Visitors must present one piece of photo identification and a research topic pertinent to the library collection. A small donation is requested but not required. The focus of the collection is the history and culture of western civilization from the early Middle Ages through the early part of this century. The collections include a selection of illuminated manuscripts, language materials, a collection of the history of book arts and printing, and a collection of American Indian drawings. The holdings number 1.5 million volumes, 5 million manuscript pages and 75,000 maps. The library also offers adult education classes, and seminars lecture series, and exhibition are open to the public, call 943-9090 ext. 310 for more information. Graduate fellowships for study at the library are available through the research and education Department; call 943-9090 ext. 478. www.newberry.org

**Oriental Institute Museum** 1155 E. 58th Street 702-9520 Hours: T, Th, F, Sat 10-4; W 10-8:30; Sun 12-4 Admission: Free, suggested donation Membership: Student membership is $1500 Museum of the art and archaeology of the Near East Permanent collection focuses on antiquities from ancient Egypt, Mesopotamia Syria/Palestine, Persia, and Anatolia The Institute offers lectures, tours, and films; Sunday films are free to the public and lectures are free to members. www.oi.uchicago.edu

**Renaissance Society** 5811 S. Ellis Ave. (Cobb Hall, 4th floor) 702-8670 Hours: T-F 10-4; Sat and Sun 12-4; closed Mon Admission: Free Membership: Student membership is $25.00 The Renaissance Society is an exhibition space for contemporary art, with exhibitions rotating six times yearly. Look for lectures by exhibiting artists. www.renaissancesociety.org

**Smart Museum of Art** 5550 S. Greenwood Ave 702-0200 Hours: T-F 10-4; Sat and Sun 12-6; closed Mon Admission: Free Membership: Student membership is $15.00 Permanent collection of sculpture, painting, prints, and decoration arts is comprehensive and the galleries frequently change. Temporary exhibition frequently feature contemporary art. http://smartmuseum.uchicago.edu

**Terra Museum of American Art** 666 N. Michigan Avenue 664-3939 Hours; T 12-8; W-Sat 10-5; Sun 12-5; closed Mon Admission: Free to members and students with ID.; suggested donation is $3.00; free Tuesdays Membership: Student membership is $25.00 The museum collection includes American art from many periods with a particular strength in American impressionism. There is a lecture series available pertaining to current exhibits. www.terramuseum.org
Libraries: the Research Library, Prints and Photographs, and Archives and Manuscripts are available to both members and non-members. The collection focuses on America and Chicago. Of special interest might be the material on Chicago architecture, decorative and industrial arts, and costumes. The Archives and Manuscripts Department makes most of its holdings available for use by members and non-members; it is open T-Sat., 9:30:4:30.

The Goethe Institute 401 N. Michigan 329-0915 Library Hours: M, W, F 12-6; Th 12-8; Sat 10-3; closed Sunday Admission: Free To check out materials, an application must be filed The Institute is committed to the study and maintenance of the German language and culture. An extensive library includes tapes and exhibits. There are also courses and tutors available in German. A program of current cultural and language events can be obtained by calling.

Graham Foundation 4 West Burton Place 787-4071 Broadly based foundation interested in architectural history and education. Individual fellowship for graduate students, publication support, and internships available through the foundation. Other services include lectures, competitions, conferences, and exhibitions. Many are free and open to the public. Write to the foundation for further grant information.

Italian Cultural Institute 500 N. Michigan 822-9545 The Institute has a small, non-circulating library focusing on Italian studies. It offers lecture and film series as well as Italian classes. Free to public.

Mexican Fine Arts Center 1852 W. 19th Street 738-1503 Hours: T-Sun 10-5; closed Mon Admission: Free; suggested donation Membership: Student, membership is $10. The Center has a small permanent collection of local Mexican-American artists and bring traveling exhibitions to Chicago from Mexico. There is a gift shop and bookstore.

6.14 Art and Architecture Bookstores

- Archicenter of the Chicago Architecture Foundation 224 S. Michigan Ave. 782-1776
- Art Institute of Chicago Museum Store S. Michigan and E. Adams 443-3533
- Prairie Avenue Bookshop (Architecture and Urbanism) 711 S. Dearborn 922-8311
- Rizzoli International Book Store and Gallery
- Water Tower Place 835 N. Michigan Avenue 642-3500
- Second-hand bookstores with good holdings in art
- Powell's Book Store 1501 East 57th Street 955-7780
- Powell's Book Store 2850 N. Lincoln 248-1444

Other bookstores of interest:

- Fifty-Seventh Street Books (a branch of the Seminary Co-op for more popular titles).
- People Like Us Books (Gay and Lesbian Studies) 3321 North Clark 248-6363
- Seminary Cooperative Bookstore (http://semcoop.booksense.com/NASApp/store/Index.jsp) (extensive holdings of Academic books) 5757 S. University Ave. 752-4381
- Women and Children First (Feminist and Gender Studies) 5233 North Clark 769-9299

6.15 Bibliography of Chicago Art and Architectural Guides

AIA Guide to Chicago (San Diego, 1993).
Block, Jean. The Uses of Gothic: Planning and Building the Campus of the University of Chicago 1892-1932 (Chicago, 1983).
Lane, George and Aligmantas Kezys. Chicago Churches and Synagogues (Chicago, 1981).
A Walking Guide to the Campus: The University of Chicago, (Chicago, 1991),

Magazines and Quartelys

Chicago Magazine: Monthly magazine with brief articles describing celebrities, political figures, and other topics. Lengthy restaurant review, jazz, blues clubs, and cultural events sections. ($19.90/yr) Chicago, 414 North Orleans, Chicago, 60610.
The World of Art History

6.16 PROFESSIONAL ASSOCIATIONS?
The following is a list of organizations which are, to varying degrees, involved with art history. The focus in on American institutions.

- American Academy in Rome 41 E. 55th St. New York, NY 10021 Info@aarome.org
- American Committee for South Asian Art c/o Janice Leoshko, President Department of Art University of Texas Austin, Texas 78712 512-471-7757
- American Society for 18th Century Studies Asec P.O. Box7867 Wake Forest University Winston-Salem NC 27109 Asecw@wfu.edu 336-727-4694
- American Society for Hispanic Art Historical Studies (ASHAHS) Suzanne Stratton
- The Spanish Institute 684 Park Avenue New York, NY 10021 Information@spanishinstitute.org
  Archaeological Institute of America (AIA) (http://www.archaeological.org/) (Chicago Chapter) 1301 E. 55th Chicago, IL 60637 752-8680 www.archaeological.org
  Art Libraries Society of North America (ARLIS/NA) Pamela Jeffcott Parry, Executive Director 3900 East Timrod Street Tucson, AZ 85711 www.arlisna.org/index
- Arts Council of the African Studies Association (ACASA) Lisa Aronson, Secretary-Treasurer Art Department Skidmore College Saratoga Springs, New York 12866 Rlgreen@bgnet.bgsu.edu
- Byzantine Studies John Barker Department of History University of Wisconsin Madison, Wisconsin 53706 608-263-1800 Byzantine@oaks.org


- American Academy in Rome 41 E. 55th St. New York, NY 10021 Info@aarome.org
- American Committee for South Asian Art c/o Janice Leoshko, President Department of Art University of Texas Austin, Texas 78712 512-471-7757
- American Society for 18th Century Studies Asec P.O. Box7867 Wake Forest University Winston-Salem NC 27109 Asecw@wfu.edu 336-727-4694
- American Society for Hispanic Art Historical Studies (ASHAHS) Suzanne Stratton
- The Spanish Institute 684 Park Avenue New York, NY 10021 Information@spanishinstitute.org
  Archaeological Institute of America (AIA) (http://www.archaeological.org/) (Chicago Chapter) 1301 E. 55th Chicago, IL 60637 752-8680 www.archaeological.org
  Art Libraries Society of North America (ARLIS/NA) Pamela Jeffcott Parry, Executive Director 3900 East Timrod Street Tucson, AZ 85711 www.arlisna.org/index
- Arts Council of the African Studies Association (ACASA) Lisa Aronson, Secretary-Treasurer Art Department Skidmore College Saratoga Springs, New York 12866 Rlgreen@bgnet.bgsu.edu
- Byzantine Studies John Barker Department of History University of Wisconsin Madison, Wisconsin 53706 608-263-1800 Byzantine@oaks.org

Center for Advanced Study in the Fine Arts (CASVA) (http://www.nga.gov/resources/casva.htm) The National Gallery of Art Washington, D.C. 20565

www.nga.gov

Chicago Architecture Foundation (http://www.architecture.org/) Glessner House 224 S. Michigan Chicago, IL 60616 312-326-1393

www.architecture.org

College Art Association (C.A.A.) (http://www.collegeart.org/) 275 Seventh Avenue New York, NY 10001 212-691-1051 Membership in this organization includes a subscription to your choice of the Art Bulletin or the College Art Journal. Nyofficecollegeart.org

Design Forum: History, Criticism and Theory (DF) Membership c/o Clayton Lee UCLA Department of Design 405 Hilgard Los Angeles, CA 90024-1615 Cgorman@siu.edu

Foundation in Art: Theory and Education (FATE) Stephen Sumner, President

Faculty of Art University of Tulsa
600 S. College Ave Tulsa, Ok. 74104 Csdeh2@eiu.edu

Gay and Lesbian Caucus: Jonathan Katz & Margaret Stratton 1954 Columbia Road NW#607 Washington, D.C. 20009 Rick@cbo.gov

Graham Foundation for Advanced Study in the Visual Arts (http://www.grahamfoundation.org/) 4 West Burton Place Chicago, IL 60610
Info@grahamfoundation.org

Historians of British Art President (1994):Jody Lamb
Ohio University
Seigbred Hall
Athens, OH 45701. 800/766-8278 fax 614-593-0457

Publishes a biannual newsletter and holds an annual session at C.A.A. Jodylambearthlink.net

School of Art Kent State University Kent, Ohio 44242 dgscilliaaol.com
Historians of 19th-Century Art History Department CUNY Graduate Center 33 W. 42nd Street New York, New York 10036-8099
212-817-8035

International Center of Medieval Art (ICMA) [http://www.medievalart.org] The Cloisters Fort Tryon Park New York, NY 10040
www.medievalart.org

Midwest Art History Society (MAHS) Michael Taylor College of Visual & Performing Arts University of Southeastern Massachusetts
North Dartmouth, Mass. 02747

Northern American Historians of Islamic Art
c/o Dr. Carol Fisher, Secretary
Kresge Art Museum [http://artmuseum.msu.edu] Michigan State University East Lansing, MI 48824 fisher@pilot.msu.edu

Renaissance Society of America [http://www rsa.org] 1161 Amsterdam Avenue New York, NY 10027 rsa@nyu.edu

Romansoc@sas.ac.uk
Society of Architectural Historians (SAH) [http://www sah org] 1365 North Astor Chicago, Il 60610 312-573-1365 info@sah.org Chicago
Chapter Steve Sennott, President

Victorian Society in America (VSA) [http://www victoriansociety org] 219 S. Sixth Street Philadelphia, PA 19106 215-627-4252
info@victoriansociety.org

Visual Resources Association (VRA) [http://www vraweb org] Eleanor E. Fink, President The National Museum of American Art 9th and G
Street N.W. Washington, D.C. 20560 www.vraweb.org

Women's Caucus for Art (WCA) [http://www nationalwca com] Moore College of Art 20th and the Parkway Philadelphia, PA 19103
www.moore.edu

Beware that officers and their addresses may change without notice, The C.A.A. Newsletter publishes an annual Directory of C.A.A.
Affiliated Societies. Newsletters from these associations often include calls for annual conference papers or openings for academic
positions. Look for Chicago or regional chapters.