

CU-DENVER  
**SEXUALITY, GENDER AND VISUAL REPRESENTATION**  
**Prof. Margaret L. Woodhull**  
**Fall 2016**  
HUMN/SSCI/WGST: 5720

Meeting Time: Mon. 5:30-8:20 pm Room: (MHMS conference table): Academic Building 1, #3208 Websites: CUonline's Canvas	Office: Academic Building 1, #3301 Office Hours: Mon. 3-4; by appointment Contact Information: Margaret.woodhull@ucdenver.edu Ph.: 303-315-3568
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**I. COURSE INTRODUCTION:**

**COURSE DESCRIPTION AND OBJECTIVES:** Study of sexuality, gender, and identity representation from classical antiquity through the present in the visual arts. Using literature of visibility, feminism, race, and queer theory, we explore visual representations of femininity, masculinity, and androgyny and their reinforcement and challenge to gender-identity norms. The course endeavors to introduce students to complex theoretical concepts framing their interaction with the visual world and the construction of gender. Students must display a clear familiarity with the theoretical concepts and visual languages discussed in class and must exhibit an ability to interpret data meaningfully and analytically in all assignments.

**REQUIRED TEXTS:**

- John Berger, *Ways of Seeing*. Any edition is fine. Preferably check it out of the library.
- All other readings will be available electronically through the course Canvas site at <http://www.cuonline.edu>.

**SOME RECOMMENDED GENDER AND ART/ARCHITECTURE BOOKS AND WEB SITES:**

- Broude, Norma and Mary Garrard. The authors have produced three volumes of collected essays on feminism and art. See all three for a good overview of the subject.
- Gill, Perry, ed., *Gender and Art*, Yale UP, 1999.
- Jones, Amelia, ed., *The Feminism and Visual Culture Reader*, Routledge, 2003.
- Levin, Amy, ed. *Gender Sexuality, and Museums*, Routledge, 2010.
- Rendell, Jane, et al., ed., *Gender Space Architecture*, Routledge, 2000.
- Robinson, Hilary, ed., *Feminism Art theory: An Anthology 1968-2000*, Blackwell, 2001.
- <http://members.efn.org/~acd/gender.html>
- <http://www.ic.arizona.edu/ic/mcbride/ws200/womenandgender.html>

**II. COURSE PROCEDURES:**

**ATTENDANCE AND PARTICIPATION:** There are no pre-requisite courses for this class. Reading assignments will be indicated in the schedule of topics. You are strongly advised to keep up to date with the readings as the semester progresses. Read your assignments *before* the scheduled class. You are responsible for *all* the material discussed in class. Your grade will be based on your successful completion of a series of short papers, a final paper, class participation, and a series of classroom presentations (see grading below), and a final presentation.

Because this is a graduate seminar, discussion of assigned readings is key to a full and enriching experience for all participants. Please read carefully and thoughtfully all assigned texts and come prepared to discuss in class. Non-participation in class can impair your final grade. For example, you should regularly participate in discussion; raise thoughtful questions about the readings; foster discussion with members of the class.

Likewise, because this is a graduate course, attendance is required. Please be prompt. Avoid arriving late. More

than one unexcused absence--e.g., non-medical or emergency related--will incur a letter-grade drop in your final average. More than two late arrivals will lower your final grade by half (1/2) a letter grade. What constitutes a valid emergency is at the discretion of the instructor. Observant students will be accommodated for religious holidays. Students who miss two or more classes should consider withdrawing from the course. It is the responsibility of the student to withdraw according to university rules. Please read all materials and complete all assignments each week in order to participate in class. **In order to pass the course students must complete all assignments with a passing grade.**

**COURSE COMMUNICATION:** If necessary, I may communicate with students via email in between classes. Each CU student is provided a university email account. I consider this email to be the official email contact for class communication purposes. Please check it regularly so you do not miss contact and important class information. You are responsible for any messages, including assignments and schedule changes, I send you via email. I can check to ensure that email has been received via Canvas. You also may contact me via email at the address above, in addition to seeing me during office hours listed above, or by appointment.

Out of courtesy to all participating in this seminar, please turn off beepers and cell phones and put them away during class. Adherence to the Student Academic Honor and Conduct Code is expected. The Student Conduct Code may be found at: <http://www.ucdenver.edu/academics/colleges/Graduate-School/student-services/Documents/HonorCode.pdf>

### III. COURSE ASSIGNMENTS AND GRADING:

Students have the potential to make 400 points total on all assignments Your grade will be based on your successful completion of 10 short weekly assignments (100 points total @ 10 points each), a 15-20 page final paper (100 points), class participation (100 points), and classroom presentations (100 points). Grading for assignments late by one day will begin at 80% of the total possible points the assignment can only yield a B at best for a final grade. Each day late thereafter will incur another 10% penalty. Assignments won't be accepted beyond three days late.

**Please note: Assignments won't be accepted beyond three days late.**

All written work for the course must be appropriately formatted with correct end-, foot-, or internal citation notes using the citation styles recommended in a writing guide, such as Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7<sup>th</sup> rev. edition (or higher), Univ. of Chicago Press.

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**Please note: I prefer not to accept weekly assignments electronically and will do so only in the event of an emergency. I will accept electronically the Final Paper described below.**

#### THE FOLLOWING IS A BREAKDOWN OF ASSIGNMENTS AND THEIR VALUES:

- Class participation:** 100 points
- Weekly short critical papers:** 100 points (10 papers at 10 points each throughout the semester)
- Class Presentations:** one **informal** in class presentations (30 points) and one **formal** final presentation (70 points)
- Final paper:** 100 points

**1. CLASS PARTICIPATION:** In class contributions to discussion and regular attendance. Participation in all aspects of this course constitutes class participation. *Worth 25% of the final grade. Worth 100 of the 400 points for the semester.*

**2. WEEKLY SHORT CRITICAL PAPERS:** Every week, each student will prepare a short, double-spaced paper of one of the week's readings. The paper will focus on one of the readings for a given class and will be turned in during the class for which the reading is due. Short critical papers should be no longer than 300-500 words. Please keep to this word count. It is intentionally short in order to help you write better papers by staying focused on a

critical point or two. Papers should exhibit a succinct voice, clear thinking, and comprehension of the reading. For the first month, papers may simply provide a synopsis, or précis, of the principal thesis of the reading and highlight the supporting points and/or evidence for the thesis elaborated therein. As the class progresses papers should become more analytic as you develop a critical sense of the material. These will be due to me at the beginning of class.

These papers are designed to assist students in developing critical skills and good writing habits in preparation for the final paper due at the end of the semester by ensuring the continuous practice of writing about the subject matter. I will grade the papers on a 10-point basis, with 10 being the highest mark and 1 being the lowest. I recommend that you bring an extra copy of each to class, as they will prove helpful in preparing for class discussion. *Worth 25% of the final grade. Worth 100 of the 400 points for the semester.*

### 3. PRESENTATIONS:

**WEEKLY CLASS PRESENTATIONS:** Each week one or two students will be responsible for presenting a reading to the class and establishing discussion. The presentation is based on the weekly paper and may elaborate a point or be directly read from the paper itself. Presentations should include visuals from or relating to the reading. These are best presented via Powerpoint or Keynote. I will bring my laptop each week for this use. Students may bring a disc or portable drive with their presentations and use my computer. They should be no more than 10-15 minutes in length, although discussion and questions provoked may certainly exceed this! Images and/or written points should accompany the presentation when appropriate, but keep in mind that visual presentations are most effective when they don't try to provide too much written material—pictures can, as they say, launch a thousand words. Think about how pictures might provoke conversation. *Worth about 10% of your final grade, 30 points of the 400 for the semester. I will not accept presentations via email before class.*

**FINAL PRESENTATION:** Your final presentations will be similar to your weekly ones, but will be longer and more formal. They will occur in the last classes. Students will present the findings of their research for their final paper. Length of the presentation will depend on the number of students in the class. Typically they run about 15 minutes. A paper will be read as if presenting formally at a conference. Afterwards, the presenter will take questions on his or her topic from the audience. Details will be discussed in class. *Worth 15% of the final grade; 70 points of the 400 for the semester.*

**4. FINAL PAPER:** Each student must produce a 15-20 page research paper focusing on a work of art or building, relating to themes we study in the course this semester and situated stylistically within one of the eras we cover.

**PLEASE DO NOT SELECT A TEXT/IMAGERY FROM POPULAR CULTURE OR POPULAR**

**VIDEO. The object must be an historical artwork.** The object should form the focus of the paper or be used as a springboard to address concerns of its era with respect to our class themes. If you cannot decide on an object, I will help you in selecting a topic by mid-semester. It is the student's responsibility to come to me for assistance. You might consider an artwork from one of the local museums (DAM, Kirkland Museum, Museum of Contemporary Art). Additionally, in the course of preparing your research paper you will be required to submit thesis statements, outlines, and bibliographies. These are not in place simply to annoy you (although they might!), but to keep you on track for putting together a well-developed final paper. Due dates are listed in the class schedule below. *Worth 25% of your final grade; 100 points of the 400 for the semester.* **FINAL PAPERS DUE TO ME BY 5:00 PM DECEMBER 18, 2014:**

Here are some definitions of final paper terminology:

- The **thesis statement** should be a paragraph-long formulation of your paper topic including a refinement of the questions you intend to ask and the methods you intend to use to resolve them.
- The **outline** should formally detail the organizing ideas by which your paper will unfold.
- The **annotated bibliography** should present at least 8 bibliographic sources related to your topic **culled from reputable, refereed resources**. Each should include a brief description of the source's content and the reason it addresses your topic.

- The **final paper** will provide an elaborated statement of your thesis; it will offer a detailed statement of the current scholarly research you have consulted; it will provide an analysis of this material and your critique of it as it addresses your thesis issue; and finally, it will conclude with a statement about the significance of your inquiry, any new ideas or findings you can bring to the subject, and the relevance of these.
- **Please note: Please include any images under discussion along with their relevant information, such as location of artwork, owning institution, and source for the image. These may be photocopies or black and white printed digital images.**

**Nota Bene: I DO NOT accept late papers.** Plan well! In order to pass this course, students must complete all of the assignments.

**PLAGIARISM POLICY:** I observe the following definition of plagiarism. The act of appropriating the literary or other creative composition or work of another author, or excerpts, ideas, or passages there from, and passing the material off as one's own creation. (As stated at: <http://www.ucdenver.edu/academics/colleges/CLAS/Centers/writing/resources/Pages/plagiarism.aspx>). If a finding of plagiarism has been made by the instructor and/or by other members of MHMSS faculty, the student may be assigned a failing grade in the course. At the discretion of the instructor, the student may fail the course and may also be asked to leave the MHMSS graduate program.

**CLAS INCOMPLETE POLICY:** The faculty in the College of Liberal Arts and Sciences passed the following policy relating to the awarding of incomplete grades. This CLAS policy is consistent with the UCD campus policy. Incomplete grades (I) are NOT granted for low academic performance. To be eligible for an incomplete grade, students MUST:

- Successfully complete a minimum of 75% of the course
- Have special circumstances beyond their control that preclude them from attending class and completing graded assignments
- Make arrangements to complete missing assignments with the original instructor. Verification of special circumstances is required.

**DISABILITIES ACCOMMODATION:** The faculty at UCD has a legal and moral obligation to provide reasonable accommodations to student with disabilities. To be eligible for accommodations, students **must** register with the UCD Office of Disability Resources and Services and follow their accommodation guidelines. If a student chooses not to accept the accommodations set forth by the Office of DRS, they must complete all assignments and do all course work in the same manner as all other students in the class. **III. CLASS SCHEDULE: The following is a tentative list of weekly reading, subject to change at the whim or discretion of the professor.**

All readings are available on Canvas unless otherwise designated. Please note several readings in the syllabus are hyperlinked to online readings. You may access these sites via the Canvas syllabus web page.

**III. CLASS SCHEDULE:** The following is a **tentative** list of weekly readings, subject to change at the whim or discretion of the presiding professor.

DATE AND TOPIC	READINGS AND ASSIGNMENTS DUE FOR THIS CLASS
<b>AUGUST 18, 2014 (MONDAY): INTRODUCTIONS</b>	<b>Guest Lecturer:</b> Dr. Omar Swartz, Director MSS program: "The History of Misogyny"  <b>Review Syllabus</b>
<b>AUGUST 25: BEGINNINGS AND MYTHS</b>	John Berger, <i>Ways of Seeing</i> ,

**Comment [MW1]:** When I teach this class again, add a class on queer artists and art: <http://icaphila.org/exhibitions/6016/dear-nemesis-nicole-eisenman-1993-2013>

	<p>Sherry Ortner, "Is Female to Male as Nature is to Culture?" in Rosaldo and Lamphere, edd. <i>Woman, Culture and Society</i> (Stamford, 1974), pp. 67-87.</p> <p>Simone de Beauvoir, "Myths: Of Women in Five Authors," from <i>The Second Sex</i>, reprinted in Richter, <i>The Classical Tradition</i> 3<sup>rd</sup> ed., (Boston, MA: 2007), pp. 676-678.</p> <p><b>Student Presentation: Candace Nunag-Hicks</b></p> <p><b>Due: Weekly Assignment #1</b></p>
<p><b>SEPTEMBER 1:</b></p> <p><b>LABOR DAY: NO CLASS.</b></p>	<p>Labor Day. No Class.</p>
<p><b>SEPTEMBER 8: ORIGINS, ART HISTORY, FEMINISM AND GENDER</b></p>	<p>Laurie Schneider Adams, <i>The Methodologies of Art: an Introduction</i>, (Westview Press, 1996), pp. 79-100.</p> <p>S. Georgoudi, "Creating a Myth of Matriarchy," in Pantel, P. S. ed. <i>A History of Women in the West</i>. (Cambridge, MA, 1992), pp. 449-63.</p> <p><b>On the Venus of Willendorf: spend some time looking at this small artifact for discussion in relationship to the articles: <a href="http://72.52.202.216/~fenderse/Venus.htm">http://72.52.202.216/~fenderse/Venus.htm</a> and look at Google images for "Venus of Willendorf"</b></p> <p><i>The Oxford Companion to Archaeology</i>, ed. by Brian M. Fagan, (Oxford University Press, 1996), pp. 740-741.</p> <p><b>Student Presentation: Katie and Lesa</b></p> <p><b>Due: Weekly Assignment #2</b></p>
<p><b>SEPTEMBER 15: NUDITY, HOMOEROTICS, AND MASCULINITY IN ANCIENT GREECE</b></p>	<p>Thomas Van Nortwick, <i>Imagining Men: Ideals of masculinity in ancient Greek culture</i>, (Praeger, 2008), selections TBA</p> <p>K.J. Dover, "Classical Greek Attitudes to Sexuality," reprinted in McClure, ed., <i>Sexuality and Gender in the Classical World</i>, (Blackwell Publishers, 1996), pp.</p> <p>Robin Osborne, "Men Without Clothes: Heroic Nakedness and Greek Art," <i>Gender and History</i> 9.3 (November 1997) 504-28.</p> <p><b>Student Presentation: Hayden</b></p> <p><b>Due: Weekly Assignment #3</b></p>
<p><b>SEPTEMBER 22: WOMEN'S BODIES IN THE GRECO-ROMAN WORLD</b></p>	<p>Natalie B. Kampen, "Gender Theory in Roman Art," in <i>I, Claudia: Women in Ancient Rome</i>, eds. S. Matheson and D.E.E. Kleiner, (Yale UP, 1994), pp. 14-25.</p> <p>Nanette Solomon, "Making a World of Difference: Gender, Asymmetry and the Greek Nude," in <i>Naked Truths. Women, Sexuality, and Gender in Classical Art and Archaeology</i>, C. Lyons and A. Koloski-Ostrow eds.,</p>

	<p>(Routledge, London 1997), pp. 197-219.</p> <p>Livy, <i>From the Founding of Rome</i>, The Story of Lucretia, <a href="http://www.fordham.edu/Halsall/ancient/ivy-rape.asp">http://www.fordham.edu/Halsall/ancient/ivy-rape.asp</a> and <a href="http://www.fordham.edu/Halsall/ancient/ivy-rape.asp">http://www.fordham.edu/Halsall/ancient/ivy-rape.asp</a>;</p> <p>Sandra Joshel, "The Body Female and the Body Politic: Lucretia and Verginia," in Laura McClure, ed., <i>Sexuality and Gender in the Classical World</i>, (Blackwell, 2002), pp. 162-190.</p> <p><b>Student Presentation: Alaa</b></p> <p><b>Due: Weekly Assignment #4</b></p>
<b>SEPTEMBER 29: GENDER NORMS AND TRANSGRESSION</b>	<p>Holt Parker, "The Observed of All Observers: Spectacle, Applause, and Cultural Poetics in the Roman Theater Audience," in <i>The Art of Ancient Spectacle</i>, eds. B. Bergmann and C. Kondoleon, (National Gallery of Art, Yale UP, 1999), pp. 163-180.</p> <p>Eve D'Ambra, "The Calculus of Venus: Nude Portraits of Roman Matrons," in <i>Sexuality in Ancient Art</i>, ed. by Natalie Kampen, (Cambridge, 1996), pp. 219-232</p> <p>Natalie B. Kampen, "Omphale and the Instability of Gender," in <i>Sexuality in Ancient Art</i>, ed. by Natalie Kampen, (Cambridge, 1996), pp. 233-246.</p> <p><b>Student Presentation: Molly</b></p> <p><b>Due: Weekly Assignment #5</b></p>
<b>OCTOBER 6: MAKING GENDER IN MEDIEVAL AND RENAISSANCE ART</b>	<p>Joan Kelly, "Did Women Have a Renaissance?" in <i>Woman, History and Theory: The Essays of Joan Kelly</i>. (Chicago, 1984).</p> <p>Margaret Miles, "The Virgin's One Bare Breast: Nudity, Gender and Meaning in Tuscan Early Renaissance Culture," in <i>The Expanding Discourse</i>, eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 27-37.</p> <p>Patricia L. Reilly, "The Taming of the Blue: Writing Out Color in Italian Renaissance Theory," in <i>The Expanding Discourse</i>, eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 87-100.</p> <p><b>Student Presentation: Shawn and Jennifer</b></p> <p><b>Due: Three possible paper topic ideas</b></p>
<b>OCTOBER 13: GENDER IN RENAISSANCE ART</b>	<p>Norma Broude and Mary Garrard, "Introduction," in Broude and Garrard, ed., <i>Reclaiming Female Agency</i>, (Harper Collins, 2005), pp. 1-25</p> <p>Mary Garrard, "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist," in Broude and Garrard, ed., <i>Reclaiming Female Agency</i>, (Harper Collins, 2005), pp. 27-48.</p> <p>Patricia Simons, "Women in Frames: The Grace, The Eye, The Profile in Renaissance Portraiture," in <i>The Expanding Discourse</i>, eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 39-58.</p>

	<p>Patricia Simons, <i>The Sex of Men in Pre-modern Europe: A Cultural History</i>, (Cambridge Univ. Press, 2011), selections TBA.</p> <p><b>Student Presentation: Lana and Cheryl</b></p> <p><b>Due: Weekly Assignment #6</b></p>
<b>OCTOBER 20: GUEST LECTURER</b>	<p><b>Guest Lecture: B. Mann on Gender, Transgender, and Queer Politics in Visual Discourse.</b></p>
<b>OCTOBER 27: REVOLUTION, GENDER AND ART OF 18<sup>TH</sup>-19<sup>TH</sup> CENTURY</b>	<p>Erica Rand, "Depoliticizing Women: Female Agency, the French Revolution, and the Art of Boucher and David," in Broude and Garrard, <i>Reclaiming Female Agency: Feminist Art History after Postmodernism</i>, UC Berkeley Press, 2005, pp. 143-158.</p> <p>Carol Ockman, "A Woman's Pleasure: Ingres's Grande Odalisque," in Broude and Garrard, <i>Reclaiming Female Agency: Feminist Art History after Postmodernism</i>, UC Berkeley Press, 2005, pp. 187-202.</p> <p>Tamar Garb, "L'art Féminin: The Formation of a Critical Category in Late Nineteenth-century France," in <i>The Expanding Discourse</i>, eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 207-230.</p> <p><b>Student Presentation: Megan</b></p> <p><b>Due: Weekly Assignment #7</b></p>
<b>NOVEMBER 3: EN-GENDERING 19TH CENTURY IMPRESSIONISM</b>	<p>Linda Nochlin, "Why have there been no great women artists?" (first published 1971) in Nochlin, <i>Women, Art, and Power and Other Essays</i>, (New York, 1988), pp. 145-178.</p> <p>Lisa Tickner, "Feminism, Art History, and Sexual Difference," <i>Genders</i> 3 (1988), pp. 92-128</p> <p>Norma Broude, "The Gendering of Impressionism," in Broude and Garrard, <i>Reclaiming Female Agency: Feminist Art History after Postmodernism</i>, UC Berkeley Press, 2005, pp.</p> <p><b>Student Presentation: Luke and Emily</b></p> <p><b>Due: Weekly Assignment #8</b></p>
<b>NOVEMBER 10: POST-IMPRESSIONISM, MODERNISM AND MASCULINITY:</b>	<p>Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in <i>The Expanding Discourse</i>, eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 313-330.</p> <p>Maud Lavin, "The New Woman in Hannah Hoch's Photomontages: Issues of Androgyny, Bisexuality, and Oscillation," in <i>Reclaiming Female Agency: Feminist Art History After Postmodernism</i>. Berkeley, CA: Univ of California Press, 2005, 325-342.</p>

	<p>Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting," in <i>Feminism and Art History: Questioning the Litany</i>, eds. Broude and Garrard, (Harper Row, Icon Editions, 1982), pp. 293-314.</p> <p>Ann Gibson, "The Abstract Expressionist Hero," in <i>Abstract Expressionism: Other Politics</i>, (Yale UP, 1997), pp. 1-17.</p> <p><b>Student Presentation: Nikte and Frankie</b></p> <p><b>Due: Thesis statement, outline, and bibliography for final paper</b></p> <p><b>Due: Weekly Assignment #9</b></p>
<b>NOVEMBER 17: READING DAY</b>	<b>No Class: Use the time we would have had class to chance to catch up on research for your paper</b>
<b>NOVEMBER 24: EAT TURKEY OR TOFURKEY.....OR WHATEVER...</b>	<b>Thanksgiving Break</b>
<b>DECEMBER 1: GENDER THEMES IN 70s AND 80s ART</b>	<p>Broude and Garrard, "Introduction: Feminism and Art in the Twentieth Century," in <i>The Power of Feminist Art</i>, ed. N. Broude and M. Garrard, (Abrams, 1996), pp. 10-31.</p> <p>Arlene Raven, "Womanhouse," in <i>The Power of Feminist Art</i>, ed. N. Broude and M. Garrard, (Abrams, 1996), pp. 48-65</p> <p>Amelia Jones, "The Sexual Politics of the <i>Dinner Party</i>," in Broude and Garrard, <i>Reclaiming Female Agency: Feminist Art History after Postmodernism</i>, UC Berkeley Press, 2005, pp. 409-434.</p> <p><b>Student Presentation: Lindsay and Mimi</b></p> <p><b>Due: Weekly Assignment #10</b></p> <p><b>Due: Final Papers Due to me by date established in class</b></p>
<b>DECEMBER 8: FINAL PRESENTATIONS BEGIN</b>	Final Presentations in Class
<b>DECEMBER 15: FINAL PRESENTATIONS CONCLUDE</b>	Final Presentations in Class
<p><b>NOTICE:</b>  <b>FINAL PAPERS DUE TO ME BY 5:00 PM</b>  <b>DECEMBER 18, 2014</b>  <b>!!!!!!</b></p>	

**(OVER)**



### Fall 2014 CLAS Academic Procedures and Deadlines

The following policies, procedures and deadlines pertain to all degree-seeking students in the College of Liberal Arts and Sciences (CLAS). Please also consult the Official University Academic Calendar and see your advisor if you have questions or concerns.

- **Schedule verification:** It is each student's responsibility to verify online that his/her official registration and schedule of classes is correct before classes begin and prior to the drop/add deadline. Failure to verify schedule accuracy is not sufficient reason to justify a late add or drop.
- **E-mail:** Students must activate and regularly check their official CU Denver e-mail account for university related messages. Those who forward email should check CU Denver e-mail regularly for messages not automatically forwarded.
- **Waitlists:**
  - Students are automatically notified if they are enrolled in a class from a waitlist via their official CU Denver email account.
  - Students are not automatically dropped from a class if they never attended, stopped attending, or do not make tuition payments, though instructors may request administrative drops.
  - Waitlists are purged after the 1st week of classes. To add a course from August 26-September 3, it is the student's responsibility to get a CLAS Instructor Permission to Enroll in a Course form at <http://www.ucdenver.edu/academics/colleges/CLAS/clas-advising/Pages/CLASAdvising.aspx> or <http://www.ucdenver.edu/academics/colleges/Graduate-School/Pages/default.aspx>, have it signed electronically or in person and submit it according to the instructions on the form. Students and faculty will receive emails with directions for completing registration via official university email and students must complete registration and verify their schedules before census, September 3<sup>rd</sup>, by 5p.m. *After Sept 3: students should meet with their CLAS advisor to learn more about how to petition to add a course late.*
- **Late adds** (after September 3, 2014) will be approved only when circumstances surrounding the late add are beyond the student's control. This will require a written petition and verifiable documentation. Petition forms are available in the CLAS advising office, NC 4002, or the Graduate School, LSC 1251. The signature of a faculty member on a Schedule Adjustment Form does not guarantee that a late add petition will be approved.
- **Late drops** (after November 10, 2014) will be approved only when circumstances surrounding the late drop are beyond the student's control. This will require a written petition and verifiable documentation. Petition forms are available in the CLAS advising office NC 4002 or the graduate school, LSC 1251. The signature of a faculty member on a Schedule Adjustment Form does not guarantee that a late drop petition will be approved.
- **Tuition:** Students are responsible for completing arrangements with financial aid, family, scholarships, etc. (depending on tuition plan selected) to pay their tuition prior to Census Date, September 3, 2014. Students who drop after that date are (1) financially responsible for tuition and fees, (2) academically responsible and will receive a "W" grade, and (3) are ineligible for a refund of COF hours or tuition.
- **Graduation:**
  - Undergraduate students wishing to graduate in Fall 2014 should (1) first meet with their CLAS advisor; (2) meet with their major and minor advisor(s), who will complete the electronic form required to verify eligibility to graduate; and (3) apply for graduation online through UCDAccess. These steps must be completed by no later than 5PM on September 3<sup>rd</sup>, which is an absolute deadline without exception.
  - Graduate students wishing to graduate in Fall 2014 must apply for graduation online through UCDAccess and have a Request for Admissions to Candidacy on file with the CU Denver Graduate School (LSC 1251) no later than 5 PM, September 3, 2014, which is an absolute deadline without exception.
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### Important Dates and Deadlines

*All dates and deadlines are in Mountain Standard Time (MST).*

- **August 18, 2014:** First day of classes.
- **August 24, 2014:** Last day to add or waitlist a class using the UCDAccess student portal. Last day to drop a class without a \$100 drop charge--this includes section changes.
- **September 1, 2014:** Labor Day--no classes, campus closed.
- **September 3, 2014: Census date.**
  - **9/3/14, 5 PM:** Last day to add structured courses without a written petition for a late add. This is an absolute deadline and is treated as such. This deadline does not apply to independent studies, internships, project hours, thesis hours, dissertation hours, and late-starting modular courses.
  - **9/3/14, 5 PM:** Last day to drop a Fall 2014 course or completely withdraw from all courses using a UCD Access Portal and still receive a tuition refund, minus the drop fee(s). After this date, tuition is forfeited and a "W" will appear on the transcript. This includes section changes. This is an absolute deadline.
  - **9/3/14, 5 PM:** Last day to apply for Fall 2014 graduation.
  - **9/3/14, 5 PM:** Last day to request pass/fail or non-credit option for a course.
  - **9/3/14, 5 PM:** Last day to petition for a reduction in Ph.D. dissertation hours.
- **September 15-24, 5 PM:** Early Alert open to faculty
- **October 27, 2014, 5 PM:** Last day for non-CLAS majors to drop individual courses instructor permission only. After this date, a dean's signature is required on a Schedule Adjustment Form. **Note:** *Withdrawal from all classes does not require individual instructor signatures. Students must obtain a dean's signature to withdraw from all classes.*
- **November 10, 2014, 5 PM:** Last day for CLAS majors to drop individual courses or withdraw from all classes without a petition and dean's approval. After this date, a petition is required in order to obtain dean's signature approval on a Schedule Adjustment Form. Petition forms are available in NC 4002 for undergraduates and LSC 1251 for graduates.
- **November 24-30:** Fall break, no classes but campus open.
- **November 27:** Thanksgiving Day--no classes, campus closed
- **December 6, 2014:** Last day of classes
- **December 8-13:** Final Exam week
- **December 13:** Fall 2014 commencement
- **December 22, 2014:** Final grades available on UCDAccess and transcripts (tentative).