

The University of Colorado Denver
Imperialism, Postcolonialism, and Visual Discourse
Prof. Margaret L. Woodhull

HUMN 5770/SSCI 5770

Dr. Margaret L. Woodhull

Meeting Time: Monday, 5:30-8:20 p.m. Room: CU-Denver, Student Commons Building, MHMSS Conference Room: #3208 Websites: CU-Denver, Canvas (https://ucdenver.instructure.com/login)	Office: CU-Denver, Student Commons Building, #3301 Office Hours: Mon. 2:30-4:00 pm; and by appt. Contact Information: Margaret.woodhull@ucdenver.edu Ph.: 303-315-3568
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I. COURSE INTRODUCTION:

COURSE DESCRIPTION AND OBJECTIVES: Empires are complex and difficult entities. From ancient Greece and Rome to modern colonial Europe and America, imperial nations have disseminated their political, social, economic and cultural practices. These strategies typically included visual discourse that reinforced a dominant hegemony, while attempting to mask contentious opposition. The goal of this class is to introduce students to some of these ways visual discourses operated. Together we will explore imperialistic and colonial themes through classic theoretical texts and case studies of colonial imagery and post-colonial analyses of it. We will consider the visual record associated with several prominent historic empires of the west, namely France, Britain, and America as it was deployed through art, visual objects, and their staging or presentation. In doing so we'll consider phenomena as diverse as mapping, world's fairs and expositions, museum practices, landscape painting, and exoticism in art as indices of imaging an empire and nationhood.

The goal of this class is to introduce students to ways that visual representations express hegemonic ideas about power. Students should be able to competently discuss the way in which the visual produces meaning in a culture. Students will be expected to interpret course data meaningfully and demonstrate their independent mastery of the material through oral and visual presentations and written work.

REQUIRED TEXTS:

- All readings for this class are available on our Canvas shell at: <https://ucdenver.instructure.com>

SUGGESTED RESEARCH RESOURCES:

BOOKS:

- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 1999. Like the above, this text introduces the various approaches cultural historians and critics interpret any visual documents of a culture or historical moment, be they aesthetically produced as art or not.
- Ashcroft, Bill, et al., *The Post-Colonial Studies Reader*. Routledge, 1995. Foundational readings in post-colonial theory.

WEB:

- Art History Resources on the Web: <http://witcombe.sbc.edu/ARTHLinks.html>

- ArtStor: Online database of image available through Auraria Library
- Google Images for many images: <http://www.images.google.com>
- Post colonial sites:
 - <http://owl.english.purdue.edu/owl/resource/722/10/> ;
 - <http://www.english.emory.edu/Bahri/Intro.html>

II. COURSE PROCEDURES:

ATTENDANCE AND CLASS PARTICIPATION: Because this is a graduate course, attendance is required. Please be prompt. Avoid arriving late unless you have otherwise notified me of unusual circumstances. Unexcused absences--e.g., non-medical or non-emergency--can incur a letter-grade drop in your final average. What constitutes a valid emergency is at the discretion of the instructor. Students who miss one 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. **Observant students will be accommodated for religious holidays. Please notify me in advance if you must miss a class for such a purpose.**

Members of the class are expected to come to class prepared to discuss questions and ideas the readings have raised. Discussion should be carried out with respect for the text as well as your peers. Often, you may find that you do not like, understand, or agree with a text. This is not grounds for dismissing it. Keep in mind that the intellects and authors we read are highly respected voices in their disciplines. We read them because their ideas are central to dominant discourses in their fields and deserve our careful consideration. Please bring a critical, reasoned voice to the table. *Worth 20% of final grade. Non-participation will result in a lower grade.*

COURSE COMMUNICATION: When necessary, I communicate with students via email in between class meetings. Each CU-DENVER student is provided a university email account (typically your first and last name separated by a period, followed by @ucdenver.edu). I consider this email to be the official email contact for class communication purposes. The MHMSS program uses this account as your official contact as well. *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. You also may contact me via email at the address above and may see me during office hours listed above, or by appointment.

Please note: Starting August 2011, new student email accounts went into effect. You must log on to activate this account at: <http://link.ucdenver.edu>. It is my understanding that the forwarding mechanism for your old account may have been disabled so that you may NOT be getting CU-DENVER or MHMSS emails sent during the last month. Please ensure you are receiving all CU-DENVER emails!

Out of courtesy to all participating in this seminar, please turn off beepers, cell phones, or other noisy devices, and put them away during class. Adherence to the Student Conduct Code is expected. The Student Conduct Code may be found at:

<http://www.ucdenver.edu/life/services/standards/students/Pages/default.aspx>

CLASS ASSIGNMENTS AND GRADING: Students have the potential to make 500 points total on all assignments. 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.

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

Please note that I prefer NOT to accept assignments electronically but will in the case of excused illness or emergency.

The following is a breakdown of assignments and their values:

- **Weekly critical response papers:** 20% of final grade (100 points total, 10 papers at 10 points each)
- **Weekly class presentations:** 20% of final grade (100 points)
- **Class Participation:** 20% of final grade (100 points)
- **Presentation of the final paper:** 20% of final grade (100 points)
- **Final paper:** 20% of final grade (100 points)

WEEKLY SHORT CRITICAL RESPONSE PAPERS, PRESENTATIONS, AND QUESTIONS: In the course of the semester, you must complete 10 short papers. Take some time at the beginning of the semester to consider which readings you might write about. An individual paper typically focuses on one of the readings for a given class and will be turned in during the class for which the reading is due.

Short response papers should be no longer than 300 words (strictly enforced!). They should exhibit a succinct voice, clear thinking, and reveal your comprehension of the reading. As with the caveats above, your written analyses should avoid unfounded opinion or uncritical responses that are not guided by logic and clear reasoning. Papers may recapitulate (provide a synopsis) of a reading by highlighting the thesis, supporting points and/or evidence for the thesis of the reading. As the course progresses these reviews should become more analytical—e.g., critique of the author’s position--as you develop a critical sense of the material. Papers are due to me at the beginning of class.

These short responses are designed to prepare you for your final paper due at the end of the semester by ensuring the continuous practice of writing about methodological and theoretical 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 meetings as they will prove helpful in participating in class discussion.

Short Critical papers: *Worth 20% of your final grade.*

Short Weekly Presentations: *Worth 20% of your final grade.*

Weekly presentations and questions will be based on the readings and should be no more than 10 minutes in length, not including discussion and questions generated. **Timing is strictly enforced!**

FINAL PAPER PRESENTATIONS: Each student must present their final paper topic to the class in a 10 minute +/- final paper presentation. Prepare a short paper sketching out your thesis, supporting evidence or data, findings and analysis. These will be presented on the last class of the semester. Please plan on running slightly overtime for this final class. Details will be discussed in class. *Worth 20 % of your final grade..*

FINAL PAPER: Each student must produce a 12-15 page research paper relating to one or more of the readings or themes we study this semester. I must approve your topic. Additionally, in the course of preparing your research paper you will be required to submit a thesis statement with outline and bibliography in advance of the final paper. These will not be graded but will count towards your participation. Due date is listed in the class schedule below. *Worth 20% of the final grade for the class.*

- 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 or critical approaches you intend to use to resolve them. For guidance on formulating a thesis statement, see Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th ed. or higher. The first half of this book has a very

comprehensive guide to developing a research paper, including finding a question, formulating a thesis statement, strategies for research, and guidance on the writing process. I strongly encourage all graduate students to read and reread this text as they prepare any graduate paper.

- The **outline** should formally detail the organizing ideas by which your paper will unfold.
- The **annotated bibliography** should present ca. 8-10 bibliographic sources related to your topic **culled from reputable, refereed resources**. These should include both books and scholarly journal articles. **Annotation** means that each entry 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. Note that it is not my expectation that you will write a paper that will change the face of the current scholarship on your topic. I am most concerned with your well-written, thorough, and intelligent synthesis and analysis of the scholarly material on your topic. ***Please note: Because these are art historical and visual culture papers, they must 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 integrated with the paper or at the end, clearly marked with a figure number (color optional).***

PLEASE NOTE:

In order to pass this course, students must complete all of the assignments.

- I do **NOT** accept short weekly papers in electronic form unless otherwise arranged because of emergency circumstances. I get too much email daily to be able to keep track of multiple digital files that come in at a range of times. **Nota bene: Failed computers and printers don't constitute an emergency. Familiarize yourself with the various computer labs on campus.**
- However, I **DO** prefer to accept Final Papers electronically as it allows me to write comments using the track changes and comments features of my word processor, and to email them back should you want them.
- **And finally, I DO NOT accept late Final Papers. Plan well!**

To be strictly enforced: Grading for assignments late by one day will begin at 80% of the total possible for the assignment. Thus, 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. I do not tolerate plagiarism. Any instance of it will incur an F for the course.

Grading System for Graduate Courses: As per the policy of the MHMSS program, the following are the definitions for each letter grade: A = Excellent; A- = Very good; B+ = Good; B = Satisfactory; B- = passing but below program expectations. **Final grades below B- will not be counted toward the MSS or MH degree or any graduate certificate. As graduate students it is expected that you will do excellent work.**

Student's final grade in this course will be generated according to the following scale: A = 400-380; A- = 379-360; B+ 359-346; B = 345-333; B- 332-320; C+ 319-306; C = 305-293; C- = 292-280; D+ = 279-266; D = 265-253; D- = 252-240. **Students must satisfactorily complete all assignments in order to pass the class.**

STUDENTS WITH DISABILITIES: Any student with a disability requiring accommodations in this course is encouraged to contact me after class or during office hours. Additionally, students should contact UCD disability support services.

PLAGIARISM POLICY: I observe the following definition of plagiarism. The act of appropriating the literary composition of another author, or excerpts, ideas, or passages there from, and passing the material off as one's own creation. If a student is caught plagiarising, he or she will fail the course. At the discretion of the MHMSS faculty, the student may fail the course and may also be asked to leave the MHMSS graduate program. For further information on UCD's policy on academic dishonesty, see the following Web page: <http://www.ucdenver.edu/academics/colleges/CLAS/faculty-staff/policies/Pages/DefinitionofAcademicDishonesty.aspx>

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 UCDHSC campus policy. Incomplete grades (IW or IF) 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 CU-Denver have a legal and moral obligation to provide reasonable accommodations to student with disabilities. To be eligible for accommodations, students **must** register with the CU-DENVER 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 readings, subject to change at the whim or discretion of the presiding professor.

CLASS MEETING DATE AND TOPIC	Class Readings and Assignments (due on the date listed)
AUGUST 17: INTRODUCTIONS	Readings: NONE First class meeting Due: NONE
AUGUST 24: KEY CONCEPTS: IMPERIALISM, POST-COLONIALISM, AND VISUAL DISCOURSE	Readings: Mommsen, Wolfgang, <i>Theories of Imperialism</i> , (University of Chicago Press, 1982), pp. 1-58. Said, Edward, <i>Orientalism</i> (selection) in <i>The Post-colonial Studies Reader</i> , ed. Ashcrot, Griffiths, Tiffin, ([1995]2003) 87-92. (PDF of this book on our Canvas shell—et al.) Hatt, Michael and Charlotte Klunk, “Postcolonialism,” <i>Art History: A Critical Introduction</i> (Manchester University Press, 2006), pp. 221-239.

	<p>Student Presenters:</p> <p>Due: Short Paper #1</p>
<p>AUGUST 31: A FEW FOUNDATIONAL READINGS IN POST- COLONIALISM</p>	<p>Readings:</p> <p>Lamming, George, "The Occasion for Speaking," in <i>The Post-colonial Studies Reader</i>, ed. Ashcrot, Griffiths, Tiffin, ([1995]2003) 12-17.</p> <p>Spivak, Gayatri Chakravorty, "Can the Subaltern Speak?" in <i>The Post-colonial Studies Reader</i>, ed. Ashcrot, Griffiths, Tiffin, ([1995]2003) 24-28.</p> <p>Bhabha, Homi K. "Signs Taken for Wonders," in <i>The Post-colonial Studies Reader</i>, ed. Ashcrot, Griffiths, Tiffin, ([1995]2003) 29-35</p> <p>Student Presenters:</p> <p>Due: Short Paper #2</p>
<p>SEPTEMBER 7: HOLIDAY</p>	<p>Labor Day: No Class</p>
<p>SEPTEMBER 14: REPRESENTING EMPIRE: GREAT BRITAIN</p>	<p>Readings:</p> <p>Armitage, David, "Introduction", <i>The Ideological Origins of the British Empire</i>, (Cambridge UP, 2000) 1-23.</p> <p>Marshall, P.J. <i>The Cambridge Illustrated History of the British Empire</i>, (Cambridge UP, 1996), selections. Read carefully: pp. 1-13; 296-316. Skim 16-80 for general familiarity of issues.</p> <p>Auerbach, Jeffrey, "Art and Empire," in <i>The Cambridge Illustrated History of the British Empire</i>, (Cambridge UP,</p> <p>Art and Empire: http://www.britishempire.co.uk/art/artandempire.htm</p> <p>Student Presenters:</p> <p>Due: Short Paper #3</p>
<p>SEPTEMBER 21: REPRESENTING EMPIRE: GREAT BRITAIN</p>	<p>Readings:</p> <p>Bohrer, Fredrick, "The Times and Spaces of History: Representation, Assyria, and the British Museum," in Daniel J. Sherman and Irit Rogoff, eds., <i>Museum Culture. Histories, Discourses, Spectacles</i> (London: Routledge, 1994), pp. 197-222.</p> <p>Mitter, Partha. <i>Much Maligned Monsters</i>, selections. TBA</p> <p>Clunas, Craig, "China in Britain: The Imperial Collections," in <i>Colonialism and the Object: Empire, material culture and the museum</i>, ed. Barringer and Flynn (Routledge 1998) 41-51.</p> <p>Student Presenters:</p> <p>Due: Short Paper #4</p>
<p>SEPTEMBER 28: REPRESENTING EMPIRE: FRANCE</p>	<p>Readings:</p> <p>Porterfield, Todd, <i>The Allure of Empire</i>, (Princeton UP, 1998) 1-76 and 117-141.</p> <p>Student Presenters:</p> <p>Due: Short Paper #5 and Topic for final paper—please turn in the latter on a separate sheet of paper.</p>
<p>OCTOBER 5: REPRESENTING EMPIRE : ORIENTALISM AND</p>	<p>Readings:</p> <p>Nochlin, Linda, <i>The Politics of Vision</i>, ch. "The Imaginary Orient," in (Westview Press, 1991), pp. 33-59.</p>

<p>FRENCH PAINTING IN THE 19TH CENTURY</p>	<p>Grigsby, Darcy Grimaldo, <i>Extremities: Painting Empire in Post-Revolutionary France</i>, ch. 4, “Cannibalism”, and ch. 5, “Blood Mixing: Ottoman Greece and Delacroix’s <i>Massacres of Chios</i>,” (Yale University Press, 2002), pp. 165-280 (NB: lots of pictures).</p> <p>Solomon-Godeau, Abigail, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism,” in <i>The Expanding Discourse: Feminism and Art History</i>, ed. Broude and Garrard (1992) 313-329</p> <p>Student Presenters:</p> <p>Due: Short Paper #6</p>
<p>OCTOBER 12: MAPPING AN EMPIRE</p>	<p>Readings:</p> <p>Harley, J.B., “Deconstructing the Map,” <i>Cartographica</i> 26.2 (1989), pp. 1-20.</p> <p>Ackerman, James, ed. <i>The Imperial Map: Cartography and the Mastery of Empire</i> (Univ. of Chicago Press, 2009), pp. 1-9.</p> <p>Edney, Matthew H. “The Irony of Imperial Mapping,” in Ackerman, James, ed. <i>The Imperial Map: Cartography and the Mastery of Empire</i> (Univ. of Chicago Press, 2009), pp. 11-45.</p> <p>Traub, Valerie, “Mapping the Global Body,” in <i>Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England</i>, ed. by Erickson and Hulse, (Univ. of Penn. Press, 2000), pp. 44-97.</p> <p>Student Presenters:</p> <p>Due: Short Paper #7</p>
<p>OCTOBER 19: AMERICAN EXPANSION</p>	<p>Readings:</p> <p>Miller, Angela, <i>Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875</i>, pp. TBA</p> <p>Student Presenters:</p> <p>Due: Short Paper #8</p>
<p>OCTOBER 26: COLLECTING AND DISPLAYING EMPIRE:</p>	<p>Readings:</p> <p>Clifford, James, “On Collecting Art and Culture (1988),” in Mirzoeff, ed. <i>The Visual Culture Reader</i>, Routledge (1998), pp. 94-107.</p> <p>Hooock, Holger, <i>Empires of the Imagination: Politics, War, and the Arts in the British World, 1750-1850</i>, pp. 205-242.</p> <p>St. Clair, William, “Imperialism, Art, and Restitution: the Parthenon and the Elgin Marbles,” Draft of a conference paper, March 23, 2004.</p> <p>Student Presenters:</p> <p>Due: Thesis statement, outline, annotated bibliography</p>
<p>NOVEMBER 2: DISPLAYING EMPIRE: WORLD EXHIBITIONS</p>	<p>Readings:</p> <p>Mitchell, Timothy, “Orientalism and the Exhibitionary Order,” in D. Preziosi, <i>Art of Art History</i> 1st ed. (Oxford History of Art, 1998) pp. 455-472.</p> <p>Hinsley, Curtis, “The World as Marketplace: Commodification of the Exotic at the World’s Columbian Exposition, Chicago, 1893,” in <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>, eds. Ivan Karp and Steven Lavine, Washington: Smithsonian Institution Press, 1991, pp. 344-365.</p> <p>-----, “The White City and the Midway: Ethnographic Displays, Radical Innocence and American Imperialism,” in <i>Colonial Photography and Exhibitions: Representations of the ‘Native’ and the Making</i></p>

	<p><i>of European Identities</i>, Leicester UP, 1999, pp. 73-94</p> <p>Student Presenters:</p> <p>Due: Short Paper #9</p>
<p>NOVEMBER 9: DISPLAYING EMPIRE: MUSEUMS AND IMPERIALISM</p>	<p>Readings:</p> <p>Duncan, Carol, "Art Museums and the Ritual of Citizenship," in Karp and Lavine, ed. <i>Exhibiting Culture: the Poetics and Politics of Museum Display</i>, pp. 88-103</p> <p>Coombes, Annie E., "Temples of Empire: The Museum and its Publics," in <i>Reinventing Africa. Museums, Material Culture and Popular Imagination in Late Victorian and Edwardian England</i> (New Haven and London: Yale University Press, 1994), pp. 109-128.</p> <p>Student Presenters:</p> <p>Due: Short Paper #10 and reading for your final presentation</p>
<p>SATURDAY MORNING MUSEUM VISIT: TBD</p>	<p>Readings to be done in advance:</p> <p>Dean, Carolyn and Dana Leibsohn, "Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America," <i>Colonial Latin American Review</i> 12, no. 1 (2003): 5-35.</p> <p>Pierce, Donna. <i>Painting a New World: Mexican Art and Life, 1521-1821</i> (Denver: Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art, Denver Art Museum, 2004).</p>
<p>NOVEMBER 16: READING DAY</p>	<p>No Class: Students will sign up to meet me for one on one meetings about their papers.</p>
<p>NOVEMBER 23-29: FALL BREAK</p>	<p>HOLIDAY No Classes: Thanksgiving/Fall Break</p>
<p>NOVEMBER 30:</p>	<p>Final Presentations by Students</p> <p>Due: Final Presentations</p>
<p>DECEMBER 7:</p>	<p>Due: Final Papers By 5 PM. You may submit your papers electronically.</p>

Please be responsible for the following CLAS Key Registration and Academic Deadlines and Policies:

Fall 2015 CLAS Academic Policies

The following policies, procedures and deadlines pertain to all students taking classes in the College of Liberal Arts and Sciences (CLAS) and are aligned with the Official University Academic Calendar: <http://www.ucdenver.edu/student-services/resources/registrar/Documents/AcademicCalendars/downtown/Fall/AcademicCalendarFall2015.pdf>

Please also see an academic advisor if you have questions or concerns.

- **Schedule verification:** It is each student's responsibility to verify that their official registration and schedule of classes is correct in their UCD Access Portal before classes begin and by the university census date. Failure to verify schedule accuracy is not sufficient reason to justify late adds or drops. Access to a course through Canvas is not considered officially enrolled
- **E-mail:** Students must activate and regularly check their official CU Denver e-mail account for university related messages.
- **Administrative Drops:** Students may be administratively dropped from a class if they never attended or stopped attending, if the course syllabus indicates that the instructor will do this. Students may be administratively dropped if they do not meet the prerequisites for the course as detailed in course descriptions.
- **Late adds and late drops/withdrawals** require a written petition, verifiable documentation and dean's approval. Undergraduate students should visit the CLAS advising office (NC1030) and graduate students should visit the Graduate School (12th floor LSC) to learn more about the petition process and what they need to do to qualify for dean's approval.
- **Waitlists:** Students are notified if they are added to a class from a waitlist by the Office of the Registrar at their CU email account. Students are not automatically dropped from a class if they never attended, stopped attending, or do not make tuition payments. After waitlists are purged, students must follow late add procedures to be enrolled in a course. Students will have access to Canvas when they are on a waitlist, but this does not mean that a student is enrolled or guaranteed a seat in the course. Students must obtain instructor permission to override a waitlist and this is only possible when there is physical space available in a classroom, according to fire code.
- Graduate School (LSC 1251) no later than 5 PM, September 5, 2012.

Important Dates and Deadlines

- **August 17, 2015:** First day of classes.
- **August 23, 2015:** Last day to add or waitlist a class using the UCDAccess student portal.
- **August 24, 2015:** Last day to drop a class without a \$100 drop charge--this includes section changes.
- **August 24, 2015:** All waitlists will be eliminated today. Please check your schedule in your UCD Access portal to ensure you are enrolled in all intended classes.
- **August 25-September 2, 2015:** Students must obtain instructor permission to add a course using the Instructor Permission to Enroll Form and routing it through the CLAS Dean's Office in NC 5014 or electronically through CLAS.Courses@ucdenver.edu.
- **September 2, 2015: Census date.**
 - **9/2/15, 5 PM:** Last day to add full term classes with instructor approval; after today dean's approval is also required. After this date, you will be charged the full tuition amount for additional classes added – College Opportunity Fund hours will not be deducted from eligible student's lifetime hours.
 - **9/2/15, 5 PM:** Last day to drop full term classes with a financial adjustment. After this date dropped classes require instructor signature approval and will appear on your transcript with a grade of 'W'. After this date, a complete withdrawal (dropping all classes) from the term will require the signature of the dean and no tuition adjustment will be made. Signature of Financial Aid Office is required if you have accepted financial aid (loans, grants or scholarships).
 - **9/2/15, 5 PM:** Last day to apply for Fall 2015 graduation. Undergraduates must make an appointment and see their academic advisor before this date to apply for graduation. Graduate students must complete the Intent to Graduate and Candidate for Degree forms.
 - **9/2/15, 5 PM:** Last day to request No Credit or Pass/Fail grade for a class using a schedule adjustment form.
 - **9/2/15, 5 PM:** Last day to petition for a reduction in Ph.D. dissertation hours.
- **September 2-October 26, 2015:** Students must obtain instructor permission to drop a course using the Schedule Adjustment Form and routing it through the Office of the Registrar. To add a course, students must petition through undergraduate advising or the graduate school as appropriate.
- **September 7, 2015:** Labor Day observed--no classes, campus closed.
- **October 27, 2015:** First day the Office of the Registrar requires a dean's signature on a Schedule Adjustment Form to withdraw from a class.
- **November 23-29, 2015:** Fall Break—no classes, campus open.
- **November 26, 2015:** Thanksgiving Holiday observed—no classes, campus closed.
- **December 12, 2015:** End of semester.
- **January 28, 2016:** Final grades available on UCDAccess and on transcripts (tentative)

