

UCD MHMSS
VISUAL ARTS: INTERPRETATIONS AND CONTEXTS
HUMN 5660
DR. MARGARET L. WOODHULL

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| Meeting Time: Monday, 5:30-8:20 p.m. Room: UCD Modular 04 (First class will meet in North 1324, thereafter we will meet in MHMSS office, UCD Modular 04) Websites: UCD Canvas (https://ucdenver.instructure.com/login) | Office: Modular 4 (east of the Tivoli) Office Hours: Mon. 2:30-4:30 pm and by appt. Contact Information: Margaret.woodhull@ucdenver.edu Ph.: 303-352-3926 |
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I. COURSE INTRODUCTION:

COURSE DESCRIPTION AND OBJECTIVES: While we live in a highly image-oriented culture that requires us to constantly negotiate the finer meanings of visual discourse, most of us aren't aware just how literate we can be about art. Works of art form a critical part of our material culture and often reflect not just aesthetic sensibilities, but political, economic, and cultural dimensions of society. Working from the premise that a work of art or architecture itself is a text to be read and in some way a product of a particular moment in time, we will consider various scholarly approaches towards the interpretation of visual art forms, such as social history, aesthetic theory, and formalism. Although we will consider works that span broad historical eras, from classical antiquity to postmodern America, this course is not a traditional, chronologically exhaustive introductory survey. Rather, its focus is thematic, taking into account historical and cultural contexts and a variety of methodological perspectives on the making, consuming, and meaning of art.

The goal of this class is to provide advanced students with critical intellectual tools for looking at, thinking and talking about, discussing, questioning and valuing the vast body of aesthetic works that constitutes artistic production from diverse periods. The class will unfold in two parts. We begin by focusing on origins of the discipline of art history in Renaissance culture and philosophy. We look at historiographic issues, then move through historically important methodologies and theories for making sense of how art makes meaning for the viewer. Students will be expected to interpret course data meaningfully and demonstrate their independent mastery of the material and its concepts via presentations and written work.

REQUIRED TEXTS:

- _ "Donald Preziosi, *The Art of Art History: A Critical Anthology*. Oxford Univ. Press, 1998, reprint, 2008. [listed as "Preziosi, *AAAH*" in calendar below].
- _ "Michael Hatt and Charlotte Klonk. *Art History: A Critical Introduction*. Manchester University Press, 2006. [listed as Hatt and Klonk below]
- _ "Sylvan Barnet, *A Short Guide to Writing About Art*. 9th ed. Prentice Hall, 2007.
- _ "All other readings are available on our Canvas course page at <https://ucdenver.instructure.com/login>.

RECOMMENDED READING FOR BACKGROUND, BUT NOT REQUIRED: MOST OF THE BOOKS LISTED ARE AVAILABLE AT THE LIBRARY FOR CHECK OUT.

- _ "Laurie Schneider Adams, *The Methodologies Of Art: An Introduction*. Westview Press, 1996.
- _ "Vernon Hyde Minor, *Art History's History*. 2nd ed. Prentice Hall, 2000.
- _ "Robert Nelson and Richard Shiff, *Critical Terms for Art History*. University of Chicago Press, 1996.

- _"General Art History survey texts useful for gaining the context of art under consideration: H. W. Janson, *History of Art*; Marilyn Stokstad, *Art History*.
- _"Kahn Academy's Smarthistory: <http://smarthistory.khanacademy.org/> A ridiculously fun way to pass many hours in front of your computer brushing up on art history!
- _"The Art Minute Blog: <http://www.the-art-minute.com/> Yet another fun site/blog, founded by a grad school colleague of mine, Sally Whitman Coleman. See her devilishly fun ebook, too: *Art and Scandal: The Naked Truth*
- _"Kate Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*. 7th ed. or higher, Univ. of Chicago Press, 2007.

Readings are due for the class day on which they are listed in the course schedule.

II. COURSE PROCEDURES:

ATTENDANCE AND PARTICIPATION: 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 be prepared to discuss in class. Non-participation in class will impair your final grade (see grading below). 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.

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 Blackboard. 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 Conduct Code is expected. The Student Conduct Code may be found at: <http://www.ucdenver.edu/life/services/standards/Documents/CODE%20OF%20CONDUCT%202011-2012.pdf>

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. **Please note: 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 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:

- **Weekly short critical papers:** 100 points (10 papers at 10 points each)
- **Final Paper Portfolio:** 50 points total (broken down as noted below)
 - Thesis statement and outline: 25 points
 - Annotated Bibliography: 25 points
- **Weekly class presentations:** 50 points
- **Class Participation:** 100 points
- **Final paper presentation:** 100 points
- **Final paper:** 100 points

CLASS PARTICIPATION: Members of the class are expected to come to class prepared to discuss questions and ideas the readings have raised. *One fifth of your final grade (20%) is dedicated to this portion of the class experience.*

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. *Short papers constitute 20% of your final grade.*

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. *I will not accept presentations via email before class.* They should be no more than 10 minutes in length, although discussion and questions provoked may certainly exceed this! The number of presentations each student must prepare will depend on the size of the class, typically one or two during the course of the semester. *Weekly presentations comprise 10% of the final grade.*

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 20% of the final grade.*

FINAL PAPER: Each student must produce a **15- to 20-page** research paper relating to one or more of the readings or themes we study this semester. I will help you choose an acceptable topic should you need help. I must approve your selection by mid semester. Additionally, in the course of preparing your research paper you will be required to submit thesis statements, outlines, and bibliographies as part of the **final paper portfolio**. 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. *The final paper and portfolio comprise 40% of the final grade.*

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 NOTA BENE:

- o **I DO NOT accept late final papers. Plan well!**
- o **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 have 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 readings, subject to change at the whim or discretion of the professor.

Readings marked with a double asterisk (**) are available electronically on Blackboard. Others are in the Preziosi or Hatt and Klonk texts.

| CLASS MEETING DATE | CLASS READINGS AND ASSIGNMENTS DUE ON THE DATE BY WHICH THEY ARE LISTED |
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| Monday, August 19 | Introductions, course and syllabus review, and course logistics |
| INTRODUCTIONS | |
| Monday, August 23 | Readings: |
| ART HISTORY'S HISTORY: BIRTH OF ART HISTORY | Hatt and Klonk, "Introduction," pp. 1-20. Preziosi, Donald, <i>The Art of Art History: A Critical Anthology</i> (henceforth <i>AoAH</i>), ed. Preziosi, pp. 21-30 [2 nd ed: pp. 13-21] Vasari, Giorgio, <i>Lives of Painters, Sculptors and Architects</i> , in Preziosi, <i>AoAH</i> , pp. 22-26 (in second edition only) **Vasari, Giorgio, <i>Lives of the Artists</i> (first published 1568), excerpted in E. Fernie, <i>Art History and Its Methods</i> , London, 1995, pp. 22-41. Winckelmann, Johannes.J., "Thoughts on the Imitation of Greek Works in Painting and Sculpture" (first published as <i>Gedacken uber die Nachahmung der griechischen Werke in der Malerei und Bildbauerkunst</i> (1755), excerpted in Preziosi, <i>AoAH</i> , pp. 31-39, [2 nd ed: pp. 27-34]. Optional Podcast: In Our Time with Melvyn Bragg, BBC Radio 4: http://www.bbc.co.uk/programmes/b00sg2y4 Student Presentations: Kim Adamache Due: Critical Paper # 1 |
| Monday, September 2 | LABOR DAY: NO CLASS |
| NO CLASS | |
| Monday, September 9 | Hatt and Klonk, "Hegel and the birth of art history," ch. 3, pp. 21-39. Hegel, Georg F., "The Philosophy of Fine Art," (first published in 1835), excerpted in Preziosi, <i>AoAH</i> , pp. 97-106; [2 nd ed: pp. 80-88]. **Hume, David, "Of the Standard of Taste." 1757. Student Presentations: Peter Linton, Lesa Syn Due: Critical Paper #2 |

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| Monday, September 16 | Hatt and Klonk, "Formalism: Heinrich Wölfflin and Alois Riegl," pp. 65-95; optional: pp. 40-64. |
| INTRINSIC ANALYSES: STYLE AND FORMALISM | <p>Riegl, Alois, "Leading Characteristics of the Late Roman <i>Kunstwollen</i>," in Preziosi, <i>AoAH</i>, pp. 169-176, [2nd ed: pp. 155-161].</p> <p>Gombrich, E. H., <i>Style</i>, in Preziosi, <i>AoAH</i>, pp. 129-140; [2nd ed: pp.129-143].</p> <p>Wofflin, Heinrich, "Principles of Art History," in Preziosi, <i>AoAH</i>, pp. 115-126; [2nd ed: pp. 119-128].</p> <p>Student Presentations: Chris Gallegos (Happy 30th!), Alena Hopkins,</p> <p>Due: Critical Paper #3</p> |
| Monday, September 23 | **Greenberg, Clement, "Towards a Newer Laocoon," reprinted in <i>Art in theory, 1900-2000: an anthology of changing ideas</i> . Ed. Harrison, and Wood, 2 nd ed., Wiley-Blackwell, 2003, [originally in <i>The Partisan Review</i> , 7.4, pp. 296-310. |
| INTRINSIC ANALYSES: STYLE AND FORMALISM, CONT'D | <p>**Fried, Michael, "Modernist Painting and Formal Criticism," reprinted in <i>Art in theory, 1900-2000: an anthology of changing ideas</i>. Ed. Harrison, and Wood, 2nd ed., Wiley-Blackwell, 2003, [originally in <i>American Scholar</i> 33 (1964): pp. 642-648].</p> <p>**Fried, Michael, "Shape as Form: Frank Stella's New Paintings," extracts reprinted in <i>Art in theory, 1900-2000: an anthology of changing ideas</i>. Ed. Harrison, and Wood, 2nd ed., Wiley-Blackwell, 2003, [originally appeared in <i>Artforum</i> 5.3 (Nov. 1966) 18-27].</p> <p>Student Presentations: Tara Hedberg, Kris Schindler</p> <p>Due: Critical Paper #4 and possible paper topics</p> |
| Monday, September 30 | Hatt and Klonk, "Iconography-Iconology: Erwin Panofsky," pp. 96-119. |
| INTRINSIC TO EXTRINSIC ANALYSES: ICONOGRAPHY AND ICONOLOGY | <p>Panofsky, Erwin, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in Preziosi, <i>AoAH</i>, pp. 220-235; [2nd ed: pp. 220-235].</p> <p>**Panofsky, Erwin, "Jan van Eyck's 'Arnolfini Portrait,'" reprinted in <i>Modern Perspectives in Western Art History</i>, (Toronto: 1971): 193-203.</p> <p>Optional: Preziosi, "Introduction," to ch. 5, Mechanisms of Meaning, <i>AoAH</i>.</p> <p>Student Presentations: Rod Schubert, Tammy Osgood</p> <p>Due: Critical Paper #5</p> |
| Monday, October 7 | Hatt and Klonk, "Semiotics," pp. 200-222. |
| INTRINSIC TO EXTRINSIC ANALYSES: SEMIOTICS | <p>Bal, Mieke, and Norman Bryson, "Semiotics and Art History: A Discussion of Context and Senders," in Preziosi, <i>AoAH</i>, pp. 242-256. [2nd ed: pp. 243-255].</p> <p>**Kraus, Rosalind, "Notes on the Index: Seventies Art in America, (pt. 1)," <i>October</i> 3: 1977, pp. 68-81.</p> <p>Student Presentations: Alena Hopkins, Dena Pisciotte</p> <p>Due: Critical Paper #6 and thesis statement</p> |

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| <p>SATURDAY, October 12</p> <p>VISIT TO DENVER ART MUSEUM</p> | <p>° _ "Visit to the Denver Art Museum (DAM)</p> <p>° _ "Meet at 9:45 a.m. in front of the north (old/original) wing entrance facing 14th St. and Civic Center Park</p> <p>° _ "MHMSS will cover any admission fees for students. If you would like to invite a guest, please notify me by October 1.</p> <p>° Student Presentation by Tammy Osgood</p> |
| <p>Monday, October 14</p> <p>EXTRINSIC ANALYSES: CONTEXTS AND CONDITIONS OF ARTISTIC PRODUCTION: SOCIAL PRACTICES AND MARXISM</p> | <p>Hatt and Klonk, "Marxism and the Social History of Art," pp. 120-142.</p> <p>**Antal, Fredrick, "Reflections on Classicism and Romanticism," in <i>Modern Perspectives in Western Art History</i>, Toronto, 1989, pp. 339-348.</p> <p>**Clark, T.J., <i>The Painting of Modern Life: Paris in the Art of Manet and his Followers</i>, ch. 4, "Bar at the Folies Berger," New York, 1985, pp. 205-58.</p> <p>Student Presentations: Kim Adamache, Dena Pisciotte</p> <p>Due: Critical Paper #7</p> |
| <p>Monday, October 21</p> <p>"READING DAY" IN LIEU OF DAM AND REDLINE VISITS</p> | <p>A Reading Day is a day when you do not come to class, but instead use the time to work on your final paper and presentation or other class related materials. I will be available to meet with you during class time. Please schedule with me in advance. If no one has scheduled with me by the morning of this Reading Day, I will leave campus at 5 pm.</p> |
| <p>SATURDAY, October 26:</p> <p>ART GALLERY VISIT: REDLINE GALLERY AND ART LAB 2350 Arapahoe Street, Denver CO 80205 303.296.4448</p> | <p>Class Meets at RedLine Art Laboratory for opening of the exhibition, "An Invisible Boundary," with MH alumna, Louise Martorano, Deputy Director of RedLine.</p> <p>MHMSS will cover any admission fees for students. If you would like to invite a guest, please notify me by October 1.</p> |
| <p>Monday, October 28</p> <p>EXTRINSIC ANALYSES: GENDER IDENTITY: FEMINISM AND THE CANON</p> | <p>Hatt and Klonk, "Feminism," pp. 145-173.</p> <p>**Pollock, Griselda, <i>Vision and difference: femininity, feminism and histories of art</i>, ch. 1: "Feminist Interventions in the histories of art," pp. 1-25</p> <p>**Salomon, Nanette, "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., (Routledge, London 1997), pp. 197-219</p> <p>**Pollock, Griselda, "Modernity and the Spaces of Femininity," in <i>The Expanding Discourse</i>, eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 245-268.</p> <p>Student Presentations: Lesa Syn, Tara Hedberg</p> <p>Due: Critical Paper # 8 and outline and annotated bibliography</p> |

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| Monday, November 4 | Hatt and Klonk, "Postcolonialism," pp. 223-40 |
| EXTRINSIC ANALYSES: OTHERS IN THE CANON | <p>Coombes, Annie, "Inventing the Post-colonial: Hybridity and Constituency in Contemporary Curating," in in Preziosi, <i>AoAH</i>, pp. 486-497. **(NB: Not included in the second edition, but originally appeared in <i>New Formations</i> Winter: 1992, pp. 39-52. —posted on Bb).</p> <p>**Craven, David, "Abstract Expressionism and Third World Art: a Post-colonial Approach to 'American Art,'" <i>Oxford Art Journal</i> 14.1: 1991, pp. 44-66.</p> <p>Duncan, Carol, "The Art Museum as Ritual," in Preziosi, <i>AoAH</i>, pp. 473-485; [2nd ed: pp. 424-434].</p> <p>Student Presentations: Kris Schindler, Peter Linton</p> <p>Due: Critical Paper #9</p> |
| Monday, November 11 | Hatt and Klonk, "Conclusion," pp. 241-245. |
| ART HISTORY AND THE RISE OF VISUAL CULTURE STUDIES | <p>**Mirzoeff, N., "The Age of Photography," in Mirzoeff, Introduction to Visual Culture (London, 1999), pp. 65-90.</p> <p>** Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction," (1936)s. This is also reprinted in Preziosi, 2nd ed.</p> <p>Smith, Marquand. Visual Culture Studies: Questions of History, Theory, and Practice in Preziosi, <i>AoAH</i>, 2nd ed. pp. 455-467. (This appears only in the second edition)</p> <p>Optional: Preziosi, D. "The Art of Art History," in Preziosi, <i>AoAH</i>, pp. 507-525; [2nd ed., pp. 488-505].</p> <p>Student Presentations: Chris Gallegos, Rod Schubert</p> <p>Due: Critical Paper #10</p> |
| Monday, November 18 | Class Final Presentations |
| | Details to be determined in advance of the presentation during class time. |
| Monday, November 25 | Fall Break: No Class. Eat Turkey. |
| FALL BREAK/ THANKSGIVING | |
| NO CLASS | |
| Monday, December 2 | Class Final Presentations |
| <p>DUE: Monday, DECEMBER 9, 2013: FINAL PAPERS DUE BY 5 PM.</p> <p>I prefer you to submit electronically, but will also accept hard copies. Computer, email or other technological failures do not constitute excuses for late paper.</p> <p>Please note: I will NOT accept late papers.</p> | |

Please observe the following dates and deadlines for adding, dropping and other important information:
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Fall CLAS Academic Policies

The following policies pertain to all degree students in the College of Liberal Arts and Sciences (CLAS).

- _ "**Schedule verification:** It is each student's responsibility to verify online that his/her official registration is correct: verify 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 student e-mail account for CU Denver business: <http://www.ucdenver.edu/student-services/Pages/WebMail.aspx>. Those who forward email must check CU Denver e-mail regularly for messages not automatically forwarded.
- _ "**Waitlists:**
 - _ "Students are not automatically notified if they are added to a class from a waitlist.
 - _ "Students are not automatically dropped from a class if they never attended, stopped attending, or do not make tuition payments.
 - _ "Waitlists are purged after the 1st week of classes, after which a paper Schedule Adjustment Form (SAF or drop/add form) is required. It is the student's responsibility to get the form (online or at the Advising Office, NC 4002), have it signed, deliver it to the Registrar (Annex 100) or the Student Services Center (NC 1003), and verify her/his schedule online.
- _ "**Late adds** (after 4 September) 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 NC 4002. The signature of a faculty member on a SAF does not guarantee that a late add petition will be approved.
- _ "**Late drops** (after 28 October) will be approved only when circumstances surrounding the late drop have arisen after the published drop deadline and are beyond the student's control. This will require a written petition and verifiable documentation. The signature of a faculty member does not guarantee that a late drop petition will be approved.
- _ "**Tuition:** Students are responsible for completing arrangements with financial aid, family, scholarships, etc. to pay their tuition prior to Census Date (4 September). 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 2013 must complete the online Graduation Application form, in the UCD Access Portal, and meet with their academic advisor to obtain a graduation application. This application must be submitted by Census Date (4 September). You can obtain an application only after meeting with your advisor. There are no exceptions to this policy.
 - _ "Graduate students wishing to graduate in Fall semester 2013 must complete the online Graduation Application form, in the UCD Access Portal, and have a Request for Admissions to Candidacy on file with the CU Denver Graduate School (LSC 1251) no later than 5 PM, September 4, 2013.
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Important Dates and Deadlines

- _ **"August 18, 2013:** Last day to withdraw from all classes via UCDAccess and receive a refund of the \$200 advance payment and all tuition.
- _ **"August 19, 2013:** First day of classes.
- _ **"August 25, 2013:** Last day to add or waitlist classes using UCDAccess. After this date, a Schedule Adjustment Form (SAF) is required to change, add, or drop.
- _ **"August 26, 2013:** Last day to drop without a \$100 drop charge. No adds permitted on this day.
- _ **"August 27 - September 4, 2013:**
 - _ "UCDAccess registration is closed; registration now requires a SAF with faculty signature.
 - _ "Verify your registration via UCDAccess. You are not registered for a course unless your name appears on the official roster; conversely, your name may have been added automatically from the waitlist without notification, which means that you will be held responsible.
- _ **"September 2, 2013:** Labor Day (no classes; campus closed).
- _ **"September 4, 2013: Census date.**
 - _ **"9/4/13, 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 does not apply to independent studies, internships, project hours, thesis hours, dissertation hours, and modular courses.
 - _ **"9/4/13, 5 PM:** Last day to drop a course or completely withdraw from Fall 2013 using a SAF and still receive a tuition refund, minus the drop fee. After this date, tuition is forfeited and a "W" will appear on the transcript. This includes section changes. This is an absolute deadline.
 - _ **"9/4/13, 5 PM:** Last day to request pass/fail or no-credit option for a course.
 - _ **"9/4/13, 5 PM:** Last day for a graduate student to register for a Candidate for Degree.
 - _ **"9/4/13, 5 PM:** Last day for a Ph.D. student to petition for a reduction in hours.
 - _ **"9/4/13, 5 PM:** Last day to apply for Fall 2013 graduation. If an undergraduate, you must make an appointment and see your academic advisor to apply. If a graduate student, you must complete the Intent to Graduate and Candidate for Degree forms.
- _ **"September 16-27, 2013:** Faculty can use the Early Alert system.
- _ **"October 28, 2013, 5 PM:** Last day for non-CLAS students to drop or withdraw without a petition and special approval from the academic dean. After this date, a dean's signature is required.
- _ **"November 11, 2013, 5 PM:** Last day for CLAS students to drop or withdraw with signatures from the faculty and dean but without a full petition. After this date, all schedule changes require a full petition. Petitions are available in NC 4002 for undergraduates and in the CU Denver Graduate School offices for graduate students.
- _ **"November 25-December 1, 2013:** Fall break (no classes; campus open).
- _ **"November 28:** Thanksgiving Day Holiday (no classes; campus closed). Be thankful.
- _ **"December 9-14, 2013:** Finals Week. No schedule changes will be granted once finals week has started--there are no exceptions to this policy. Commencement is December 14.
- _ **"December 19, 2013:** Due date for faculty submission of grades (tentative).
- _ **"December 23, 2013:** Fall final grades available on UCD Access (tentative).