163L. Textile Coloration and Finishing Laboratory (1)
Laboratory—3 hours. Prerequisite: course 163 (may be taken concurrently). Demonstrates various aspects of dyeing, printing, and finishing of textile substrates including the effect of fiber and finetype, and physical and chemical variables on dyeing and finishing processes and on the properties of the resultant textile. GE credit: SciEng. | QL, SE, SI, WE. —III. (III.) Sun

164. Principles of Apparel Production (3)
Lecture—3 hours. Prerequisite: courses 6 or 8. Overview of the processes and the properties of the resulting fabric. GE credit: SciEng | QL, SS, VL.

165. Textile Processes (3)
Lecture/discussion—3 hours. Prerequisite: course 6. Physical processes involved in the production of textiles from the raw materials to the finished fabric. Includes spinning, texturing, yarn formation, weaving preparation, weaving and knitting, tufting and fabric finishing. GE credit: SciEng. | SE.

171. Clothing Materials Science (4)
Lecture—3 hours; laboratory/discussion—3 hours. Prerequisite: course 6, 8, and senior standing. The properties, characterization, and performance evaluation of clothing materials and structures for specific functional applications. Principles and methods related to wetting and transport properties, fabric hand and aesthetic properties, clothing comfort, and material and assembly technology. GE credit: SciEng. | SE, VL—II. (III.) Hsieh

173. Principles of Fashion Marketing (3)
Lecture—3 hours. Prerequisite: course 8, Economics 1A, Agricultural and Resource Economics 113 or 136. Study of basic elements of fashion marketing including philosophy and objectives, organization, merchandising, pricing, promotion and personnel. Offered in alternate years. GE credit: SocSci | SS, VL—II.

174. Introduction to World Trade in Textiles and Clothing (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 8. Structure of the global fiber/textile/apparel complex and its distribution patterns with an overview of political, economic and technological factors that are changing these industries and their markets. GE credit: SocSci | Div | SS, WC—II. (II.) 180A-180B. Introduction to Research in Textiles (2-3)

Laboratory—6 hours. Prerequisite: senior standing with textile-related major, and consent of instructor. Senior thesis on independent problems. Research begun in course 180A will be continued and completed in course 180B. (Deferred grading only; pending completion of sequence.) GE credit: SocSci | SS, WE—II. III. (II, III.)

192. Internship in Textiles and Clothing (1-12)
Laboratory—3.36 hours. Prerequisite: consent of instructor. Work-learning experience off campus in a textiles or clothing-related area. Supervision by a member of the Textiles and Clothing faculty. (P/NP grading only.)

197T. Tutoring in Textiles and Clothing (1-5)
Discussion/lab—3-15 hours. Prerequisite: upper division textiles-related major and consent of instructor. Tutoring of students in Textiles and Clothing courses. Assistance with discussion groups and laboratory sections under supervision of instructor. May be repeated for credit if tutoring another textiles course. (P/NP grading only.)

198. Directed Group Study (1-5)
(P/NP grading only.)

199. Special Study for Advanced Undergraduates (1-5)
(P/NP grading only.)

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Graduate

230. Behavioral Science Concepts in Textiles (3)
Lecture—3 hours. Prerequisite: course 107, upper division courses in government (e.g., Agricutural Management and Rangeland Resources 120) and in a behavioral science (e.g., Psycholgy 145). Examination of theories and research concerning relationships between clothing and human behavior with emphasis on research techniques, including methods of measuring clothing variables. Offered in alternate years. —Kaiser

290. Seminar (1) (P/NP grading only.)
Seminar—1 hour. Critical review of selected topics of current interest in textiles. (S/U grading only)—I, II, (II.)

290C. Research Conference (1)
Discussion—1 hour. Prerequisite: graduate standing, consent of instructor. Individual faculty members meet with their graduate students. Critical presentations of original research are made by graduate students. Research activities are planned. Discussions are led by major professors for their research groups. (S/U grading only)—I, II, III. (II, III.)

293. Recent Advances in Textiles (3)
Lecture—3 hours. Prerequisite: two upper division courses in Textiles and Clothing or consent of instructor. Critical reading and evaluation on selected topics of current interest in textiles. Multidisciplinary aspects of the topics selected will be stressed. May be repeated for credit. —(II.)

298. Group Study (1-5)
(S/U grading only.)

299. Research (1-12)
(S/U grading only.)

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Professional

396. Teaching Assistant Training Practicum (1-4)
Prerequisite: graduate standing. May be repeated for credit. (S/U grading only)—I, II, III. (II, III.)

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Theatre and Dance

[College of Letters and Science]
Jon D. Rossini, Chairperson of the Department
Department Office, 101 Art Building
530-752-8888; Fax 530-752-8818
http://arts.ucdavis.edu/theatre-dance

Faculty

Lawrence Bogad, Ph.D., Associate Professor
Diana Lenk, Professor
Lynette Hunter, Ph.D., Distinguished Professor
John Iacovelli, M.F.A., Professor
Peter Lichtenfels, Professor
Bella Merlin, Ph.D., Professor
Magazine Montana, Ph.D., Associate Professor
Thomas J. Munn, Professor
Jon D. Rossini, Ph.D., Associate Professor

Emeriti Faculty

Bobbie J. Bolden, M.A., Senior Lecturer Emerita
Harry C. Johnson, M.A., Professor Emeritus
William E. Kelb, D.F.A., Professor Emeritus
Barbara Sellers-Yong, Ph.D., Professor Emerita
Peggy Shannon, Professor Emerita

The Dramatic Art Major Program

The A.B. degree in Dramatic Art provides students with an appreciation for and understanding of performance and its role in culture and society. The program offers a strong foundation in all aspects of drama, theatre, and performance, and production. Students build significant skills in specific areas including acting, directing, choreography, design, playwriting and devising, production skills and management as well as achieving a broad knowledge of theatre and dance.

Productions and Facilities. Each year's schedule includes opportunities to work with professional directors and choreographers in three Granada Artists-in-Residence productions; the Main Stage Dance/Theatre Festival; the UC Davis Film Festival; projects generated through the Institute for Exploration in Theatre, Dance and Performance; and work-shops and performance projects developed by M.F.A. and Ph.D. students. These productions are staged in our proscenium (Main), thrust (Wyttoy), black box (Arena), performance studio (Nelson Hall) and intimate laboratory theatre (Lab A), as well as in the Mondavi Center's Vanderhoof Studio Theatre and Jackson Hall. These productions are part of the academic program of the department and serve an important purpose in the study of theatre and dance. Participation is open to all students.

A.B. Major Requirements:

Preparatory Subject Matter............................................. 24
Choose four units from: Dramatic Art 21A, 40A, 40B, 42A, 42B ............................................. 4
Dramat Art 28, 55, 56A, 56B, 56C ............................................. 20

Depth Subject Matter..................................................... 42
Two courses from: Dramatic Art 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 158, 159 ............................................. 8
Choose 6 units from at least 2 of Dramatic Art 145, 180A, 180B, 180C ............................................. 6
Dramat Art 180D ..................................................... 6
One course from: Dramatic Art 180E, 180F, 180G ............................................. 2
Choose 2 units from: Dramatic Art 193 ............................................. 2

Total Units for the Major............................................. 66

A.B. with Honors Major Requirements:

Preparatory Subject Matter............................................. 24
Choose four units from: Dramatic Art 21A, 40A, 40B, 42A, 42B ............................................. 4

Depth Subject Matter..................................................... 56
Two courses from: Dramatic Art 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 158, 159 ............................................. 8
Choose 6 units from at least 2 of Dramatic Art 145, 180A, 180B, 180C ............................................. 6
Dramat Art 180D ..................................................... 6
One course from: Dramatic Art 180E, 180F, 180G ............................................. 2
Choose 2 units from: Dramatic Art 193 ............................................. 2

Total Units for the Major............................................. 66

Quarter Offered: I-Fall, II-Winter, III-Spring, IV-Summer; 2015-2016 offering in parentheses
Pre-Fall 2011 General Education (GE): ArtHum—Arts and Humanities; SciEn—Science and Engineering; SS—Social Sciences; Div—Diverse Diversity; Wrt—Writing Experience
Fall 2011 and on Revised General Education (GE): ArtHum—Arts and Humanities; SciEn—Science and Engineering; SS—Social Sciences; ArtHum—Arts and Humanities; Wrt—Writing Experience
2. Acting: The Basics: History and Practice

Political and religious events, and other "occasions." Manifestations of performance including theatre, film and performance to modern culture and society. Approaches to theatre and performance art, integrated into Mondavi Centre for the Arts and Theatre and Dance Department programs. GE credit: ArtHum, Div | AH, DD, OL, VL, WC.—I, II, III, IV.

5. Understanding Performance: Appreciation of Modern Theatre, Film and Performance Art (4)

Lecture/discussion—2 hours; discussion—5 hours; tutorial—1 hour. Students are exposed to the nature of modern theatre and contemporary performance art. GE credit: AH, OL, VL.—I, II, III, IV.

10. Introduction to Acting (3)

Lecture—3 hours; laboratory—3 hours. Introduction to basic issues and methods in contemporary dance. Focus on preparing the student for dancing and stage work. GE credit: VL.—I, II, III, IV.

11. Introduction to Presentation Skills (2)

Lecture/lab—4 hours. Prerequisite: 20. Open to students completing a major in Dramatic Art. GE credit: VL.—I, II, III, IV.

21A. Fundamentals of Acting (4)

Lecture—2 hours; laboratory—4 hours. Prerequisite: course 20. Open to students planning to major in Dramatic Art. Study of acting techniques and character development. GE credit: OL, VL.—I, II, III, IV.

21B. Fundamentals of Acting (4)

Lecture—2 hours; laboratory—4 hours. Prerequisite: course 21A and consent of instructor. Open to students completing a major in Dramatic Art. GE credit: OL, VL.—I, II, III, IV.

25. Technical Aspects of Dramatic Production (3)

Lecture—3 hours. Technical principles of dramatic production emphasizing the three areas of scenic, costume and lighting design. Subjects covered include basic tools, materials and equipment, production practices; and the interdisciplinary and collaborative nature of dramatic production. GE credit: OL, VL.—I, II, III, IV.
99. Special Study for Undergraduates (1-5) only.)

98. Directed Group Study (1-5) units. (P/NP grading only.)—I, II, III, IV. (I, II, III, IV.)

111. Advanced Presentation Skills (2)
Lecture/laboratory—4 hours. Class size limited to 20 students. Development of clear oral and physical communication skills, presentation style and clarity for students whose command of English is at a competent to fluent level. GE credit: OL.

115. Representation and Identity in Culture and Civilization
Lecture/discussion—2 hours; film viewing—4 hours. Issues of personal and collective identity via study of film narratives from different cultures. Reflection of dominant cultural identities in film. Taught in Australia. GE credit: ArtHum, Div, Wrt.

114. Theatre on Film (4)
Lecture/discussion—3 hours; film viewing—2 hours; term paper. Prerequisite: consent of instructor; graduate standing; course 1, 14, 15. Study of six-eight plays on film, using mixed casts and raising issues of diversity. Focus: sociohistorical context for production and reception, interpretation and analysis of topics (gender, ethnicity, age, politics, philosophy), and filmic, screenwriting, design, and acting/directing for film. GE credit: ArtHum or SacSci, Div, Wrt | VL.

115. Advanced Study of Major Film Makers (4)
Lecture/discussion—3 hours; film viewing—2 hours. Prerequisite: course 15. Analysis of the contribution of some outstanding film creators. Study of diverse aesthetic theories of the director and their application to selected films. GE credit: VL.

116. Design on Screen (4)
Lecture/discussion—3 hours; film viewing—3 hours. Analysis of the contribution of outstanding designers for cinema, television and filmed entertainment. Study of diverse aesthetic theories of production design and art direction, costume design, or cinematography. Introductory principles and practice, history. May be repeated two times for credit when topic differs. (Same course as Cinema and Performing Cultural Studies 116.) Offered irregularly. GE credit: ArtHum | AH, VL—lacovali, Morgan.

120. Intermediate Acting/Gateway: The Actor's Toolkit
Lecture/laboratory—6 hours. Prerequisite: course 21A or consent of instructor. Limited enrollment. Implementation of acting tools drawn predominantly from Stanislavsky's 'system'. Gateway into the Advanced Acting courses. GE credit: OL—Leavy, Merlin.

121A. Advanced Acting: Scene Study and Script Analysis (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and consent of instructor. Limited enrollment. In-depth study, analysis and performance of texts from different eras, genres and styles. Implementation of tools to undertake independent preparation of character, text and role, culminating in new scripts which may be repeated up to eight units for credit. Since acting requires repetition to habituate the body and imagination to new practices, this course may be taken twice. New monologues and scenes must be undertaken in the repetition. Offered in alternate years. GE credit: OL, VL.

121C. Advanced Acting: Character and Style (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and consent of instructor. Limited enrollment. Study of psychophysical techniques to create characters with an emphasis on non-realistic styles. May be repeated up to eight units for credit. Since acting requires repetition to habituate the body and imagination to new practices, this course may be taken twice. New scripts and scenes must be undertaken in the repetition. Offered in alternate years. GE credit: ArtHum | AH, VL, LV.

122A. Advanced Acting: Devising and Collaboration (4)
Lecture/laboratory—6 hours. Prerequisite: course 120, consent of instructor. Study and practice of various devising techniques, to collaborate and produce a series of short etudes and dramatic scenes/short plays. May be repeated up to eight units for credit. Since acting requires repetition to habituate the body and imagination to new practices, this course may be taken twice. New scripts and scenes must be undertaken in the repetition. Limited enrollment. GE credit: VL.

122B. Advanced Acting: Shakespeare and his Contemporaries (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and consent of instructor. Limited enrollment. Study and performance of Shakespearean and twentieth-century texts (monologues and dialogues), with a focus on Shakespeare and the Elizabethan world view. May be repeated up to eight units for credit. Since acting requires repetition to habituate the body and imagination to new practices, this course may be taken twice. New monologues and scenes must be undertaken in the repetition. Offered in alternate years. GE credit: OL, VL.

122C. Advanced Acting: Special Topics in Acting (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and/or consent of instructor. Dramatic Arts majors. Restricted to Dramatic Arts majors; limited enrollment. Intensive study and practical exploration of a specialized area (for example, World Theatre, Social Theatre, Physical Theatre, Musical Theatre, the Ancient Greeks, etc.). May be repeated up to eight units for credit. Offered irregularly. GE credit: AH, OL, VL.

124A. Principles of Theatrical Design: Scenery (4)
Lecture/discussion—4 hours. Prerequisite: course 24 or consent of instructor. Scene design processes, working drawings, sketching techniques, scale models, methods and materials of scenery construction. GE credit: ArtHum | AH, VL—lacovali.

124B. Principles of Theatrical Design: Lighting (4)
Lecture/discussion—4 hours. Prerequisite: course 24 or consent of instructor. Analysis of plays in terms of scene design, elements of design, execution of decorative and scenic applications. GE credit: ArtHum | AH, VL—lacovali.

124C. Principles of Theatrical Design: Lighting (4)
Lecture/discussion—4 hours. Prerequisite: course 24 or consent of instructor. Theories of lighting the stage, equipment and control systems, execution of lighting plots. GE credit: ArtHum | AH, VL—Munn.

124D. Principles of Theatrical Design: Costume (4)
Lecture/discussion—4 hours. Prerequisite: course 24 or consent of instructor. Source materials for theatrical costuming, selecting fabrics, elements of design, analysis of plays in terms of costume design, execution of designs for modern and historical plays. GE credit: ArtHum | AH, OL, VL—Morgan.

124E. Costume Design for Film (4)
Lecture/discussion—4 hours. Prerequisite: for Dramatic Art majors; course 24 or 124D or consent of instructor. Theory and practice of the art and business of film costume design. Script analysis, costume research, developing design concepts, budgeting, and current production practices and methods. Ex-
cution of designs for period and contemporary films. Viewing of current films. Same course as Cinema and Technical Study in Dance 124E) GE credit: ArtHum | AH, OL, VL.—Morgan

125. Scenic Painting: Studio (4)
Lecture—2 hours; studio—1 hour; laboratory—3 hours. Prerequisite: upper division standing in Dramatic Art, Art Studio, or Design; or course 24 or 25, or consent of instructor. Scene painting techniques, practices and materials including color mixing and matching, wood graining, faux painting techniques, glazing, creating optical effects on stone and brick. May be repeated one time with consent of instructor. Offered irregularly. GE credit: ArtHum | AH, VL.—Lacovelli, Munn

126. Principles of Performing Arts Stage Management (4)
Lecture/discussion—3 hours; laboratory—3 hours. Stage management principles for theatre, dance, musical theatre, music, and concerts. The dynamical role of the stage manager in the performing arts, upper-management team.—II. (II.)

127A. Principles of Directing (4)
Lecture—2 hours; laboratory—4 hours. Prerequisite: courses 21A, 26; two of 136AN, 136BN, 136CN; or consent of instructor. Director’s creative approach to the play and to its staging. GE credit: VL.

127B. Principles of Directing (4)
Lecture—2 hours; laboratory—4 hours; rehearsal. Prerequisite: course 127A and consent of instructor for majors. Director’s creative approach to the actor. GE credit: VL.

128. Principles of Theatre Sound (3)
Lecture/discussion—2 hours; laboratory—3 hours. Fundamentals of sound, sound equipment, and sound effects in modern theatre and other performance venues. Assembly, set-up, and operation of basic theatre sound reinforcement system, recording system, and theatrical playback system.

130. Approaches to Theatrical Design: Practice and Theory (4)
Seminar—2 hours; studio—4 hours. Prerequisite: upper division standing in Dramatic Art, Art Studio, or Design; any class from course 124 series or consent of instructor. Advanced design study in specific areas including but not limited to: research, design styles and concepts, new materials and techniques, scenery, lighting, costume, makeup, photography, projections, computer technology, spectacle and special effects. Offered in alternate years. GE credit: ArtHum | AH, VL, WC.—Morgan

135. Voice in Performance (2)
Performance instruction—4 hours. Prerequisite: course 21B or consent of instructor. Progression of exercises to free, develop and strengthen the voice, as a human and then as an actor’s instrument with emphasis on how the voice works, to freeing the channel for sound, to interpersonal communication. May be repeated twice for credit.

140A. Dance Composition (4)
Lecture—3 hours; laboratory—2 hours. Prerequisite: course 40A, 41A, and 42A, or consent of instructor. Introduction to the craft of choreography. Compose phrases and present movement studies based on the elements of choreography: motivation, space, time, force, and flow. GE credit: VL.

140B. Dance Composition (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: course 140A. Continuation of the study of choreography, focusing on the development of group choreography: duets, trios, quartets and group work, form, and accompaniment.

140C. Dance Composition (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: courses 140A, 140B. Continuation of study of choreography focusing on sequencing movements for groups. The relation between dance and allied mediums of music, set, costumes and lighting. Students conceptualize a choreographic issue and explore it through creation of short dance studies.

141. Introduction to the Fundamentals of Movement (4)
Lecture/discussion—4 hours. Introduction to fundamentals of movement that combines intellectual and kinesthetic understanding of the body’s skeletal and muscular systems. Explorations based on theories of various body mind specialists including Laban, Feldenkrais, Barteneff and Siggard as well as the eastern discipline of Yoga. GE credit: VL.

142. History of Modern Dance (5)
Lecture—3 hours; laboratory—3 hours; extensive writing. The Modern Dance tradition in the U.S., focusing on the historical and sociological identity. Students will write and choreograph analyses of principle dances in this tradition. Offered in alternate years.

143. Dance and Movement Studio (1-4)
Laboratory/discussion—2-8 hours. Prerequisite: course 14 or consent of instructor. Special studies in dance and movement such as African, Balinese, Baroque, Chinese, European, and stage combat. Offered in alternate years. May be repeated up to eight units for credit. GE credit: AH, VL—I, II, III, IV, V (I, II, III, IV)

144. Introduction to Chinese Physical Culture (4)
Lecture/discussion—4 hours. Traditional Chinese Wushu practices, explored through practical work in dance laboratory conditions. Integration of practice with conceptual analysis; contemporary social, educational and artistic applications. GE credit: ArtHum or SocSci, DIV | AH, SS.—Hunter

144A. Introduction to Traditional Chinese Embodied Culture (4)
Laboratory/discussion—4 hours. Traditional Chinese Wushu practices, explored through practical work in dance laboratory conditions. Integration of practice with conceptual analysis; contemporary social, educational and artistic applications. May be repeated two times for credit when content and instructor varies and if student progression is required. GE credit: ArtHum or SocSci, DIV | AH, SS, DD, VL, WC.—Hunter

144B. Traditional Chinese Physical Culture (4)
Lecture/discussion—4 hours. Prerequisite: course 144A. Traditional Chinese Wushu practices, explored through work in dance laboratory conditions. Integration of practice with conceptual analysis; contemporary social, educational and artistic applications. May be repeated two times for credit when content and instructor varies and if student progression is required. GE credit: ArtHum or SocSci, DIV | AH, SS, DD, VL, WC.—Hunter

144C. Daoist Philosophy in Traditional Chinese Movement (4)
Lecture/discussion—4 hours. Prerequisite: course 144B. Daoist practices of movement and their relation to daoist philosophy, explored through work in dance laboratory conditions. Integration of practice with conceptual analysis; contemporary social, educational and artistic applications. May be repeated two times for credit when content and instructor varies and if student progression is required. GE credit: ArtHum or SocSci, DIV | AH, SS, DD, VL, WC.—Hunter

145. Directed Choreography Projects (4)
Lecture/laboratory—6 hours. Prerequisite: courses 140A, 140B, 140C or consent of instructor. Conceptualization, creation, casting, rehearsing, and concert presentation of student choreographed works, with students integrating elements of stagecraft and directing the on-stage rehearsals.—Grenke

146A. Professional Track Modern Dance I (3)
Lecture/discussion—6 hours. Prerequisite: course 40B; consent of instructor. Professionally oriented performance training. Rigorous, consistent training regimen based on traditional modern dance technique. Breathing and voice, skeletal and muscular placement, moving from the spine, contraction technique, movement intention. May be repeated two times for credit.—Grenke.

146B. Professional Track Modern Dance II (3)
Lecture/discussion—6 hours. Prerequisite: courses 40B and 146A; consent of instructor. Continuation of course 146A. Body and space relationships in solos, duets and group work, stylistic variations of Graham technique; works of Paul Taylor. May be repeated two times for credit.—Grenke

146C. Professional Track Modern Dance III (3)
Lecture/discussion—6 hours. Prerequisite: courses 40B, 146A, and 146B; consent of instructor. Continuation of course 146B. Focus on the theatrical device, sustaining movement and non-movement, phrasing, musicality. May be repeated two times for credit.—Grenke

150. American Theatre and Drama (4)
Lecture—4 hours. The history of the theatre from Colonial times to the present. Readings of selected plays. Offered in alternate years. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, VL, WE.

151S. Australian Performance and Culture (4)
Lecture/discussion—2 hours; seminar—2 hours. Australian performance and theatre practices as a product of its culture of origin. Relationships between art and society. Taught in Australia. GE credit: ArtHum.

154. Asian Theatre and Drama: Contexts and Forms (4)
Lecture/discussion—4 hours. Prerequisite: upper division standing. Selection of Asian plays and performance forms in their cultural and artistic contexts; myth, ritual and the theatre; performance training, visual presentation of the text; political theatre, inter-cultural performance. The fusion of Asian and Western traditions. Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, WC, VL.

155. Representing Race in Performance (4)
Lecture—4 hours. Representation and performance of “race” in American culture featuring different sub-headings such as “African American Theatre” or “Asian-Americans on Stage.” May be repeated one time for credit when topic differs. GE credit: ArtHum, Div, Wrt | AH, DD, WE.

155A. African American Dance and Culture in the United States, Brazil and the Caribbean (4)
Lecture/discussion—4 hours. Comparative study of the African American dance forms in the U.S., Brazil, Haiti, Cuba, Jamaica, Barbados, and Trinidad. Examination of ritual, folk, and popular dance forms and the socio/historical factors that have influenced these forms. (Same course as African American and African Studies 155A.) Offered in alternate years. GE credit: ArtHum | AH, VL, WC.

155B. Ancient and Contemporary Greek Theatre and Dance (4)
Discussion/laboratory—10 hours; performance instruction—10 hours; seminar—13 hours. Origins of early theatres and the first actors, playwrights and dancers and their powerful influence on western performance and thought up to present day. Offered in Greece. GE credit: ArtHum | AH.—IV. (IV)

156AN. Performance Analysis (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 1, 20, or consent of instructor. Performance on the stage, in the street, in everyday life, ritual, and in politics. Satire, irony, creative protest and performance. Social movements, the state, and performance as tactical intervention. GE credit: ArtHum, Div, Wrt | AH, WC, VL.

156B. Theatre in History and Place: Local, National and Global Conditions for Production (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 1, 20, or consent of instructor. Exploration of local, national and global issues in theatre production, with special attention to historical changes in social and political contexts for performance. GE credit: ArtHum, Div, Wrt | AH, WC, WE.—Hunter
156C. Modern Aesthetic Movements in Performance (4)
Laboratory/discussion—3 hours; discussion—1 hour. Prerequisite: course 1, course 20 or consent of instructor. Important movements in performance, especially theatre and dance, from realism to the present. Primary emphasis on Western traditions though others may be studied. GE credit: ArtHum, Div, Wrt | AH, WE.—I, II, III, (I, II, III).

156D. Theatre History through Shakespeare (4)
Lecture—4 hours; extensive writing. Shakespeare's plays, theatre history and theatre today. European contexts from 1590-2004 and international theatre from 20th century. Stagecraft, different media [print, stage, film], social/political, historical, design, and cultural change [gender, sexuality and ethnicity]. May be repeated one time for credit. ArtHum, Div, Wrt | AH, OT, WC, WE.—II, IV, (II, IV).

158. Performance Studies Undergraduate Seminar (4)
Seminar—4 hours. Prerequisite: course 156A, B, or C, or consent of instructor. Focused inquiry into a particular genre, period, movement, artist, or theme in performance. Philosophical and aesthetic themes as well as historical and cultural performance contexts. In-depth research projects in relationship to the subject of inquiry. May be repeated for credit. GE credit: Wrt

159. Contemporary Experimental Performance, Theatre and Drama (4)
Lecture/discussion—3 hours; extensive writing. Evaluation and examination of the "New Theater," its experimental and innovative nature since the 1960s. Dance, film, stage, performance, design and public acts of a performative nature. May be repeated three times for credit when topic differs. GE credit: AH, DD, VL, WC.—III.

159S. Contemporary Experimental Performance, Theatre and Drama (4)
Lecture/discussion—4 hours. Evaluation and examination of the "New Theater"—its experimental and innovative nature since the 1960s. Dance, film, stage, performance, design and public acts of a performative nature. This course is offered in Sydney, Australia. Not open for credit to students who have completed course 159. Offered irregularly.

160A-160B. Principles of Playwriting (4-4)
Lecture/seminar—4 hours. Prerequisite: two courses in Dramatic Art or related courses in other departments, course 160A prerequisite for 160B or consent of instructor. Analysis of dramatic structure; preparation of scenarios; the composition of plays. GE credit: WE.

170. Media Theatre (4)
Lecture—1 hour; rehearsal—2 hours; performance instruction—1 hour. Prerequisite: upper division standing in Dramatic Art, Art Studio, Design, Technocultural Studies, Film Studies, Computer Science, or Engineering: Computer Science, or consent of instructor. New media and application of the art in theatre and dance, theatre, film, television, radio, performance, and digital media. May be repeated for credit. GE credit: ArtHum | AH, VL

174. Acting for Camera (4)
Lecture/laboratory—6 hours. Prerequisite: consent of instructor. Analysis and practice of acting skills required for camera work and digital media. May be repeated eight times for credit when different instructor is assigned. (Same course as Cinema & Technocultural Studies 174.)—III. (III) Anderson, Merlin

180. Theatre Laboratory (1-5)
Prerequisite: upper division standing and course 25, or consent of instructor. Projects in acting, production, scene design, costume, lighting, directing, and playwriting. Participation in departmental productions. May be repeated for credit.—I, II, III, (I, II, III).

180A. Theatre Laboratory: Performance (5)
Rehearsal—12 hours. Prerequisite: consent of instructor. Limited enrollment. Rehearsal and performance of a production directed or choreographed by visiting Granada Artists-in-Residence and/or faculty, and/or the UG Edge Festival. May be repeated for credit. Since each production involves different scripts, directions, and productions of rehearsal and performance processes, it is possible for students to appear in a variety of productions in the course of their education. Admission by audition.—I, II, III, (II, III).

180B. Theatre Laboratory: Design (1-4)
Prerequisite: course 24, 25, 124A, 124B, 124C, 124D and/or 130 or consent of instructor. Limited enrollment. Design-related participation in theatre and dance productions. Design, creation and implementation of design concept in collaboration with the director and other members of the production team. May be repeated for credit. Because each theatrical piece is conceived and produced afresh with new source material, scripts, and production styles the challenges and assignments for the designers will be new each and every time they design a show. GE credit: ArtHum | AH, VL.—I, II, III, (I, II, III).

180C. Theatre Laboratory: Management, Directing, other Production Team (1-5)
Prerequisite: consent of instructor. Participation in theatre and dance productions in management, direction, choreography, dramaturgy, writing or other production related role; research, creation and implementation of production concept in collaboration with mentor of the production team and cast. May repeat multiple times but only for a total of five units. Permission to repeat is required from the Dramatic Art department. GE credit: ArtHum | AH, VL.—I, II, III, (I, II, III).

180D. Theatre Laboratory: Crew (2-4)
Laboratory—6-12 hours. Prerequisite: consent of instructor. Participation in theatre and dance productions as backstage running crew which will involve skill development, rehearsal and execution of performance. May be repeated for credit.—I, II, III, (I, II, III).

180E. Theatre Laboratory: Scenic (1-4)
Laboratory—3-12 hours. Prerequisite: consent of instructor. Practicing experience working on scenery and properties for theatre and dance department productions. Study and execution of basic scenery and prop engineering, construction, painting, rigging, study of the techniques, materials, tools, and equipment use. Skill development, professional etiquette. Safety training requirement. May be repeated for credit.—I, II, III, (I, II, III).

180F. Theatre Laboratory: Costume (1-4)
Laboratory—3-12 hours. Prerequisite: consent of instructor. Practical experience working on costumes for theatre and dance department productions. Study and execution of basic costume construction techniques and materials, tools, and equipment use. Skills development, professional etiquette. Safety training requirement. May be repeated for credit.—I, II, III, (I, II, III).

180G. Theatre Laboratory: Lighting/Sound/Projection (1-4)
Laboratory—3-12 hours. Prerequisite: consent of instructor. Practical experience working on lighting, sound or projections for theatre and dance department productions. Study and execution of basic technical, materials, tools, and equipment use. Skill development, professional etiquette. Safety training requirement. May be repeated for credit.—I, II, III, (I, II, III).

192. Internships in Theatre and Dance (1-12)
Internship—3-36 hours. Theatre production experience in creative, technical or management areas. Experience in galleries, performance sites, or theatre/dance/physical theatre companies. This course is offered in Sydney, Australia. May be repeated for credit for a total of 12 units. Not open to students who have completed course 192S. Offered irregularly. (P/NP grading only.)—McCUTCHEON

194HA-194HB. Special Study for Honors Students (3-3)
Independent study—9 hours. Prerequisite: qualification for Letters and Science Honors Program and admission to Dramatic Art Senior Honors Program. Preparation and presentation of a culminating project. Supervision of an instructor, in one of the creative or scholarly areas of Dramatic Art. Deferred grading only, pending completion of sequence.

195. Senior Capstone Experience (2)
Project; lecture/discussion—1 hour. Open to Dramatic Art Majors who have completed 135 or more units. Capstone experience for majors. Examination, reflection and synthesis on development. Discussion of professional development and transferrable skills. Individual project and development of portfolio. (P/NP grading only) GE credit: ArtHum | AH, WE.—I, II, III, (II, III).

197T. Tutoring in Dramatic Art (1-5)
Tutoring—1-5 hours. Prerequisite: upper division or graduate standing with major in dramatic art; consent of department chairperson. Leading of small voluntary groups affiliated with one of the department's regular courses. May be repeated for credit. (P/NP grading only)

198. Directed Group Study (1-5)
Prerequisite: consent of instructor. (P/NP grading only)

199. Special Study for Advanced Undergraduates (1-5)
Prerequisite: consent of instructor. (P/NP grading only)

Graduate
200. Methods and Materials in Theatre Research (4)
Seminar—3 hours; term paper. Essential research tools in theatre and related fields; bibliographies, primary sources, methods of evaluating and presenting evidence, delineating research areas in the field.

211. Advanced Voice and Speech (3)
Lecture—2 hours; laboratory—2 hours. Prerequisite: advanced senior undergraduate Acting major or graduate student. Open only to Dramatic Arts Students and Ph.D. students with an emphasis in Performance and Theatre. Review a progression of exercises to free, develop and strengthen the voice, first as a human instrument, and then as an actor's instrument using various texts such as Shakespeare, Ibsen and contemporary plays. Required for the M.F.A. degree in Acting. May be repeated two times for credit.

212. Advanced Stage Movement (3)
Laboratory—6 hours. Prerequisite: graduate standing in the MFA Program. The application of modes of exploration, breath placement, and the use of imagery as well as laboratory/movement system as a method of analysis in classic and modern plays. Open to advanced undergraduates by consent of instructor. May be repeated for credit.

215. Special Problems in Advanced Acting (4)
Seminar—2 hours; laboratory—4 hours. Prerequisite: consent of instructor. Advanced acting problems arising from differences in the type and style of plays selected from Greece to the present. May be repeated for credit.
224A. Seminar in Theatrical Design: Ancient Worlds—Early 17th Century (4) Seminar—2 hours; project—2 hours. Prerequisite: graduate standing. Group study while focusing primarily on one discipline: scenic, costume or lighting design. Periods covered: Greek, Medieval, Renaissancescapes, Jacobean, early 17th century. Design projects include script analysis, research of period style, fashion, character development, developing design concepts, presentation skills.

224B. Seminar in Theatrical Design: Mid 17th to Early 18th Century (4) Seminar—2 hours; project—2 hours. Prerequisite: graduate standing, course 224A or consent of instructor. Group study focusing primarily on one discipline: scenic, costume or lighting design. Periods covered: Cavalieri, Restoration 18th century opera and ballet, 19th century drama. Design projects include script analysis, research of period style, fashion, character development, developing design concepts, presentation skills.

224C. Seminar in Theatrical Design: the 20th Century (4) Seminar—2 hours; project—2 hours. Prerequisite: graduate standing, course 224A and 224B or consent of instructor. Group study focusing primarily on one discipline: scenic, costume or lighting design. 20th century genres covered: Realism, Brecht, Musicals, Contemporary Dance, short narrative film. Design projects include script analysis, research of period style, fashion, character development, developing design concepts, presentation skills.

224D. Seminar in Theatrical Design: Contemporary Concepts (4) Seminar—2 hours; project—2 hours. Prerequisite: graduate standing, courses 224A, 224B, 224C, and 224D or consent of instructor. Group study focusing primarily on one discipline: scenic, costume or lighting design. Emphasis on contemporary design concepts for new works and classics: Shakespeare, modern dance, concept plays and musicals. Script and character analysis for design in performance, research, design projects.

224E. Seminar in Theatrical Design: Advanced Concepts (4) Seminar—2 hours; project—2 hours. Prerequisite: graduate standing, courses 224A, 224B, 224C, and 224D or consent of instructor. Group study focusing primarily on one discipline: scenic, costume or lighting design. Emphasis on special issues in contemporary design concepts for new works and classics. Script and character analysis for design in performance, research, design projects.

225. Performance Design Studio: Techniques and Media (2) Studio—2 hours. Prerequisite: graduate standing; must be taken concurrently with course 224 series. Exploration and development of techniques and skills in the performance design process. Drafting, model building, drawing, painting and rendering, costume drawing, color theory, lighting techniques, design portfolio preparation and presentation. May be repeated up to five times for credit.

228. Seminar in Directing Theory: Non-Realism (4) Seminar—3 hours; term paper. Modern directing theory as it applies to non-realistic theatre; development of directorial concepts for production of selected non-realistic plays—Greek to the present. Emphasis on theoretical analysis.

229. Special Problems in Directing (4) Seminar—2 hours; laboratory—2 hours; rehearsal—4 hours. Prerequisite: consent of instructor. Projects in directing scenes selected from plays from ancient Greece to the present. May be repeated twice for credit. —I, II, III (I, II, III)

230. Advanced Problems in Choreography and Performance (2) Laboratory/discussion—2 hours. Prerequisite: consent of instructor. Specializes in contemporary issues of choreography and performance in depth and how those issues pertain to performance work. Focus will include contemporary thought on representation, legibility, new forms, and cultural attitudes. May be repeated six times for credit.

231. Critical Approaches to Traditional Systems of Body Movement (4) Discussion/lab—6 hours; project; term paper. Introduction to traditional systems for body movement; discussion approaches to them, and experiments in how they inform training and practice in theatre, dance, and performance. May be repeated five times for credit. Offered irregularly.

230. Modern Theatre (4) Seminar—3 hours; term paper. The theatre of Europe and America, 1860-1940, with emphasis on the relationship of the dramas of the period to the physical circumstances under which they were produced.

251. Scoring and Scripting in Performance (4) Lecture—3 hours; laboratory—3 hours. Prerequisite: graduate standing. The process of weaving together various performance elements brought into play by the artists in their respective disciplines. The "script" is the thread from which the artists' "scores" will layer and transform the "script" into performance for specific time, place, spectators.

252. Performance: Concepts of Space, Time, Place, and (4) Lecture—3 hours; laboratory—3 hours. Prerequisite: graduate standing. Graduate students examine theories of creating performance spaces, establishing a sense of place, and communicating the concept of time explored through collaborative interaction. Research includes traditional principles, site-specific spaces and consideration of various issues from music and movement.

253. Approaches to Collaboration (4) Lecture—3 hours; laboratory—3 hours. Prerequisite: graduate standing. Historical and contemporary theories of creating of stage identities. Discussion and project collaborations based on theories. Questions of identity related to ethnicity, gender or sexual orientation.

254. Performing Identities/Personae (4) Lecture—3 hours; laboratory—3 hours. Prerequisite: graduate standing. Emphasis on classical exercises and contemporary approaches to collaboration among artists in different media and their influence on the creative process.

255. Composition in the Arts (4) Lecture—3 hours; laboratory—3 hours. Prerequisite: graduate standing. Examining manner in which specific elements utilized by actors, dancers, directors, choreographers, and designers are combined or related to form a whole in space and time, as well as methods of sequencing used by each discipline to produce artistic products. May be repeated one time for credit.

257. Interdisciplinary Seminar in Theatre, Dance and Performance (1) Seminar—1.5 hours; project—1.5 hours. Prerequisite: consent of instructor. Students must be enrolled on the MFA in Dramatic Art. Students taking the PhD in Performance Studies or the DE in Studies in Performance and Practice may apply to join the class. Interdisciplinary seminar for first and second year MFA students in Dramatic Arts. Topics range from current practice in dance, theatre, film and performance, to leading edge developments in outstanding performance disciplines. May be repeated two times for credit. —II. (II)

259. Topics in Contemporary Theatre and Performance (4) Seminar—3 hours, term paper. Special topics designed to study selected aspects of contemporary performance including performance analysis, cultural and historical context, modes of production, theoretical and political entailments, and issues of spectatorship. e.g., "Brecht and After," "British Theatre," "Race and Gender in Performance." May be repeated five times for credit.

260. Topics in Contemporary Theatre and Performance (4) Seminar—3 hours; term paper; project. Prerequisite: admission to any graduate program in the University. Preference will be given to students enrolled in the Designated Emphasis in Studies in Performance and Practice. Introduction is offered a variety of disciplinary approaches to methods in Performance and Practice, with a focus is on cross-disciplinary learning and research. Usually offered each quarter. Maybe repeated for credit with different topical matter/instructor. Offered irregularly.

265A. Performance Studies: Modes of Production (4) Seminar—3 hours; term paper; project. Introduces students to the literature of performance production in a variety of media: theatre, dance, film, video, computer-based, looking at cultural, aesthetic, rhetorical and political theory. Offered in alternate years. May be repeated three times for credit when topic differs.

265B. Performance Studies: Signification and the Body (4) Seminar—3 hours; term paper; project. Introduces students to the role of performance (broadly defined), in everyday life, sociopolitical negotiation, identity, social movements, the media, and the state. Offered in alternate years. May be repeated three times for credit when topic differs.

265D. Performance Studies: Theory, History, Criticism (4) Seminar—3 hours; term paper; project. Introduction to the theory, history and criticism, informing performance studies. Offered in alternate years. May be repeated three times for credit when topic differs.

280. Theatre Laboratory (1-12) Advanced practice in acting, designing, directing, playwriting, and technical theatre. May be repeated for credit. —I, II, III, (II, II, III)

298. Group Study (1-5) Prerequisite: consent of instructor.

299. Individual Study (1-12) (S/U grading only.)

299D. Dissertation Research (1-12) (S/U grading only)

Professional 413. Stage Make-up (1) Lecture/lab—2 hours. Prerequisite: consent of instructor. Approved for graduate degree credit. Lectures, demonstrations, and practical work in aspects of theatrical makeup.

Transportation Technology and Policy (A Graduate Group)

Quarter Offered: Fall, Winter, Spring, Summer
Pre-Fall 2011 General Education (GE): AH—Arts and Humanities; SE—Science and Engineering; SS—Social Sciences; ACHN—American Studies; DD—Diverse; DH—Domestic Diversity; WR—Writing Experience

Fall 2011 and on Revised General Education (GE): AH—Arts and Humanities; SE—Science and Engineering; SS—Social Sciences; ACHN—American Studies; DD—Diverse; DH—Domestic Diversity; VL—Visual; WC—World Cultures; WE—Writing Experience

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Faculty
Ralph C. Aldredge, Ph.D., Professor
(Mechanical and Aerospace Engineering)