Theatre and Dance

[College of Letters and Science]
David Grenke, Chairperson of the Department
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Faculty
Lawrence Bogad, Ph.D., Associate Professor
David Grenke, Professor
Lynette Hunter, Ph.D., Distinguished Professor
John Iacovelli, M.F.A., Professor
Peter Lichtenfels, Professor
Maggie Morgan, M.F.A., 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. Kleb, D.F.A., Professor Emeritus

Theatre and Dance Major Program
The Department of Theatre and dance facilities are complemented by an excellent faculty and production staff three times a year, as well as the Granada-Ats in-Residence program, which brings a major director, choreographer or playwright to the department three times a year. The faculty includes a group of distinguished scholars in history, theory and criticism whose research and teaching focuses on social engagement and activism. Students, both majors and non-majors, can audition for department productions or apply to the Institute for Exploration in Theatre, Dance and Performance to do related work. The A.B. degree in Theatre and Dance provides students with an appreciation for an understanding of performance and its role in culture and society. The program offers a strong foundation in all aspects of drama, theatre, dance 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.

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

A.B. Major Requirements:

Preparatory Subject Matter

Choose 4 units from Dramatic Art 21A, 40A, 40B, 42A, 42B...4
Dramatic Art 28, 55, 56A, 56B, 56C...20

Depth Subject Matter

Choose 2 courses from Dramatic Art 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 156E, 156F, 156G...20

Depth Subject Matter

Choose 2 courses from Dramatic Art 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 156E, 156F, 156G...20

A.B. with Honors Major Requirements:

Preparatory Subject Matter

Dramatic Art 28, 55, 56A, 56B, 56C...20
Choose 4 units from: Dramatic Art 21A, 40A, 40B, 42A, 42B...8

Depth Subject Matter

Choose 2 courses from: Dramatic Art 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 156E, 156F, 156G...20

Total Units for the Major

66

A.B. with Honors Major Requirements:

Preparatory Subject Matter

24

Depth Subject Matter

56

Total Units

80

Major Adviser. Consult Department office.

Minor Program Requirements:

Dramatic Art

22

Transfer Students. As described above, all students completing a major in Theatre and Dance must participate in dramatic productions, including work in at least two of the following three areas: acting/dance, directing/choreography, design (costumes, sets, lighting, sound, props, sound); directing/playwriting/production management as well as crew assignments for a minimum of two productions while in residence at UC Davis.

Transfer students should see the major adviser for an evaluation of your previous experience.

Guest Artists. The Granada Visiting Artists Program brings distinguished professional artists to the campus each year, to be in residence for a quarter. These working professional artists interact closely with students in the classroom and rehearsal halls and provide them excellent pre-professional experiences of theater practice.

Graduate Study. The Department of Theatre and Dance offers programs of study and research leading to the M.F.A. in Theatre and Dance (the interdisciplinary weaving of acting/directing/choreography and practice and research) and contributing to the Graduate Group Ph.D. in Performance Studies. Detailed information may be obtained by contacting the Graduate Program Administrators: for the M.F.A. in Theatre and Dance 530752-87110 and for the Graduate Program in Performance Studies 530754-6973.

Courses in Dramatic Art (DRA)

Lower Division

1. Theatre, Performance and Culture (4)

Lecture—3 hours; discussion—1 hour. Introductory investigation of the nature of performance, moving from performance theory to consideration of various manifestations of performance including theatre, film and media, performance art, dance, sports, rituals, political and religious events, and other “occasions.” Not open to students who have completed course 15. GE credit: ArtHum, Div, Writ | AH, DD, VL, WE—S. Bogad

15. Theatre, Performance and Culture (4)

Lecture—3 hours; discussion—1 hour. Introductory investigation of the nature of performance, moving from performance theory to consideration of various manifestations of performance including theatre, film and media, performance art, dance, sports, rituals, political and religious events, and other “occasions.” For Short Term Programs Abroad. Not open to students who have completed course 1. Offered irregularly. GE credit: ArtHum, Div, Writ.

2. Acting: The Basics: History and Practice (4)

Lecture—3 hours; discussion—1 hour. Introduction to the historical evolution of the actor—from ancient Greece & Asia to the Hollywood icon & postdramatic performer—and the practical foundations of acting for stage and screen performance. Not open to students who have completed course 1. GE credit: ArtHum, Div, Writ.

5. Understanding Performance: Appreciation of Modern Theatre, Dance, Film and Performance Art for the Humanities and Sciences (4)

Lecture/discussion—3 hours; laboratory/discussion—1 hour. Relevance of theatre and performance to modern culture, science and society. Approaches to theatre/dance/media/ performance art, integrated into Mondavi Centre for the Arts and Theatre and Dance Department programs. [Same course as Science and Society 41.] GE credit: ArtHum, Div | AH, DD, OL, VL, WC, WE

10. Introduction to Acting (4)

Laboratory/discussion—4 hours. Fundamentals of movement, speech, theatre games, and improvisation. Selected reading and viewing of theatre productions. Intended for students not specializing in Dramatic Art. GE credit: OL, VL.

11. Introduction to Presentation Skills (2)

Laboratory—4 hours. Class size limited to 20 students. Development of clear oral and physical communication skills that build confidence, presentational style and clarity for students whose command of English is at a basic level.

14. Introduction to Contemporary Dance (4)

Lecture—3 hours; laboratory—3 hours. Introduction to basic issues and methods in contemporary dance. Focus on preparing the student for dancing and
dance-making through basic techniques of improvisation and composition. Consideration of dance as a cultural practice. GE credit: A|H, V, VI, WE.

20. Introduction to Dramatic Art (4)
 Lecture—3 hours; discussion—1 hour. Understanding and appreciation of both the distinctive and collaborative contributions of playwright, actor, director, and the total work of dramatic art. Study of plays from the major periods of dramatic art in their cultural contexts. GE credit: Ar|H, AH, VI, VI, WE.

21A. Fundamentals of Acting (4)
 Lecture—2 hours; laboratory—4 hours. Prerequisite: course 20. Open to students planning to major in Theatre and Dance. Physical and psychological resources of the actor. Experience in individual and group contact and communication, theatre games, advanced improvisation, sound and movement dynamics. Viewing of theatre productions. GE credit: OL, VI—Leavy, Merlin.

24. Visual Aspects of Dramatic Art (4)
 Laboratory/discussion—4 hours. Understanding and appreciation of the visual aspects of dramatic art: theatre architecture, scenery, lighting, costume, and makeup. GE credit: Ar|H, AH, VI, VL—Jacovelli, Montgomery.

25. Technical Aspects of Dramatic Production (3)
 Lecture—3 hours. Technical principles of dramatic production emphasizing the three areas of scenic, costuming and lighting studies. Subjects covered include basic tools, materials and equipment, production practices; and the interdisciplinary and collaborative nature of dramatic production.

26. Performing Arts Production Management (3)
 Lecture—3 hours. Theoretical study of performing arts administration and backstage operations from audition through production. Techniques of scheduling, production management, stage management, technical theatre, theatre office, promotion, safety, accommodations for persons with disabilities and emergency procedures.

28. Entertainment Engineering and Management: Stagecraft to Stage (4)
 Lecture/discussion—4 hours. Introduction to technical production and management in theatre and dance. Topics include stage management, theatrical mechanics, backstage protocols, scenic construction, properties, lighting, basic shop tools, costume shop, use and construction, basic makeup, sound equipment, graphics and robotics for theatre. GE credit: Ar|H, V, VI, WE.

30. Theatre Laboratory (1-5)
 Prerequisite: consent of instructor. Projects in acting, production, scene design, costuming, lighting, directing, and playwriting. Participation in departmental productions. May be repeated for credit up to 11 units. —F, W, S. (F, W, S.)

40A. Beginning Modern Dance (2)
 Laboratory/discussion—4 hours. Prerequisite: course 14 or consent of instructor. Fundamentals of modern dance focusing primarily on the development of techniques and creative problem solving. Basic anatomy, dance terminology, and a general overview of modern dance history. May be repeated one time for credit. For Dance majors, further repeats negotiated with faculty adviser in advance. GE credit: A|H, VI, VI, WE.

41A. Beginning Jazz Dance (2)
 Laboratory/discussion—4 hours. Prerequisite: consent of instructor. Fundamentals of jazz dance; includes warm-ups, dance techniques and combinations. Basic anatomy, dance terminology and a general overview of jazz dance history. May be repeated one time for credit with consent of instructor. GE credit: AH, VI, WE.

41B. Intermediate Jazz Dance (2)
 Laboratory/discussion—4 hours. Prerequisite: course 41A or consent of instructor. Warm-ups, dance techniques and combinations at the intermediate level. Basic anatomy, ballet terminology and a general overview of jazz dance history. May be repeated one time for credit with consent of instructor. GE credit: AH, VI, WE.

42A. Beginning Ballet (2)
 Laboratory/discussion—4 hours. Fundamentals of ballet, focusing on the development of technique through proper alignment, quality, and rhythm. Basic anatomy, ballet terminology, and dance history. May be repeated one time for credit with consent of instructor. GE credit: AH, VI, WE.

42B. Intermediate Ballet (2)
 Laboratory/discussion—4 hours. Prerequisite: courses 42A or consent of instructor. Barre and center work at the intermediate level. Development and refinement of technique through proper alignment, rhythmic, and qualitative understanding. Anatomy, ballet terminology, and dance history. May be repeated one time for credit with consent of instructor. GE credit: AH, VI, WE.

43A. Contact Improvisation Dance (2)
 Lecture/labatory—4 hours. Fundamentals of contact improvisation and its applications to all forms of dance, performance, sports, physical safety and health. Somatic work, communication, alignment, basic lifting and weight-sharing, intuition, developing relaxed readiness and personal expression. May be repeated two times for credit. Offered irregularly. GE credit: AH, VI.

43B. Intermediate Contact Improvisation (2)
 Lecture/labatory—4 hours. Prerequisite: course 43A or consent of instructor. Building on the fundamentals. Reviewing basics, extended improvising, skillfully working with partners of different sizes and abilities, advanced lifting, advanced safety practices, expanding risk and disorientation, subtle nuances of contact. May be repeated two times for credit. GE credit: Ar|H, AH, VI.

44A. Beginning Hip Hop Dance (2)
 Laboratory/discussion—4 hours. Fundamentals of Hip Hop dance focusing on developing a fluid movement vocabulary, facility in body isolations, intent and rhythmic pattering, quick shifts of weight and mastering dance combinations. Discussions on Hip Hop dance history, styles and terminology. May be repeated one time for credit. GE credit: AH, VI, WE.

44B. Intermediate Hip Hop Dance (2)
 Laboratory/discussion—4 hours. Prerequisite: course 44A or consent of instructor. Expansion of Hip Hop dance vocabulary by focusing on mastering body isolations, intent and rhythmic pattering, complex dance combinations, advanced across the floor sequences. May be repeated one time for credit. GE credit: Ar|H, AH, DD, VI, WE.

52. Contemporary Local, National and Global Theatre, Dance and Performance (4)
 Lecture/discussion—4 hours. Introduction a range of contemporary theatre, dance and performance in local, national and international settings. Training in critical responses, and appreciation of these forms. Emphasis varies based on instructor. GE credit: Ar|H, AH, DD, VI, WE.

56A. History of Theatre and Dance I: Myth, Magic and Madness (4)
 Lecture/discussion—4 hours. Exploration of aesthetic movements in various disciplines of theatre and dance from the origins to 1550. Examination of Greek, Roman, Sanskrit, Kathakali, Chinese, Japanese, Mesoamerican, European and Indigenous theatre and dance including oral, ritual and shamanic performance. Offered once a year. GE credit: Ar|H, AH, VL, WE.

56B. History of Theatre and Dance II: Romance, Revenge and Rebellion (4)
 Lecture/discussion—4 hours. Exploration of aesthetic movements in various disciplines of theatre and dance from 1550 to 1850. Examination of genres related to romance, revenge and rebellion using European, North and South American, and Asian examples. Offered once a year. GE credit: Ar|H, AH, VL, WE.

56C. History of Theatre and Dance III: Sex, Society and the State (4)

92. Internship in Dramatic Art (1-12)
 Prerequisite: consent of instructor and department chairperson. Restricted to lower division students with less than 84 units completed. Internship outside the Department of Theatre and Dance enabling students to practice their skills. May be repeated up to 12 units for credit. (P/NP grading only.)

98. Directed Group Study (1-5)
 Primarily for lower division students. (P/NP grading only.)

Upper Division

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

111. Representation and Identity in Culture and Cinema (4)

114. Theatre on Film (4)
 Lecture/discussion—3 hours; film viewing—2 hours; term paper. Prerequisite: consent of instructor. 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 film, screenwriting, design, and acting/directing for film. GE credit: Ar|H or Div, Wrtt, AH or SS, VI, WE.

115. Advanced Study of Major Film Makers (4)
 Lecture/discussion—3 hours; film viewing—2 hours. Analysis of the contribution of some outstanding film creators. Study of diverse aesthetic theories of the cinema and their application to selected films. May be repeated for credit when different film creator studied, or studied with a different methodological approach. GE credit: VL, WE.

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 cinema-
120. Intermediate Acting/Gateway: The Actor's Toolkit (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 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, VL. —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 understand independent preparation of character creation. May be repeated up to two times. New scripts and scenes must be undertaken in the repetition. Offered in alternate years. GE credit: OL, VL.

121B. Advanced Acting: Rehearsal Processes and Practices (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and consent of instructor. Limited enrollment. Development of rehearsal practice and technique, using a variety of scenes from different eras and genres. May be repeated up to eight units for credit. The course is designed to enable visiting artists in residence to undertake the instruction, as well as faculty. Therefore, this course may be taken twice, as students will be exposed to different professional practitioners' working processes. New scripts, scripts and scenes must be undertaken in the repetition. Offered irregularly. 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 psycho-physical techniques to create characters with an emphasis on non-realistic styles. May be repeated up to eight units for credit. Since acting requires repertory 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|OL, VL.

122A. Advanced Acting: Devising and Collaboration (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and consent of instructor. Limited enrollment. Study and practice of various devising techniques, to collaborate on and produce a series of short etudes and dramatic scenes/short plays. May be repeated up to eight units for credit. Since acting requires repertory 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|OL, VL. —Lichtenfels

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 classical 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 repertory 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. —Lichtenfels

122C. Advanced Acting: Special Topics in Acting (4)
Lecture/laboratory—6 hours. Prerequisite: course 120 and consent of instructor. Restricted to Theatre and Dance majors. 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. Pass One restricted to Theatre and Dance majors. Scenography design process, working drawings, sketching techniques, scale models, methods and materials of scenery construction. GE credit: ArtHum|AH, VL. —Feldenkrais

124B. Principles of Theatrical Design: Lighting (4)
Lecture/discussion—4 hours. Prerequisite: course 24 or consent of instructor. Pass One restricted to Theatre and Dance majors. Theories of lighting the stage, equipment function, and execution of lighting plots. GE credit: ArtHum|AH, VL. —Morgan

124C. Costume Design for Film (4)
Lecture/discussion—4 hours. Prerequisite: course 24 or DraD Majors; course 24 or 124D or consent of instructor. Theories and practice of the art and business of film costume design. Script analysis, case study research, designing concepts for film. Integration of design for period and contemporary films. GE credit: ArtHum|OL, VL. —Cadman

125. Scenic Painting: Studio (4)
Lecture—2 hours; studio—1 hour; laboratory—3 hours. Prerequisite: Consent to Technical Studies 142 or consent of instructor. Design, painting and matching, wood graining, faux painting techniques, glazing, creating foliage, stage and brick. May be repeated up to eight times for credit. GE credit: ArtHum|AH, VL. —Morgan

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.

127A. Principles of Directing (4)
Lecture—2 hours; laboratory—4 hours. Prerequisite: consent of instructor. Director's creative approach to the play and to its staging. GE credit: VL. —Lichtenfels

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

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

130. Approaches to Theatrical Design: Practice and Theory (4)
Lecture—2 hours; studio—4 hours. Prerequisite: upper division standing in Theatre and Dance, 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, and alternative theatre forms and genres. May be repeated three times for credit when topic differs; when instructor differs. Offered irregularly. GE credit: ArtHum|AH, VL. —lacovelli, Morgan

135. Voice in Performance (2)
Performance instruction—4 hours. Prerequisite: course 218 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 two times for credit.

140A. Dance Composition (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: course 40A or 41A or 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/energy. GE credit: VL. —Grenke

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, group choreography. GE credit: VL. —Grenke

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

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 bodymind specialists including Laban, Feldenkrais, Bartenieff and Swigard as well as the eastern discipline of Yoga. GE credit: VL. —Grenke

142. History of Modern Dance (4)
Lecture/discussion—4 hours. Modern Dance tradition, focusing on its theorizations of individual and social identity. Students will write and choreograph analyses of principle dances in this tradition. Offered in alternate years. GE credit: ArtHum|AH, VL, WE. —Grenke

143. Dance and Movement Studio (1-4)
Laboratory/discussion—2–8 hours. Prerequisite: consent of instructor. Special studies in dance and movement such as African, Balinese, Baroque, Chinese, European, and stage combat. Offered as needed for stage productions. May be repeated up to eight units for credit. GE credit: AH, VL. —Grenke

144A. Introduction to Traditional 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 SocSc, DW | 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. GE credit: ArtHum or SocSc, DW | AH, SS. —Hunter

Quarter Offered: Fall, Winter, Spring, Summer; 2017/2018 offerings in parentheses
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; critical thinking around values and ethical action. May be repeated two times for credit when content or instructor varies and if student progression is required. GE credit: ArtHum or SoSci, Div | AH or SS, DD, VL, WO, WE. —Hunter

144C. Daoist Philosophy in Traditional Chinese Movement Culture (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, and critical thinking around values and ethical action. May be repeated two times for credit when content or instructor varies and if student progression is required. GE credit: ArtHum | AH, DD, VL, WO, WE. —Hunter

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

146A. Professional Track Modern Dance I (4) Lecture/laboratory—6 hours. Prerequisite: course 146A; consent of instructor. Professionally oriented performance training. Rigorous, consistent training regimen based on traditional modern dance technique. Breath and voice, skeletal and muscular placement, moving from the spine, contraction technique, movement intention. May be repeated two times for credit. GE credit: VL. —Grenke

146B. Professional Track Modern Dance II (4) Lecture/laboratory—6 hours. Prerequisite: courses 408 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 one time for credit. GE credit: VL. —Grenke

146C. Professional Track Modern Dance III (4) Lecture/laboratory—6 hours. Prerequisite: courses 408, 146A and 146B; consent of instructor. Continuation of course 146B. Time as a theatrical device, sustaining movement and non-movement, phrasing, musicality. May be repeated one time for credit. Offered irregularly. GE credit: VL. —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, Writ | AGCH, AH, DD, VL, WE. —Grenke


154. Asian Theatre and Drama: Contexts and Practice (4) Lecture/discussion—4 hours. Selected Asian plays and performance forms in their cultural and artistic contexts; myth, ritual and the theatre; performance training, visual and performance aspects of the text; political theatre; intercultural performance-the fusion of Asian Western traditions. Offered in alternate years. GE credit: ArtHum, Div, Writ | AH, VC, WE. —Grenke

155. Representing Race in Performance (4) Lecture—4 hours. Representation and performance of “race” and color in culture featuring different subheadings such as “African Americans.” May be repeated one time for credit when topic differs. GE credit: ArtHum, Div, Writ, AH. —Rossini

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.A., 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. GE credit: ArtHum, AH, VC, WE. —Hunter

155B. Ancient and Contemporary Greek Theatre and Dance (6) 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, thought and contemporary performance. Offered in Greece. GE credit: ArtHum | AH

156AN. Performance Analysis (4) Lecture—3 hours; discussion—1 hour. Performance on the stage, in the street, in everyday life, ritual, and politics. Satire, irony, creative protest and performance. Contemporary movements, the state, and performance as tactical intervention. GE credit: ArtHum, Div, Writ | AH, DD, WE. —Bogad

156B. Theatre in History and Place: Local, National and Global Conditions for Production (4) Lecture—3 hours; discussion—1 hour. Exploration of local, national and global issues in theatre production, with special attention to historical changes in social and political conditions. GE credit: ArtHum, Div, Writ | AH, VC, WE. —Hunter

156C. Modern Aesthetic Movements in Performance (4) Laboratory/discussion—3 hours; discussion—1 hour. Prerequisite: 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, Writ | AH, WE. —Bogad

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 theatrical theatre from 20th century. Stagecraft, different media (print, stage, film), social/political environments, design, and cultural change (gender, sexuality and ethnicity). May be repeated one time for credit. ArtHum, Div, Writ | AH, OL, VC, WE.

158. Performance Studies Undergraduate Seminar (4) Seminar—4 hours. Prerequisite: course 156AN recommended; consent of instructor. Focused inquiry into a particular genre, period, movement, artist, or theme in performance. Philosophical and aesthetic issues as well as historical and cultural performance contexts. In-depth research projects in relation to the subject of inquiry. May be repeated for credit. Offered irregularly. GE credit: Writ. —Bogad

159. Contemporary Experimental Performance, Theatre and Drama (4) Lecture/discussion—4 hours; extensive writing. Evaluation and examination of the “New Theatre,” its experimental and innovative nature since the 1960s. Dance, film, stage, performance art and public acts of a performative nature. May be repeated three times for credit when topic differs. GE credit: ArtHum, Div, Writ | AH, DD, VL, VC, WE.

159S. Contemporary Experimental Performance, Theatre and Drama (4) Lecture/discussion—4 hours. Evaluation and examination of the “New Theatre,” its experimental and innovative nature since the 1960s. Dance, film, stage, performance art and public acts of a performative nature. May be repeated three times for credit if instructor or content varies. Offered irregularly. GE credit: ArtHum | AH, WE. —Su.

160A. Principles of Playwriting (4) Lecture/discussion—4 hours. Prerequisite: two courses in Theatre and Dance or related courses in other departments; consent of instructor. Analysis of dramatic structure; preparation of scenarios; the composition of plays. GE credit: WE. —Rossini

160B. Principles of Playwriting (4) Lecture—4 hours. Prerequisite: course 160A; consent of instructor. Analysis of dramatic structure; preparation of scenarios; the composition of plays. GE credit: WE. —Rossini

170. Media Theatre (4) Lecture—1 hour; rehearsal—2 hours; performance instruction—1 hour. Prerequisite: consent of instructor. New media and application of in theatre devising and performance. Emphasis on collaborative process in relationship to integration of emerging technologies and formation of the working group. Development of collaborative performance through lecture, demonstration, improvisation and experimentation. May be repeated one time for credit. GE credit: ArtHum | AH, VL, WE.

174. Acting for Camera (4) Lecture—3 hours; laboratory—3 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 instructor differs. [Same course as Cinema & Technocultural Studies 174.]

175. Small Scale Film Production (4) Lecture/laboratory—6 hours. Prerequisite: consent of instructor. Lecture and workshop teaching small-scale film production. Assignments as an art director, director of photography, actor, writer, lighting designer, sound designer and other critical positions are used to produce a short film to a festival. [Same course as Technocultural Studies 175.] May be repeated two times for credit.

180. Theatre Laboratory (1-5) Prerequisite: consent of instructor. Projects in acting, production, scene design, costume, lighting, directing, and playwriting. Participation in departmental productions. May be repeated for credit. —F, W, S. [F, W, S.]

180A. Theatre Laboratory: Performance (1-5) 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, challenges of rehearsal practices and performance processes, it is possible for students to appear in a variety of productions in the course of their education. Admission by audition.

180B. Theatre Laboratory: Design (1-4) Prerequisite: consent of instructor. Design-related participation in theatre design and production involves research, 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 technical piece is conceived and produced afresh with new source material, scripts, and production style the challenges and assignments for the designers will be new each and every time they design a show. GE credit: ArtHum | AH, VL.

180C. Theatre Laboratory: Management, Directing, other Production Team (1-5) Prerequisite: consent of instructor. Participation in theatre and dance production management, direction, choreography, dramaturgy, writing or other
production related role; research, creation and implementation of production concept in collaboration with members 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.

180D. Theatre Laboratory: Crew (2-4) Laboratory—2 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. Fall, Winter, Spring.

180E. Theatre Laboratory: Scenic (1-4) Laboratory—3-12 hours. Prerequisite: consent of instructor. Practical 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 techniques, materials, tools, and equipment use. Skill development, professional etiquette. Safety training requirement. May be repeated for credit.

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. Skill development, professional etiquette. Safety training requirement. May be repeated for credit.

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. May be repeated for credit for a total of 12 units. Not open to students who have completed course 192S. (P/NP grading only.)—F, W, S (F, W, S.)

192G. Theatre Laboratory: Lighting/Sound/Projection (1-4) Laboratory—3-12 hours. Prerequisite: consent of instructor. Practical experience working on light, sound or projections for theatre and dance department productions. Study and execution of basic technical techniques, materials, tools, and equipment use. Skill development, professional etiquette. Safety training requirement. May be repeated for credit.

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

194B. Special Study for Honors Students (3) Independent study—9 hours. Prerequisite: qualification for Letters and Science Honors Program and admission to Theatre and Dance Senior Honors Program. Preparation and presentation of a culminating project under the 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 Theatre and Dance Majors who have completed 135 units. Capstone experience for majors. Examination, reflection and synthesis on development. Discussion of professional development and translational skills. Individual project and development of portfolio. (P/NP grading only.) GE credit: ArtHum | AH, WE.

197. Tutoring in Dramatic Art (1-5) Tutoring—1-5 hours. Prerequisite: upper division or graduate standing with major in Theatre and Dance; 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; [F, W, S] (F, W, S])

198. Directing Groups 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; database research areas in the field.

211. Advanced Voice and Speech (3) Lecture/discussion—2 hours; laboratory—2 hours. Prerequisite: consent of instructor. Open only to Dramatic Arts Students and Ph.D. students with an emphasis in Performance Studies. 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 twice for credit.

212. Advanced Stage Movement (3) Laboratory—6 hours. Prerequisite: consent of instructor; graduate standing in M.F.A. program. Preparation of advanced undergraduates by consent of instructor. Application of modes of exploration, breath placement, and the use of imagery as well as Laban's effort/shape system as a method of analysis in classic and modern plays. May be repeated for credit.

221. 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: consent of instructor. Group study while focusing primarily on one discipline: scenic, costume or lighting design. Periods covered: Greek, Medieval, Renaissance, Shakespearean, Jacobean, early 17th century. Design projects include script analysis, research of period style, fashion, character development, development of design concepts, presentation skills.

224B. Seminar in Theatrical Design: Mid 17th Century to 1900 (4) Seminar—2 hours; project—2 hours. Prerequisite: consent of instructor. Group study focusing primarily on one discipline: scenic, costume or lighting design. Periods covered: Cavalier, 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: 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: 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, 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: 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 (1) Studio—2 hours. Prerequisite: consent of instructor. 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.

226. Seminar in Directing Theory: Non-Realism (4) Seminar—3 hours; term paper. Prerequisite: consent of instructor. 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 textual analysis.

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

230. Advanced Problems in Choreography and Performance (2) Laboratory/discussion—2 hours. Prerequisite: consent of instructor. Explores 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.

244. Critical Approaches to Traditional Systems of Body Movement (4) Discussion/laboratory—2 hours; term paper. Prerequisite: consent of instructor. Introduction to traditional systems of body movement, development of critical 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.

250. Modern Theatre (4) Seminar—3 hours; term paper. Prerequisite: consent of instructor. 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: consent of instructor. Process of weaving together various performance elements brought into play by the artists in their respective fields. The "script" is the thread from which the artists’ "scores" will layer and transform the "script" into performance for specific time, place, spectators. Offered in alternate years.
252. Performance: Concepts of Space, Place, and Time (4)
Lecture—2 hours; laboratory—3 hours. Prerequisite: consent of instructor. Innovative theories of creating performance spaces, establishing a sense of place, and communicating the concept of time explored through collaborative production. Required includes traditional principles, site-specific spaces and consideration of various tempi from music and movement. Offered in alternate years.

253. Approaches to Collaboration (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: consent of instructor. Exploration of different approaches to collaboration among artists in different media and their influence on the creative process.

254. Performing Identities/Personae (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: consent of instructor. Historical and contemporary theories of constructing stage identities. Discussion and project collaborations based on theories. Questions of identity related to ethnicity, gender, and social orientation. Offered in alternate years. —S. (S.)

255. Composition in the Arts (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: consent of instructor. Examine in manner in which specific elements utilized by choreographers, 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.

256. Visual Language for Performance (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: graduate standing. Restricted to graduate students. Explores a variety of different approaches and methods to the visual elements of performance. Focus on design and style for different media and genres, storytelling through visual elements of performance. Offered in alternate years. —Morgan.

257. Interdisciplinary Seminar in Theatre, Dance and Performance (1)
Seminar—1.5 hours; project—1.5 hours. Prerequisite: consent of instructor. Required of students enrolled in the MEA in Dramatic Art; students taking the PhD in Performance Studies or the DE in Studies in Performance and Practice may apply to enroll. Interdisciplinary seminar for first and second year MEA students in Dramatic Art. Topics range from current practice in dance, theatre, film and performance, to leading edge developments by outstanding practitioners in the field. May be repeated one time for credit.

259. Topics in Contemporary Theatre and Performance (4)
Seminar—3 hours; term paper. Prerequisite: consent of instructor. Special topics designed to study in depth 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.—F, W, S. (F, W, S.)

260. Topics in Contemporary Theatre and Performance (4)
Seminar—3 hours; term paper; project. Prerequisite: admission to any graduate program in the University; consent of instructor. Preference to students enrolled in the Designated Emphasis in Studies in Performance and Practice. Instruction is offered a variety of disciplinary approaches and methodologies in Performance and Practice, with a focus on interdisciplinary learning and research. Usually offered each quarter. May be repeated for credit when content differs. Offered irregularly.

265A. Performance Studies: Modes of Production (4)
Seminar—3 hours; term paper; project. Prerequisite: consent of instructor. 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. May be repeated three times for credit when topic differs. Offered in alternate years.

265B. Performance Studies: Signification and the Body (4)
Seminar—3 hours; term paper; project. Prerequisite: consent of instructor. Introduces students to analysis of the body in performance, drawing on theoretical models from several fields. May be repeated three times for credit when topic differs. Offered in alternate years.

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

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

280. Theatre Laboratory (1-12)
Prerequisite: consent of instructor. Advanced practice in acting, directing, playwriting, and technical theatre. May be repeated for credit.

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

299. Individual Study (1-12)
Prerequisite: consent of instructor. (S/U grading only.)

299D. Dissertation Research (1-12)
Prerequisite: consent of instructor. (S/U grading only.)

Professional 396. Teaching Assistant Training Practicum (1-4)
Prerequisite: consent of instructor. May be repeated for credit. (S/U grading only.)

Professional 413. Stage Make-up (1)
Lecture/laboratory—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)

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(Institute of Transportation Studies)
Sonia Yeh, Ph.D., Research Scientist
(Institute of Transportation Studies)

Graduate Study. The Graduate Group in Transportation Technology and Policy offers the M.S. (Plan I—thesis; and Plan II—exam), and Ph.D. degrees in two areas of specialization: Transportation Technology; and Transportation Planning and Policy. The technology track is for students trained in engineering and the physical sciences and interested in systems-level planning, analysis, management and design of advanced technologies (emphasizing vehicle propulsion and “intelligent transportation system” technologies) focusing on energy and environmental issues. The planning and policy track is aimed at students from a wider range of disciplines interested in the broader public policy issues concerning transportation systems. The curriculum for both tracks includes courses in civil, mechanical, and environmental engineering, economics, policy sciences, statistics, travel behavior, management, technology assessment and environmental studies.