MISSION STATEMENT
The UC Davis Department of Theatre and Dance is committed to:

Creative exploration and critical reflection grounded on a fundamental understanding of artistic practice as a form of research and knowledge creation.

Performance work, both traditional and experimental, that explores artistic, political and social issues and speaks to diverse audiences, locally and globally.

A culturally and creatively diverse environment that fosters interdisciplinary collaboration and an openness to thinking and working in new ways.
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1. MFA PROGRAM GUIDE INTRODUCTION

Welcome to the Master of Fine Arts program in the Theatre and Dance Department at UC Davis.

This innovative program is designed to provide a course of rigorous exploration and practice that enables mid-career artists, who have already achieved a high level of technical expertise in their field, to explore and expand skills in order to develop artistically and professionally. With the focus firmly on interdisciplinary practice, the MFA offers artists the opportunity to create and explore new dimensions of classical and contemporary performance through a combination of required courses (including Core courses and production assignments) and elected courses (chosen by each student from across campus).

The program is designed for flexible interchange between artists and faculty. Bringing maturity, self-knowledge and discipline, you will work closely with your faculty adviser to design your individual program of study in order to understand and articulate your vision within an interdisciplinary context. A collaborative curriculum of interdisciplinary seminars/laboratories covers a full spectrum of performance practices, including acting, design, directing and choreography. You will be expected to pursue studies that augment your specialties and open up new areas of expertise. The program culminates in a Thesis Project, which you create to address your personal research questions.

There is also the opportunity to expand your professional horizons by working with faculty and internationally recognized artists who are active practitioners in their fields. The department’s Granada Artist-in-Residence program hosts internationally renowned directors, choreographers, actors, performance artists, playwrights and designers. Each year Granada Artists undertake special projects or theatrical productions and teach a course in their field of expertise.

Please use this handbook as a guide but note that information and classes are subject to change. In addition please refer to http://www.gradstudies.ucdavis.edu/students/handbook/index.html for the current UC Davis Graduate Student Guide. We hope this handbook will answer many of your questions throughout your graduate studies: please don’t hesitate to ask if you have further queries.

Welcome to Theatre and Dance at UC Davis!
FACULTY
(See also biographical material on the departmental website http://theatredance.ucdavis.edu/)
Department Chair – Jon Rossini
MFA Graduate Adviser – John Iacovelli
PhD Departmental Adviser – Lynette Hunter

PERMANENT FACULTY
Lawrence Bogad (Political Theatre, Improvisation)
David Grenke (Dance, Choreography)
Lynette Hunter (Rhetorics of Performance)
John Iacovelli (Scenic Design for Theatre, Production Design for Film, and Television)
Peter Lichtenfels (Acting, Directing)
Maggie Morgan (Costume Design for Stage and Film)
Jon Rossini (Chicano and Latino Theatre, Identity and Community)

ADJUNCT AND VISITING FACULTY
Stuart Carroll (Ballet)
MaryBeth Cavanaugh (Movement)
Robin Gray (Stage Management)
Michele Leavy (Acting)
Lisa Porter (Voice)

GRANADA ARTISTS-IN-RESIDENCE 2014-5
Fall: Fidelis Morgan
Winter: Bob McGrath
Spring: Aaron Gach

STAFF SUPPORT

PRODUCTION STAFF
Susie Owens (Production Manager), Wright 126, 530-752-7090
Ned Jacobson (Facilities Manager, Sound Designer) Wright - Main Theatre lobby 530-752-4635
Kathy Morison (Publicity and Marketing Director) Wright 245, 530-752-5863
Myke Kunkel (Assistant Technical Director) Wright 122, 530-752-2010
Roxanne Femling (Costume Shop Director) Wright basement, Costume Shop 530-752-0740
McKayla Butym (Senior Wardrobe Technician) Wright basement Costume Shop 530-752-0740
Byron Rudrow (Properties Master) Wright Scene Shop, 530-752-6795

THE ARTS ADMINISTRATIVE GROUP
Chief Administrative Officer
Karen Nofziger, Wright 226, 752-0138 knofziger@ucdavis.edu
Graduate Program Coordination
Victoria Dye, Graduate Program Administrator, Art 216A, 752-8710 vedye@ucdavis.edu
Undergraduate Program Coordination
Kaelin Souza, Art 101, 752-1165 kjsouza@ucdavis.edu
For further details of administrative staff see http://taag.ucdavis.edu/administrative-staff

PRODUCTION SEASON
The Production Season consists of work by Granada Artists-in-Residence (see below), faculty directors and choreographers, and other visiting artists. A typical season will include a combination of classic and contemporary scripts, as well as new plays, dances, and films, as well as work supported by the Institute for Exploration in Theatre, Dance and Performance, ITDP (see below).

GRANADA ARTIST-IN-RESIDENCE
The UC Davis Granada Artist-in-Residence program is unique in American university theatre, bringing outstanding
THEatre artists – directors, playwrights, choreographers, actors or filmmakers – to campus to teach, work with students, and create a work for public performance. The Granada-Artists-in-Residence for 2014-5 are Fidelis Morgan (Fall 2014), Bob McGrath (Winter 2015) and Aaron Gach (Spring 2015). (Bios will be available on the departmental website: http://theatredance.ucdavis.edu/) Any member of the UC Davis community – students (undergraduate and graduate), staff and faculty – may audition for these productions.

MAIN STAGE DANCE
Main Stage Dance is held in the Spring of each year, and provides a forum for collaboration among student choreographers and dancers, in creating and developing new work, primarily by undergraduates. When appropriate, graduate students may participate directly in these performances or act as supervisors.

UC DAVIS FILM FESTIVAL
The UCD Film Festival is produced by Theatre & Dance in association with CaTS (the Department of Cinema and Technocultural Studies), and co-sponsors English and Art Studio. This campus-wide, short-film festival is held annually each Spring at the downtown Davis Varsity Theatre. MFA students have the opportunity to initiate and collaborate in these student-made films. The festival provides a professional showcase for students interested in all aspects of filmmaking, as well as exposure to faculty who specialize in film production.

THE INSTITUTE FOR EXPLORATION IN THEATRE, DANCE AND PERFORMANCE (ITDP)
In 2012, the Department introduced an Institute for Exploration in Theatre, Dance and Performance (ITDP) with the following aims:

- To support the interdisciplinarity between and among scholars and practitioners that exists at the heart of the department’s identity;
- To allow for research and creative work to take place on campus in direct and dynamic dialogue with the campus community;
- To serve as a site for the development and fostering of nationally and internationally recognized scholarly and creative work and collaboration.

The ITDP offers opportunities for undergraduate and graduate students, faculty and staff to further their research through practical and informal exploration and application. The specifics of each ITDP work are based on the needs and desired outcome of the project and are not constrained by any typical "theatrical paradigm." There will be no tickets sold, no designers allocated, nor any space pre-assigned. The needs and wants of the specific work will define how the Department can best support it. These projects will usually be modest in scale, well-planned and must fit within the standard departmental season. The emphasis of the exploration should be on 'conception of ideas' rather than full-blown production of a polished performance.

ITDP works must be approved by the chair of the Department of Theatre and Dance and the production manager. Applicants must be sponsored by a Theatre & Dance faculty member. Application Overview and Guidelines providing detailed information can be obtained by visiting the departmental website or emailing the production manager. Calls for proposals are usually made in each quarter of the academic year.
2. IMPORTANT DATES AND DEADLINES 2014 - 2015

ACADEMIC CALENDAR

Fall Quarter, 2014
MFA Orientation for Department of Theatre & Dance (mandatory) – Monday, September 29
New Teaching Assistant Orientation (mandatory) – Tuesday, September 30

Instruction begins: Thursday, October 2nd
Register for Winter classes: early November
Fellowship application writing Workshop (mandatory for first year students): November 1
First year students’ fellowship applications due to advising faculty for review: mid-November
Fellowship application deadline for continuing students: November 30
Instruction ends: Friday, December 12

Winter Quarter, 2015
Instruction begins: Monday, January 2
Register for Spring classes: late February
Instruction ends: Monday, March 16

Spring Quarter, 2015
Instruction begins: Monday, March 26
Register for Fall classes: early May
Instruction ends: Thursday, June 4

AUDITION SCHEDULE

Fall quarter:
Fall Granada Production - The Lady Gambler by Susannah Centlivre– Fidelis Morgan – Granada Artist in Residence - Thursday October 2nd and Friday the 3rd (callbacks on Saturday, the 4th)

Winter quarter:
Winter Granada Production – Woyzek – Bob McGrath Granada Artist in Residence - Monday & Tuesday Jan 2,3

Spring Quarter
Spring Granada Production – Aaron Gach – Granada Artist in Residence – Monday March 31 and Tuesday April 1

ITDP
Calls for proposals are issued by the production manager each quarter via the listserv and email. Details can also be found on the Theatre and Dance website.

SEASON PERFORMANCES & EVENTS 2014 - 2015

Fidelis Morgan – Granada Artist in Residence – The Lady Gambler
Main Theatre November 13 thru 23

Bob McGrath – Granada Artist in Residence – Woyzek
Main Theatre -February 26 thru March 8

Aaron Gach – Granada Artist in Residence – (tbc)
Main Theatre – May 28 thru June 7

Master-X ‘15: MFA Exploratory Showcase/Performances
Performed by the MFA Interdisciplinary Candidates in Dramatic Arts (2013-15)
Arena Theatre, Wyatt Theatre
Program One April 7, 9, 11, 12
Program Two April 8, 10, 11, 12

Main Stage Dance
Artistic Director: David Grenke
Main Theatre
May 7 thru May 17

UC Davis Film Festival
The Davis Varsity Theatre May 20 and 21st

Events for the Institute for Exploration in Theatre, Dance and Performance occur throughout the year.

OPPORTUNITIES FOR PRODUCTION

MFA students are required to work in two Granada productions during the two years of the program, and, for elective units and/or thesis units, may work in more. Much of the focus of your work will be in developing your Thesis Project (see below) and collaborating on interdisciplinary work in Core courses (see below). Further opportunities for productions/performances may arise from proposals submitted to the Institute for Exploration in Theatre, Dance and Performance (ITDP) and (in some circumstances) the Main Stage Dance.

INTERNSHIPS

Where possible, MFA candidates are encouraged to do an internship on a research project or production with a professional company or faculty member. The internship, which must be approved by the student’s adviser, may be completed during the summer following their first year in the program. While the student’s adviser may give guidance on an appropriate selection, it is the student’s responsibility to obtain and complete this part of the educational program.
3. CURRICULUM

ETHOS
The unique Interdisciplinary MFA in Dramatic Arts in the Theatre and Dance Department at the University of California, Davis, combines the individual mentorship of competitively selected graduate students with collaborative courses integrating the collective cohort. Each student is nurtured through their two-year program by a member of faculty acclaimed nationally and internationally in their specialized fields of Acting, Choreography, Design and Directing. Students have the opportunity to: master established skills; acquire new techniques; devise and develop their own pieces; address personal questions of research and practice; work collaboratively with their peers in ensemble-based classes; and engage each quarter with professional practitioners in the prestigious Granada Artists in Residence program.

STRUCTURE
The Interdisciplinary MFA in Dramatic Arts has 6 key components:
1) CORE courses (which essentially focus on practice-led research through a diversity of interdisciplinary perspectives, and begin to create a bibliography of references which may inform your Thesis Project);
2) GRANADA PRODUCTIONS (which includes your assignment to specific areas e.g. acting, performing, dancing, assistant directing, assistant choreography, design, dramaturgy, musical assistance, etc.)
3) THESIS PROJECT (which includes performance-based work, written documentation and review, and a Thesis Project Committee meeting).
4) GROUP STUDIES (which are accrued via 298 credits by attending departmental 100-level Undergraduate classes, to hone established disciplines or acquire new interdisciplinary skills)
5) ELECTIVES (which enable you to personalize and define your overall MFA program within the context of an ambitious and expansive ‘research-intensive’ institution; these may include Individual Studies with faculty for 299 units and/or 200-level and 100-level Undergraduate classes across the campus)
6) TEACHING PRACTICUM (which harnesses your extant skills towards the delivery of the department’s undergraduate program, whilst also evolving and developing your higher teaching and learning experiences)

OVERVIEW
Each quarter you are required to take 12 units, which include 4 units of Core course PLUS a combination of the following options:
- 4 units of 280 credits of Granada production work
- 4 units of 298 GROUP STUDY credits
- 4 units of ELECTIVES
- 4 units of 299 THESIS PROJECT
- Teaching Practicum (396 units) may be taken in addition to the required 12 units per quarter.

CORE COURSES (24 units)(DRA250 series)
The Core courses meet every quarter throughout the two-year program. Designed as seminars/laboratories, these classes explore the question of interdisciplinary study by inviting dialogue between the disciplines of Acting, Choreography, Design, and Directing. Core courses focus on the creative journey of the individual in collaboration and communication with the group. Guided by the professor, graduate students participate in rigorous research and experimentation, through directed and self-directed projects. These projects involve the re-imagining of various mediums in relation to composition and performance in theatre, film/video, design and dance practices. Classes may combine the exploration of established texts and scores with the creation of original or devised work. Courses comprise:
- DRA 251 Scoring and Scripting in Performance (4 units)
- DRA 252 Performance: Concepts of Space, Place and Time (4 units)
- DRA 253 Approaches to Collaboration (4 units)
- DRA 254 Performing Identities/Personae (4 units)
- DRA 255 Composition in the Arts (4 units)
- DRA 256 Visual Language for Performance (4 units)

GRANADA PRODUCTIONS (8 units of DRA280)
During the course of your two years, you are required to participate in two Granada productions in at least two different capacities. (For example, you may work as a performer in one and an assistant costume designer in another, or as an assistant director in one and as a lighting designer in another.) You will be assigned to one production, and you may select the second in consultation with your faculty adviser. Granada productions take place throughout the year and cross a gamut of styles, genres and media. It is usual for one production per year to be an established play or musical (classical or contemporary) while at least one other production may be a more experimental vein, such as a devised or choreographed piece, or an adaptation from one genre/medium to another. Through discussion with faculty, it is determined whether you may work as an assistant designer / choreographer / director / visual artist / musician / composer, etc. or whether you may perform in the piece. It is important to note that distribution of roles in the casts of these productions is by audition only; while you may be assigned to perform in a production, the casting of the specific role is at the director’s discretion. Granada production auditions are open to the entire campus community, providing you with the exciting opportunity to work in depth with undergraduates, graduates of all kinds, faculty and staff from many disciplines outside of Theatre and Dance. (It is possible for work on a third Granada production as a Production Project to count directly towards Thesis Project units (299), as approved by the Graduate Faculty Adviser: see Production Project Option below.)

**THESIS PROJECT (8 units of DRA299)**
The Thesis Project forms the backbone of the two-year Interdisciplinary MFA program. For the Thesis Project, each student takes 8 units of DRA 299 Individual Study focusing on personal research questions and avenues of enquiry in dialogue with their faculty adviser. Your Thesis Project should generate a creative contribution to any of traditional, contemporary and/or experimental performance practices. You work with your faculty adviser through both years of the program to develop a Thesis Project, which comprises three elements:
- practice-based work;
- a 5000-8000-word written documentation and review;
- and an hour-long Thesis Project Committee meeting (with three members of faculty)
In ongoing consultation with your faculty adviser, you determine the specific nature of the production-based work of your final Thesis Project, for which there are four options:
- a) **A Portfolio** (comprising projects undertaken over the 2 year program in any of the fields of design, choreography, acting, directing, and performance)
- b) **A Production Project** (i.e. an additional Granada production) where your contribution is significant in terms of design, performing a lead role, assistant directing, choreography, etc.)
- c) **A Solo Showcase** (lasting 20-30 minutes, researching through practice questions concerning performance)
- d) **An Exploratory Collaboration** (lasting 40-60 minutes, involving two or more MFA students from your year’s cohort, examining traditional, contemporary or experimental scripts and scores, and/or creating devised work)
(See THESIS PROJECT REQUIREMENTS below for further details)

**GROUP STUDIES**
298 Group Study credits are accrued by participating in Advanced Undergraduate Classes in disciplines that you wish to develop, such as drafting, text analysis, acting, dance composition, directing, playwriting, tactical theatre, or history, theory and criticism.

**ELECTIVE CLASSES (32 units)**
Electives enable you to pursue specific areas of specialty and/or research interest right across the campus at upper division (100-level), and 200-, 300- or 400-level courses. Theatre and Dance offers electives in Graduate Voice (DRA 211: 3 units) and Movement (DRA 212: 3 units), and often in collaboration with the University Writing Program. Individual Studies (299) and Group Studies (298) may also be arranged in collaboration with faculty across campus on special topics of interest (dependent on faculty availability).

**COURSE DESCRIPTIONS**

DRA200. Methods and Materials in the Dramatic Arts (4)
Seminar – 3 hours seminar: term paper. Essential tools in theatre and related fields for professional development. To include guidance on pedagogy, grant preparation, business and administration, and a wide range of relevant materials.

DRA211. Advanced Voice and Speech (3)
Laboratory - 4 hours. Prerequisite: Graduate standing in the MFA Program. Voice production and speech related to
specific acting problems in classical plays, particularly in verse. Open to advanced undergraduates with consent of instructor.

DRA212. 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 Laban’s effort/shape system as a method of analysis in classic and modern plays. Open to advanced undergraduates with consent of instructor.

DRA251. Scoring and Scripting in Performance (4) Seminar - 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 artist’s “scores” will layer and transform the “script” into performance for specific time, place, and audience.

DRA252. Performance: Concepts of Space, Place and Time (4) Seminar -3 hours; laboratory - 3 hours. Prerequisite: graduate standing. Innovative 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-particular spaces and consideration of various tempi from music and movement.

DRA253. Approaches to Collaboration (4) Seminar -3 hours; laboratory -3 hours. Prerequisite: graduate standing. Exploration of different approaches to collaboration among artists in different media and their influence on the creative process.

DRA254. Performing Identities/Personae (4) Seminar -3 hours; laboratory -3 hours. Prerequisite: graduate standing. Historical and contemporary theories of constructing stage identities. Discussion and project collaborations based on theories. Questions of identity related to ethnicity, gender or sexual orientation.

DRA255. Composition in the Arts (4) Seminar -3 hours; laboratory -3 hours. Prerequisite: graduate standing. Examines the manner in which specific elements utilized by actors, dancers, directors, choreographers, and designers are combined or related to form a whole place and time, as well as methods of sequencing used by each discipline to produce artistic productions. May be repeated once for credit.

DRA256: (working title) Visual Language for Performance (4) Seminar – 3 hours; laboratory – 3 hours. Prerequisite: graduate standing. Exploration 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.

DRA280. Theatre Laboratory (1-12) Advanced practice in acting, designing, directing, playwriting, and technical theatre. May be repeated for credit. For Actors: performance in production. For Choreographers: either performance in production or choreography of production. For Designers: assistant designing and/or designing a production. For Directors: assistant directing or directing a production.

DRA298. Group Study (1-5) Prerequisite: consent of instructor. Any 2 or more graduate students collaborating on research under faculty supervision.

DRA299 Individual Study (1-12) Individual study with faculty member. Can be: voice work, movement work, design work, consultation on thesis work or internship under faculty supervision, etc. S/U grading only.

DRA396. Teaching Assistant Training Practicum (1-4) Prerequisite: graduate standing. May be repeated for credit.

EACH MFA STUDENT MAY TAKE 24 UNITS OF UNDERGRADUATE COURSES FOR CREDIT TOWARDS THE MFA DEGREE AS ELECTIVES. THESE ARE COURSES IN THE 100 SERIES IN RELEVANT SUBJECTS.
WORKLOAD AND TIME MANAGEMENT

TOTAL UNIT LOAD
A minimum of 72 units total are required for the MFA, comprising 24 units of Core coursework, 8 units of Thesis Project (DRA299), 8 units of Granada Production, and a further 32 units of 298 Group Studies and Electives (which may include up to 24 units of 100-level undergraduate units over two years and up to 6 units of 396 Teaching Practicum).

QUARTERLY UNIT LOAD
Each quarter should contain a minimum of 12 units. This should comprise no more than 12 graduate units. Up to 4 more units of 100 courses may also be added, giving a maximum total of 16 units per quarter. 396 units are taken in addition to the minimum 12 units, and do not count towards the 72-unit minimum for graduation.

The formula for unit credits at UC Davis operates on the Carnegie Unit model: one unit of credit equates to three student-hours. Therefore:

- 4 units of Core = 6 hours in the studio per week + 6 hours’ prep time.
- 3 units of practical Electives = 4 hours in the studio per week + 5 hours’ prep time.
- 4 units of Taught Courses (usually as Electives) = 3 hours in seminar per week + 6 hours’ prep time and 3 hours writing time.
- 2 units of Individual or Group Study = 6 student-hours per week, typically involving 30-60 mins with supervising faculty

This is the suggested minimum. At the graduate level, it would not be uncommon for a student seeking an ‘A’ grade to be spending more out-of-hours’ time than this.

The exception to this rule is Production work. While work in productions is usually credited with 4 units, a performer, assistant director, choreographer or designer could expect to spend as many as 30 hours a week (5 evenings @ 4 hours average per night plus c. 10 hours at the weekends) in rehearsal, particularly at peak times leading up to the performance run. It is possible at certain times of the program to be rehearsing until 10 or 11pm every evening (plus weekends) and teaching courses (such as DRA10) at 8am twice a week.

TEACHING ASSISTANTSHIP HOURS
Your MFA is funded through Teaching Assistantships and on some occasions Associate Instructors. A 50% TA-ship carries a 20-hour a week workload; a 25% TA-ship carries a 10-hour a week workload. Therefore, it is important to manage time and energy levels responsibly. The Teaching Practicum for some courses may include bi-monthly meetings held with the Instructor of Record. During your two years, you may elect to take up to 6 units of DRA 396 Teaching Practicum for Teaching Assistantships. (396 units are not credited to Associate Instructorships.)

CREATING TEACHING OPPORTUNITIES
On occasion, it is possible to create courses for undergraduates to help you galvanize research ideas and pedagogy. You should first of all discuss a potential course with your faculty adviser. You should then talk to the faculty immediately responsible for a particular discipline (e.g. Head of Acting, Directing, Choreography, Design, Theory/History/Criticism, etc.) to see whether your proposed course fits in with the year’s curriculum. Your proposed course should advance your Thesis Project ideas as well as accommodate needs in the department’s program. A course document should be submitted to the Chair of the department, and classes should be held on Fridays for 2-3 hours and for 1x198 credit for the undergrads. You receive 299 Individual Study credits under a faculty adviser, to be approved by the MFA graduate adviser and the departmental chair.
## SAMPLE CALENDAR

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<td>2016-17</td>
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**Overview of required units:**

1) 6 x Core classes (24)
2) 2 x Granada productions (8)
3) Thesis Project (8)
4) Electives (32) Combination of 298 Group Studies, 299 Individual Study, upper division (100-level), 200-level courses, and 300- or 400-level courses.

**Total: 72 units**
THESIS PROJECT REQUIREMENTS

PRACTICE-BASED WORK
The practice-based part of your Thesis Project may explore traditional, contemporary and experimental scripts, scores or designs, and/or create new and devised work. By the middle of the Winter quarter of Year 1, you should determine with your faculty adviser which of the four practice-based options you wish to follow for your Thesis Project. The Portfolio, Production Project and Solo Showcase are individually crafted. The Exploratory Collaboration involves yourself plus two or more of your year's cohort (and potentially up to eight undergraduates, as approved by your faculty adviser), and therefore requires integration of each MFA's individual research questions.

Portfolio option
Typically during the last two weeks of the Spring quarter of Year 2, candidates present their Portfolio in public exhibition. It may contain documentation in photographs and with items such as costumes and/or props of actual productions undertaken during the MFA program as well as paper projects for imagined productions. The Portfolio comprises photographs, video footage, scale set models, drafting elevations, light plots, hook-ups, lighting sketches, thumbnail mood boards, research, sketchbooks, costume plots, swatches, costume and/or scenic renderings, etc. The work should be of the depth and craft of professional standard. If material is deemed below professional standard, then the student will be asked to submit a 'Reflection' document with their written report. This 'Reflection' will respond to the challenges of articulating the work, where the problems lay, interaction with the audience (as appropriate), etc.

Production Project option
A third Granada production may count as 4 practice-based units of the Thesis Project when you are involved in a large and impactful way – e.g. leading role, design of set, lights or costume, choreography, assistant direction, dramaturg or playwright, etc. If you choose this option, you will need to work carefully with your faculty adviser and the faculty Graduate Adviser, since dialogue will need to be initiated both with the Granada Artist in Residence and the faculty in design, acting, choreography or directing to determine the most appropriate production for your Thesis Project questions. If material is deemed below professional standard, then you will be asked to submit a 'Reflection' document with your written report. This 'Reflection' will respond to the challenges of articulating the work, where the problems lay, interaction with the audience (as appropriate), etc.

Solo Showcase or Exploratory Collaboration options
If you choose this option, then typically during the first four weeks of the Spring quarter of Year 2, you present your work in public (examination) performance, either as a Solo Showcase (20-30 mins) or an Exploratory Collaboration (40-60 mins). The Solo Showcase involves yourself alone. An Exploratory Collaboration is a piece created in collaboration between you and one or more other students from your year's peer-group. (It may be possible to incorporate other students as approved by the Department.) An Exploratory Collaboration may, for example, involve two performers, a designer and a director, all from your MFA peer-group; or one performer and a choreographer, both from your MFA peer-group. The Solo Showcase or Exploratory Collaboration is a presentation of work designed to demonstrate skill, creative involvement and commitment of the highest quality, underpinned by research questions into performance processes. It should be of the depth and craft of professional standard. If you choose this option, there are various stages of proposal, sharings, and discussion with your faculty adviser and the Production Manager, to ensure that the proposed size, scope and underpinning research questions can be supported and investigated, given the Department's fiscal, human and logistical resources.

A Pre-Proposal Proforma addressing the 'bones' of your project is submitted in Week 8 of the Winter quarter of Year 1. (See PRE-PROPOSAL PROFORMA below.)

Once all Pre-Proposals for Solo Showcases and Exploratory Collaborations have been approved by the Department, each student can begin to craft a more detailed Thesis Project Proposal. The first draft of the Thesis Project Proposal is due in Week 5 of the Spring quarter of Year 1, and should include a budget and budget justification. A budget of between $200-500 per student is typically available for each Solo Showcase/Exploratory Collaboration: this may be spent on set or costume builds, rentals, publicity, props, etc. as appropriate. (See GUIDELINES FOR FRAMING THESIS PROJECT PROPOSALS below.)

Production Meetings Throughout the Fall and Winter of Year 2, production meetings are held in collaboration with the departmental Production Manager. (These are indicated in the Timeline Overview below). Production meetings provide opportunities to ensure that everyone's requests and requirements are understood and can be accommodated. Undergraduate Stage Managers are usually assigned by the Winter of Year 2, and whenever possible will be present at the production meetings.

Winter quarter sharings: There are two sharings of your exploration-in-progress in Weeks 4 and 8 of the Winter quarter of Year 2, to which your Thesis Project Committee should be invited. This is an opportunity for you to receive
feedback on your investigation of interdisciplinarity, your aesthetic choices, how your research questions are manifesting in your exploration, and any other insights/evaluations that you feel are helpful as you evolve your Solo Showcase/Exploratory Collaboration.

If the Solo Showcase/Exploratory Collaboration is deemed below professional standard within the bounds of exploration, it will be withdrawn from the public program and participants will be asked to present the piece to faculty only, within two weeks of the original date. The need for a second iteration, however, may lead to the forfeiture of departmental production support. Should the Thesis Project Committee determine that the Solo Showcase/Exploratory Collaboration is unacceptable, even after the second iteration, the MFA Graduate Adviser may recommend to the Dean of Graduate Studies that the student be disqualified from the program.

Documentation and Review:
To accompany the practice-based work, you are required to write a 5000-8000 word documentation and review, addressing the performance-oriented research questions, as developed and explored with your faculty adviser over the course of two years of study. This is to be submitted in Week 8 of the Spring quarter of Year 2. Any student failing to submit a written report of an appropriate academic level will be asked to re-work and resubmit it by the first week of August. Should the Thesis Project Committee determine that the Thesis Project is unacceptable, even after revision of the written report and/or the production-based projects, the MFA Program Adviser may recommend to the Dean of Graduate Studies that the student be disqualified from the program.

Thesis Project Committee Meeting
The Thesis Project culminates in an hour-long Thesis Project Committee meeting typically in Week 8-9 of the Spring Quarter of Year 2. The Thesis Project Committee comprises your faculty adviser (who may serve as the Chair) plus two more members of faculty, whom you nominate and who have agreed to undertake the commitment. You are strongly urged to nominate one of the two additional faculty members from outside the Department of Theatre and Dance. This nomination takes place by the beginning of Year 2 of the program. Since you are encouraged to take Electives from right across the UC Campus, it may be that your invited third member of faculty is from a course that you have taken in another department and which feeds directly into the research questions driving your Thesis Project. When inviting the outside member of faculty, you should alert them to the responsibilities entailed in sitting on your committee:

Portfolio
1) attending the Portfolio exhibition typically during Weeks 8-9 of the Spring quarter of Year 2
2) reading the Written Report, submitted by the student typically in Week 7-8 of the Spring quarter of Year 2
3) attending a 1-hour Thesis Project Committee meeting during Weeks 8-9 of the Spring quarter of Year 2.

Production Project
1) attending a performance of the Granada (or other departmental) production comprising your Thesis Project’s practice-based component (this may be in any quarter of your 2-year program)
2) reading the Written Report, submitted by the student in Week 7-8 of the Spring quarter of Year 2
3) attending a 1-hour Thesis Project Committee meeting during Weeks 8-9 of the Spring quarter of Year 2.

Solo Showcase/Exploratory Collaboration
1) being available for the two 1-hour sharings typically in Weeks 4 and 8 of the Winter quarter of Year 2
2) attending one of the examination performances typically during Week 1-4 of the Spring quarter of Year 2
3) reading the Written Report, submitted by the student in Week 7-8 of the Spring quarter of Year 2
4) attending a 1-hour Thesis Project Committee meeting during Weeks 8-9 of the Spring quarter.

In brief, you are encouraged to make connections across campus from the early stages of your MFA program. The Thesis Project Committee meets with you (at your arrangement) in a Question-and-Answer forum to discuss the process, findings and evaluation of your Thesis Project. The Thesis Project Committee will evaluate your Thesis Project based on the following criteria: the quality of your work in form, execution and professionalism; the integrity of your work in relation to the questions posed in the project proposal; the thoroughness with which the written report articulates the processes used to explore the posed research questions; and the overall excellence of the written material. The document should also discuss your methodology in researching the questions, the practitioners and theorists who have influenced your research, and the quality of the process and portfolio / production project / solo showcase / exploratory collaboration. Please note: It is your responsibility to invite the external faculty member to join the Committee by Fall of Year 2, and to liaise a mutually agreed time for the Thesis Project Committee meeting. You are advised to arrange this time early in the Spring quarter. It is also your responsibility to book a room, and to notify your Thesis Project Committee of the date, time and venue for the meeting. In cases where a second iteration of the Solo Showcase/Exploratory Collaboration is needed or where the Written Report is to be resubmitted over the summer, the Thesis Project Committee may directly address these issues. If necessary, a second Thesis Project Committee meeting will be scheduled following resubmission of the Written Report.
APPLYING FOR FELLOWSHIPS
In the Fall of your first year, you are required to apply for the University fellowships. Guidelines are provided in a faculty-led seminar shortly before submission in Week 8. As you prepare your submission, you are encouraged to consider the broader, community, social and (potentially) global impacts of your research, bearing in mind that you are up against scientists, social scientists and disciplines right across campus in the evaluation of your application. For more information regarding internal campus fellowships, please go to http://gradstudies.ucdavis.edu/prospective/applicationlanding.html and look under under Continuing Students.

TIMELINE OVERVIEW

**Year 1: Fall**
- **Orientation Week:** Meeting of all faculty and all MFAs
- **Week 7:** Year 1 MFA Fellowship workshop
- **Week 8:** Year 1 submission of Fellowship proposal to faculty adviser
- **Week 10:** Year 1 submission of Fellowship application (Dec. 15)

**Year 1: Winter**
- **Week 6:** Thesis Project practice-based component agreed with faculty adviser
- **Week 8:** Solo Showcase/Exploratory Collaboration option: Submission of Pre-Proposal Proforma to Graduate Faculty Adviser & Production Manager

**Year 1: Spring**
- **Weeks 2-4:** Meeting of the MFA Chair, Production Manager and MFA students to consolidate Pre-Proposals from those students selecting Solo Showcase/Exploratory Collaboration
- **Week 5:** Submission of draft Thesis Proposal (including possibilities for Thesis Project Committee)
- **Week 6:** Preliminary production meeting to discuss needs for Year 1’s own Solo Showcase/Exploratory Collaboration
- **Week 7:** Adviser feedback on Draft 1 of Thesis Project Proposal
- **Week 9:** Submission of Draft 2 of Thesis Project Proposal

**Year 2: Fall**
- **Orientation week:** Meeting of all faculty and all MFAs
- **Week 2:** Final Thesis Project proposal submitted to adviser
- **Week 5:** Production meeting for Solo Showcase/Exploratory Collaborations
- **Week 7:** Production meeting for Solo Showcase/Exploratory Collaborations

**Year 2: Winter**
- Assignment of UG Stage Managers to Solo Showcase/Exploratory Collaborations
- **Week 3:** Production meeting for Solo Showcase/Exploratory Collaborations
- **Week 4:** 1st sharing of Solo Showcase/Exploratory Collaborations with Thesis Project Committee
- **Week 5:** Production meeting for Solo Showcase/Exploratory Collaborations
- **Week 7:** Production meeting for Solo Showcase/Exploratory Collaborations
- **Week 8:** 1st sharing of Solo Showcase/Exploratory Collaborations with Thesis Project Committee

**Year 2: Spring**
- **Week 1:** Tech schedule for Solo Showcase/Exploratory Collaborations
- **Week 2:** Performance schedule for Solo Showcase/Exploratory Collaborations
- **Week 3:** Submission of sample chapter & contents page of Written Report to adviser
- **Week 7-8:** Submission of Written Report to Thesis Project Committee members
- **Week 7-8:** Portfolio Exhibition
- **Weeks 8-9:** 1 x hour Thesis Project Committee per student
SOLO SHOWCASE/EXPLORATORY COLLABORATION PRE-PROPOSAL PROFORMA

To be submitted: by email to student adviser and MFA Chair
Submission Date: Year 1, Winter Quarter, Week 8, Friday at 5pm

Note: The purpose of this document is for faculty and staff to assess whether all proposed Solo Showcases/Exploratory Collaborations submitted in a year’s cohort may be accommodated in terms of resources, rehearsal spaces, budgets, etc. While the essence of the research questions and the fine details of the project may change in the course of research and rehearsal, it should be noted that, once this pre-proposal has been accepted, the number of performers cannot be significantly extended and the allocated time cannot be adjusted. Time allocation is approximately **20-30 minutes** for a piece involving **1 MFA**, and between **40-60 minutes** for **2 or more MFAs** from your year group working together on an Exploratory Collaboration.

NAME

ADVISER:

DATE:
1. SOLO SHOWCASE (20-30 mins) / EXPLORATORY COLLABORATION (40-60 mins) (please delete one)

2. What is your fundamental research question?

3. What is the essential nature of your Solo Showcase/Exploratory Collaboration? (e.g. to direct a one-act play applying the principles of Grotowski’s *via negativa*; to choreograph a new piece addressing issues of chaos and control in the performer, etc.; to devise and perform a one-person show)

4. Will you be using an extant text/score or creating/imagining a new piece?

5. If this is an Exploratory Collaboration, with which other students in your MFA-year cohort will you be working?

6. Will you be performing / directing / designing / choreographing / scripting your piece (please circle the relevant creative activities)?

   If designing, please specify in what capacity you will be exploring/showcasing your work:
COSTUME / SET / LIGHTING / PROJECTION / SOUND

7. How many performers will there be in total in your piece?

8. Anything else that we should know at this stage?

______________________________________________________________________________

TO BE COMPLETED BY FACULTY:

Pre-proposal accepted:  YES /NO

If no, please detail what adaptations need to be made for the pre-proposal to be accepted:

Signed: _______________________________  Date: _______________________________

Printed name: ____________________________
SHOWCASE/EXPLORATORY COLLABORATION GUIDELINES 2014-15

1. **Configuration**
   - 5 x 20-30 min ‘solo’ performances (tbc)
   - 0 x 40-60 min ‘collaborative’ performance (tbc)

2. **Performance dates**
   - Tbc

3. **Locations**
   - Wyatt Pavilion Theatre, Lab A, Arena Theatre and found space (must be logistically feasible, faculty-approved, and safe), accessible both to Wyatt and/or Arena. Please note Arena holds c.50 people. Wyatt holds c.200 people. Lab A holds c. 60 people.

4. **Ticket Sales**
   - $5 suggested donation on the door. Each MFA student may reserve a total of 10 tickets across the performance run.

5. **Name for PR**
   - Student cohort is asked to come up with a collective name for the performance event by Winter quarter of Year 2. Alternatively, a generic name may be crafted – with MFA Exploratory Showcase/Performance as a subtitle (e.g. Master-X 15 – as in Masters of Fine Art Explorations 2015).

6. **Budget**
   - $200-500 per MFA student. As part of the Thesis Proposal, students apply for funds to the Production Manager for materials and equipment rental etc. (Please note: labor or employment of other performers is not permissible, or anything constituting a contract.) A budgetary justification should be provided in the proposal.
   - The first draft of the Thesis Proposals should be submitted by email to your advisor and to the Production Manager by 5pm of Friday Week 5 Spring Quarter of Year 1. Once these have all been submitted, the Production Manager will assess how funds can be applied overall. Students must specify if they plan to apply for grants to assist in the cost of their Solo Showcase/Exploratory Collaboration. Students will be responsible for any further cost of bringing in outside help, musicians/performers, etc.

7. **Designers**
   - These are explorations and not fully realized productions. Therefore, unless an MFA student is specifically using a Solo Showcase/Exploratory Collaboration to showcase their design work, the design element should be conceived so that all Showcases/Collaborations taking place in one performance can be adapted to any overall design concept. In other words, simplicity, fluidity and collaboration are the order of the day. Some MFAs will opt to design their own pieces (in overall collaboration with the cohort). Other MFAs will not wish to design their own pieces. (See **Production Team** below.)

8. **Production Management**
   - The Production manager will oversee the entire event, including production meetings and production week (in coordination with production staff). In discussion with the MFAs, s/he will determine the final running order of the two programs, taking into consideration technical needs and the aesthetic/tonal nature of each piece.

9. **Stage Management**
   - In the Winter quarter of Year 2, undergraduate production Stage Managers will be assigned by Robin Gray and the Production Manager (one per venue, incorporating outdoor spaces)

10. **Rehearsal schedule**
    - Rehearsal space will be booked for all evenings throughout the Winter quarter and throughout the Spring break + the first two weeks of the Spring quarter of Year 2. Time is to be reasonably and fairly divided up between the MFAs undertaking Solo Showcase/Exploratory Collaborations.
11. Spring quarter production schedule (tbc)

12. Publicity
   Previous years have shown that, given the capstone/showcase nature of the event, houses fill very quickly, and much of the audience comprises colleagues, friends, family, students and the community. However, certain publicity mechanisms will be in place:
   - Information will be available on the website
   - Postcards may be made
   - Students are encouraged to create their own twitter/facebook accounts
   - Students will coordinate with the Publicity Manager for the creation of programs

13. Documentation
   A basic film of the event will be made for archival purposes. Should you desire anything more complex, it is possible for you to coordinate in your budgets, the hire of a professional videographer.

14. Duties of a Thesis Project Committee member
   1) to be available for the 2 sharings in Week 4 and 8 of the Winter quarter
   2) to attend one of the showcases/collaborations typically during Week 2 of the Spring quarter
   3) to read the Written Report, submitted by the student in Week 7 of the Spring quarter
   4) to attend a 1 x 60min Thesis Panel Committee during Weeks 8 or 9 of the Spring quarter.

GUIDELINES FOR FRAMING THESIS PROJECT PROPOSAL

The practice-based part of your Thesis Project may manifest in one of four ways:

a) a Portfolio presented in exhibitions (For choreographers and directors, this may feature the concept and imagined manifestation for a production which is significantly outside the scope of an Exploratory Collaboration such as a 7-hour version of The Oresteia or a site-specific circus performance for 3000 people, or a feature-length movie, or a flash-mob event outside the White House, etc. For designers, this may feature drawings, models, swatches, elevations, etc, for a series of productions – imagined or staged perhaps as a Granada production for which you were the designer)

b) a Production Project (focusing on work undertaken in a Granada production or other departmental production as approved by your faculty adviser)

c) a Solo Showcase (20-30 mins)

d) an Exploratory Collaboration (40-60 mins) involving yourself and one or more fellow students from your year’s cohort

You are advised to follow these guidelines in formulating and presenting your Thesis Project Proposal:

A. Project Goals: i.e. What are you asking about processes in interdisciplinary work?
   1. What questions are you asking about your interdisciplinary work in theatre, dance and performance?
   2. Which aspects of practice are you seeking to challenge/expand/evolve through your Thesis Project?
   3. What kinds of interdisciplinary collaborations are necessary in the pursuit of your artistic goals?
   4. How do these questions shape your own unique voice as a dramatic arts practitioner?

B. Methodology: i.e. How are you asking what you’re asking?
   1. How are you going about researching these questions?
   2. Upon which practitioners’ work are you building? Which key concepts are you exploring?
   3. Which critical thinkers have influenced your methodology and research?

C. Evaluation: i.e. How will you know whether (or how well) you’ve answered your own questions?
   1. What is your method of recording your findings to your research?
   2. How do you intend to evaluate the answers/findings to your research questions?
D. Thesis Project Committee
1. Which member of faculty from outside of Theatre and Dance might you invite onto your Thesis Project Committee?
2. In what way are/will you draw upon the specialties of your Thesis Project Committee?

E. Audience: i.e. How will you use/benefit from your audience?
1. Are there industry professionals whom you would like to see your work?
2. What kind of audience (faculty, professional, student, general public) feedback are you looking for?

F. Budget and Budget Justification

G. Select Bibliography

GUIDELINES FOR CRAFTING THESIS PROJECT WRITTEN REPORT

The Thesis Project Written Report (c.5000-8000 words) provides you with the opportunity to galvanize all your practical research, experience, scholarly research and self-reflection into a coherent document. As such, it is an important piece of academic work, requiring a certain organization and presentation:

- The type should be 12 pt. Times New Roman, Ariel or like.
- Line spacing 1.5 to 2.
- Paginated throughout.
- Photographs, tables, graphs and charts must be mounted on 8 1/2" X 11" regulation paper.
- Binding is of a soft cover with flexible spine. (Loose-leaf binders may be used where extensive design materials are included).

The text should include:
- A cover page (see below)
- A table of contents (see below)
- Accurate references and citations.
- Bibliography.
- Illustrations, photographs, drafting, paint elevations, light plot, magic sheets, costume renderings and supporting material (as appropriate)
- Appendices (as appropriate).

The following are guidelines as to how you might frame, present and write up your work. Please note that, with the exception of the Cover Page and the Table of Contents, these are not prescriptive chapter headings, but suggestions.

Cover Page:
1. Title of work.
2. Candidate’s email and telephone number.
3. Chair of Thesis Committee.
4. Date.

Table of Contents:
You may wish to use the outline below for your Table of Contents. However you choose to shape your Thesis Project Written Report, ensure that in the body of your text you make a heading for each section.

Statement of Purpose:
Your statement of purpose is essentially an introduction to the reader, explaining your basic concepts, i.e. – what was your intent? Which aspects of interdisciplinary processes were you seeking to explore? What problems were you trying to solve or resolve? What were your inspirations or motivations?
**Methodology:**
Discuss the theories, methods, techniques and practices that you used in developing your Thesis Project.
1. What did you do to help support or jumpstart the original idea – e.g. brainstorm, concept map, preliminary drawings/designs, research, improvisation, etc?
2. Which processes, influences, or practitioners’ methods did you use in realizing your Exploratory Showcase/Performance?
3. Which critical thinkers and theories have shaped your scholarly research into practice? (Citations from your primary sources should be included in your written document.)
4. How did you stretch yourself beyond your normal showcase/performance vocabulary (or ‘comfort zone’) and into interdisciplinary work, and what did you learn from doing this?
5. In reflecting on the craft involved in the interdisciplinary work you have developed, which methods were conscious decisions, and which ones seemed to emerge from the process?

**Development of the Thesis Project Process:**
1. How did you go about the process of organising/Managing the collaborative experience?
2. What was your problem-solving methodology?
3. Discuss the construction of your working timetable and how that related to the way you work in process.
4. What were the key ‘guidelines’ in developing your ideas?
5. How did your scholarly research impact on your practical decisions?
6. How did you collaborate with your peers? How did you work with your Assistant to the Production?

**Production Elements as relevant:**
Discuss how these were related to your overall concept.
1. Set, props and/or staging.
2. Costumes.
3. Lighting.
5. Composition and Collaboration.
6. Realization through directing, devising, design, improvisation, character-work, performance, or choreography.

**Preliminary Discussions with Faculty and/or Sharings, and Feedback:**
1. Discuss the overall value of preliminary discussions and/or sharings for you.
2. Discuss the value of feedback from peers, faculty and Thesis Project Committee.
3. Did you or did you not incorporate suggestions from peers, faculty and Thesis Project Committee? Why or why not?

**Evaluation:**
1. Consider how this Thesis Project reflects both the skills you brought into the MFA program with you and the skills you have learnt during your course.
2. Which systems did you put into place to evaluate your work? How have you assessed your findings and the answers to your research? (peer review, audience questionnaire, feedback forum, video footage, etc.) Where relevant, did you invite feedback from audience members by setting up forums, handing out questionnaires, conducting interviews?
3. In what ways have you gained interdisciplinary skills? (i.e. which aspects of your Thesis Project would you not have been able to execute prior to the Interdisciplinary MFA program?)
4. How did your scholarly research affect the journey and development of your practical interdisciplinary work?

One original and one copy for each Thesis Project Committee member and the Graduates Program Administrator (Staff) should be submitted to your adviser by the end of Week 7 of the Spring quarter, i.e. at least one-two weeks before your final Thesis Project Committee Meeting.
INTERDISCIPLINARY GRADUATE AND PROFESSIONAL STUDENT SYMPOSIUM

Every year, the Office of Graduate Studies hosts the Interdisciplinary Graduate and Professional Student Symposium (IGPS) early in the Spring quarter. This is an opportunity for graduate and professional students to share their research, creative, and scholarly work with each other, the UC Davis campus, and the wider community. Students from every professional school and academic college give short talks, present posters, show artistic displays or performances, and participate in student-organized sessions to highlight their work. In 2013, a research paper category was added. More than 200 students present their work and hundreds more attend. This is a unique opportunity for submitting your practice-based research for presentation to the wider campus community and ‘dry-running’ your Thesis Project methods and explorations. Keep an eye open for the submission date during the Winter.
4. GENERAL EXPECTATIONS OF MFA STUDENTS

Although the MFA program is unique for each student, all graduates of the program are expected to have mastered certain areas of expertise. These include the student’s ability to:

1. Articulate ideas in oral and written form with professional competence.
2. Work independently and collaboratively on performance projects.
3. Demonstrate a practical knowledge of the technical elements of theatrical production and an ability to communicate effectively and respectfully with faculty, students, staff, technicians and the broader community.
4. Demonstrate and communicate awareness of the social and cultural implications of your work and works of contemporary artists.
5. Demonstrate the scholarly and intellectual capabilities appropriate to the degree, which could include:
   a. Knowledge of theatre, dance and performance history from a broad range of cultures.
   b. Knowledge of historical and contemporary performance theories.
   c. Research skills (bibliography, methodology, etc.) and their relation and application to creative work, and computer skills.
6. Create or reach new audiences.

PROFESSIONAL CONDUCT

MFA candidates are required to deport themselves in a professional manner. This means behaving in an open, creative, and respectful manner towards students, staff, and faculty alike. We expect you to have passion and enthusiasm for your chosen areas and for the Department as a whole. This means helping to foster a creative and positive working atmosphere both in classes and within the production program. We expect you to conduct your research with absolute integrity. Your professional behavior within the program needs to match the level of professionalism accepted outside of the university since, ultimately, you become our representatives to this community.

POLICY REGARDING PROFESSIONAL ENGAGEMENTS

While it is understandable that during your time here you may find yourself interested in outside opportunities, it is not recommended that you undertake such external commitments during the quarters of your MFA, given the time commitment to classes, teaching and departmental productions.

The missing of required classes and electives is not permitted. If, however, a professional opportunity does arise, you must first consult your faculty adviser with details of

1. The venue
2. The director
3. The company
4. The role(s) or position(s)
5. The time commitment

If it is deemed an appropriate and viable opportunity, it may be possible to undertake the commitment with the written permission of both your faculty adviser and the departmental Chair.

Please note: the missing of teaching commitments such as DRA10 or other TAships is not acceptable as this is a working contract which must be honored and upon which other students rely.
ADVISING GUIDELINES

Students working in the MFA program each have a faculty adviser from the moment they enter the program. The faculty adviser provides academic advice and (as far as possible) will usually be the faculty member most immediately concerned with their Thesis Project. If the area of the Thesis Project changes in the first year, students may apply to change their faculty adviser as long as this is completed by the end of the spring quarter of their first year.

Graduate Programs Coordinator/Student Affairs Officer, Victoria Dye, provides administrative and practical advice to all graduate students, such as information on grants, funding, graduate student research opportunities, registration for courses, teaching assistantships, and other areas of administrative direction. Information about deadlines for fellowships and related issues can also be obtained through the Graduate Programs Coordinator.

Between the faculty adviser and the Graduate Program Coordinator, the full range of advising support is available. Should students not be able to resolve an issue or answer a question in consultation with their adviser or with the Graduate Program Coordinator, they should arrange to meet with the MFA Graduate Adviser. The departmental Chair should be contacted if the above stated contacts do not resolve the issue of concern.

Graduate Council recognizes that the advising of graduate students by faculty is an integral part of the graduate experience for both. Faculty advising is broader than advising a student as to the program of study to fulfill course work requirements and is distinct from formal instruction in a given discipline. Advising encompasses more than serving as a role model. The UC Davis Graduate Council has outlined the following advising rules that govern the relationship between faculty and graduate students. Faculty and graduate students must realize that, while the faculty adviser will be the primary adviser during a student’s career at UCD, many of the “functions” defined below may be performed by program faculty. An important corollary to this recognition is that faculty members must realize that much of their interaction with all students has an important advising component to it. Graduate students also have responsibilities to ensure successful advising and these are indicated below.

Faculty has a responsibility to advise graduate students. Advising has been defined as:

Guiding students through degree requirements. This means:
1. Providing a clear map of program requirements from the beginning, making clear the nature of the course work requirements and defining a time line for their completion.
2. Providing clear guidelines for starting and finishing thesis work, including encouraging the timely initiation of the thesis research.

Guiding students through the thesis. This means:
1. Evaluating clearly the strengths and weaknesses of the student’s research.
2. Encouraging an open exchange of ideas, including pursuit of the student’s ideas.
3. Checking regularly on progress.
4. Critiquing oral, written, portfolio and performed work.
5. Providing and discussing clear criteria for authorship of collaborative research.
6. Assisting in finding sources to support thesis research, such as teaching assistantships, graduate student researcher assistantships, fellowships, etc.
7. Being aware of student’s research needs and providing assistance in obtaining required resources. For example, serve as the student’s advocate for necessary desk and/or laboratory space.

Guiding students through professional development. This means:
1. Providing guidance and serving as a role model for upholding the highest ethical standards.
2. Treating students respectfully.
3. Encouraging and critiquing oral, written, portfolio and performed presentations.
4. Encouraging participation in professional meetings of regional groups as well as learned societies.
5. Facilitating interactions with other scholars and practitioners, on campus and in the wider professional community.
6. Assistance with applications for research funding, fellowship applications, and other applications as appropriate for the respective discipline.
7. Being the student’s advocate in academic and professional communities.
8. Providing career guidance, specifically assistance in preparation of CV and job interviews, and writing letters of recommendation in a timely manner.
9. Recognizing and giving value to the idea that there are a variety of career options available to the student in his or
her field of interest and accepting that the student’s choice of career options is worthy of support. For example, guiding
the student toward teaching opportunities when appropriate for the student’s goal.

As partners in the advising relationship, graduate students have responsibilities.
As Advisees, students should:
1. Be aware of your advising needs and how these change throughout your graduate tenure. Graduate students should
discuss these changing needs with their faculty adviser.
2. Recognize that one faculty member may not be able to satisfy all your advising needs. Seek assistance from
multiple individuals/organizations to fulfill the advising roles described above.
3. Recognize that your advising needs must respect your adviser’s other responsibilities and time commitments.
4. Maintain and seek regular communication with your advising professor.
5. GENERAL INFORMATION ABOUT THE DEPARTMENT OF THEATRE AND DANCE

PUBLIC PERFORMANCE SPACES

Most of our performance spaces are bookable and useable by students, as well as being hired out to other departments and student clubs. Since all spaces are used as teaching spaces as well as performance spaces, it is vital that all venues are returned to a working environment at the end of every rehearsal, class or performance. This includes emptying the main floor area and ensuring it is clean of all obvious dirt or debris, disposing of all garbage in the bins provided, and ensuring easy access to rehearsal blocks, mats, chalkboards, music players etc. Failure to do so could lead to the suspension of yourself and/or your group from booking the venue for future use. We appreciate your cooperation in ensuring that the department can function successful as both a learning&teaching environment and a safe performance place.

The Main Theatre was constructed in 1967. Renovations were made in 2001, including improved wheelchair space and new seats. An FM listening system is available for hearing challenged persons. Audience capacity of the Main Theatre is 470. This is a proscenium-stage theatre with continental seating. Entrances to the Main Theatre stage are inside Wright Hall. The stage playing area is 54 feet by 40 feet and is fully trapped. The distance from the stage floor to the bottom of the grid measures 60 feet, allowing a great deal of fly space for scenery. The flexible proscenium arch has a maximum height and width of 24 feet by 50 feet. The minimum width is 36 feet. The orchestra pit is hydraulically operated to serve as an elevator to the stage storage in the basement below. The pit can be set at any position between the basement and 6 inches about the stage floor. The Main Theatre stage is equipped with a double cyclorama (one gray leno and one scrim), and a system of 36 T-guide counterweight lines for raising and lowering lights and scenery. The state-of-the-art computer lighting system provides a virtually unlimited number of lighting combinations and cues with a dimmer per circuit, Sensor dimmers and controlled by an ETC ION console. The theatre has a closed circuit television and audio system with a stage manager's control console.

Wyatt Pavilion Theatre was built in 1907. This historical octagonal building was once the university’s livestock Judging Pavilion and sat on what is now the southeast corner of Peter J. Shields Avenue and East Quad. As Davis evolved, most of the original buildings were destroyed to make way for new construction and the building was moved next to the animal barns in the early 1920s. However, retired Gerbers executive Fred S. Wyatt had a strong feeling for history and thought that the Pavilion building should be preserved. His generous contribution made possible the moving of the building and its conversion into a theatre at its present location in 1963. One of the few original structures remaining on the UC Davis campus, the Wyatt Pavilion Theatre faces south, with the ticket window and main public entrance facing directly onto Visitor Parking Lot Number 5. It retains its original rustic, dark brown, wood-shingled exterior. The interior, which is an open-stage arrangement with seating on three sides (similar to the Stratford Theatre, Shakespeare Festival of Canada) seats 200 people. Passageways beneath the thrust portion of the stage, traps that can be opened in several places to provide levels and downstage entrances, an inner stage, and an upper level that can be closed with sliding panel doors or curtains, renders it an exciting space for Elizabethan and Jacobean dramas, as well as for contemporary repertoire. The theatre includes two, 10-person dressing rooms. The lighting grid uses an ETC Expression console and 78 dimmer-per-circuit Sensor dimmers.

Arena Theatre is a flexible “black box” situated in room 120 Wright Hall. Arena Theatre seats 100 people on portable audience risers, allowing the audience-stage relationship to be changed to meet the particular requirements of each production. The Arena Theatre has an ETC Express lighting control console and 32 2.4K ETC Sensor dimmers.

Laboratory Theatre A (Lab A) was completely renovated in summer 2001 and with further renovations in early 2012. This intimate little playing space in 101 Wright Hall seats 60 people, an entrance permitting easy wheelchair access, and enlarged wheelchair seating space. Lab A lighting is controlled by 24 2.4K dimmers. This is a wonderful space for performances and symposia.

Dance Spaces: In autumn 2001, the Department opened a beautiful new Dance Studio Theatre space in Nelson Hall (also known as the University Club) next door to Wyatt Pavilion. Known as the Della Davidson Studio, the space has a sprung maple floor, an up to the minute sound system, a lighting grid, and flexible seating for as many as 150 people. The studio is used as dance composition and rehearsal space, as well as for public performances.
The Department also has a Dance Studio in the **185 Hickey Gym**, which is across campus next to the Parking Structure and Unitrans bus circle on Howard Way, off Russell Boulevard. This Dance Studio has a sprung floor with a Marley covering, and enough space to replicate the floor of the Main Theatre. The Hickey Gym studio is used for dance classes and rehearsals.

All theatres may be used as classrooms during the day and as rehearsal or performance spaces at night. In addition, Wright Hall houses the Theatre and Dance Department faculty, the shops, and other classrooms. The theatres have access to sophisticated video projection equipment controlled by Watchout software.

The Department occasionally presents shows in the university’s world-class Mondavi Center for the Performing Arts, which includes Jackson Hall, a state-of-the-art, 1800-seat performance space, and the more intimate and flexible Vanderhoef Studio Theatre. [http://mondavicenter.ucdavis.edu/](http://mondavicenter.ucdavis.edu/)

**PRODUCTION FACILITIES**

**SCENE SHOP**
Wright Hall houses a scenic construction shop behind the Main Stage, separated from the theatre by a fire door. Here, students work and learn under the supervision of experienced staff technicians.

**SOUND STUDIO**
The Department’s Sound Studio, located in 300A Wright Hall, is a small recording studio capable of recording and playing back digital and analog music and sound effects. The Sound Studio can meet the needs of most modern theatrical productions. Equipment includes multi-track digital editors, multi-track analog recorders, outboard processing equipment and microphones for both studio recording and live sound re-enforcement.

**PROP ROOM**
The Theatre and Dance Department’s Properties Room is in the basement of Wright Hall. The huge stock includes architectural elements, foliage, a great deal of furniture, all manner of moveable props, and larger items up to and including the kitchen sink.

**COSTUME SHOP**
There is a fully equipped costume shop in the basement of Wright Hall. Costume Shop resources include a 25 by 35 foot workroom with three 45 inch by 6 foot cutting tables, two industrial zigzag sewing machines, one industrial blind hammer, five Bernina home sewing machines, one embellishing machine, three Juki four-thread sergers, two ironing boards (one standard and one table), two gravity-fed steam irons, a washer and a dryer, most sizes of globe model dress forms, and two full-body forms, one male and one female. The Costume Shop has four eight-person dressing/fitting rooms for Main and Arena theatres, and two Makeup Laboratories that are also used for classes. Dye and paint facilities include a large, steam-heated dye vat, a good stock of industrial dyes, and a paint hood that is shared with the Scene Shop. The Shop holds more than 15,000 pieces of costume stock that includes stock of almost every period, good men’s stock, good accessories stock (millinery, parasols, jewelry, spectacles, etc.), undergarment stock, wigs, makeup and masks, 100 vintage pieces for research purposes, and 1,000 pre-revolutionary Russian opera pieces. The staff includes one full-time cutter/tailor, six stitchers, and one stock assistant. A student wardrobe mistress/master is hired for each show as budget allows, and student makeup and hair stylists are hired as needed. Each quarter, up to twelve lab students are permitted to work in the Costume Shop for course credit.

**DIGITAL LABORATORY LOCATED IN ART 208**
The computer lab boasts a thirteen-workstation, Macintosh digital design system, with Final Cut Pro. The Design Laboratory equipment includes plotters, printers, seamers and a wide variety of software. Lighting designers can use WYSIWYG or Vectorworks Spotlight software. Scenic Designers may use Vectorworks and Adobe Photoshop and Illustrator.

**DESIGN STUDIOS**
There is an MFA design studio located in Art 230 which houses the MFA students’ design workspace.
6. STUDENT AND DAILY LIFE INFORMATION

CAMPUSS INFORMATION & RESOURCES

http://www.ucdavis.edu/index.html
General campus information is available in person or by telephone from four visitor information centers

Buehler Alumni and Visitors Center
Mrak Hall Drive and Old Davis Road, (530) 754-9195

North Gate Visitor Information Kiosk
Howard Way off Russell Boulevard, (530) 752-0661

South Gate Visitor Information Kiosk
Old Davis Road off Interstate 80, (530) 752-0660

Memorial Union Visitor Information Center
Memorial Union Building, (530) 752-2222

The Egghead Series: The Egghead Series by Robert Arneson is among the most recognizable art at UC Davis and a favorite for visitors' photographs. The five Eggheads are located as follows: Bookhead, Shields Library plaza; Yin & Yang, Fine Arts Complex; See No Evil/Hear No Evil, east lawn of King Hall; Eye on Mrak (Fatal Laff), Mrak Hall mall; and Stargazer, between North Hall and Young Hall.

LIBRARY
http://www.lib.ucdavis.edu/
The Peter J. Shields Library, with more than 2.6 million volumes, is ranked among the top research libraries in the country. The special collections in the performing arts - especially in experimental theatre - are impressive, comprising more than 650 linear feet of materials. Holdings range from the Ballantine papers, chronicling the development of the Provincetown Players, to the archives of the Living Theatre, which from the mid-twentieth century advocated anarchy and radical social change. The Shields also holds the archives of the Bread and Puppet Theatre, the San Francisco Mime Troupe, the Joint Stock Theatre Group, and the Squat Theatre, as well as many other performance-related holdings, including ephemera, theatrical and booking agents' archives, set designs, playscripts, and so on. The Performing Arts collection has no geographical or language limits, although the bulk of the materials are in English and originate from Great Britain or the U.S. The Melvyl System, an online catalog of books and journals, can be used to access the collections at UC Davis and the other eight UC campuses. Books not available at UC Davis can be ordered through the interlibrary loan system from the other UC campuses. A shuttle bus makes daily runs from UC Davis to UC Berkeley to enable students to use that campus's 8 million-volume library system. Students with a valid student registration card can use Shields Library’s 24-hour reading room at any time. An escort service is available for late nights to ensure students are safe returning to their homes. Also for safety, the main bike paths and walkways are lit throughout the campus.

STUDENT UNION
Located in the Memorial Union are the Associated Students of UC Davis (ASUCD) and Student Programs and Activities Center. ASUCD is very active on campus and operates a number of student services, such as the Coffee House, Unitrans bus system and the Used Book Exchange. The Student Programs and Activities Center is the best place to obtain information on active student organizations on campus or receive advice on coordinating an event for your club or organization. Cultural clubs sponsor a number of performances and events each spring during African Continuum and African American Family Week, Asian Pacific Culture Week, La Raza Cultural Days, and the Native American Cultural Days and Pow Wow. These annual programs promote cultural awareness and understanding and provide opportunities for leadership development. The Cross Cultural Center, a great resource for students to learn more about their own and other cultures, began its first year of operation in 1993. The center promotes an environment of cross-cultural learning and exchange of ideas and offers cultural educational opportunities and club information to students. Also located within the Memorial Union and Lower Freeborn Hall areas are student services such as Classical Notes, student stores, study lounges, U.S. Postal Service, a travel agency, the Used Book Exchange, KDVS radio station, and University Hair Cutters. Classical Notes hires students to take notes in classes in a particular format.
and then sells the notes to student subscribers who want to supplement their own notes. The UCD Bookstore sells general and textbooks, souvenirs and school and art supplies; computers, software and related items are available in the bookstore’s computer shop.

RECREATION CENTRE
ARC (Athletic Recreation Center)
http://campusrecreation.ucdavis.edu
The ARC provides a full workout facility, including weight room, running track, climbing wall, basketball courts, volleyball courts, and racquetball/squash courts. A variety of classes are offered including Yoga, Aerobics, Kickboxing, T'ai-Chi among others. Web-site is http://arc.ucdavis.edu for times and details.

GRADUATE STUDIES INFORMATION

250 Mrak Hall, Tel: (530) 752-0650, Fax: (530) 752-6222

2. GradLink (Graduate Student Newsletter):
http://gradstudies.ucdavis.edu/publications/gradlink/
GradLink is designed to serve UC Davis graduate students, postdoctoral scholars, and the campus community. It includes event announcements and news of interest about graduate programs, graduate student and postdoctoral scholar accomplishments, updates from the Dean of Graduate Studies, and other information that impacts graduate and postdoctoral education at UC Davis. GradLink is available in two formats – as a weekly e-newsletter publication that is e-mailed and placed on the Graduate Studies Facebook page and online (as shown on these pages). The e-newsletter version is distributed through the academic year to graduate students via graduate staff personnel and to postdoctoral scholars through the postdoctoral scholars listserv.

3. Staff Concerned with Graduate issues
a. Lenora Timm, Associate Dean for Graduate Students 752-2050
b. Jean Telford, Student Affairs Officer, jtelford@ucdavis.edu, 752-9292
Arts, Education, Humanities, Mathematics, and Social Sciences
c. Teresa Dillinger, Coordinator of Professional Development, tldillinger@ucdavis.edu, 752-7566
Professional Development, Professors for the Future

4. Graduate Student Association (GSA)
http://gsa.ucdavis.edu/
253 South Silo, 752-6108, 752-5158 (FAX), email: gsa@ucdavis.edu
GSA is the officially recognized student government for UC Davis graduate students. GSA is a communications network which links graduate students from all corners of the campus to other graduate students and to the UCD administration. GSA provides a place for discussion of any issue affecting graduate student academics or quality of life. Every graduate program should have elected or designated GSA representatives. For GSA to advocate graduate student concerns effectively, input is needed from the graduate student body. GSA provides advocacy, services, and information to all graduate students, but in turn, needs participation. GSA General Assembly meetings are held once a month and are open to all. Graduate students are elected to the GSA Executive Council in a variety of positions, mandated to carry out the policies and/or functions of the organization. A small portion of your registration fees is used to support the activities of GSA. Please find out about your student organization by calling or visiting the GSA office. The GSA office is open Mon - Fri. from 8 to 12 and 1 to 5. The GSA has a graduate student lounge available for meetings, study or just relaxation. The lounge is adjacent to the GSA office. The GSA also has provision for Travel Awards and Financial Support, as well as a number of other interesting services.
HEALTH AND COUNSELING SERVICES

http://healthcenter.ucdavis.edu/
Student Health & Wellness Center
Hours: M, T, Th, F: 8:00 am - 5:30 pm, W: 9:00 am - 5:30 pm, Saturdays: 9:30 am - 1 pm (Urgent Care only - please use Urgent Care entrance) Sundays: Closed
Location: La Rue Road between Hutchison Drive and Orchard Road, across the street from the Activities and Recreation Center (ARC) and next to the Colleges at La Rue
Phone: 530.752.2349 primary care  E-mail: student.questions@student-hlth.ucdavis.edu

EMERGENCIES AND URGENT CARE
Acute Care Clinic is a drop-in service for truly urgent medical problems. Patients are given treatment priority in this clinic depending on the severity of their problems. If you need urgent care at a time when the Student Health Center is closed, you can seek care at a community urgent care facility. The Student Health Center does not run an emergency room facility. All acute emergencies should contact 9-1-1 or seek care at the nearest hospital emergency room. Plan ahead by carrying your health insurance ID card and keeping insurance information readily available.

PRIMARY CARE
Primary care appointments are staffed by physicians, nurse practitioners, and nurses experienced in the medical needs of college students. The majority of the problems you may experience while here at Davis will be effectively handled in this clinic. Our Primary Care service includes Sports Medicine clinics which are available to students on a referral basis. Both recreational and ICA athletes are welcome to use the clinics. Nursing appointments for Travel, HIV testing, and a variety of immunizations are also available. Call 530.752.2349 to set up an appointment.

WOMEN’S HEALTH CLINIC
Services to meet the health care needs of women in a personal, confidential, and non-judgmental atmosphere are available. Women’s health services include routine pelvic and breast exams, diagnosis and treatment of vaginal infections and sexually transmitted diseases, prescriptions for contraception, emergency contraception, and pregnancy testing, counseling, and referrals. Call 530.752.2349 for an appointment.

MEN’S HEALTH
Primary Care providers with special interest in men’s health issues offer diagnosis and treatment of genital and urologic problems including sexually transmitted diseases. Counseling and treatment of tobacco dependence (smokeless and cigarette) are also provided. For an appointment call 530.752.2349.

SPECIALTY CARE
Physician specialists are available to complement our primary care services. Because they are here for a limited time each week, a referral is required from a physician or nurse practitioner. We have specialists in: Acupuncture, Dermatology, Endocrinology, Internal Medicine, Neurology, Orthopedics, Physical Medicine & Rehabilitation, and Podiatry, in collaboration with Counseling & Psychological Services (CAPS), Behavioral Medicine and Psychiatry are also available.

NUTRITION SERVICES
Student Health Services’ in-house Registered Dietitian sees a variety of nutrition related diseases including diabetes, heart disease, eating disorders, gastro-intestinal disturbances, and obesity. Individual assessments and group workshops are available.

MENTAL HEALTH
Counseling services are provided at the Counseling and Psychological Services (CAPS), North Hall. They do not require a referral. Appointments may be made by calling 530.752.0871. Psychiatry and behavioral medicine services are available at Student Health Services by referral from our physicians or nurse practitioners, or Counseling and Psychological Services (CAPS) staff.
Clinical Support Services
Laboratory, X-ray, Pharmacy, and Physical Therapy services are available. Our Pharmacy refill line is 530.752.2338. Over-the-counter pharmacy items are also available.
Please note: Graduate students appointed in titles with partial fee remission did not pay for the medical insurance themselves and therefore cannot claim this deduction. However, if they paid the university-wide Registration Fee, they can deduct the medical services portion. Those students with full fee remission did not pay either the insurance premium or the medical services fee and they cannot claim either of these deductions.

Important: Any deduction of medical expenses, including insurance premiums, must meet IRS guidelines that they exceed 7.5% of the taxpayer's AGI (average gross income), with the excess being an itemized deduction. If you have questions, please contact Diane Davies at dldavies@ucdavis.edu.

For information on insurance premiums, contact the Cowell Student Health Center (CSHC). Questions related to the funding of student health care services and insurance programs should be directed to Director of Cowell Student Health Center Michelle Famula (phone: 752-2331, email: msfamula@ucdavis.edu). Questions related to GSHIP remission and the implementation of these fee adjustments should be directed to Student Support in the Office of the Dean of Graduate Studies (phone: 752-8476).

COUNSELING
http://caps.ucdavis.edu
Counseling and Psychological Services
errodolf@ucdavis.edu
219 North Hall, 752-0871 (Information) M - F: 8AM - 4:45PM
24 Hour Phone Response:CAPS has mental health staff available for consultation 24 hours a day by phone.
To reach a CAPS staff member call: (530) 752-0871
For more information please visit our Emergencies webpage.
As a graduate or professional student you may encounter new and intense stressors. Some common issues of concern include academic performance, anxiety about completing dissertation or orals, self-identity, self-esteem, and conflicts in relationships with friends, professors, committee members, etc. The Counseling Center can provide assistance to address these issues. Drop-in service is available daily to respond to students wanting immediate assistance without an appointment. Students using GSHIP for off-campus private resources can talk with staff for referral authorization.
Individual counseling is offered for short-term therapy. Group Counseling is available to deal with issues such as stress management, assertiveness, self-esteem, intimacy. Peer Counseling is offered at The House, TB 16, across from Regan Hall, and through the 24-hour hotline at 752-2790. Workshops and Consultations are offered by the Counseling Center staff on a variety of topics, e.g., writer’s block, time management, procrastination, self-esteem, anxiety, and eating disorders. Confidential counseling services are available at no cost to registered students.

STUDENT DISABILITY CENTER
http://sdc.ucdavis.edu/
160 South Silo
Monday – Friday 9 a.m. to noon and 1:00 to 4:00 p.m.
Voice: (530) 752-3184
TTY: (530) 752-6833
Fax: (530) 752-0161
E-Mail: sdc@ucdavis.edu
The Student Disability Center (SDC) offers advising, assistance, and resources to students with temporary or permanent disabilities. Academic accommodations include: sign language interpreters, adaptive computer equipment, specialized educational materials including large print and audio taped textbooks, and funding for notetakers, readers and research assistants. Students are encouraged to contact the SDC as early as possible in planning for their graduate academic work.

MEDIATION SERVICES
http://mediation.ucdavis.edu/
328 D Street, Davis, CA 95616
Phone: (530) 297-4480 Fax: (530) 297-4479
E-mail: mediation@ucdavis.edu
Mediation Services offers mediations, group facilitation, individual consultation, and education and training. The goal is to help people manage conflict in ways which:
- Demonstrate the UCD Principles of Community
- Support a fair and impartial complaint process
- Are cost effective and accessible to all
- Empower them to create solutions.
MFA HANDBOOK DEPARTMENT OF THEATRE AND DANCE 2014-15
Conflict is a normal part of life. Taking personal responsibility for addressing and better managing conflicts is important and using the mediation process can help. Mediation helps people in conflict with one another to communicate more openly and problem-solve together. Please see http://mediation.ucdavis.edu/ for more information on their services.

STUDENT CONDUCT
A standard for student conduct is outlined in the booklet University of California Policies Applying to Campus Activities, Organizations and Students. The operation of the campus student disciplinary system is outlined in the booklet UCD Administration of Student Discipline. These policies and regulations are available from the Office of the Vice Chancellor for Student Affairs, 541 Mrak Hall and the Coordinator of Student Judicial Affairs, 463 Memorial Union, and on the Student Judicial Affairs web pages. http://sja.ucdavis.edu/ Alleged violations of campus or University standards will be investigated by the Student Judicial Affairs staff. If complaints cannot be resolved informally between the Student Judicial Affairs staff, the accused student, and the referring party, the case may be referred to a formal hearing panel or a hearing officer for adjudication.

HOUSING
http://admissions.ucdavis.edu/housing/  
Community housing Listing Service - 21 South Hall, 752-1990.  
Residence Halls - 51 Student Housing Office, 752-2033.  
Russell Park/The Atriums - 400 Russell Park, Davis, CA 95616, (916) 753-7322.  
Student Family Housing - Orchard Park/Solano Park, 752-2033

ON-CAMPUS HOUSING  
http://www.housing.ucdavis.edu/  
If you are single, married, or a student with a minor child, you are eligible to live in Orchard and Solano Park apartments. These apartments are University-operated one and two bedroom unfurnished units. Vacancies are filled from chronological waiting lists and students with children are given first priority to move into vacant apartments. For more information or to request an application, please call (530) 752-2033, email studenthousing@ucdavis.edu, or visit our web site.

Additional on-campus, privately-owned and managed housing is available: Russell Park offers one, two, and three bedroom unfurnished apartments. The complex includes a child-care facility for student families. The Atriums offers studio and two- bedroom unfurnished units for single graduate students. Contact the Russell Park Office for further information on either Russell Park or The Atriums.

La Rue Park Children’s House and Russell Park Child Development Center provide childcare to student families.

OFF-CAMPUS HOUSING  
The city of Davis has a population of about 64,000 of whom 22,500 are students. Only about 25% live in the dormitories or other on-campus housing, so there’s quite a rush for housing in the community. The Community Housing Listing Service has rental listings in a variety of categories. There is no charge for using the service and it is available to everyone. There are many listings in the local newspaper, The Davis Enterprise, and in the campus paper, The California Aggie.  
Visit the Housing Office web site for more information about finding a place to live in Davis.

FINANCIAL AID  
http://financialaid.ucdavis.edu/  
Many forms of financial aid are available to MFA students. The dance and theatre faculty, acutely sensitive to students’ needs, acts vigorously on their behalf. In recent years, we were able to offer assistance to nearly all our MFA students. The faculty is extremely proud of this record and works hard to maintain financial assistance levels that enable students to do their best work during their residencies. For further information, direct inquiries to the Graduate Program Student Affairs Officer, Victoria Dye or to the UC Davis Financial Aid Office, University of California, Davis, CA 95616, or to Student Support, Office of Graduate Studies, University of California, One Shields Avenue, Davis, CA 95616.
STUDENT EMPLOYMENT CENTER
http://financialaid.ucdavis.edu/Jobs/
Student Employment Center
1100 Dutton Hall
Telephone: (530) 752-0520, Fax: (530) 752-2550
E-mail: sec@ucdavis.edu
Non-academic job opportunities available include those advertised through the Student Employment Office. These are usually on the campus, short and long term, working in offices, food services areas, the library or bookstore, laboratories and other University facilities. Positions are advertised by the Department and you must check the Student Employment Center bulletin board daily. Job possibilities in the Davis community are listed there also. These include part-time office work, housekeeping, and attendants for children and handicapped persons, restaurant work, etc. Registered students or the spouses of registered students are eligible to use the Student Employment Office. If you have received a letter of acceptance but have not yet registered, you may use these services during the quarter or summer prior to your enrollment.

INFORMATION AND EDUCATIONAL TECHNOLOGY
http://iet.ucdavis.edu/
http://studentcomputing.ucdavis.edu/
Information and Educational Technology provides a range of computing, communications, and media services in support of your research. Facilities include: several media resource centers where you can use media production equipment and review slides and taped lectures/programs; an array of multimedia and computer labs (terminals, workstations, PCs and Macs); a center to showcase leading-edge technology and for software/hardware evaluation; and a central Campus Access Point for information and consulting on all aspects of information technology used on campus. Call 752-2548 for more information. Computer laboratories are available in several locations on campus, including Olson Hall, Hart Hall and Meyer Hall. All residence halls have computer labs, as well. All computer labs offer both IBM and Macintosh computers.

STUDENT ACADEMIC SUCCESS CENTER
http://lsc.ucdavis.edu/
2205 Dutton Hall
(530) 752-2013
The SASC offers the same free academic assistance to all UC Davis students that the LSC and Advising Services always have. We encourage you to stop by the SASC to meet the Staff, pick up your copies of our Workshop Schedule and Drop-in Schedule, and find out about all the resources we have to help you.
Located in Dutton Hall, the main office for the SASC is open Monday through Friday, 8:50 am to 4:00 pm, including the noon hour. Students who have appointments with specialists can access their Dutton Hall offices from 8:00am - 4:50pm.

CENTER FOR EXCELLENCE IN TEACHING
http://trc.ucdavis.edu/?page_id=112
1350 Surge III.
The UC Davis Center for Excellence in Teaching and Learning offers a number of consultation and evaluation services in support of undergraduate teaching, as well as grants and opportunities to teach Freshman Seminars. Should you have questions, please feel free to contact the CETL at cetl@ucdavis.edu or (530) 752-6050. You may also contact the relevant staff members directly.
7. THE LOCAL SCENE AND BEYOND
ARTS ON CAMPUS

The Arts on Campus
http://www.ucdavis.edu/arts_culture/

Department of Music
http://music.ucdavis.edu/
(530) 752-5537
The Department of Music's calendar of events is accessible from the Department's homepage, and members of the public may subscribe to a departmental mailing list.

Music Library http://music.ucdavis.edu/library
Open to the public, the library houses a listening facility as well as an extensive recording collection, music-related videos and study scores. The collection of reference materials includes dictionaries and encyclopedias, thematic catalogs, and foreign language dictionaries. Additional scores and music books are located in the Shields Library. The music library, open Monday through Saturday, is located in Room 112C of the Music Building. For more information, call (530) 752-7895.

Museums, Galleries and Art

Richard L. Nelson Gallery and Fine Arts Collection
Nelson Hall, (530) 752-8500
http://nelsongallery.ucdavis.edu/
Monday – Thursday 11:00 - 5:00, Friday By Appt., Saturday – Sunday 2:00 - 5:00
The Richard L. Nelson Fine Art Collection houses a large and diverse collection of 18th- and 19th-century European and American prints; Middle Eastern paintings and artifacts; and works by famous Post-Modern masters Robert Arneson, Wayne Thiebaud, David Gilhooley, Roy DeForest and Manuel Neri. The gallery exhibits about six shows during the academic year, including traveling exhibitions by internationally known artists and the popular Annual Artists’ Valentines Benefit Exhibition.

Carl N. Gorman Museum
http://gormanmuseum.ucdavis.edu/
1316 Hart Hall, (530) 752-6567
Hours: Monday-Friday 12-5pm & Sunday 2-5pm
The Carl N. Gorman Museum is one of only a few galleries in the nation featuring contemporary Native American Art. It is named after Carl Nelson Gorman, a Navajo artist and advocate, and a founding faculty member of the Native American Studies Department at UC Davis. The gallery hosts four exhibits a year.

The Design Museum
http://designmuseum.ucdavis.edu/
Cruess Hall, (530) 752-6150
The Design Museum explores diverse topics and media with an emphasis on ethnographic arts and consumer cultures. The museum is internationally known, with innovative exhibitions based on design from a global perspective. Historical cultural artifacts, contemporary functional objects and creative installations are presented in changing spaces designed specifically for each exhibit. The museum also serves as a studio/laboratory for the design exhibition classes. It is open Sunday through Friday and closed on holidays.

Memorial Union Gallery
Second Floor, Memorial Union Building, (530) 752-2885
The Memorial Union Art Gallery features a changing series of exhibitions devoted primarily to contemporary and historical California Art. All exhibitions are free of charge, and they are intended to compliment and enhance the educational and cultural activities available to the campus community. The gallery is open Monday to Friday.

Basement Gallery
Basement of Art Building, (530) 752-0105
basementgallery@hotmail.com
The Basement Gallery is a student-run gallery featuring shows by undergraduate students of the UC Davis fine art program.

Craft Center Gallery
South Silo, (530) 752-1475
The Craft Center Gallery exhibits work of staff, participants and friends of the Craft Center. Often the shows are the first public exposure of an artist’s work, but just as often they present the most recent crafts of long-practicing artisans. Craft Center shows can be composed of a variety of media or they can feature the potential of a single art form.

Art in the Library
Shields Library, (530) 752-6561, (530) 752-1167 for hours
libinfo@ucdavis.edu
The University Library collects the works of current and former members of the UC Art Department. Art on display includes works by Robert Arneson, Squeak Carnwath, Roy DeForest, David Gilhooly, David Hollowell, George Longfish, Roland Petersen, Hassel Smith and Wayne Thiebaud. Also featured in the Shields Library are black-and-white photographs from the “American Farm” collection, a portrait of the nation’s agriculture and the profound transformation it has undergone over the last 200 years. As a whole, the full collection spans more than a century and the work of over 80 photographers. The collection was created by Maisie and Richard Conrat, and a copy of their book, The American Farm, is on reserve in Shields Library.

Campus Cinema
194 Chemistry, (530) 752-7570
campuscinema@yahoo.com
Campus Cinema is the student-run movie theater for students and the public alike. The theatre, in Room 194 of the Chemistry Building, is equipped with professional 35mm projectors and digital sound systems. Admission to Campus Cinema, is usually about $3. E-mail Campus Cinema to receive notices of upcoming films.

Mondavi Center Ticket Office:
Front of Mondavi Center, (866) 754-ARTS toll free, (530) 754-ARTS
(530) 754-2787 for patrons with disabilities
The Mondavi Center Ticket Office handles ticket sales for the Robert and Margrit Mondavi Center for the Performing Arts, the Department of Music, and the Department of Theatre and Dance. The Mondavi Center office is open 10 a.m. to 6 p.m. Monday to Friday and, during the regular academic year, from noon to 6 p.m. on Saturday. The office also opens one hour before performances.

UC Davis Ticket Office:
Lobby of Freeborn Hall, (530) 752-1915  (530) 752-7117 fax
The UC Davis ticket office is located at Freeborn Hall handles ticket sales for Aggie Athletics, Associated Students of UC Davis and other ticketed events at Freeborn Hall and Recreation Hall. It is open from 10 to 5 p.m. Monday to Friday. The UC Davis Ticket Office generally opens one hour prior to show time at the venue in which the ticketed event is being held.

Arboretum
(530) 752-4880
arboretum@ucdavis.edu
Popular with strollers, joggers and cyclists, the 100-acre Arboretum stretches along the banks of the Putah Creek to form a three-mile loop on the south side of campus. It is an outdoor classroom, research laboratory and public garden. The Arboretum has more than 4,000 kinds of plants and trees, with a specialization in plants adapted to the Mediterranean climate with hot, dry summers and cool, wet winters. Trained docents lead free public tours at 2 p.m. on Sundays during the academic year. An annual plant fair draws hundreds of visitors.

California Raptor Center
Off Old Davis Road, south of Interstate 80, Rehab (530) 752-6091; Education office (530) 752-9994
The California Raptor Center rehabilitates injured and orphaned raptors. It receives over 250 injured or ill raptors each year and is able to release more than 60 percent of these birds. The Center provides hands-on training in the care and management of birds of prey as well as educational programs for the general public. The center is open to the public Monday through Saturday.
ARTS IN DAVIS

Friday Nights in Downtown: Downtown Davis comes alive every Friday evening in July and August with a free concert series. Combined with the year-round Friday Open-Late program there are plenty of shops to browse before or after the concert.

Davis Farmers Market: Every Wednesday evening from April to September in Central Park at 3rd and C streets, the Farmers Market hosts live music along with other activities for children and adults. Every Saturday morning (8am to 1pm) throughout the year.

Varsity Theater: Varsity Theater is located in the heart of downtown Davis. They feature a variety of International movies and an assortment of movie festivals.

Veterans Memorial Theater: A variety of performances are hosted, at the Veterans Memorial Theater including musical, theatre, dance and community events.

Davis Musical Theater Company: California’s first year round amateur musical theater company. Each year DMTC produces 10 musicals (nearly 100 performances) at their premises on 607 Pena Drive Davis, 6 for adult performers, and 4 for its Young Performers Theater division (all actors 7 to 17 years old).

Pamela Trokanski Dance Theater: Presentations of professional post-modern dance that serve as a looking glass through which we can better observe ourselves as individuals and as a culture. The Third Stage Dance Company was created to broaden the definition of concert dance and to create a forum for the use of dance as a medium for cross-generational communication.

ACME Theater Company: run for and by high school aged artists committed to staging professional quality drama in the Sacramento area. The troupe has been recognized nationally on the Disney Channel and in Stage Directions magazine.

SACRAMENTO INFORMATION

Sacramento is about 15 miles from Davis, and reachable by car, train or bus.

Yolobus offers local and express bus service 365 days a year in Yolo County and neighboring areas including Woodland, Davis, West Sacramento, downtown Sacramento, Sacramento International Airport, Cache Creek Casino, Winters, Esparto, Madison and Knights Landing. http://www.yolobus.org (530) 666-2877


Events and performing arts guide
http://events.sacbee.com/
http://seeaplay.com/
Sacramento Theatre Company, B Street Theatre, Capital Stages 2215 J St., Touring Shows, especially Broadway National Tours, perform at the Sacramento Community Center Theatre,1301 L St., Sacramento, CA, 95814 (916) 808-5181
BAY AREA INFORMATION

San Francisco is about an hour and twenty minutes by car. You can also take the train (AMTRAK) from Davis to Berkeley.

Amtrak offers sixteen round-trip trains that link Davis to the Bay Area and beyond on the Capitol Corridor, California Zephyr, and Coast Starlight routes. Visit the historic depot at 840 Second Street downtown for schedules and reservations or see the Amtrak web site http://www.amtrakwest.com (530) 758-4220 or 1-800-872-7245

Library bus - The Intercampus Bus service provides transportation between the University of California Davis and Berkeley campuses for UCD/UCB faculty, staff and registered students. There are two round trips daily (Monday through Friday see website for schedule and more information). http://www.fleet.ucdavis.edu/buses/shuttles/berkeley/schedule.php

There is good public transportation in the Bay Area. BART is the commuter train line service that connects the suburbs and gets you across the bay from Berkeley to SF. http://www.bart.gov/

More helpful websites:
http://maps.google.com/maps
http://tickets.amtrak.com/itd/amtrak

Performing Arts
There are many theatres, dance companies, museums, and galleries in the Bay Area. Here are just a few to get you started. There are some helpful websites below as well so you can look up what is currently playing.
SF – Major companies -- ACT, Counterpulse, Magic Theatre, San Francisco Opera, SF Ballet, Smuin Ballet
Berkeley - Berkeley Rep, Aurora Theatre Company,

Museums
http://www.museumspot.com/cities/sanfrancisco.htm
SF MOMA (Museum of Modern Art) http://www.sfmoma.org/

GENERAL WEB SITES
http://www.onlyinsanfrancisco.com/what_to_do/
http://sanfrancisco.citysearch.com/
http://www.timeout.com/travel/sanfrancisco/